KVNF

Mountain Grown Community Radio for Western Colorado

VOLUNTEER PROGRAMMERS'
REFERENCE AND TRAINING MANUAL

K V N F

Table of Contents

Mission Statement of KVNF
Mountain Grown Community Radio

"It is the mission of Mountain-Grown Community Radio KVNF to participate in and reflect the diversity of its community by presenting a program service which addresses the community's education, information, cultural, and entertainment needs.

"Within the limits of the station's format KVNF should:

• Serve as a community development station providing a reliable electronic communications facility for the residents of the KVNF broadcast area.

• Inform citizens of the significant issues facing society, thus contributing to the development of a community capable of dealing intelligently with those issues and providing a forum for citizens of the community to express those opinions.

• Entertain and enrich the lives of our listeners by presenting the significant and diverse in the fields of music, the arts, and ideas in an appealing, professional way that will tend to encourage new insights to life, people, and relationships in a changing world.

• Reflect credit upon ourselves, KVNF Community Radio, North Fork Valley Public Radio, Inc., and our listeners by holding to high standards, by serving the whole and diverse community, and by achieving local, regional, and national attention due to program excellence and outstanding performance."

-- KVNF Mission Statement, 1996

KVNF

NORTH FORK VALLEY PUBLIC RADIO, INC.

Volunteer Programmers' Reference and Training Manual

If you are reading this, chances are that you are one of the people whose efforts keep KVNF's heart beating: a volunteer programmer. Whether you are just starting out at the station, are returning after an absence, or have been a volunteer programmer for a long time, this handbook is designed to tell you what you need to know to make your KVNF experience a rewarding one both to you and to your listeners.

The "south" side of the FM band -- that is, most frequencies under 91.5 megahertz (MHz) -- is set aside for noncommercial radio. Stations broadcasting there generally fall into three categories: religious stations, college stations, and community stations. As one of the latter, KVNF enjoys a great deal of freedom regarding programming. There is no need to keep ratings high in order to sell advertising. There are no mandated playlists; KVNF DJs have an excellent opportunity to be creative in their programming and to develop new and different types of shows.

Most of KVNF's programming is provided by volunteers (the exceptions are those programs that we receive over the Public Radio satellite or from other outside sources). In a very real way, KVNF is dependent on its volunteers to stay on the air. Unlike other organizations that utilize a smaller proportion of volunteer effort, KVNF cannot just close its doors for the day or switch over to prerecorded programs when volunteer shifts are not filled. Because of this, being a volunteer programmer at KVNF requires a high level of commitment. DJs are expected to maintain the highest quality in their programming, to fulfill certain responsibilities, and to follow a specific set of rules.

There are several reasons for this. First, and most important, KVNF is *listener supported*. Most of the station's revenue comes from the contributions of the listeners. The broadcast area of KVNF, at this writing, covers six counties with a potential of 150,000 listeners. Most of these people will never be personally involved with the station, and what they hear on the air is all they know about KVNF. That makes it all the more important for KVNF to provide programs of diverse interest presented in as professional, non-regional, and positive a manner as possible.

Second, KVNF is licensed by the Federal Communications Commission (FCC). The rules and responsibilities for volunteer programmers are based, in part, on FCC regulations. To put it bluntly, it does not matter whether a volunteer agrees with the FCC's regulations or not: disregarding them is **not** an option. Failure to comply with FCC regulations could cause KVNF to lose its license to broadcast. That would have negative repercussions for the whole community, not just for one person.

Last, by participating in KVNF, a volunteer programmer is participating in a group mind. *Community* is the key word here: not just the community of listeners, but the much smaller one comprised of the radio staff and volunteers. Together we are all perpetually recreating KVNF. We owe each other courtesy and support.

1.0 The On-air Studio

The on-air studio is where you will probably spend most of your time as a KVNF volunteer programmer. This section will provide you with an overview of procedures and equipment used while you are in the on-air studio.

1.1 The Transmitter Log and Studio-Transmitter Link (STL)

Be sure to sign the **Transmitter Log** at the beginning of your show. As the Transmitter Log is as legal document, sign it in either **blue or black ink** (this is an FCC requirement). When you sign in on the log, you are providing both KVNF and the FCC with a record of who has been responsible for the station's operation at a given time.

1.1.1 The Transmitter Log

The Transmitter Log lives on a clipboard that is usually found hanging above the turntables. The top section is where the programmer on duty signs in and out The lower section is for recording the transmitter readings for both KVNF and KVMT. On the reverse side is where the studio transmitter link (STL) readings are recorded, as well as information relating to the Emergency Alert System (EAS) and a place for comments. A copy of a Transmitter Log is included as an appendix (see page XX).

If you are the first person using the station in the morning, you will need to add a new Transmitter Log to the clipboard. Blank Transmitter Logs can be found in the top section of the metal rack on the wall to the right of the New Bin. Write the day and date at the top in the space provided. Note whether the times recorded are Daylight or Standard time by circling the appropriate word.

Sign your name in the next available space under Operator Sign On/Off (do not sign in a space where the DJ from the last shift

might have forgotten to sign) and record the time you are signing in. It is recommended that you sign your name in the space provided for signing out at the same time as you sign in. This way, if you forget to sign out, the next programmer can simply record the time for you. The illustration below shows a properly filled out log.

1.1.2 Turning the station On and Off

On occasion it may be necessary for you to turn the station on or off. Below is a picture of the STL. It is found in the equipment rack to the right of the turntables.
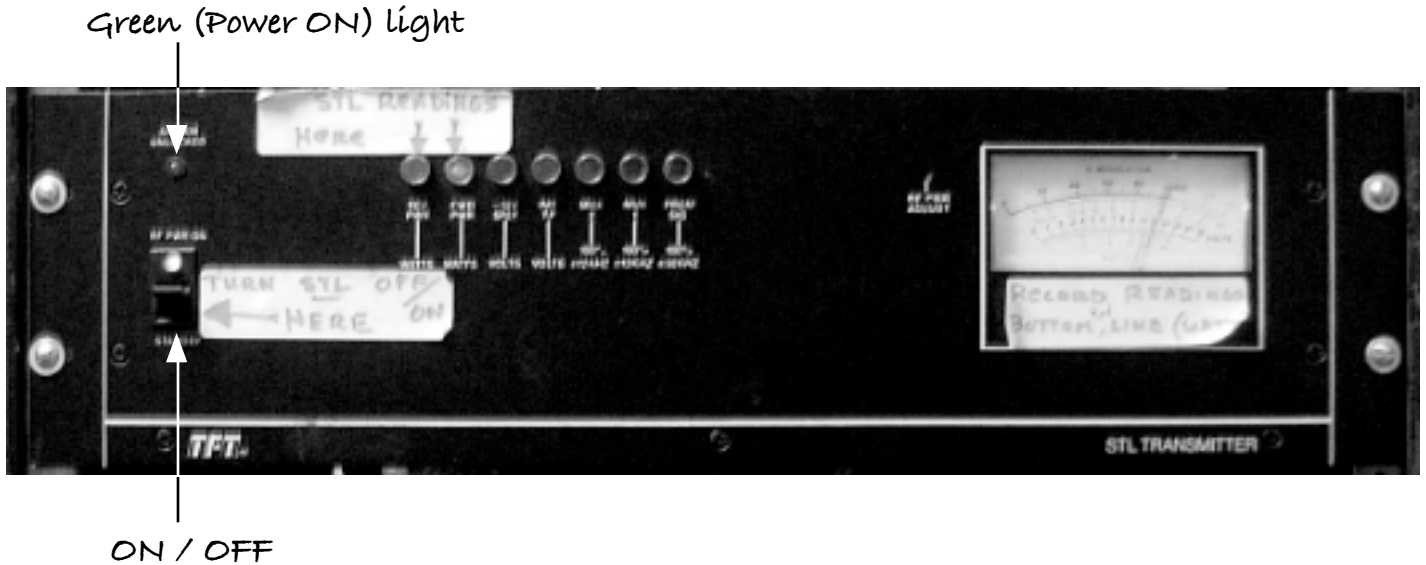
The STL (Studio-Transmitter Link) is a small microwave transmitter that sends KVNF's signal from the on-air studio to the KVNF transmitter on Wakefield Mesa.

Turning the station on. First the STL must be turned on so that communication can be established with the KVNF transmitter (site **A**). The STL is the black panel unit labeled "STL Transmitter" and is in the big rack of equipment to the right of the turntables. Flip up the switch at the extreme left of the STL panel. A green light will come on. Record the time in the Log and take the STL readings, as described in section 1.1.4, below. Next the transmitters must be turned on using the transmitter remote control. The transmitter remote control is located at the top of the equipment rack to the left of the Board. It looks like this:
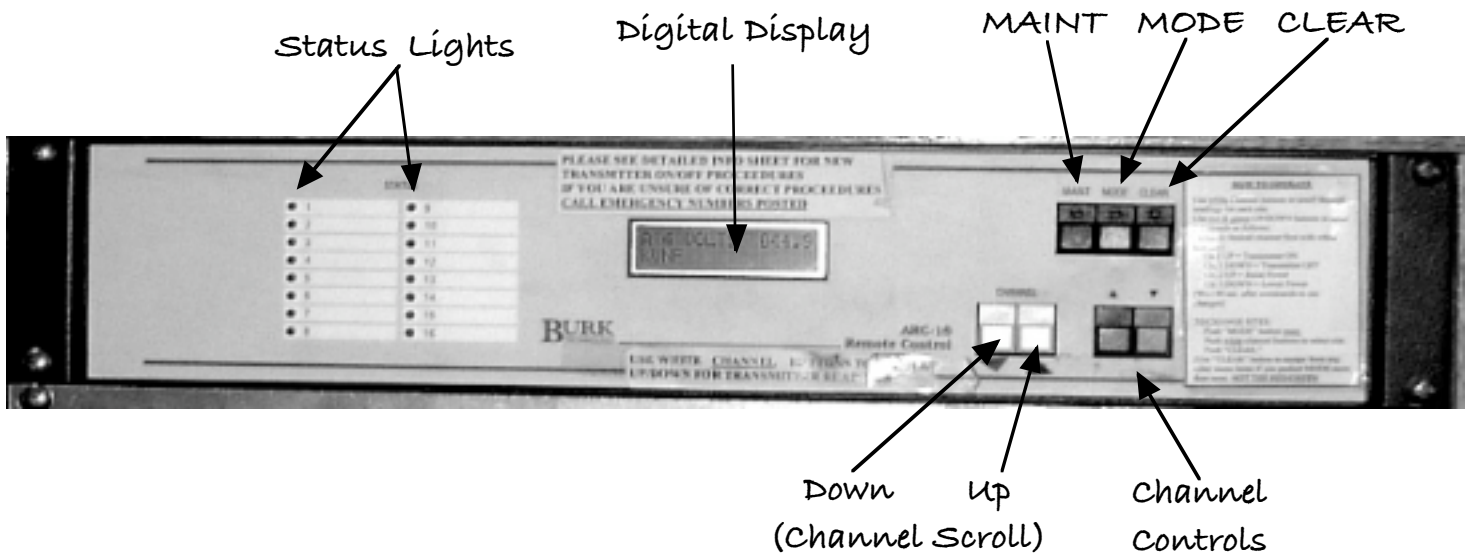
Press the black button on the transmitter remote control labeled **MODE** *once*. The red light on the button should light up. Using the white channel-scrolling buttons (below and to the left of the black buttons) select site **A** (the KVNF transmitter) and then press the black button labeled **CLEAR**. This will turn off the red light on the **MODE** button. You are now "talking to" the KVNF transmitter (on Wakefield Mesa). Use the white channel-scrolling buttons to get to channel 1. Press the green (up) button (one of the 'channel controls') to turn the transmitter on. Wait up to 90 seconds for the command to take effect. Now change to site **B** (the KVMT transmitter) and select channel 1. Again, press the green (up) button (one of the 'channel controls') to turn the transmitter

on. Wait up to 90 seconds for the command to take effect. This completes the process for starting up KVNF and KVMT. Read the sign-on card. Record transmitter readings in the Transmitter Log (see § 1.1.5, below). KVNF and KVMT are now "on the air."

Turning the station off. Read the sign-off card. Take the transmitter readings. Press the black button labeled **MODE** *once*. Push a white channel-scrolling button to select site **B** (the KVMT transmitter) and press the **CLEAR** button. Now go to channel 1 and press the red (down) button (one of the 'channel controls') to turn the transmitter off. Next, select site **A** (the KVNF transmitter) and go to channel 1. Press the red (down) button (one of the 'channel controls') to turn the transmitter off. On the STL panel flip down the ON/OFF switch at the extreme left of the panel. The KVNF and KVMT are now off the air.

1.1.3 Temporary loss of signal

Sometimes the station goes off the air because of transmitter problems due to such things as excessive heat, ice, lightning strikes, or a temporary power failure. In such a case keep a CD playing just as if it was being broadcast. When the station returns to the air, you must do a **Legal ID,** and then continue with your show. Often times the station will be off the air for only a moment. Make an entry on the back of the Transmitter Log recording the problem in the "Comments" area. If the signal is not back on the air within a few moments, contact the Chief of Operations and inform him/her of the problem.

1.1.4 Taking STL readings
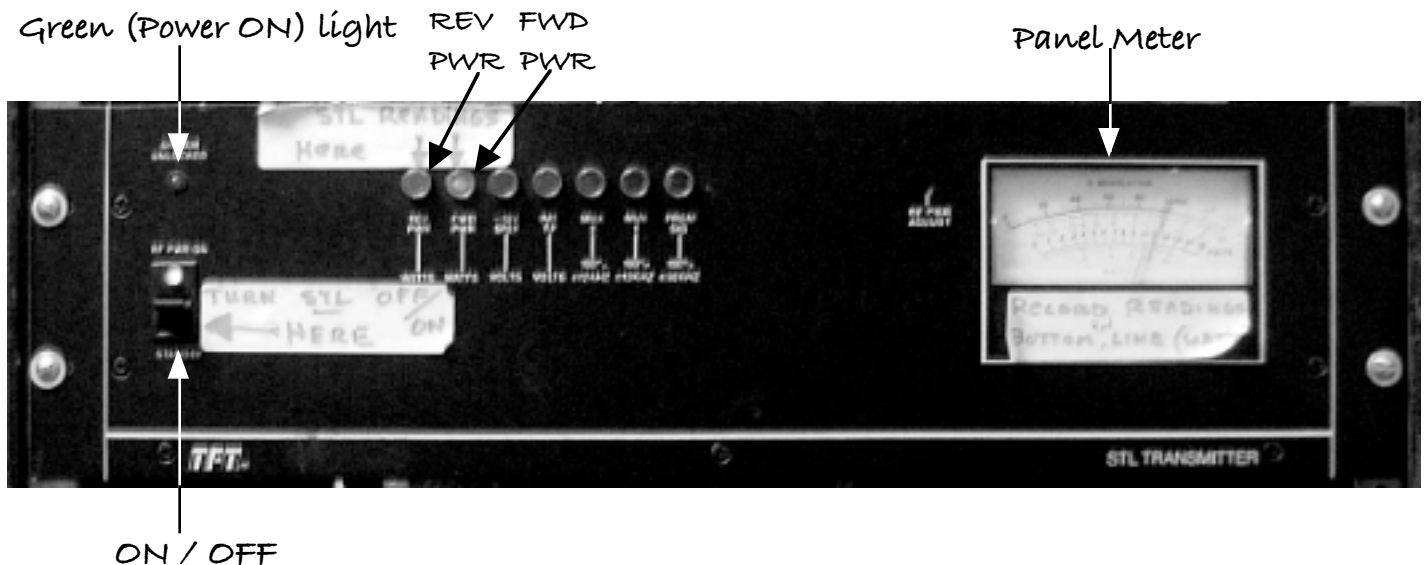
Transmitter and STL readings must be taken and recorded every three hours. The times at which readings should be taken are printed on the Transmitter Log. **Taking and recording readings is an FCC requirement: <u>do not ignore it</u>**.

There are two STL readings that must be taken: forward power and reverse power. Forward power is the microwave transmitter output. Reverse power is the amount of power lost before it gets to the antenna. The STL is the black panel in the equipment rack to the right of the turntables. On the left of the panel is the ON/OFF switch. To the right of it is a row of seven buttons. To the far right is a meter. The first and second buttons in the row have the label **'WATTS'** under them. They are the ones that will be of interest.

Press the first button in the row, the one labeled **REV PWR**. Now look at the meter.
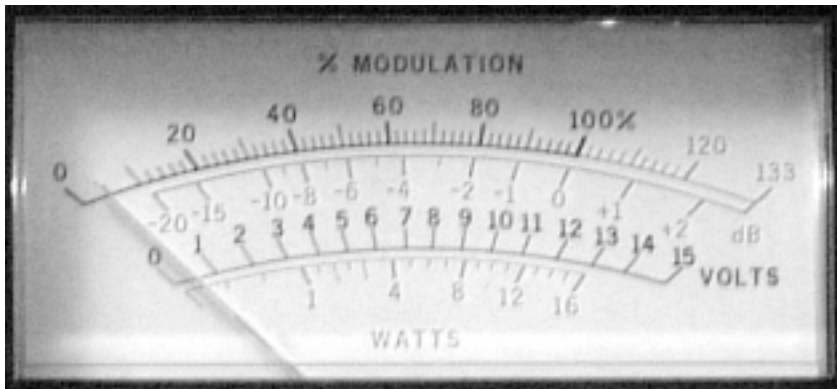
Position yourself so that you are viewing the needle "square on." Both readings will use the lowermost line, the one shown in red and labeled '**WATTS**'. Observe where the needle crosses the line. The value should be less than (<) 0.25 watts, that is, below the first (unlabeled) vertical demarcation. Record the value in the appropriate area on the reverse of the Transmitter Log.

Press the second button in the row, the one labeled **FWD PWR**. Be sure to allow sufficient time for the needle to stabilize. Again, observe where the needle crosses the bottom line of the meter. The value should be between 9 and 11 watts. Record the reading, the time of the reading, and initial the appropriate space.

1.1.5 Taking the Transmitter Readings
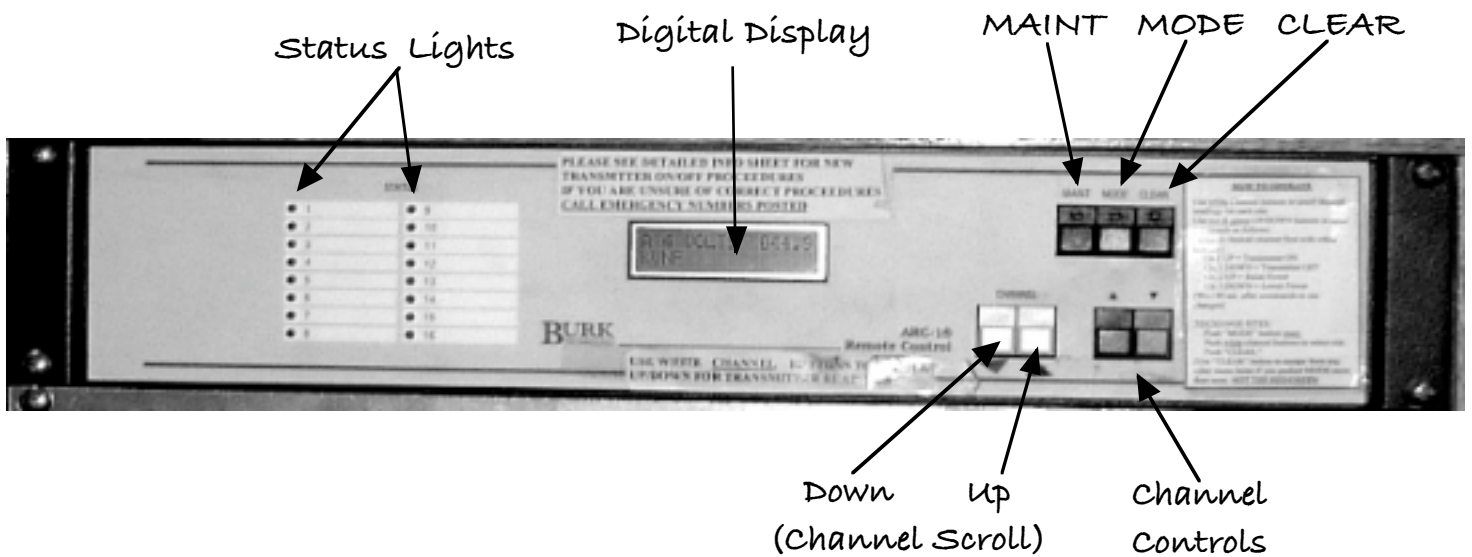
The transmitter remote control is at the top of the left-hand rack in the on-air studio. At the left of the display there are 16 status lights arranged in two columns. These lights flash when there is a problem with a channel at the transmitter site. There is a green digital display window in the center of the unit, to the right of the channel status lights. To the right of the display window are three sets of buttons. The three upper buttons (all black) are labeled **MAINT**, **MODE**, and **CLEAR**. Each of these three buttons has a red light that lights up when the button is pressed. Below and to the left of the three black buttons is a set of two white channel-scrolling buttons. The left channel-scrolling button is for scrolling down; the right for scrolling up. To the right of the channel-scrolling buttons is another pair of buttons: one red and one green. Do **NOT** use the red and green buttons to scroll through the channels or change transmitter sites.

The display will show a transmitter site (**A** for KVNF or **B** for KVMT) followed by a channel number.

To the right of the site and channel number is the reading for that channel. Record this reading in the proper place on the Transmitter Log. Press a white channel-scrolling button to scroll up or down to the next channel. Record the first four channels' readings on the Transmitter Log before changing sites.

To change sites press the black button labeled **MODE**. The red light on the button will turn on. Next, press a white channel-scrolling button. This will take you to the next transmitter site. Scrolling through the sites follows this pattern:

When the site has been selected press the black button labeled **CLEAR**. The red light on the **MODE** button will be turned off. Scroll through the four channels at this site recording the readings on the Transmitter Log in the proper place. When you have finished taking readings, return the remote transmitter control to site B (KVMT) channel 2 so that the forward power may be monitored. (KVNF's signal is monitored by means of the speakers in the on-air studio. To monitor KVMT, the forward power displayed by site B channel 2 is used.)

1.2 The Board

The Console (or Board) is the central piece of equipment with all the buttons and linear rheostats (faders) on it, and the row of red and yellow lights at the bottom edge. It controls the activity of all the other equipment you will be using, such as CD players, tape decks, and so on, to produce your on-air show. Below is a picture of the KVNF Board.

The Board controls the flow of programming onto the air, as illustrated below:

Antenna

| Board (Console) | → | STL | ⟨ MWWWW ⟩ | KVNF Transmitter |

Sound Source

A _very_ general sketch of signal flow
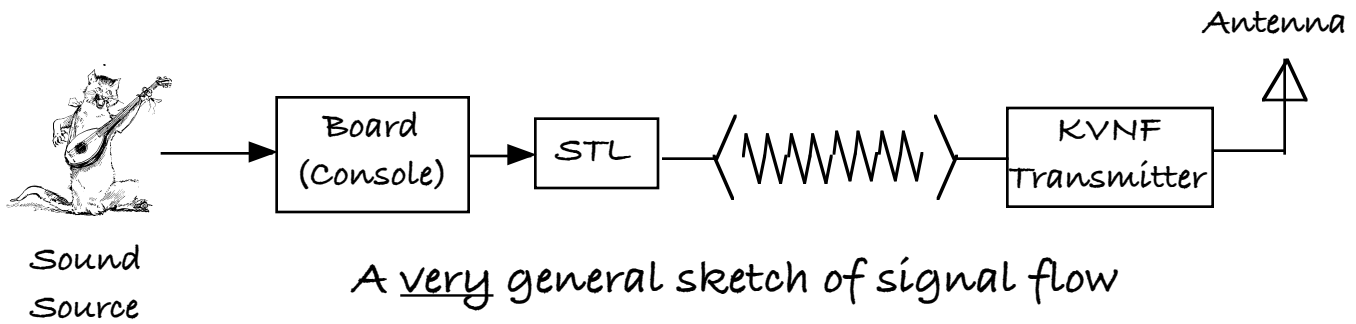
Here is a line-drawing showing the essential features of the Board .

| 1:23:45 | AUD left | AUD right | PGM left | PGM right | Mono output | 5:43:21 |
| Clock | | | | | | Timer |

Radio Systems

A A A A A A A A A A A A A A A A A A
B B B B B B B B B B B B B B B B B B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Timer

☐ PGM ☐ Start
☐ AUD ☐ Stop
☐ CUE ☐ Reset
☐ MON ☐ Auto

(Monitor) (Phones)

■ AIR ■
☐ 2 ☐
☐ 3 ☐
☐ 4 ☐

Monitor Headphones Cue

label label label label label label label label label label label label label label label label label label

Talkback

Headphones jack

(You are here)

From left to right across the top of the Board is the digital clock. audition meters, program meters, mono output meter, and elapsed time clock (timer). Below this line of indicators are the Board controls proper. There are 18 columns, identical in appearance. These are the 18 channels to which the various pieces of input equipment are attached. To the right of the 18 channels are the buttons that control how the signal is heard in the studio, the timer controls, and the three round knobs for adjusting monitor volume, headphones volume, and cue speaker volume. There is a square button, to facilitate communication with the interview studio, called the 'talkback' button, and a jack for the headphones.

The sketch below will give you a sense of how the Board controls programming.
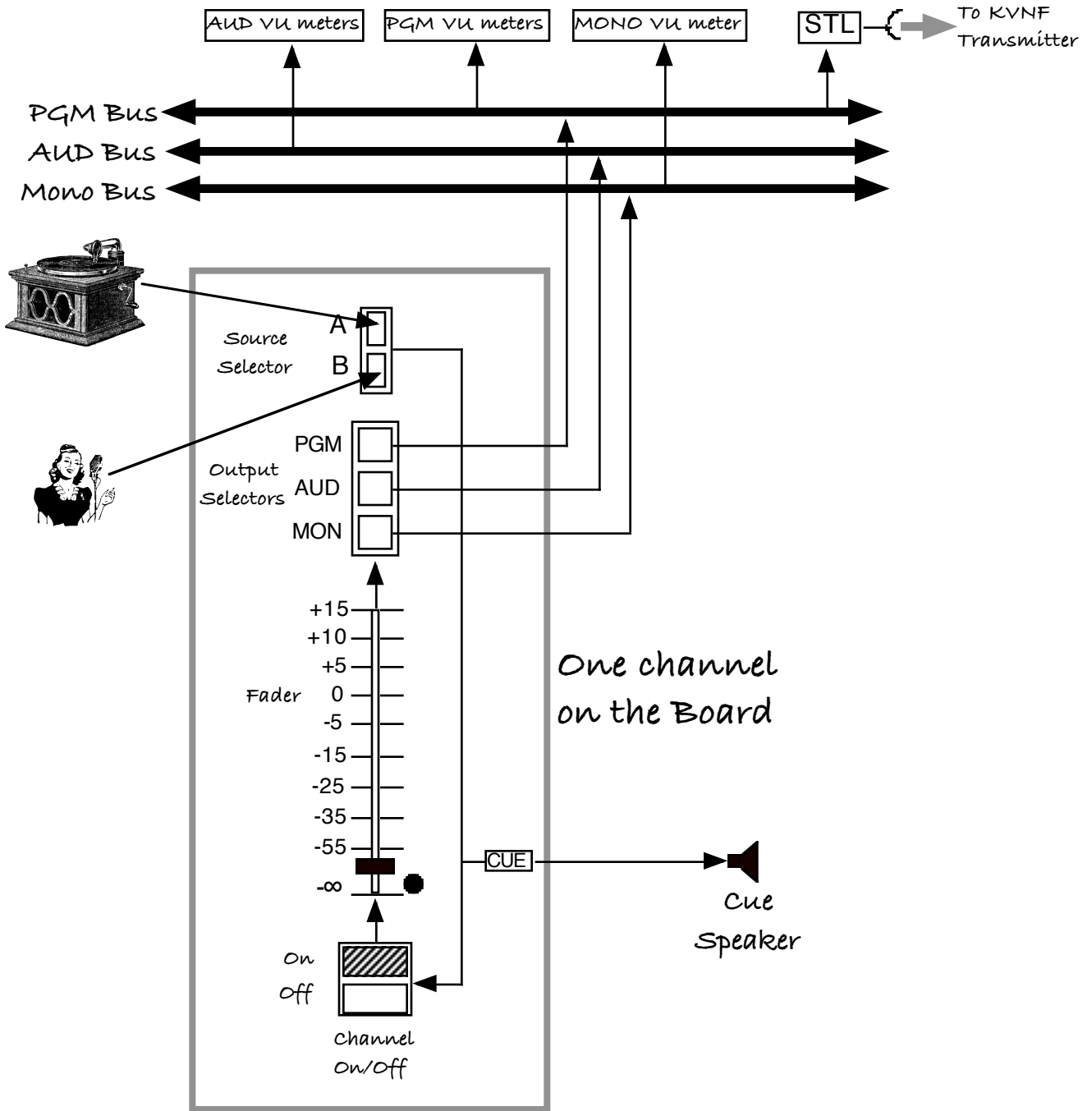
In the sketch, the upper part shows the three signal busses associated with the Board: PGM (program), AUD (audition), and MONO (monaural). Coming off the busses are the VU meters associated with each of the busses, and the connection to the STL (and through it to the KVNF transmitter). At the left side two signal sources are shown. Their output goes to the source selector switch. Either source may be selected by pressing the corresponding button. Once the signal source has been selected it is routed to two places: first to the channel on/off switch, and also to the cue switch (which is actually the lowest position of the fader, past the detent). If the channel is turned on the signal goes to the fader for sound level adjustment. From the fader the signal travels to the output selectors where it may be routed to any (or all) of the three signal busses.

1.2.1 The Faders

On the Board are eighteen sliding rheostats, or faders, one for each of the eighteen "channels" connected to some piece of equipment. The fader controls the volume (sound intensity) of the channel. A drawing of a fader is shown to the left.

The top two push buttons select whether input source **A** or **B** is to be connected to the fader. Most channels have a single input source, and that source is attached to channel **A** (see § 1.2.5.1 for details).

The next three buttons, labeled **PGM**, **AUD**, and **MONO** determine how the programming source is to be controlled.

'PGM' stands for **program**.
'AUD' stands for **audition**.
'MONO' stands for **monaural**.
(See §§ 1.2.5.2 and 1.2.5.3 for details.)

To the left of each fader is a scale marked in steps from -55 to +15. These are relative indications of loudness of the channel.

Every channel has an **A** and a **B** setting. These are switches situated above the fader, as mentioned above.

Below each fader is a label showing the channel number and what equipment is attached to the **A** and **B** input ports of the channel. Below the label is a pair of buttons: a **red** and, beneath it, a **yellow**. These are the channel on and off buttons. The red button turns the channel **on**. The yellow button turns the channel **off**. The red button is lighted when the channel is **on**; the yellow is lighted when the channel is **off**. If a light is burned out, please tell a staff member.

Just below the fader and to the right of it is a small red light. When the fader has been pulled all the way to the bottom, past the detent, the input source is placed in cue mode. That is, you can hear the input through the cueing loudspeaker (in the upper right corner) on the Board. Refer to §1.2.3 for information on cueing.

A ▉
B ☐

PGM ▉
AUD ☐
MONO ☐

6

+15 —
+10 —
+5 —
0 —
-5 —
-15 —
-25 —
-35 —
-55 —   ← Slider
▉
-∞ —   ← Cue light
● Cue
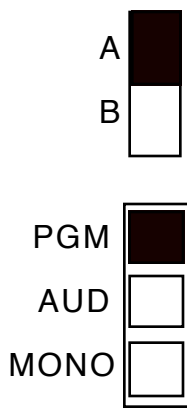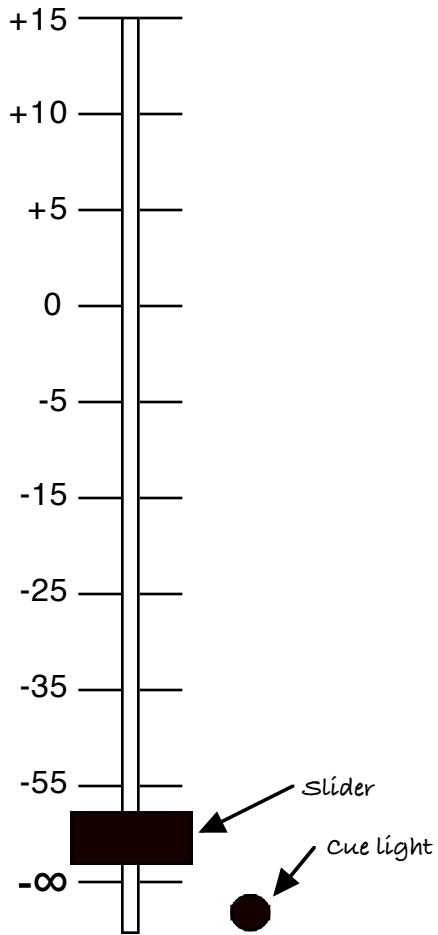
Channel 6
A: CD #1
B:

[ON (RED)]
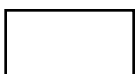
[OFF (YELLOW)]

The channels are assigned as follows:

Channel 1:	A: DJ microphone (for on-air use)	
	B: DJ microphone (for audition use)	
Channel 2:	A: Guest microphone #1 (in on-air studio)	
	B: Guest microphone #1 (in interview studio)	
Channel 3:	A: Guest microphone #2 (in on-air studio)	
	B: Guest microphone #2 (in interview studio)	
Channel 4:	A: Guest microphone #3 (in on-air studio)	
	B: Guest microphone #3 (in interview studio)	
Channel 5:	A: Guest microphone #4 (in on-air studio)	
	B: Guest microphone #4 (in interview studio)	
Channel 6:	A: CD Player #1	
	B: (not used)	
Channel 7:	A: CD Player #2	
	B: (not used)	
Channel 8:	A: CD Player #3	
	B: (not used)	
Channel 9:	A: Turntable #1	
	B: Aux (auxiliary input 1)	
Channel 10:	A: Turntable #2	
	B: Aux (auxiliary input 2)	
Channel 11:	A: Cassette Deck	
	B: RPU (Remote Programming Unit)	
Channel 12:	A: DAT #1 (digital audio tape player)	
	B: (not used)	
Channel 13:	A: (not used)	
	B: (not used)	
Channel 14:	A: DAT #2 (digital audio tape player)	
	B: (not used)	
Channel 15:	A: MD #1 (mini-disc player)	
	B: (not used)	
Channel 16:	A: MD #2 (mini-disc player)	
	B: (not used)	
Channel 17:	A: Phone (Gentner telephone interface unit)	
	B: Satellite 2	
Channel 18:	A: Satellite 1	
	B: Satellite 3	

1.2.2 The Volume Unit Meters (VU)

Recall that the fader controls the volume of the channel. The most important indicators of the volume are the **Volume Unit (VU)** meters. These are the gauges with needles located at the top of the Board. There are five of them: a pair marked **audition right** and **audition left**, a pair marked **program right** and **program left**, and one marked **mono output**. Set your fader so that the needle swings to a maximum value of zero on the **program right** or **program left** gauge for the loudest sound from your programming source.

Also recall that the scale on the left side of the fader is marked in increments from -55 to +15. The higher the number at which you set your fader, the louder the volume at which you are broadcasting. Always check your VU meters to be sure that they are registering a maximum value of "0" during the loudest parts of the music you are playing. **Failure to comply is a violation of FCC regulations.**

Meter values higher than zero are marked with a red stripe. If a fader is set too high, the meter needle will swing up into this red zone. Sometimes you can even hear a "click" as the needle hits the extreme end of the meter. This is called "running hot", and it means that your signal may be distorted as it goes out over the air. If you are running hot, adjust your

fader down. Sometimes a few passages in a musical selection will be louder than others and the needle will go into the red for a moment. This is OK.

The **VU** meter is also equipped with a red light (in the upper, right-hand corner of the meter) that will flash at certain high frequencies. Sharp bursts of percussion, sudden loud sounds, and high-pitched notes can all cause this light to flash. Watch the meter needle. If it is not going past zero, the flashing light can be ignored. If the needle is going past zero regularly, however, you must adjust your fader downward.

It is very important to pay attention to the VU meters and make adjustments when necessary! When you allow your show to run hot, your transmitted radio signal is likely to be distorted and will not sound good to your listeners. More importantly, the FCC allows peak signals only 4 times in any one minute interval.

1.2.3 Cueing

The fader can also be set to allow you to play a CD or record through a tiny speaker located at the far right of the Board. This is known as "cue mode", and is useful when you want to pre-audition unfamiliar music. To put the fader in cue, slide the switch down as far as it will go, past the detent, until it clicks into place. A little red light at the bottom right of the fader will go on to let you know you are in cue mode.

The cue speaker volume control is located in the lower right-hand corner of the Board.

Another way that cueing can be done without using the Board is to get another pair of headphones from the interview studio. Plug these into the sound source that you want to cue. Adjust the headphone volume to a comfortable level, and proceed to cue the recording using the method appropriate to the playback device. Cueing for the various playback devices is detailed in § 2.0 below.

1.2.4 The Satellite Channels

We receive Public Radio Satellite programs, like *All Things Considered* and *Morning Edition* , through channel 18A (labeled SAT1) . If your air time includes one of these shows, all you need to do is push the **red** channel-on button for channel 18A, set the fader at about zero, and watch the VU meters to be sure you are broadcasting at the appropriate level.

When it's getting close to the time for the satellite broadcast, it is a good idea to put channel 18A in cue, so you can hear what's going on. The news programs end every hour with the out-cue *"This is NPR, National Public Radio."*

Channel 18B (labeled SAT3) is an alternate satellite channel (not usually connected to NPR).

Channel 17B (labeled SAT2) is an alternate satellite channel usually connected to the United States Naval Observatory for time purposes.

When there is only a minute to go until the satellite news broadcast at <u>noon</u> play the mini-disc prescribed in the program log. For the <u>4 pm</u> news this time can be used to say goodbye to your listeners and give the station **Legal ID**. **It is essential to start the news exactly on time**.
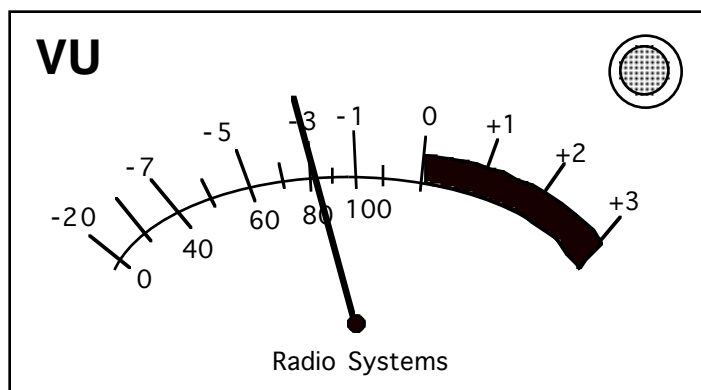
Making the transition from local programming to a satellite broadcast smoothly requires both focussed attention and practice. It is a good idea to start preparing for this transition ahead of time. Avoid getting into anything that might distract you from the passage of time and keep your eyes on the Board's digital clock as much as possible.

1.2.5 Using the buttons

As mentioned earlier, above each fader is a column of five buttons: a pair of rectangular ones, and a trio of square ones. The rectangular ones are labeled **A** and **B**. The square ones are labeled **PGM**, **AUD**, and **MONO**.

1.2.5.1 A vs B Output

Every channel has two possible inputs, marked **A** or **B**. For example, channel #17 can operate either the phone or SAT2. In this

case, when the **A** button is depressed, the channel will select the phone as input. When the **B** button is depressed, the channel will select SAT2 for input. Most often, these buttons are left in the **A** position.

1.2.5.2 PGM, AUD, and MONO

By way of review, **'PGM'** stands for "program." When this button is depressed, the piece of equipment controlled by the corresponding fader will play over the air. **'AUD'** stands for "audition." When this button is depressed for a selected channel and the **PGM** button is **not**, the channel operates in audition mode. Pressing the **AUD** button does **not** turn off the **PGM** button and *vice versa*. (If a show is to be recorded on a cassette, the **AUD** button for <u>every</u> channel to be recorded by the cassette deck must be selected. DAT #1 is connected to the **PGM** bus and will also record on-air programming. More on this later.)

By selecting channels in audition (**AUD**) and **not** program (**PGM**) mode, you can operate those channels just as if you were doing a show, but the signal will not go out over the air. It is useful to operate the Board in audition mode when you are training, so that you can familiarize yourself with the equipment before doing an actual show.

Remember! pushing the **AUD** button in does **not** automatically cause the **PGM** button to pop out! You must also push the **PGM** button to take the channel you want to audition out of program mode or restore it to **PGM** mode. When any button is deselected, the button's color will turn from red to black. These buttons are usually left in the **PGM** position for every channel so that every channel is available for airplay.

1.2.5.3 Special Note about MONO

The **MONO** button is used when you are broadcasting telephone calls over the air. Putting a channel in **MONO** lets a person to whom you are talking on the phone hear what is being broadcast.

1.2.6 The Monitor speakers

The speakers on either side of the Board (atop the equipment racks) are the monitor speakers. What you hear over the monitor is determined by the column of eight buttons labeled "Monitor," located at the far right of the Board. The monitor can be operated in **PGM**, **AUD**, **CUE**, and **AIR** modes.

   • With the **PGM** button depressed, you will hear those channels that also have their **PGM** buttons depressed.
   • With the **AUD** button depressed, you will hear the channels that are in the audition mode.
   • With the **CUE** button depressed you will hear the channels that are in cue mode.
   • With the **MON** button depressed ???
   • With the **AIR** button depressed, you will hear your show as it goes out over the air
   • Buttons labeled 2, 3, 4 are not used
      (the speakers reproduce a signal from a radio tuned to KVNF).

Of these five buttons the **AIR** button is usually left depressed. **This is important!!** Since the speakers are actually reproducing sound from KVNF's radio signal, you will be able to hear it if something goes wrong, for example, if the transmitter stops functioning.

It's important to remember that these four buttons only affect your monitor; they have no effect on the transmitted radio signal. If you are not receiving a signal with the monitor tuned to **AIR**, resetting the monitor to **PGM** does <u>not</u> fix the problem, even though it will let you hear what you are playing.

The monitor volume is controlled by the knob, labeled **Monitor**, located in the lower right corner of the Board. **Note**: any time you have a microphone on, the monitor speakers will automatically shut off to avoid feedback. If you do not hear anything from the monitor speakers, check first to make sure your microphone is off. If you still hear nothing check to make sure the A/B selector switches are properly set.

1.2.7 The Headphones

Your headphones plug into the jack in the lower right corner of the Board. Since the monitor speakers turn off whenever you turn a microphone on, **<u>wear your headphones whenever you go up on the air</u>**.

What you hear through your headphones is determined by the column of buttons directly to the right of the monitor control buttons. Like the monitor, your headphones can be operated in **PGM**, **AUD**, **CUE**, and **AIR**. Once again, these buttons do not affect your air signal, only the signal going through the headphones.

The volume control for your headphones is located in the lower right corner of the Board, next to the monitor volume control.

1.2.8 Setting the clock on the Board

There are two clocks in the on-air studio. The clock on the wall is the "station clock." It is highly accurate and is automatically reset daily to agree with the Naval Observatory Master Clock. It is the authoritative time. The other is a digital clock on the left-hand side of the Board. This clock must be reset regularly. If you feel that this needs to be done during your air-shift, here is how you do it:

> 1. Put SAT. 2 (channel 17**B**) in cue. You will hear the time announcements from the Naval Observatory.
> 2. Simultaneously push and hold the **Start** and **Stop** timer buttons until the Board clock (not the timer) reads 12:00:00.
> 3. Push Stop to advance the hours.
> 4. Push Reset to advance minutes to the next upcoming minute
> 5. Push Start when you hear the top-of-the-minute beep from the Naval Observatory.

1.2.9 The Board Elapsed Time Indicator (Timer)

The **Board Elapsed Time Indicator** is the red, digital display in the extreme upper right of the Board. Its function is controlled by the column of buttons labeled **Timer**, located beside the headphone button-column. When used as a timer the first three buttons (**start**, **stop**, and **reset**) are self-explanatory. When the last button, **auto**, is depressed, the timer will automatically reset every time you use a channel-on (**red**) button to turn on a different piece of equipment.

1.2.10 Talk back

The **Talk back** button is located at the bottom right corner of the Board. When depressed, this allows you to use the DJ mic to talk to some other location (e.g., the Interview Studio) without turning the mic on and sending the signal out over the air.

1.3   The Microphones

The Board in its normal configuration has the capability of supporting five microphones: the DJ mic and four guest mics. The DJ mic is on the swing arm bolted to the left corner of the countertop over the Board.

1.3.1 Talking On the Air

At least 30 seconds before speaking on the air, position the DJ microphone by pulling the swing arm towards you. Place the microphone so that it is about 2 inches from your mouth and at an angle of 45 degrees as you sit comfortably in your chair. Experiment to find the most comfortable sitting positions for talking, reading announcements, etc. Sitting comfortably will help you speak more naturally.

The DJ mic and most other mics are equipped with pop screens. A pop screen on a mic keeps certain explosive sounds (notably "b's" and "p's") from being too overpowering over the air. If you can, use a pop screen every time you use a microphone.

After you have the mike positioned and the end of your musical selection is near, put on your headphones. Set the channel one fader at -55 and turn on the mic by pressing the **red** channel-on button for channel one. As the music ends adjust the fader for your voice level (as previously determined during DJ training) and begin speaking.

Often there is a major discrepancy between the volume setting for the music and the volume of the DJ's voice. Keep your eye on the VU meters making sure you are speaking at a level comparable to that of the music just played. Be ready to adjust the fader appropriately.

When you are done speaking, start your next selection playing, fade down completely **before** pressing the **yellow** channel-off button.

Always use headphones when talking on the air. Since the studio monitor speakers turn off whenever a mic is in use, you will need to be wearing headphones. Before your music ends, adjust your headphones volume so that it is at the same level as the studio monitors.

1.3.2 Hooking Up a Guest Mic

The guest mic jacks are located on the outer side of the DJ booth, that is, they are set into the side of the booth under the equipment rack containing the CD players. The microphone jacks are the four in the top row. They are in order; the first is for guest mike #1, the second for #2, and so on. Avoid plugging mics into the auxiliary jacks below them! The guest mic jacks are shown with a box around them in the illustration below.
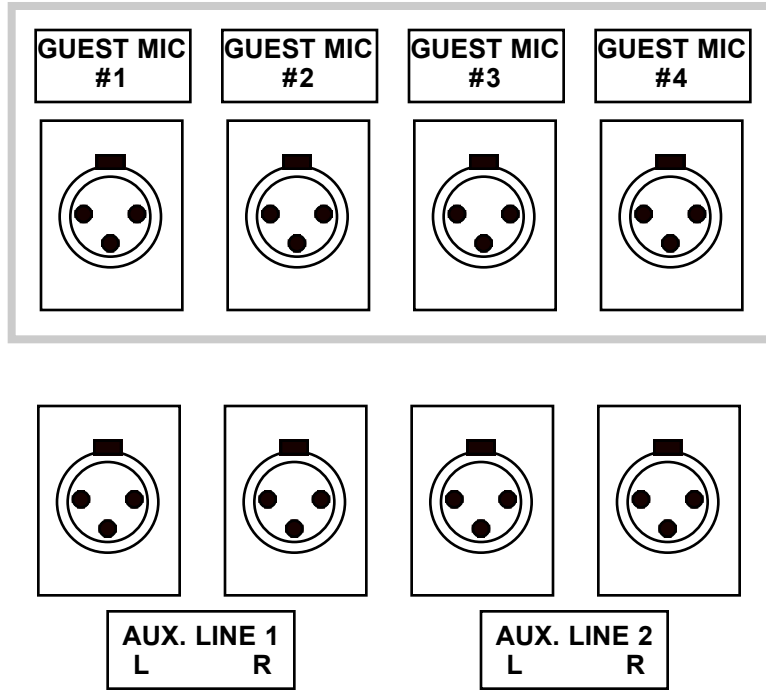
Guests will need to use headphones so that they can hear what is going over the air. Headphones are kept in the interview-studio. The amplifier for headphones fits on the shelf under the counter on the side facing Grand Avenue. The on/off switch is at the right end of the amplifier. The jacks for headphones each have a volume control. Check the headphones before use to make sure they are reproducing the on-air signal and that the volume level is appropriate.
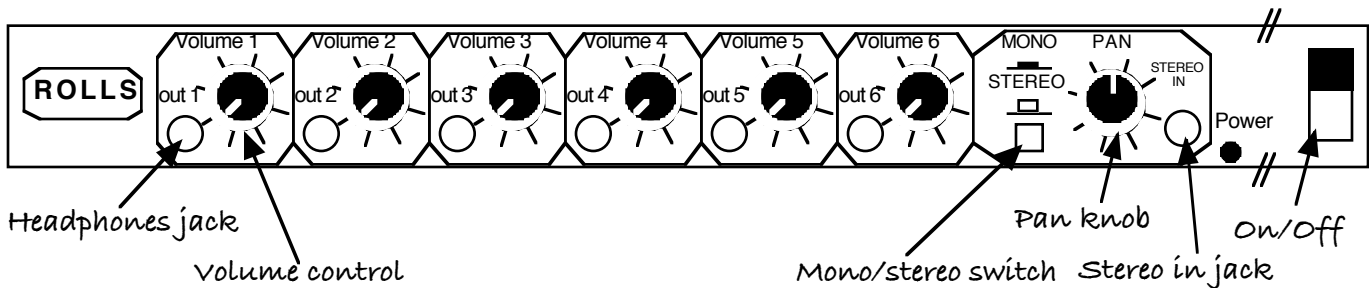
RA62HA Headphone Amplifier

If the headphone amplifier is not ready to use, plug its power cord into one of the orange outlets on the "outside" of the left-hand equipment rack. Using a male-to-male audio cable connect the "microphone out" jack on the paneling below the counter to the "stereo in" jack on the **front** of the amplifier. Set the "pan" knob to top center. Put the mono/stereo button into mono position (button in). Plug guest headphones into the appropriate jack to avoid unnecessary complexity in the wiring. Show each guest which knob controls his/her headset. Avoid using open-ear headphones as they can cause on-air feedback! Run the power cord and the male-to-male audio patch cord through the access hole in the left support of the headphone amplifier shelf.

1.3.3 Hooking up Auxiliary Equipment

The jacks for auxiliary equipment are located below the guest mic jacks on the outer side of the DJ booth under the equipment rack containing the CD players. The AUX jacks are the four in the bottom row (the four in the top row are for microphones as explained above). The left-hand pair of jacks (Aux. Line 1) feed into channel 9**B** and the right-hand pair feed into channel 10**B**. In the illustration below the auxiliary jacks are shown with a box around them.
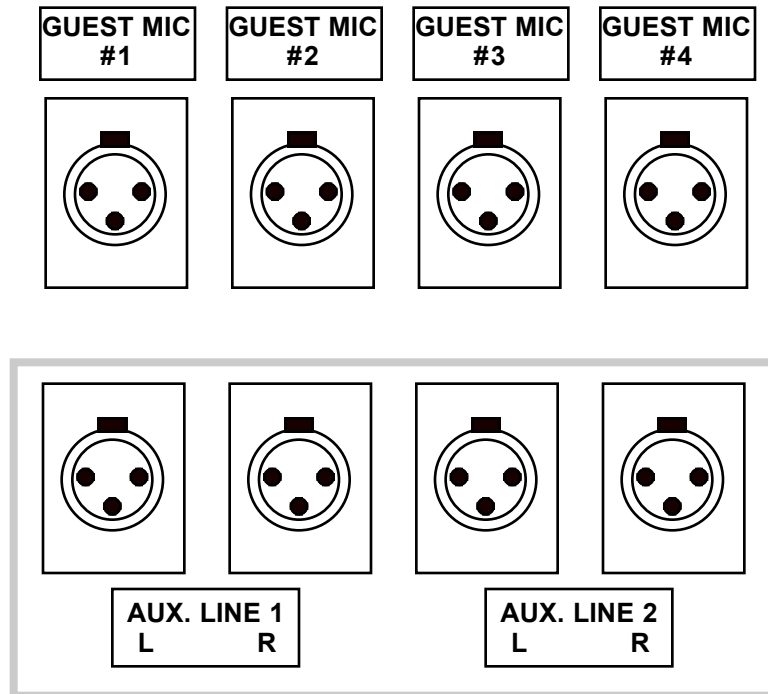
Each of the individual **AUX** jacks operates only in **MONO mode**. To use a piece of equipment in stereo mode, plug it into both of the jacks for the appropriate channel (9 or 10).

1.4 Overnight programming setup

Use the following procedure to set up normal overnight programming:

1. Load the mini-disc appropriate to the day of the week. These are labeled "Overnight A" (Sunday night/Monday morning), "Overnight B" (Monday night/Tuesday morning), *etc*. into mini-disc drive **#1**.

2. Cue the disc to the correct track in put in **Pause**.
    Track 1 plays at 11:59 pm
    Track 2 plays at 12:59 am
    Etc.

3. Be sure player is in Pause and on the correct track.

4. Set channels 15, 17, and 18 faders at zero with the channels switched OFF.

5. Set the channel input selectors:
    A on channels 15 and 18
    B on channel 17

6. Start fading your music down at 11:58:55

7. Overnight programming will start automatically at 11:59:00 with the translator ID on the mini-disc in drive #1, then

will go into NPR News Headlines, followed by "Jazz Overnight" at 12:06 am.

Make sure that "Jazz Overnight" is actually on the air before leaving the station!
Unplug the DJ headphones, turn lights out, and lock the door behind you.

If your show runs past midnight:

1. Start overnight programming as outlined above but with faders set at -55.

2. You must continue your show until the end of an hour (that is, until hh:59:40).

3. Bring faders up to zero.

4. Make sure overnight programming is on the air before leaving.

If you cannot get the program on the air call!!!

Jeff Reynolds	872-2285
Thomas Boddie	234-7277
Cell #	234-KVNF (5863)

1.5 Making an audition tape

On-air signals may be recorded by any of: cassette recorder, DAT #1, or mini-disc #1, all three of which are connected to the **AUD** bus. All channels are normally kept in **AUD** as well as **PGM** mode. Double check to make sure this is true. Read the sections of this manual that describe how to make a recording using the unit of your choice (see §6 for details about recording with any of the three units)
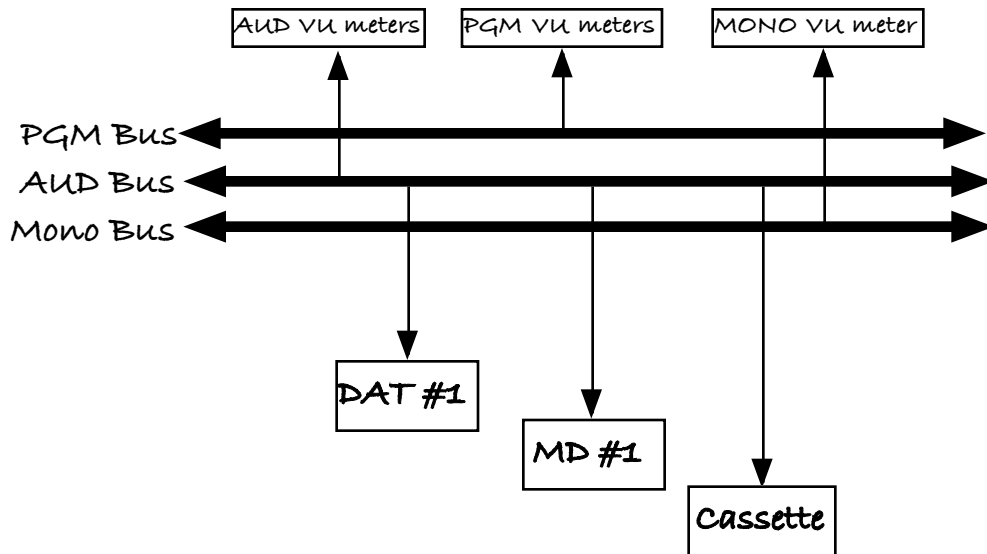
The drawing above shows the three signal busses that are used in broadcasting at KVNF: the program bus, the audition bus, and the mono bus. Signals pass from the audition bus to the three units shown. By setting up recording mode for any (or all) of the devices a recording can be made of your show.

To make an audition tape: First consult with staff before attempting to make an audition tape. If you are making an audition tape prior to being a DJ, confirm that the main studio is not on-air. After the on-air studio has been switched to the Production Room, place Monitor and Headphones in **AUD**, rather than **AIR**. Set up the recording medium of your choice as described above and in §6. Switch the DJ mic (channel 1) to "B" and proceed as if you were on-air. (Having the DJ mic in "B" prevents an air-check recording of the mic's use.)

2.0 Creating a show

Having introduced you to the on-air studio, there are several procedural matters that you will need to know about. They are detailed here.

2.1 Other components of your show

It takes more than music to make a show. This section of the manual will explain what you need to know about the Program Log, Public Service Announcements, Promos, and Underwriting announcements, as well as the Entertainment Calendar and the Bulletin Board.

2.1.1 The Program Log

The Program Log is on a clipboard that usually hangs on a hook below the phone (that is, below the counter at your left elbow as you face the Board). If it's not there, look around; it could be over the turntables, lying on a counter top, or elsewhere.

The Program Log is a schedule of everything that is supposed to happen during the course of a KVNF on-air day. **Always check the Program Log** before you start your show. You will want to check it several times during your show. Sometimes there will be something unexpected on it such as a new Underwriting announcement.

The following must be done as near to the time specified on the Program Log as possible (within a few minutes either side):

> • **Legal ID** -- at the top of **every hour** you **must** give a **Legal ID**. This consists of the phrases
>
> *KVNF, Paonia, KVMY, Montrose*
> OR
> *KVNF, 90.1, Paonia , KVMT, 89.1, Montrose*
>
> **just as written**. You may introduce the **Legal ID** with a lead-in phrase and may append a trailer phrase if you wish, but one or the other of the two phrases above **must be used as written**. If you are scheduled to give a Translator ID, the station's **Legal ID** is already incorporated in the Translator ID.
>
> At other times, use the just the letters KVNF, e.g. "you are listening to KVNF", but do not mention "Paonia." Do NOT refer to the station as KVMT at times other than during the **Legal ID**. You can and should tell the listeners what station they are tuned into more often than once at the top of the hour.
>
> Read and understand the section of the Code of Federal Regulations, included as section 7 of this manual, that specifies how station identification must be done.
>
> • **Translator IDs** -- these are aired at specific times during the day, at 9 AM, at 1 PM, at 6 PM, and at Midnight. You can either read the translator ID card (it is found in the front of the PSA box), or play a track from the Translator ID mini-disc (MD). **Do not forget the Translator ID, it is required by federal law.**
>
> • **Underwriting announcements** -- do not skip underwriting announcements! Underwriters expect their message to go out at, or near, the time specified. More on underwriters below.
>
> • **Entertainment Calendar & Bulletin Board** -- the Entertainment Calendar is usually prerecorded on a mini-disc. The Bulletin Board is a collection of cards located at the back of the PSA box. More on this below.

2.1.2 Underwriting

A large percentage of KVNF's funding comes from Underwriters, so it is really important to understand the underwriting process. An Underwriter is a person or business who gives KVNF money to be mentioned on the air.

Underwriting is not the same as advertising. Advertising tries to make you *buy* a product or service; Underwriting can only *make you aware* of a product or service. Here is a list of dos and do nots relative to underwriting compiled in 1998 by KVMR community radio in Nevada City, California:

What underwriting can do:

 • Identify rather than promote the sponsor

 • Provide information related to the business and location (name, address, phone number, brand or trade name of product or service, *value neutral* description of products or services, a web-site, *non promotional* slogan, or historical information -- such as the length of time sponsor has served the area).

What underwriting can NOT do:

 • Advertise (promote a for-profit service, facility, or product)

 • Use words of a *subjective, comparative, and/or qualitative* nature that suggest the underwriter should be patronized over other businesses (adjectives that compare or enhance the value, price, or worth of the products or services mentioned -- for example, "efficient", "economical", "dependable", "dedicated", "prompt", "fair price", "reliable", "distinctive", "unique", "fine", "excellent", "leading", "oldest", "best", "largest", "smallest", "most", "less filling", "perfect"; also words like "*quality* and *service* are a tradition", "*quality* products", "*loving attention*", "*luxury* features", "*impressive* variety").

 • Contain "non-identifying verbosity" -- unnecessary and/or excessive repetition of otherwise permissible identifying information (for example, excessive repetition of the underwriter's name or product's brand name).

 • Express price information or information about interest rates or the savings or value associated with a product or service; even oblique references to price are prohibited (for example, stating a *discount* price is offered, or even saying "pick up a *free* copy/catalog". The exception is that an announcement for a nonprofit organization can note if an event is free.

 • Contain a *"call to action,"* urging the listener to visit, call, or patronize the business, or purchase the product(s) mentioned (for example, "stop by their showroom", "try brand X", "phone 123-4567" [instead of saying "their phone number is 123-4567"], even "for information *call*..." is questionable).

 • Contain an inducement to buy, sell, or lease (for example, "tires installed in 20 minutes...", "bonus available this week", "special gift for the first 5 customers", "six months free service", "free estimates", "they will cater to you").

 • Encourage the listener to identify with the product, service, or business -- especially with the words "*you*" or "*your*" (for example, "*your* supplier of..", "products for *your* home", "serving *you*", "*you* can be sure...", "*your* headquarters for...", "*Delta County's supplier* for...").

 • Use superfluous background music or other audio effects designed to draw the listener's attention to the announcement.

 • Be excessively long.

Penalties for violating FCC underwriting guidelines relative to for-profit underwriting announcements:

 -- The station *may* receive a warning for the first violation and then be monitored for further violations.
 -- A **minimum** fine of $2,5000 for **each** violation.
 -- All income derived from illegal underwriting retroactive to January 1, 1993 will be **taxed by the IRS**.

You do not have to be a business to be an Underwriter. Quite often an underwriting announcement will say simply that "John and Jane Doe of Redlands Mesa encourage you to support KVNF."

Underwriting Announcements generally consist of a title, a day and time, and body text. For example:

```
EARTH & SKY                    EVEN DAYS 9:00 PM

HALL REALTY


    Earth and Sky is underwritten by Hall
    Realty, serving real estate needs on both
    sides of the continental divide in the
    communities of Creede, Lake City, and the
    Blue Mesa subdivision. Hall Realty can be
    reached by calling 1-800-xxx-xxxx.
```
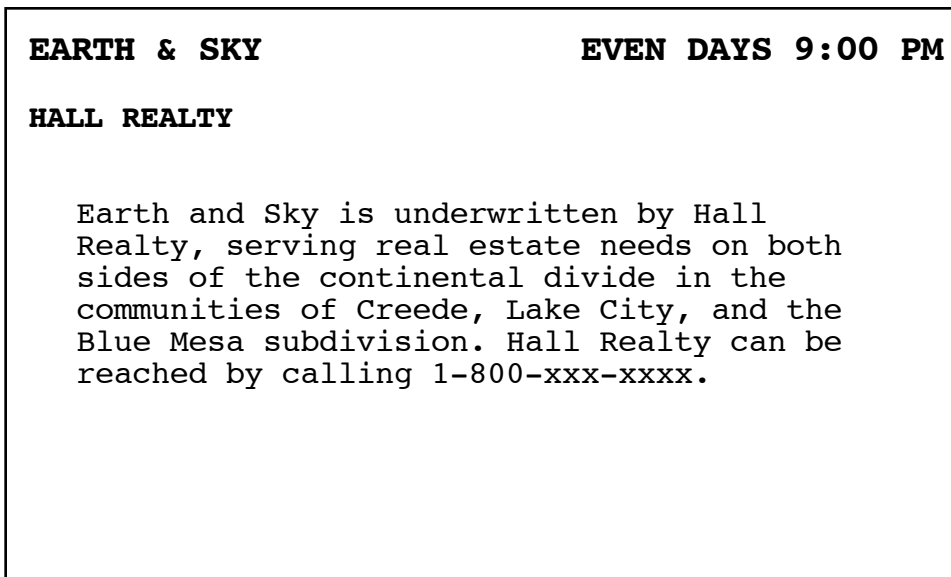
Underwriting announcements live in two index card file boxes filed by day and time. Distinguish then from the PSA box. New underwriting announcements are usually highlighted in the Log. When you come in to do a show **check BOTH the box AND the Program Log** for underwriters. Be sure to do this as underwriters often change. If there is an underwriting announcement in the box for your show time, read it even if it is not scheduled in the Program Log. It is far better to give an Underwriter an extra announcement than to miss one. If there is an announcement scheduled in the Program Log and it is not in the box, ask a staff member (preferably the Underwriting Director) , where it is. If it cannot be found, make a notation in the Program Log to that effect.

After an underwriter announcement has been read on-air, initial the appropriate line in the Program Log and return the card to the box in its proper place. Read the underwriting announcement as near to the time it is scheduled on the log as possible.

Read the underwriting announcement body text exactly as written. Do not read the title or the time, but other than that do not add or omit anything. Underwriters pay different rates for different amounts of information. Read what they've paid for, no more, no less. **Do not add any personal commentary to the underwriting announcement**. This is a violation of FCC regulations.

Under no circumstances should one make a joke of the Underwriting Announcement by altering words or punning on the underwriter's name. Reasonable allowance is made for honest mistakes and mispronunciation. **Read through the announcement before you read it on the air**.

Be sure to replace the underwriting announcements correctly. Replace underwriting announcements in the correct order in the Underwriting box.

- If you find a misfiled card, refile it where it belongs
- If you find several misfiled cards, refile them where they belong, and tell the Volunteer Coordinator about it
- If you cannot find an Underwriter announcement card where you expect one, check with the staff, if possible, to find out if anyone knows where it is. If the card cannot be found, then skip the underwriting announcement and make an appropriate notation in the Program Log.

2.1.3 Public Service Announcements (PSA)

A **Public Service Announcement** (**PSA**) is an on-air announcement that provides information about a service or event sponsored by a community organization or governmental agency. The "public service" involved is that which KVNF provides by making these announcements. Try to read it in as neutral manner as possible. The KVNF guidelines for acceptable PSAs are included in Appendix III.

The process of reading PSAs is less rigid than that of reading underwriting announcements. You are encouraged at ad-lib PSAs as

long as all the necessary information is conveyed. Listeners can really tell the difference between a read announcement and an ad-libbed one. Ad-libbing rather than reading takes practice. Make sure you include all the relevant information: **what** the event is, **who** is sponsoring it, **when** it is taking place, **where** it's taking place, and the **phone number** to call for further information.

PSAs, in alphabetical order, are filed in the PSA card file box. Each PSA has a title, a "pull date", and body text. If you have concerns about a PSA, please bring them up with a staff member, and please do not write comments or notes on the cards.

Do read through all of the PSAs for your show before reading them on the air. They may need editing. Be especially alert for PSAs with pull dates that are the same or only one day after the date of your show. Make sure the PSA time is relevant. PSAs may contain language that you find awkward. Preread the PSA before going on air.

After a PSA has been read, replace it in the correct order in the PSA file. It helps the next DJ to find PSAs when they are kept in alphabetical order within a section. If you cannot find a PSA card check through the entire PSA card file.

2.1.4 Promos

A **Promo** is an announcement of an upcoming special event, such as a special program, a KVNF fundraiser, or a concert. Some promos are for **KVNF cosponsored events**. This means that the station has a contract with the event sponsor to mention the event on the air a certain number of times each day.

Promos are usually on mini-discs and often will have more than one version of the promo. Select the proper track according to the Program Log.

2.1.5 The Entertainment Calendar

The Entertainment Calendar is a special form of promo. It highlights special events that are coming up the week in the listening area. The prerecorded version is on a mini-disc and is labeled with the time period for which it is valid. Be sure that you have cued up the correct track according to the Program Log. All information that a listener may need to know about submitting an item for the Entertainment Calendar is included at the end of the track. If no mini-disc is available, there is a printed version of the Entertainment Calendar hanging next to the Transmitter Log that you can read on-air.

2.1.6 The Bulletin Board

The Bulletin Board is a special kind of public service announcement. Bulletin Board announcements include lost and found notices, rides wanted or offers, and the like. I f the Bulletin Board announcement is scheduled during your air shift, take time to pre-read the announcement cards. Many are handwritten and can be difficult to read cold. Please show respect for the people whose announcements you are reading. Remember that the people who called in these announcements are doing so in all seriousness. You are encouraged to relate additional information you have about Bulletin Board items. Personal touches are part of what makes KVNF a community station.

2.1.7 Additional information about PSAs etc.

There are specific guidelines as to what KVNF will accept as a PSA or Entertainment Calendar item. If you get a call from someone who wants a PSA or wants to put an item on the Entertainment Calendar, **ALWAYS** refer it to the staff person in charge of PSAs. If no staff member is present to handle the call, take a message or have the party call back during business hours.

If someone calls with an item for the Bulletin Board, you may take it down yourself, if you have the time. Use a piece of scratch paper first to get the gist of the information. Copy everything pertinent to a blank Bulletin Board card (from the back of the box). Fill in the date of the announcement (Bulletin Board items get a maximum of a one-week run) and add it to the appropriate section of the box.

If you find an expired announcement, cross it out and put it in the Volunteer Coordinator's mail box. Please do not remove from the box any items that have not yet expired.

2.1.8 The Buckskin Network

During the Fall hunting season KVNF carries Buckskin Network items. These are messages directing hunters to contact the appropriate law-enforcement agency for emergency information. The Buckskin Network announcements are a special form of PSA and will contain instructions on how to read them. Read the announcements as scheduled on the Program Log.

2.1.9 Editorializing on the air

In general terms, **no extemporaneous editorializing is permitted**. If you wish to present an opinion piece on the air, the text must be submitted to the General Manager a week prior to the proposed air date. If the opinion piece is approved, you must first read a disclaimer indicating that you are solely responsible for the content of the opinion and does not in any sense reflect the opinion of KVNF, its DJs, Staff, or Board of Directors. The opinion piece must be read exactly as approved by the General Manager.

The relevant sections of the Communications Act and FCC regulations for commercial and non-commercial stations are reproduced below for reference.

Communications Act (47 CFR)

Sec. 399. - Support of political candidates prohibited
No noncommercial educational broadcasting station may support or oppose any candidate for political office

Sec. 399a   omitted as not relevant

Sec. 399b. - Offering of certain services, facilities, or products by public broadcast station

(a) "Advertisement" defined
For purposes of this section, the term "advertisement" means any message or other programming material which is broadcast or otherwise transmitted in exchange for any remuneration, and which is intended -

> **(1)** to promote any service, facility, or product offered by any person who is engaged in such offering for profit;

> **(2)** to express the views of any person with respect to any matter of public importance or interest; or

> **(3)** to support or oppose any candidate for political office.

(b) Offering of services, facilities, or products permitted; advertisements prohibited

> **(1)** Except as provided in paragraph (2), each public broadcast station shall be authorized to engage in the offering of services, facilities, or products in exchange for remuneration.

> **(2)** No public broadcast station may make its facilities available to any person for the broadcasting of any advertisement.

(c) Use of funds from offering services, etc.

Any public broadcast station which engages in any offering specified in subsection (b)(1) of this section may not use any funds distributed by the Corporation under section 396(k) of this title to defray any costs associated with such offering. Any such offering by a public broadcast station shall not interfere with the provision of public telecommunications services by such station.

(d) Development of accounting system

Each public broadcast station which engages in the activity specified in subsection (b)(1) of this section shall, in consultation with the Corporation, develop an accounting system which is designed to identify any amounts received as remuneration for, or costs related to, such activities under this section, and to account for such amounts separately from any other amounts received by such station from any source

And the following sections of the FCC regulations (73 CFR):

(Italics have been added to emphasize non-commercial requirements.)

§ 73.1910 Fairness Doctrine.
The Fairness Doctrine is contained in section 315(a) of the Communications Act of 1934, as amended, which provides that broadcasters have certain obligations to afford reasonable opportunity for the discussion of conflicting views on issues of public importance. See FCC public notice ''Fairness Doctrine and the Public Interest Standards,'' 39 FR 26372. Copies may be obtained from the FCC upon request.
[43 FR 45856, Oct. 4, 1978]

§ 73.1920 Personal attacks.

(a) When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than one week after the attack, transmit to the persons or group attacked:

    (1) Notification of the date, time and identification of the broadcast;

    (2) A script or tape (or an accurate summary if a script or tape is not available) of the attack; and

    (3) An offer of a reasonable opportunity to respond over the licensee's facilities.

(b) The provisions of paragraph (a) of this section shall not apply to broadcast material which falls within one or more of the following categories:

    (1) Personal attacks on foreign groups or foreign public figures;

    (2) Personal attacks occurring during uses by legally qualified candidates.

    (3) Personal attacks made during broadcasts not included in paragraph (b)(2) of this section and made by legally qualified candidates, their authorized spokespersons, or those associated with them in the campaign, on other such candidates, their authorized spokespersons or persons associated with the candidates in the campaign; and

    (4) Bona fide newscasts, bona fide news interviews, and on-the-spot coverage of bona fide news events, including commentary or analysis contained in the foregoing programs.

(c) The provisions of paragraph (a) of this section shall be applicable to editorials of the licensee, except in the case of noncommercial educational stations since they are precluded from editorializing (section 399(a), Communications Act).

[43 FR 45856, Oct. 4, 1978, as amended at 44 FR 45956, Aug. 6, 1979]

§ 73.1930 Political editorials.

(a) Where a licensee, in an editorial,

    (1) Endorses or,

    (2) Opposes a legally qualified candidate or candidates, the licensee shall, with 24 hours after the editorial, transmit to, respectively,

    (i) The other qualified candidate or candidates for the same office or,

    (ii) The candidate opposed in the editorial,

        (A) Notification of the date and the time of the editorial,

        (B) A script or tape of the editorial and

        (C) An offer of reasonable opportunity for the candidate or a spokesman of the candidate to respond over the licensee's facilities. Where such editorials are broadcast on the day of the election or within 72 hours prior to the day of the election, the licensee shall comply with the provisions of this paragraph sufficiently far in advance of the broadcast to enable the candidate or candidates to have a reasonable opportunity to prepare a response and to present it in a timely fashion.

(b) Inasmuch as noncommercial educational stations may not engage in editorializing nor may support nor oppose any candidate for political office (section 399, Communications Act), the provisions of paragraph (a) of this section, do not apply to such stations.

[43 FR 45856, Oct. 4, 1978, as amended at 47 FR 3791, Jan. 27, 1982; 51 FR 9965, Mar. 24, 1986]

2.2 Miscellaneous

2.2.1 Guest microphone setup guidelines

Earlier, in § 1.3.2, the procedure for plugging in guest microphones was described. Here are a few additional tips that have proved useful.

- Make sure that mics are isolated from any table to reduce unnecessary noise.
- Using the cue mode on the Board, test to make sure the mics are working.
- If the program has a host (other than the DJ), it is useful to put him/her on Guest Mic #1.
- If you expect on-air telephone calls as well as in-studio guests, put all channels in mono mode, as well as any other channels that may be used during the show. **DO <u>NOT</u> PUT PHONE IN MONO**.

2.2.2 Emergency Alert System (EAS)

The FCC requires all broadcast stations to conduct weekly tests of the Emergency Alert System (EAS). All KVNF on-air volunteers MUST be familiar with the EAS system, and be ready to conduct a test at any time. Tests are conducted weekly at random days & times.

If your program log shows an entry for "EAS TEST," here is what to do:

1. Go into the interview studio, and look at the **SAGE EAS ENDEC** in the equipment rack, above the STL transmitter panel. The display will show date and time at the top, and at the bottom will say "MENU" and "WEEK". Push the button under "WEEK."

2. The display will now say "Weekly Test (RWT)" and the bottom line will say "PROCEED" and "ABORT." Push the button under "PROCEED."

3. The test is now "armed." The display will show a timer counting down from 15:00. You have 15 minutes to air the test. (At the end of 15 minutes the test will air by itself if you haven't aired it yet.)

4. Go back in the air studio. The "Alert Pending" light will be lit. When you're ready to air the test, announce

   "The following is a test of the Emergency Alert System. This is only a test."

   and then push the red "Play Alert" button for one second. The test will air. The test now includes a prerecorded voice announcement. There is no longer a live script to read. Return to normal programming after the test.

5. **<u>LOG THE TEST</u>**! On the back of the transmitter log, fill in the line for "Transmit Test." Enter the date and time, circle "Weekly" and initial the entry.

   <u>Do not log the test as "Test Received."</u> Log it as "<u>Transmit Test</u>."

<u>If you cannot successfully send the test, indicate the reason in the "comments" section on the back of the transmitter log!</u>

To cancel the test after it's armed:

1. Display is counting down, and shows "MENU," "WEEK," and "PEND" at the bottom. Push the button under "PEND" (for pending alert.)

2. Display now shows "SEND," "DONE," "OPT," and "KILL." Push "KILL" button.

3. Display now shows "DELETE THIS ALERT?", followed by "DELETE" and "ABORT" button choices. Push "DELETE" to delete the pending test alert.

2.2.3 Avalanche Report recording

How to record the Avalanche Report: the Avalanche Report should be recorded at 7:30 am daily and 8:30 am on the weekends. The Colorado Avalanche Information Center (CAIC) person should call on 1-866-586-3669 (line 3). Please do not call them before 7:30 am as they are busy updating their website and email and will not be ready for KVNF. It is best to have everything ready by 7:25 am (Gentner on, DAT tape loaded and rewound, DAT #2 ready to record).

Complete steps 1 - 4 <u>before</u> the Avalanche Center is on the phone:

1. Turn on the Gentner phone interface.

2. Turn on DAT #2, insert and rewind DAT (Avalanche Report) tape. Push **rec** on DAT #2. (this puts DAT #2 in record ready, with the yellow pause light on). Make sure DAT #2 right and left channel record level knobs (located on the right side of DAT #2) are at position 4.

3. Release any board channels from **mono**.

4. Place DAT #2 fader (channel 14 a) in **cue**

5. The CAIC person doing the report should call KVNF right at 7:30, but if by 7:35 no one has called, then call the Avalanche Center. Use 1-303-499-9650. Ask Knox, Nick, Scott or Dale to call back on 1-866-586-3669 from the <u>quiet</u> office.

6. Ask the CAIC person for a countdown of 10 (without saying the number 1 but leaving a silent spot in its place) and tell him you are placing them on hold and then place phone on hold.

7. To capture the call on the Gentner, press the phone capture switch for the phone line you are using (red buttons 1, 2 or 3 below the Gentner).

8. Start DAT #2 by pressing **Play**. If necessary, adjust record levels (for -12 peaks) on DAT meter during countdown. Make sure the tape counter is advancing.

9. Monitor the recording and be ready for the ending outcue that will make a reference to the information or update 'on KVNF'.

10. Before stopping the DAT tape, turn off the Gentner and then uncapture the phone line by pressing the appropriate red line button. (Now hang up the phone.)

11. Allow the DAT tape to continue recording silence for at least 30 seconds to create a blank spot at the end of today's recording before stopping the tape.

12. Rewind and cue the DAT tape by listening to the countdown. Pause the tape immediately after the countdown (before the report starts). **Do not air the countdown**.

13. Start DAT #2 on the Board with fader set at zero. Quickly adjust fader for '0 vu' peaks.

14. After report airs, rewind and remove tape. (Tape lives on top of the equipment rack above DAT #2.)

Problems with recording the Avalanche Report
- - The report will not record
  - • Is the DAT in correctly?
  - • Are the recording levels turned too far down?
  - • Is the phone interface turned on?
  - • Was the correct phone line select button pressed?

  -- There is interference coming from somewhere
  - • Is only the phone line select button corresponding the the phone line connecting you to the Avalanche Report activated?

2.2.4 Answering the phone

The phone is located on the counter beneath the left-hand equipment rack. There are four incoming/outgoing lines and 8 extensions. The first three buttons are the incoming/outgoing lines and the fourth is a FAX line. Line 1 is the office line (527-4866) and line 3 (527-4868) is the on-air studio line and the toll-free number 1-866-KVNF-NOW (1-866-586-3669). Lines 1 and 2 can each act as a "rollover" line for any calls coming in on any of the first three lines. Line 3 will also accept rollovers if lines 1 and 2 are busy. The phone in the on-air studio does not ring.

There are three lights attached to the right-hand equipment rack. When a phone call comes in one of the lights will light. Calls on line 3 will cause a white strobe light to flash to attract you attention.

To answer the phone, pickup the handset and press the appropriate line button (top row) with the incoming call. The red light will turn green, and you can start talking. Answer the phone with a greeting such as: "KVNF"

Sometimes, especially if you are on the air during business hours or early evening, the call will not be for you. To page someone else in the building, put the call on hold by pressing the reddish "Hold" button in the bottom left corner of the phone. You will hear a tone and the green light on the line button will begin to flash. Hang up the handset and contact the person in the front office who will handle the call. Do NOT use the "Page All" button.

If you get two calls at once, answer the first, tell the caller that you are putting her/him on hold and then answer the second, deal with that caller, and then get back to the first.

2.3 Putting it all together

Now that you have some idea of all the technical and nontechnical components of your show, it is time to look at the person who brings it all together: you. This section will outline some tips to keep your show running smoothly, to help you sound better on the air, and to make your relationship with KVNF a pleasant one for everyone concerned.

2.3.1 Presenting yourself on the air

Actually speaking on the air is one of the most exhilarating things about being a DJ. It is also one of the most terrifying. To sound your best, keep in mind the following:

Speak up. Many people are far too quiet on the air. It is annoying to the listeners when there is a marked difference between the volume of the programming and the volume of the DJ's voice. Learn to position the mic and your reading material so that you can glance at the VU meters from time to time. If they are not peaking at zero, you are speaking too softly. Do not be afraid to turn up the microphone level if necessary.

Identify yourself. On the air you are invisible; your voice and your name are the only things that can make a personal impression. Your listeners will identify more personally with your show and with the station in general if they know who you are. Consequently, they will be more likely to pledge on your show during a fundraiser or tell their friends to listen to you. And besides, it's very rewarding when you are somewhere in the community and some stranger comes up to you and says "Oh, you are Joe Smith! I recognized your voice! I listen to your show every week..."

Listen to yourself. Talk naturally, not as if you are reciting lines. The most common way of muddling your on-air delivery is bizarre emphasis. This means over-stressing certain words or portions of words in a way that would sound ludicrous in normal conversation. Two other common mistakes are over-stressing and under-stressing (or "dropping") the ends of lines or phrases. In the first, the ends of lines are spoken as if asking a question, with the voice being raised at the end: "Next in the

Cabin Fever Film Series**?** at the Paradise Theatre**?** is "Il Postino**?**" Dropping lines is just the opposite "Next in the

cabin Fever Film Series at the Paradise Theatre is "Il Postino, " the touching story of a Chilean poet befriended by a reluctant fisherman."

Record your show. All it takes is popping a blank tape into the on-air studio cassette deck and hitting the "record" button. It is hard to get a good idea of what you sound like while you are in the middle of doing your show. If you take a tape home a listen to it later, you will be better able to pick up on things like poor diction, talking too fast, saying stupid things, awkward transitions in your music, etc. You'll also be able to hear it when you've done a really spectacular job, and pinpoint the things that helped you do it.

Imagine that you are talking with a friend. It's easy to take one huge breath as you begin to read an announcement and then forget to do it ever again, until by the end of the text you are about to expire. Breathe at natural breaks in the texts, like commas and the ends of sentences. That is what they are there for. If you are nervous, breathing will actually make you less so. Getting enough oxygen into your body will help you feel more relaxed.

Pause for breath between announcements. If you are not careful, you will find yourself rushing through what you have to say. It is especially common for this to happen when you are nervous. Remember that people want to hear and understand what you are telling them. If you are reading several announcements in a row, speak more slowly than you would naturally. Make a clean break between the end of the last item you have read and the beginning of the next.

Smile. Your listeners can hear it even though they cannot see it. Smiling when you are on the air brightens your delivery and helps you not to fall into a monotone.

Care about what you are saying. This goes along with smiling. Show as much enthusiasm as you can without sounding fake as is appropriate to the material. If you do not agree with the specific announcement, at least try to be enthusiastic about the fact that you are making information available to those that might not otherwise have access to it. Being enthusiastic has the useful side effect of making you louder, so if you have a problem with speaking up, you might want to try speaking with more energy.

Preview all announcements. Read through everything *before* you go on the air. This will keep you from reading items that have already expired, from stumbling over words or names, or from bursting out laughing at some unfortunate wording. Do not think it cannot happen to you! Speaking on the radio is a performing art, just like theatre, and just like any performing art it has to be practiced.

Put away your emotional baggage before your show. If you are having some issue with a person or with the station, try to put it away for the duration of your show. As much as you can, present yourself in a positive light. If you cannot put your emotional baggage away altogether, then try to use it.

If you make a mistake. The best thing to do is plunge on ahead without pointing it out to the listeners. If you mispronounce a name, correct yourself and continue with the announcement. If you really mess up, start the announcement over again. In that case, you might say something like, "Let's try that again". Do **not** get rattled. Please, do not blame staff members for your mistakes. If there is something strange about the announcement, such as a misspelling, bring it up with the staff privately, not on the air. Remember, everyone makes mistakes from time to time. It is part of being live on the air.

2.3.2 Smooth transitions

How a DJ segues from one thing to another -- from song to song or from music to news and back -- is really what makes the difference between a good show and a great show. To keep your show's energy consistent and avoid dead air, pay attention to the following:

Preview unfamiliar music. You do not have to listen to the whole song, but at least listen to the beginning and the end of what you are thinking of playing. This will help you get a feel for the way a piece is musically put together so that you can get a better idea of where it will fit into your show or set. Be especially alert for lyrics or other words that are inappropriate for airplay.

Avoid abrupt energy shifts. Try not to go from a nice mellow folksy tune to a driving heavy metal number. This is a place where knowing the beginnings and endings of songs will really help. However, there will be times when you *want* to shift the energy of your show, say if it is dragging to the point where you are falling asleep. The best way to do this is to find a song that picks up energy as it goes along. There are plenty of tunes that start off quietly and become more energetic. If an abrupt shift is necessary break the energy by going on the air.

Use your ears. On many CDs and albums there is an inordinate amount of blank space between cuts, sometimes as much as fifteen seconds! **Do not wait for the timer to go to zero before making your transition**. On cuts with a slow fade at the end, you do not even have to wait for the song to finish. Generally speaking, listeners lose interest long before the fade is over. The same holds for live cuts that have a lot if cheering or applause at the end. Just start your next selection and fade the old one out.

New on, old off. Start your next selection playing before you stop the last one. This is especially important when your next selection starts very softly. If you turn off the old track first there will be several seconds of unnecessary dead air before your new track can be heard.

Have a plan. Try to pick your songs and get them ready to go a bit in advance. A good rule of thumb is: have one track playing and one waiting.

Be flexible. Sometimes you might get a sudden inspiration for a song that will follow really well what you are currently playing. These inspirations are usually golden: heed them whenever you can.

2.3.3 Free advice worth twice the price

This is some other stuff you can do to make your show go more smoothly and to improve your radio experience. Some of it is directly related to your airtime, some of it is not.

Listener requests: you do not *have* to play them -- it is *your* show. If the request does not fit in with your program or if you just do not like the song or artist, go ahead and tell your caller so, as nicely as you can, of course.

Get to your show early. Arrive half an hour before the time you are scheduled to take over the Board. Getting to the studio early will help you get in the right frame of mind for being on the air. It also will relieve any anxiety on the part of the current DJ about whether or not you will arrive for your show. Early arrival will also give you time to decide how you are going to begin your show, to fill out the first part of your playlist, and to preview any PSAs and underwriting that you will have to read. Arriving early is an act of common courtesy to the DJ on the shift before yours. It reduces stress, and avoids an unnecessary call to the staff because it appeared as if you were not going to show up.

If you are going to be late, call the station! More often than not the DJ on the shift before yours will be more than willing to cover for you for a little while if you just call to let the DJ know what is going on.

Explore the "New Bin." KVNF gets an incredible amount of new music every week.

Keep a Playlist. A playlist serves two functions: first it serves as a reference for you when you are telling your listeners what they have just heard; second, it provides a record of what music has been played on KVNF.

When telling your listeners what you have been playing, go forwards. If you have played a long set of music, use a format something like: "That was Richard Thompson with '52 Black Lightning' off the CD *Rumor and Sigh*. We started with ... after which we heard ... ...and we finished the set with... Next up is..." If you've played an extremely long set of music, you do not have to run down *everything* that was in it.

Go up on the air every fifteen to twenty minutes. This is especially true if your show is during the day. Uninterrupted music is nice, but listeners can get annoyed if too much time passes without hearing from the DJ (this is not generally true for classical music, in which longer works tend to be played). People like to be reassured that there's really someone playing the music. People in their cars, or people new to the station, want to find out where this music originates. If you go up every twenty minutes or so, people who have tuned in since the last you went up do not have to wait so long to find out who you are, what the show is, and what station they are listening to.

Things you *should* tell your audience when you go up on the air include:

   • What you have been playing since you last went up
   • What you will be playing next
   • Your name
   • The name of the show or a description of the format
   • Scheduled underwriters and PSAs
   • You are listening the KVNF (<u>not</u> **Legal ID**)

Things you *can* tell your audience:

   • The time
   • The weather
   • What is coming up on the show after yours (forward promo)
   • What is coming up on the news if a forward promo is available
   • What is coming up tomorrow
   • Who the next DJ will be
   • The station phone numbers
   • What you have planned for future shows

Read the liner notes. CD and album liner notes often contain interesting bits of information about the performers, the music, and even, in the case of World music, about foreign cultures. Reading them helps you become more knowledgeable about the music you are playing. sharing these tidbits makes you sound more intelligent about what you are doing, gives you something to say beyond the same old stuff, and makes your show more interesting for your listeners.

Do a theme show. These can be challenging to put together, but the extra effort is worth it. Try "Days of the Week", "Songs about cars", "Songs about Men/Women", or "Occupations." Avoid trying to create a theme where there really is not one.

Do a show at least once a month. In addition to establishing a presence to which the listeners can look forward, doing a show every month keeps you familiar with the equipment, with the staff, and with the new music. If you do a show only once in a while, in essence you are learning how to be a DJ every time you come into the station. The more experience you accumulate, the better you will sound on the air.

Communicate with your fellow DJs. Especially, communicate with the one who comes after you. Make sure s/he is ready to take over before you leave. Do not just throw on a CD and wave goodbye as soon as s/he walks in the door. If it is getting about time for your shift to end and your relief is still puttering around back in the library, the considerate thing to do is go back and say, "I'm just about done. This song will be over is 3 minutes; are you nearly ready?" or "If I put on a five-minute song will that give you enough time?" Let your relief know you are preparing to leave instead of just disappearing.

Communicate with the staff. This is particularly true if something is bothering you. No one wants you to just stew about problems with the radio until you decide to quit being involved. Talking with people might help you reach a solution or an acceptable compromise.

Participate in your show even when you are not on the air. You might solicit demo tapes or CD s from bands that you know, write to recording labels you like to request that they start sending material to the station, or ask musicians that you know to do interviews or live sessions at the station. Most of this stuff does not take much time or effort to do, and it really improves the quality of your programming.

Participate in the station in other ways than being on the air. There is much that you can do to help the station run smoothly. Make a promo mini-disc for a show you like. When you put away your music, put away a few of the newly-labeled CDs waiting to be filed. If you are playing a long set of music, go back to the library, pick a section of shelf, and make sure all the CDs there are in the right jewel boxes.

If you pull it, put it away. It is really a drag to come in to a whole pile of CDs and albums that the last DJ did not bother to file. If something comes up where you just *have* to leave without putting your music away, take time to explain things to your relief or a staff member.

Agree to do a show you do not usually do. Some shows practically have waiting lists of folks wanting to get on them. Others are notoriously hard to fill. Instead of declaring that you will only do Rock or Jazz or some other popular format, consider checking out a Bluegrass or Classical slot. Instead of being firm about only wanting an evening slot, consider doing a show early in the morning. You might find out that you like it.

Agree to sub. If the Volunteer Coordinator or a fellow DJ calls up, desperately looking for someone to do a show, really consider saying YES. Remember that the slots have to be filled, and it is much preferable to fill them with volunteer programmers than with members of the paid staff (they are busy enough already). The Volunteer Coordinator is responsible for covering any slot for which a volunteer programmer cannot be found. This can be especially trying during the Holidays.

3.0 How To's for various common procedures

3.1 Working with CDs

We have two different kinds of CD player: one is a Tascam and the other a Marantz. The following How-To's will deal with each of the players separately where this difference is important.

3.1.1 Loading a CD

Tascam:
1. Press the button on the CD player obscurely marked "Open/Close" located below and to the right of the CD drawer.
2. After the drawer has opened, center the CD in the drawer with the label side up.
3. Press the Open/Close button again, or the **Pause** button. Do not shove the drawer to close it. Occasionally the drawer may pop open again. This is because the CD is not properly seated. Make sure the CD is lying flat in the circular recess and press the Open/Close button again. After the drawer closes, the display will show the total number of tracks and the total running time for the CD.
4. Proceed to select a track using the number keys (see § 6.1.2 for details).
5. When you want to eject the CD first check the Board to make sure that the channel operating the CD is not on (*i.e.* the **yellow** channel switch is lighted). Care needs to be taken at airtime shift changes to make sure the CD currently being aired is not popped out by mistake. The same care should be taken when cueing up a CD to be played.

Marantz:
1. Press the white button on the CD player marked "Open/Close" located below and to the right of the CD drawer.
2. After the drawer has opened, center the CD in the drawer with the label side up. Make sure the CD is lying flat in the circular recess.
3. Press the "Open/Close" button to close the CD drawer.
4. Press the **Pause** button.
5. Proceed to select a track using the number keys (see § 6.2.1 for details).
6. When you want to eject the CD first check the Board to make sure that the channel operating the CD is not on (*i.e.* the **yellow** channel switch is lighted). Care needs to be taken at airtime shift changes to make sure the CD currently being aired is not popped out by mistake. The same care should be taken when cueing up a CD to be played.

3.1.2 Selecting a CD track
1. Make sure the CD player is in PAUSE state.
2. Use either the number keys or the skip buttons to go to the desired track (se §6.1.6, 6.1.8, or 6.2.2 for details)

3.1.3 Reading the CD timer display

Tascam:
      forthcoming.

Marantz:
      forthcoming.

3.1.4 Playing a CD on the air
1. Load the CD to be played in a CD player that is not on-air (see § 3.1.1).
2. Select the track to be played (see § 3.1.2).
3. When the time comes to air the CD, press the **red** channel-on button for the channel associated with the CD player and slide the fader control to the desired volume setting.
4. When you are done playing tracks on the CD, adjust the fader to -55 and press the **yellow** channel-off button to take the CD player off air. If airing a recording of a live performance, fade down before turning the channel off.

3.1.5 Cueing (previewing) a CD
1. Make sure that the player is not on-air.
2. Load a CD into the player (see §3.1.1)

3. Plug a set of headphones into the headphones jack of the player.
4. Start CD playing (use **Play** button).
5. Adjust headphones level, so that the level is right for you.
6. Select track to cue (preview).
7. When finished, unplug the headphones.

3.1.6 Skipping tracks

1. Make sure that the CD player is not on-air.
2. Use the skip buttons to go to the desired track (see §§ 6.1.8 or 6.2.2 for details).

3.1.7 Programming a CD player

Tascam:
The Tascam CD player is not programmable, but may be put in single-track mode.

Marantz:
1. When the CD to be programmed is loaded and the display shows that the player is ready, press the **Program** button.
2. Select the tracks to be played in the order desired by using the number buttons (see § 6.2.4 for details)

3.2 Working with a DAT

3.2.1 Loading a DAT

3.2.2 Cueing the DAT

3.2.3 Skipping programs

3.2.4 Rewinding a DAT

3.3 Working with an MD

3.3.1 Loading an MD

3.3.2 Cueing the MD

3.3.3 Skipping tracks

3.4 Working with the cassette deck

3.4.1 Recording an on-air program

3.5 Working with the turntables

3.5.1 Cueing up a record

3.6 Working with the Gentner Phone Interface

3.6.1 Preparing to use the Gentner Phone Interface

3.6.2 Putting a caller on the air

3.6.3 Adding a caller

3.6.4 Disconnecting a caller

4.0 Troubleshooting

The following are some common problems with suggestions for their solutions. If you cannot solve your problem using these guidelines, let the Chief Operator or failing that, the Volunteer Coordinator know as soon as possible. If the problem interferes with your ability to continue your show, if there is a problem with the STL or the transmitter, or if you hear that one of the translators is down, call the "on call" staff member immediately. If this person cannot be reached call the Station Manager.

Problems with the Monitor (Speakers)
-- There is no sound coming out of the Monitor speakers
- Are the transmitters actually turned on?
- Are all the microphones off?
- Is the Monitor volume turned up far enough?
- Is the Monitor function set to receive the KVNF air signal (not in 'CUE' or 'AUD')?
- Is the channel being used turned on and the fader set high enough?
- Is the channel being used in 'PGM'
- Is the appropriate A/B output button depressed?
- Is the sound source running?

Problems with the headphones
-- No sound is coming out of the headphones
- Are the transmitters on?
- Are they fully plugged in?
- Is the headphone volume turned up?
- Were the headphones left in 'CUE' or 'AUD'?
- Is the correct channel turned on with the fader up?

Problems with the CD players
-- The CD drawer will not close
- Is the CD aligned in the drawer and lying down flat in the circular recess?

-- The CD will not cue up
- Is there a CD in the drawer?
- Is the CD aligned in the drawer and lying flat in the circular recess?
- Is a track being cued that does not exist (looking at wrong jewel box)?
- Is the CD that was in the jewel box the one you expected?
- Is the +10 button being used correctly?

-- The CD will not play
- Is the desired track cued up?
- Was the correct Board channel used to start the CD player?
- Is the fader turned up?

-- The CD is skipping: **Start something else playing right now!**
- Is it damaged in any way that can be seen?
- Is it dirty? (Use the CD cleaner)
- Is the musical selection supposed to sound that way?
- Put a PostIt note on the jewel case saying that "track 'N' skips."

-- The CD being aired was accidentally popped out
- Do not panic! Start the next thing that is cued up

Problems with DATs
to be contributed

Problems with MDs
to be contributed

Problems with Cassette player
to be contributed

Problems with microphones
to be contributed

Problems with the Gentner
    to be contributed

Problems with turntables
    -- The turntable will not go
        • Is the turntable power on?
        • Is the correct Board channel turned on?
        • Is the A/B source selector correct (i.e. not in 'AUX')?

    -- The music being played sounds bizarre
        • Is the turntable speed set correctly?
        • Is the record warped?
        • Is the music supposed to sound that way?

Problems with the Avalanche Report
    -- The report will not play
        • Was the report successfully recorded?
        • Is the input source correctly selected?

5.0 After-hours Emergency Procedures

If there is a fire, medical, or other physical emergency dial **911** to report the situation, then call the emergency on-call person at **234-5863**.

For other emergencies there is a "chain of command" to help:

For transmitter off the air, unusual readings, audio, technical, or satellite problems contact

Jeff Reynolds, Chief Operator, 872-2285.

If a DJ does not show up, for scheduling problems, or other problems needing immediate attention contact

Thomas Boddie, Volunteer Coordinator, 234-7277

Other emergencies

Emergency on-call person, 234-5863

If none of the above can be reached contact,
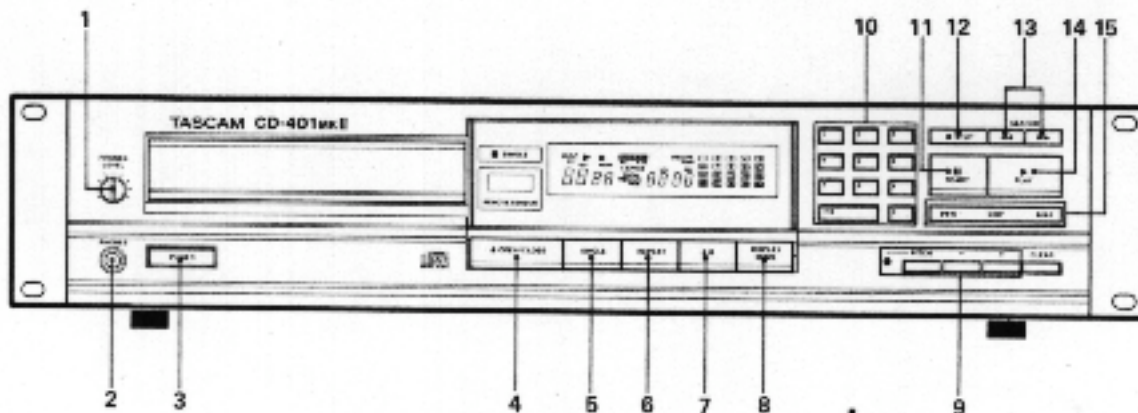
Philip Hassinger, General Manager, 921-4467

or

Janelle Comer, Office Manager, 527-3024

6.0 Equipment Technical Details

6.1 Tascam CD -- 401mkII (CD #1).

The illustration below shows the controls of the Tascam CD player

6.1.1 General instructions

First make sure that the power (3) is on.
The Open/Close button (4) opens and closes the CD tray.

6.1.2 Playing a CD

Press the Open/Close button to open the tray, place the CD in the tray with the label up. There are four choices for closing the CD tray and starting the CD:

1. Press the **Open/Close** button (4). The display will provide disc information: number of tracks and total time. Key in the starting track number using the **numeric keys** (10) and press **PAUSE** (11) **Note:** if "DISC IN" does not light solid in the display after the tray has closed with a disc in it open the tray, reposition the disc and try again. If the problem persists, the disc may be defective.

2. Key-in the starting track number using the **numeric keys** (10). The tray will close and the player goes to READY at the first frame of audio of the selected track.

3. Press **PLAY** (14). The player will load the disc and start playing the first track. The CD will begin playing regardless of the switch settings on the Board (console). Unless the fader corresponding to the CD is up, no sound will go out over the air.

4. Press **PAUSE** (11). The tray will close and you can use the **numeric keys** (10) or **SKIP** button (15) to select the track to be played

6.1.3 Headphones jack and level control

The Phones Level control (1) and the Phones jack (2) are not used for broadcasting, but can be used for previewing or cueing a CD.

6.1.4 Single and repeat play

The **SINGLE** button (5) enables a single track only to be played, *i.e.* the player does not automatically continue to the next track. Pressing the SINGLE button while a track is playing will **not** stop playback until the end of the track.

The **REPEAT** button (6) enables the entire disc to be played repeatedly. If the **SINGLE** button (5) is also engaged, the selected track will be played repeatedly. The **REPEAT** button can be pressed before or during playback.

The **A-B** button (7) is used to program a loop of one or more tracks. The first time the **A-B** button is pressed during PLAY, that

point is captured as the start point of the loop. A second press captures the end point. A third press cancels the **A-B** REPEAT mode and clears the loop point memory. The A-B REPEAT loop can also be set using the search functions while the player is in the PAUSE state.

6.1.5 The display modes

The **DISPLAY MODE** button (8) allows you to select what sort of track or disc time to display. Each time the button is pressed the display shows the following times in sequence:

    1) Elapsed time from the start of the track
    2) Remaining time of the track ("REMAIN TIME" will be lighted) -- this is the most frequently used setting when
          broadcasting
    3) Total time remaining on the disc ("TOTAL REMAIN TIME" will be lighted).

The display looks like this

Total number of tracks   Total play time
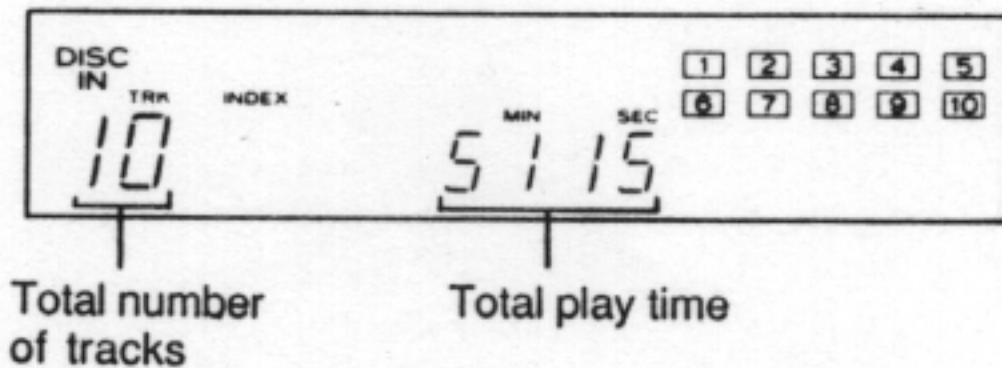
6.1.6 Selecting a track to play

The **numeric keys** (10) are used to select a desired starting track. For track numbers over 9 press the +10 button the appropriate number of times and then the units digit. For example: to enter track 10, press "+10" once and "0" once, to enter track 23 press "+10" twice and then "3".

6.1.7 Ready, Stop and Play buttons

Pressing the **PAUSE** button (11) interrupts play and places the player is the "PAUSE" state. While the player is in the PAUSE state the **SKIP**, **SEARCH**, and numeric keypad may be used to prepare the disc for playing.

The **STOP** button (12) disables the current operation and moves the pickup back to the first track on the disc. If you press **STOP** to stop and **A-B** repeat play, the A-B memory is erased.

The **PLAY** button (14) initiates play, however, the **red** channel-on button initiates on-air playing. If the **PLAY** button is pressed while the CD tray is open, it automatically closes and play starts from the first track.

6.1.8 Searching and skipping

The **SEARCH** buttons (13) are active for as long as they are pressed down while in PAUSE or PLAY state to enable audible cueing. Using these buttons, you can move forward or backward in time within a track to pick up index points. During SEARCH the output level is reduced by 12 dB. Do **not** use **SEARCH** while a CD is playing on-air.

The **SKIP** buttons (15) are used to move forward or backward to the starting point of the next or previous track. These buttons may be used to move to another track when a selected track has finished. For example, if you want to play tracks 2, 3, 4 and 9, then when track 4 finishes use the forward skip button (▶▶|) repeatedly to get to track 9. Sometimes the player will drop into the PAUSE state and you must press the **PLAY** button on the player to resume playing.

6.2 Marantz PMD321 CD player (CD #2 and CD #3)

The essential controls and display for the Marantz CD player are shown below
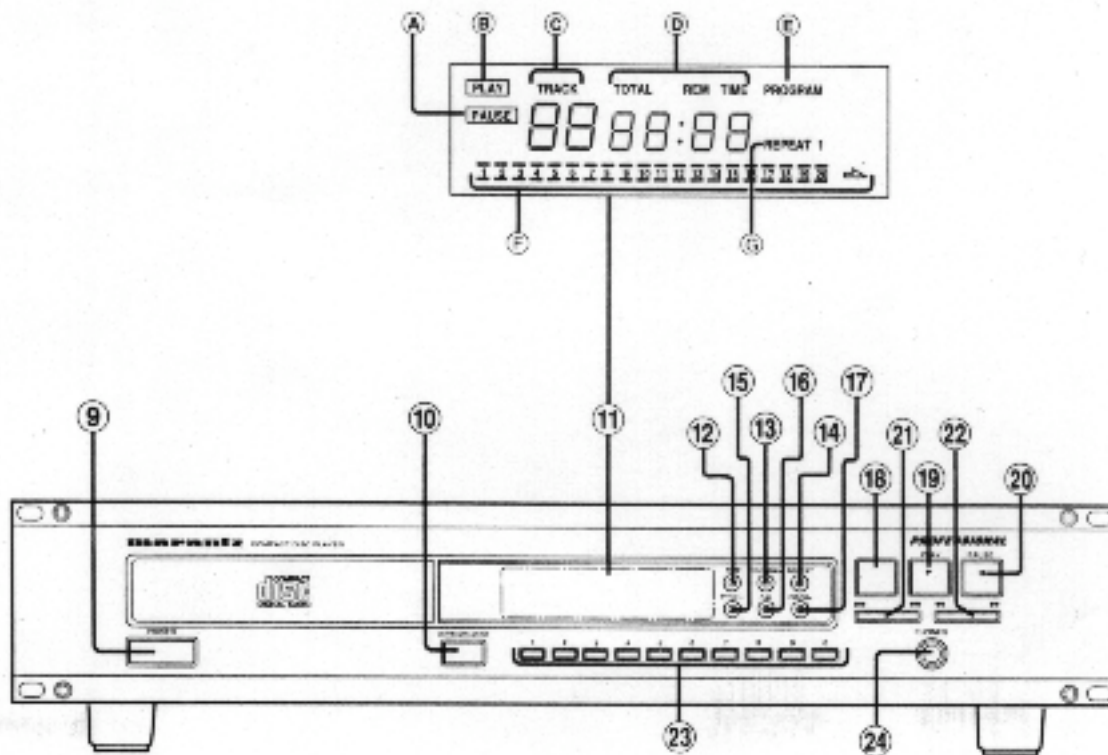
Here is a synopsis of what the various controls of the player do:

To turn the CD player on or off use the **power on** switch (9).

The **open/close** button (10) is used to open or close the CD tray. Place a CD in the tray with the label up.

Information about the CD is shown in the **display** (11). The **pause** indicator (11A) lights up if the player is in pause mode. The **play indicator** (11B) lights up during CD playback. The **track indicator** (11C) shows the track number of the track being played or programmed. The **elapsed playing time** of the current track (11D) can show any one of: **Total**, indicating the total playing time of the disc. In program mode this indicator shows the total playing time of the programmed tracks; **Remain**, indicating the remaining playing time of the current track; **Total remain**, indicating the total remaining playing time of the entire disc. In program mode, this indicator shows the remaining playing time of the current program. The **program** (11E) indicator lights up when the CD is in program mode. The **track number** indicators (11F) displays all of the tracks on the disc. If there are more than 20 tracks the special "right arrow" indicator lights up. In program mode only the track numbers of the selected tracks light up. The track numbers go out in turn as each track finishes playing. The **repeat** indicators (11G) are of two types: **Repeat 1**, lights up during 1-track repeat mode, which will repeat a single track over and over; **Repeat**, lights up during all-track repeat mode, which plays all of the tracks on the disc repeatedly. It also lights up during program repeat mode.

The **Time** button (12) lets you choose the time shown on the display to: the amount of time the track has been playing, the remaining time of the current track (REMAIN), or the remaining time of the entire disc (TOTAL REMAIN).

The **Program** button (13) allows you to select the sequence of tracks you wish to play.

The **Repeat** button (14) is used to select 1-track repeat, all-track repeat, or program repeat playback mode.

The **Cue** button (18) is used to start audio cue mode. The audio cue mode is the function that skips the non sound part at the beginning of a track and pauses just before the start of audio within the track. To release audio cue mode, press the **Cue** button again. When the player is in audio cue mode, the "play" indicator flashes.

To start playback press the **Play** button (19). If the **Play** button is pressed <u>during</u> playback, the CD player returns to the beginning of the current track and plays the track again. The 'play' indicator (11B) lights up during playback. Normally the CD player will be started from the Board, but if the CD fails to start, press the **Play** button.

To stop playback temporarily press the **Pause** button (20). The "pause" indicator (11A) lights up. When pressed again the indicator goes out and playback resumes from the same position in the track. After a starting track has been selected, the **Pause** button is pressed allowing the CD player to be started from the Board.

The **Previous/Next** track buttons (21) are used to backup (**Previous**) or advance (**Next**) to a desired track. If the **Previous** button (◖◀◀) is pressed during playback, play restarts at the beginning of the <u>previous</u> or a preceding track (as when programmed). When the **Next** button (▶▶◗) is pressed, play restarts from the beginning of the next or a subsequent track (as when programmed). Multiple tracks can be skipped by pressing the buttons multiple times. The selected track number is shown on the display (11). These buttons can also be used to select a desired track from which to start playback from pause mode. They may also be used in program mode to select tracks for programming.

The **Search Reverse/Forward** (◀◀ ▶▶) buttons (22) change the playing position within the current track. When the **Search Reverse** (◀◀) button is pressed and held during playback, the play position reverses within the CD (or within the programmed track sequence). When the **Search Forward** (▶▶) button is pressed and held during playback, the play position is advanced within the CD (or within the programmed track sequence).

The **Numeric** buttons (23) correspond to the values 0 to 9. When used during playback, these buttons allow you to specify the number of another track you want to play. When used during pause mode, these buttons allow you to specify the number of a track from which to start playback. They are also used to select tracks for programming. **When selecting double-digit track numbers, press the first digit and then press the second within 1.5 seconds**.

The **Phones** jack (24) is used to connect headphones.

6.2.1 Normal Playback

    1. Make sure that the **power** switch is on. The display (11) should say "dISC".

    2. Press the **OPEN/CLOSE** button to open the tray. Place a disc on the tray with the label side up.

    3. Press the **OPEN/CLOSE** button to close the tray.

    4. Press the **PAUSE** button thus putting the CD is pause mode. This prepares the CD player to be started from the Board.

When you are ready to play the CD, move the fader on the channel corresponding to the CD player that is to be used to about -5. Press the **red** channel-on button to start the CD player. Adjust the channel volume with the fader.

When the very last track on the CD has finished playing (or the end of a programmed sequence is reached), the CD player stops automatically.

To stop playback: Press **PAUSE**, or the **OPEN/CLOSE** button. If the **OPEN/CLOSE** button is pushed twice quickly, the program memory will be erased.

To switch the time display: Press the **TIME** button. Each pressing of the **TIME** button changes the time display changes in the following order: ELAPSED PLAYING TIME (of current track) → REMAIN → TOTAL REMAIN → ELAPSED PLAYING TIME. The display time indicator will reflect the selected time display mode.

Scanning (locating a desired passage within a track): To find a passage located after the current position on the disc: Press the ▶▶ button. To find a passage located before the current position: Press the ◀◀ button. Normal playback resumes from the position where the button is released. When one of these buttons is pressed, scanning is first carried out at slow speed and the sound is heard for about 3 seconds. After that, scanning is carried out at high speed. Use the time indicator on the display to help you locate the desired passage.

6.2.2 Search and Skipping

Direct search (specifying a desired track number): Specify the track number by using numeric buttons 0 to 9. For example, for track number 3 press ③ . For track number 12 press ① and then, within 1.5 seconds, press ② . If the first of two digits pressed is not one of the tracks on the CD, it is interpreted as 1 digit and the search will start after about 0.5 second. If you make a mistake when pressing the numeric buttons, press the right buttons to enter the correct track number. If you specify a track number which does not exist on the disc, "Error" will appear on the display. Enter the correct number.

Skip (skipping to a desired track located after the track currently playing): Press the ⏭ button the necessary number of times to skip to the desired track.

Skip (skipping to a desired track located before the track currently playing): Press the ⏮ button the necessary number of times to skip to the desired track.

6.2.3 Repeat play

Repeated play of only one track: While the track you want to repeat is playing, press the **REPEAT** button <u>twice</u>. The "Repeat" and "1" indicators light up on the display and the current track will be played repeatedly.

To cancel 1-track repeat play: press the **REPEAT** button <u>once</u>.

Repeated play of all tracks on the disc: During playback press the **REPEAT** button <u>once</u>. The "REPEAT" indicator lights up on the display and all tracks on the disc are played repeatedly.

To resume normal playback: Press the **REPEAT** button <u>twice</u>. The "REPEAT" indicator goes out, repeat mode is canceled, and normal playback resumes.

6.2.4 Programmed play

To play desired tracks in a prescribed order:
1. Press the PROGRAM button while the player is stopped (*i.e.* after a disc has been loaded). The program indicator on the display flashes. Up to 30 tracks may be programmed.

2. Specify the first track to be played using the numeric buttons or the ⏭ or ⏮ button. The selected track number will be lighted on the display.

3. Then program another track by repeating the procedure in step 2 above. The selected track will be lighted on the display. **Note**: they are not in order of programming but in numerical order. You may check the order of programming by using the **SKIP** button.

4. After having programmed all the desired tracks, press the **PROGRAM** button.

Press the **PAUSE** button so that the player can be started from the Board.

To add tracks to those already programmed: With the player in stopped mode and with the the "Program" indicator lighted, press the **PROGRAM** button. The "Program" indicator starts flashing and more tracks can be added to the program.

To play programmed tracks repeatedly: Press the **REPEAT** button once. The "Repeat" indicator lights up on the display and the program playback will be repeated.

To program 1 track only and then stop: Press the **PROGRAM** button, then the selection number, **PROGRAM** again, and then **PAUSE**.

6.3 Panasonic SV-3700 DAT player

KVNF has two Digital Audio Tape (DAT) players in the on-air studio. DAT #1 is in the left-hand equipment rack and DAT #2 is in the right-hand equipment rack. Because there are many controls on the DAT drive, they will be summarized in three sections.
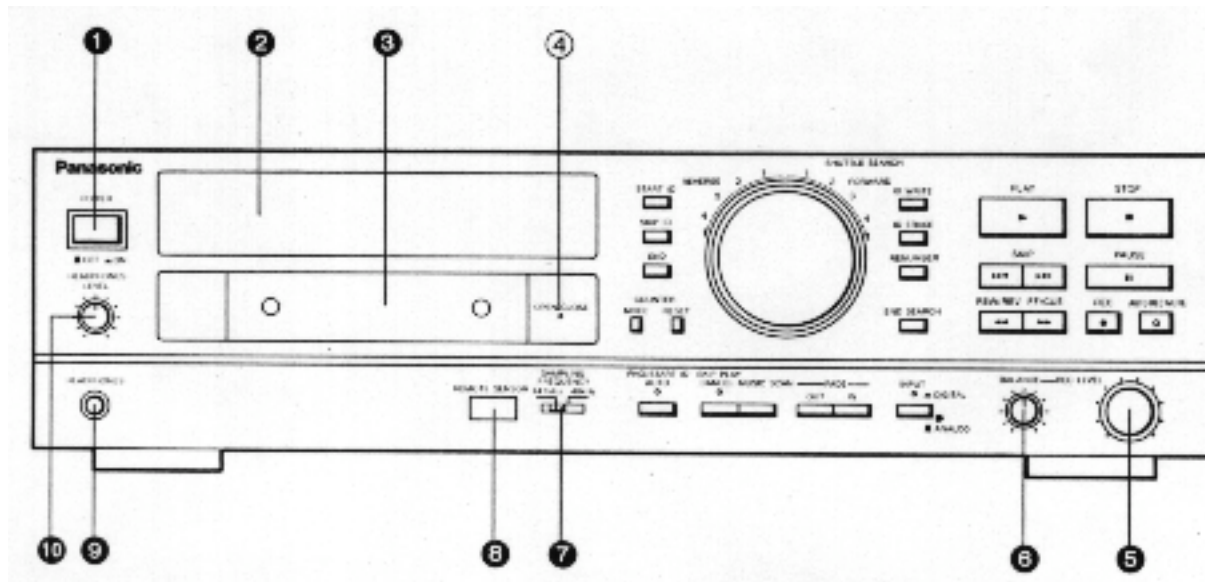
The figure above shows the control panel of the DAT. Here is a synopsis of what the buttons do:

     1 -- The **POWER** switch

     2 -- Display panel (for details see below)

     3 -- Cassette (tape) tray

     4 -- **OPEN/CLOSE** button

     5 -- **REC LEVEL** control is used to adjust the recording level of left and right channels

     6 -- **REC BALANCE** is used to adjust the recording balance between left and right channels.

     7 -- **SAMPLING FREQUENCY** selector is used to select the analog to digital sampling frequency when making analog recordings. (44.1 kHz or 48 kHz)

     8 -- Remote control signal sensor

     9 -- Phones jack that requires a 1/4" connector for standard stereo headphones.

     10 -- Headphone level control is used to adjust the output level to the headphones.

Front panel
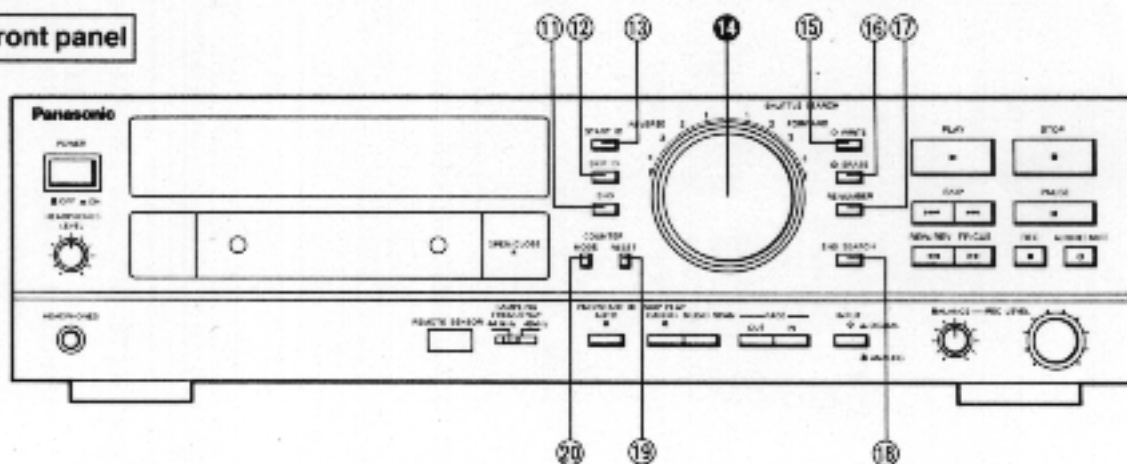
11 -- END button is used to record an End Mark on a tape

12 -- SKIP ID button is used to enter the Skip ID mode

13 -- START ID button is used to enter the Start ID mode

14 -- SHUTTLE SEARCH dial is used to locate specific places on the tape during play and pause modes at high speed, in either forward or reverse directions.

15 -- ID WRITE button is used to record Start or Skip IDs during indexing. Indexing allows certain DAT subcode data that has been recorded on the tape to be changed without affecting the actual program recording. With this unit. the following types of indexing are possible: 1) Recording or erasure of Start IDs at the beginning of a program; 2) Recording or erasure of Skip IDs; 3) Renumber function.

16 -- ID ERASE button is used to erase Start or Stop IDs during indexing

17 -- RENUMBER button is used to assign program numbers (01, 02, ...) to Start IDs recorded during indexing.

18 -- END SEARCH button is used to advance at high speed to the end of the recorded portion of the tape. Use it also to continue recording from the last recorded position, or to find the total number of programs or total time recorded on the tape (in the case of tapes where absolute time and program numbers have been recorded).

19 -- COUNTER RESET button is used to reset the tape counter to '0000' (when the display mode is set to tape counter).

20 -- COUNTER MODE button is used to select the desired counter mode: Absolute time, Program time, Time remaining, TOC (Table Of Contents), and tape counter.

Front panel
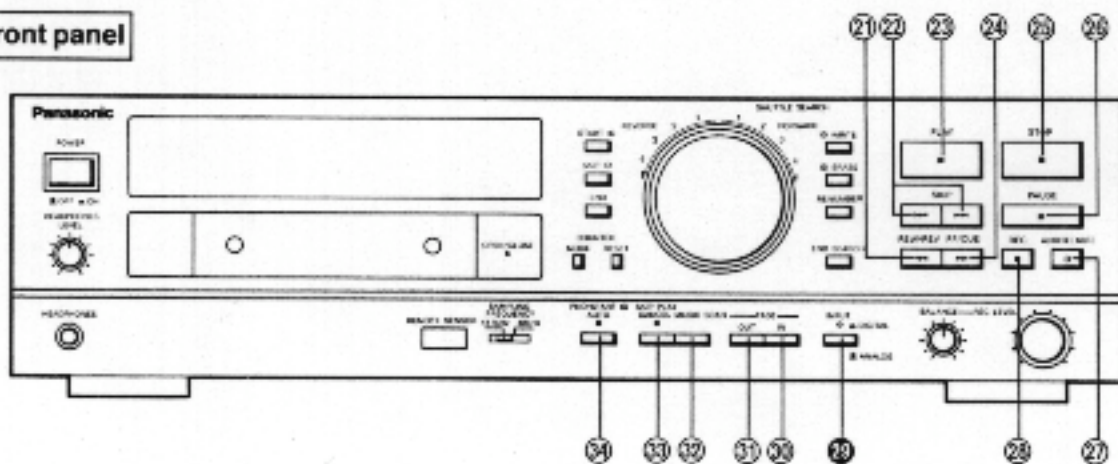
21 -- **REW/REV** button (◄◄ **REW/REV**) is used to rewind the tape, or for audible high-speed search in play mode (review mode).

22 -- **SKIP** buttons (|◄◄ ►►| **SKIP**) are used to advance to the desired program. The ►►| button skips the program forward, the |◄◄ button skips the program backwards. Repeated pressing of the skip buttons causes the unit to skip forwards or backwards several programs.

23 -- The **PLAY** button/indicator (► **PLAY**) is used to initiate recording or playback mode. It is also used to record program numbers manually.

24 -- **FF/CUE** button (►► **FF/CUE**) is used to advance the tape rapidly, or for audible high-speed searching (cueing).

25 -- **STOP** button is used to stop all functions. This button also clears program memory.

26 -- **PAUSE** button/indicator is used to temporarily interrupt playback or recording mode.

27 -- **AUTO REC MUTE** button is used to automatically insert a silent passage approximately 4 seconds long during a recording.

28 -- **RECORD** button/indicator is used to place the unit in record standby mode

29 -- **INPUT** selector button/indicator is used to select digital or analog recording input

30 -- **FADE IN** button is used to start recording and increase the sound level gradually for approximately 2.5 seconds, until the full recording level is reached.

31 -- **FADE OUT** button is used to end a recording by gradually reducing the recording sound level for approximately 5 seconds.

32 -- **MUSIC SCAN** button is used to play back the beginning of each recorded program on the tape for about 15 seconds. This is useful for quick identification of program contents.

33 -- S**KIP PLAY CANCEL** button/indicator is used to release skip mode.

34 -- **PNO/START ID AUTO** button/indicator is used to automatically record program numbers or Start IDs during recording or indexing by detecting the beginning of a signal after a blank position.

The display is illustrated below:

Display panel
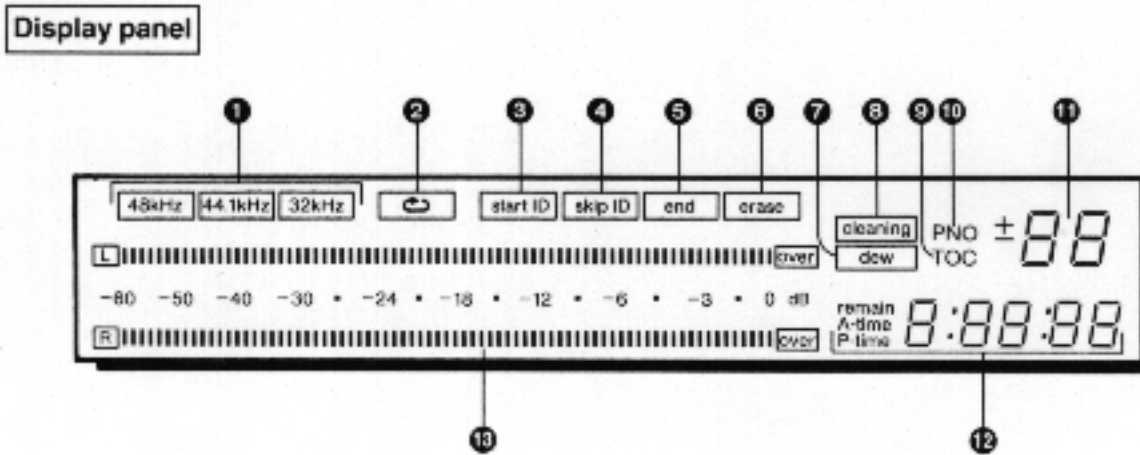
1 -- **Sampling frequency** indicators display the sampling frequency of digital signals during recording or playback. It changes automatically depending on the nature of the input signal.

2 -- **Repea**t indicator is used in conjunction with the repeat loop-play function. It indicates that all programs or memorized programs can be played back repeatedly (continuous loop).

3 -- **Start ID** indicator signals that a Start ID is being or has been recorded

4 -- **Skip ID** indicator shows that a Skip ID is being or has been recorded

5 -- **End** indicator shows that an End Mark is being or has been recorded

6 -- **Erase** indicator shows that a Start ID or Skip ID is being erased

7 -- **Dew** indicator shows the formation of moisture within the unit

8 -- **Cleaning** indicator shows that the DAT heads need cleaning

9 -- **TOC** (table of contents) indicator shows the total program count and length of a tape onto which the TOC information has been recorded

10 -- **PNO** (program number) indicator shows the number of the current program

11 -- **Program number display** shows the TOC information when the TOC indicator appears. Otherwise it displays the number of the program when PNO indicator is lighted.

12 -- **Counter display** panel shows a variety of items depending on the setting of the counter mode button:
    1) Absolute time (default display on power up)
    2) Program time
    3) Remaining time
    4) TOC information
    5) Tape counter

13 -- **Peak level mete**r shows the level in recording and playback level during playback. Standard I/O level of +4/-10 dBu is shown at -18 dB

6.3.1 Playing a DAT
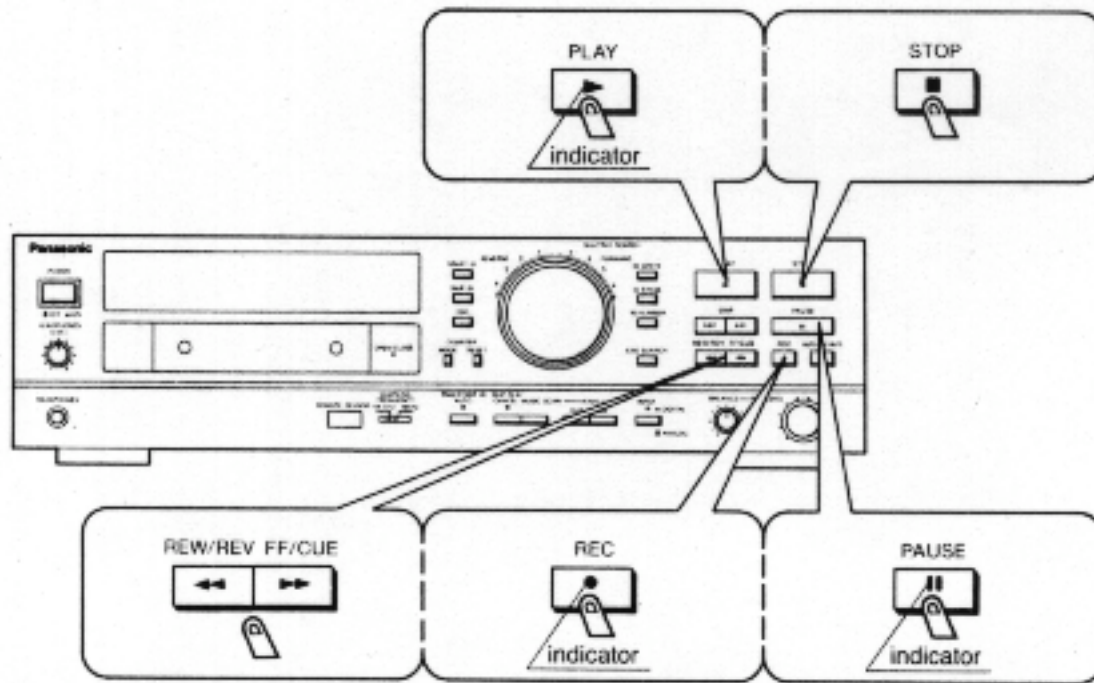
1. Press the **OPEN/CLOSE** button and insert a DAT tape into the tray. Make sure that you can see the tape reels and that the indicator arrow on the cartridge points towards the unit as it sits in the tray, as shown below.
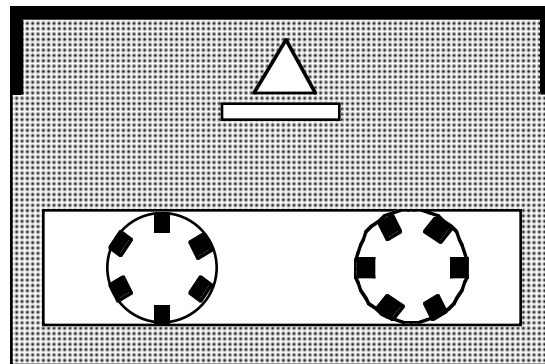
Top surface of a Digital Audio Tape

Press the **OPEN/CLOSE** button again. When the tape has been loaded, the counter display panel shows all dashes.

2. Press the **PAUSE** button. This allows the DAT to be started from the Board.

If absolute time, program times, and program numbers have been recorded on the tape, times are displayed on the counter display panel, and program numbers during playback are displayed on the program number (PNO) display panel. For tapes on which absolute time or program times have not been recorded, time codes are not displayed.

To stop playback: Press the **yellow** channel-off button.

Depressing the FAST-FORWARD or REWIND button during playback: this advances or reverses the tape during playback at

about 3 times normal speed, with reduced level audio output.

Depressing the FAST-FORWARD or REWIND button while DAT is in stop mode: when pressed once, the tape is advanced or reversed at about 250 times normal speed. When pressed twice the tape is advanced or reversed at about 400 times normal speed. Each subsequent press causes alternate switching between the 250 and 400 times speeds. If you are operating in "Cue" or "Review" modes, the sounds will contain some chatter noise. This is not a malfunction.

6.3.2 Counter display mode

The counter display is shown in the illustration below.
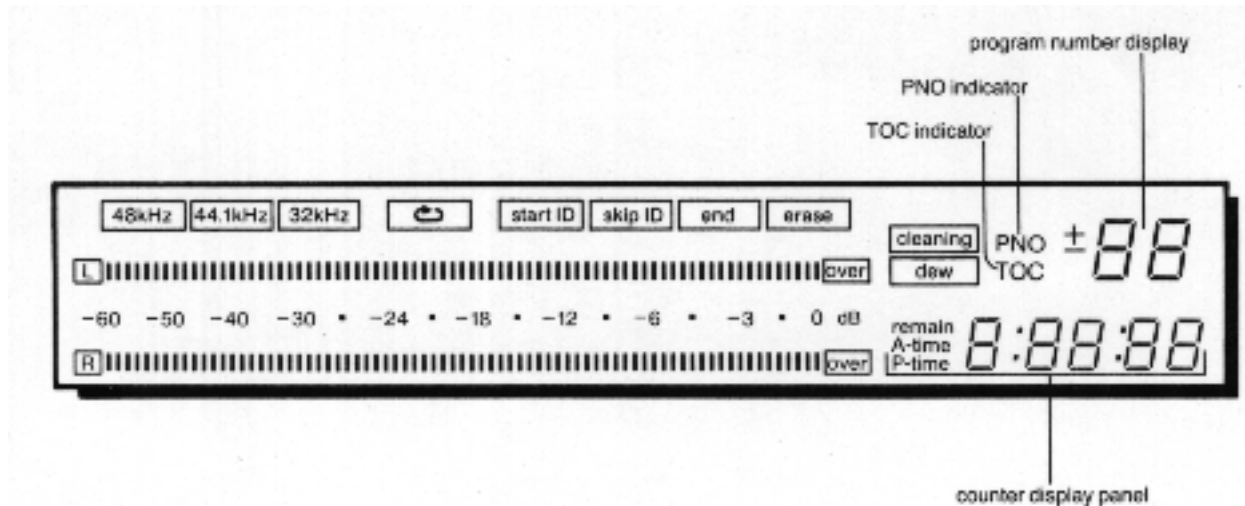
When sub codes (or index points) have been recorded on the tape, the PNO indicator is lighted and the program number display to the right of the PNO indicator shows the current program number. The absolute time (A-time) indicator will be lighted and the A-time will be displayed in the counter display panel.

When the sub codes have not been recorded on the tape, as is the case with a brand-new tape, the A-time indicator bar will appear to move from left to right.
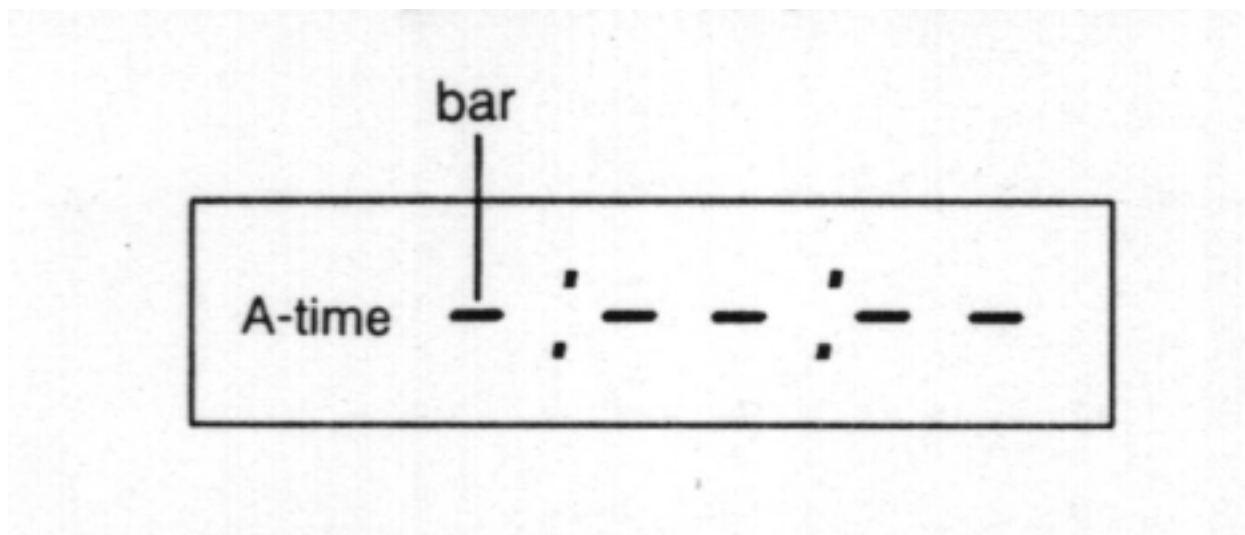
The bar also appears in the following situations:

 • When searching 400 times normal speed
 • The program time is not identified
 • The remaining time is being calculated

When the tape comes to an end, an 'E' appears on the program number display.

The counter display consists of three indicators and a time display. The indicators are:

- **Remain time** -- this is the time remaining on the tape
- **A-time** -- absolute time is the total time recorded on the tape from the beginning. If this time is not recorded when the recording was made, it will not be displayed during playback
- **P-time** -- program time is the elapsed time for each program as it is played

The counter is read as **H:MM:SS** time. Two other modes exist for the counter display:

- **TOC (Table of Contents)** -- this is the total time for all the recorded programs. Timing information is displayed only when TOC data has been entered during recording.

- **Tape counter** -- This is a number corresponding to the number of revolutions of the tape reel.

To change the counter display mode: the "Counter Mode" button is depressed. With each press of the button the display mode changes. The sequence is

A-time $\rightarrow$ P-time $\rightarrow$ Remain time $\rightarrow$ Total time $\rightarrow$ Tape counter $\rightarrow$ A-time

To reset the tape counter: press the Counter Reset button when the display is set to "Tape counter".

6.3.3 Recording a DAT tape

Before starting to record material on a DAT, it very convenient for playback or making consecurtive recordings if absolute time is always recorded.

To record from the beginning of a tape (new tapes or overwriting an old tape):

1. Press the **REW/REV** button to make sure tape is rewound to the beginning.

2. Press the **REC** button. The rec and play indicators illuminate for about 4 seconds and the pause indicator flashes. The play indicator then turns off and the pause indicator will become steady, indicating record standby mode. At this point the **PLAY** button initiates <u>record</u> mode.

To record on the unrecorded portion of a tape that has already been partially recorded:

1. Press the **END SEARCH** button to advance the tape to the end of the last recording. The tape is advanced at high speed, and the tape stops.

2. Press the **REC** button. The rec and pause indicators will light up, and absolutie time will then be recorded once the **PLAY** button is pressed.

T**o record program numbers.** If program numbers are to be placed on the tape during recording, program play or access play may be performed easily during playback. There are two ways to record program numbers: Automatic or Manual.

Automatic recording of program numbers: Press the **PNO/START ID AUTO** button. The pno/start ID auto indicator illuminates. Now proceed to make a recording (see above). When recording has started, program numbers are recorded automatically when the sound starts, or after a silent space of about 2 seconds or more. On all subsequent occasions when this condition is satisfied, program numbers are recorded in numerical order and are indicated in the program number (PNO) display.

To cancel the automatic program numbering function: press the **PNO/START ID AUTO** button.

Manual recording of program numbers: First make sure that the **PNO/START ID AUTO** indicator is out. Press the **PNO/START ID AUTO** button if the indicator is lighted. Next press the **REC** button. The rec and pause indicators illuminate and the init enters the record standby mode. Now press the **PLAY** button to start recording. The pause indicator goes out, and the play indicator illuminates. A program number is recorded where recording begins. You can record additional program numbers whenever you want during recording by simply pressing the **PLAY** button. each time this

operation is performed, a program number is recorded on the tape. If the tape is stopped temporarily with the **PAUSE** button or **AUTO REC MUTE** button, and recording is started again by pressing the **PLAY** button, a program number is recorded at that point. These program numbers may be checked on the program number display.

To make an analog recording:

1**.** Release the **INPUT** selector button ("out" is for analog). The input selector light goes out.

2**.** Select the desired sampling frequency (44.1 kHz or 48 kHz).

3**.** If recording from the beginning of a tape: press the **REW/REV** button, even if the tape is new.
If adding to the end of a tape already containing recorded material: press the **END SEARCH** button.
After the last recording position on the tape has been found, the tape will stop.

4**.** Press the **REC** button. The rec and play indicators light for approximately 4 seconds, and the pause indicator flashes. The rec and pause indicators then illuminate steadily, the play indicator goes out and the unit enters the record standby mode.

5**.** Adjust the recording level with the **REC LEVEL** control.

6**.** The **REC BALANCE** control should be in the center detent position.

7**.** When ready to record, press the **PLAY** botton. The play indicator illuminates and recording begins.

To make silent spaces on the tape where recording begins: By inserting a silent space, a new recording can be clearly distinguished from the previous one (if any). Press the **REC** button. After the unit enters record standby mode, press the **AUTO REC MUTE** button. A silent space of approximately 4 seconds will then be recorded on the tape.

To ensure accurate program play: After a recording has finished, be sure to insert a silent space of 4 seconds before stopping or pausing the tape. Consecutive recording and program play will then be performed accurately.

To insert a silent space in a recording: To eliminate unwanted sections during a recording, press the **AURO REC MUTE** button while the unit is in record mode. A silent space of approximately 4 seconds will be automatically inserted on the tape and the init will then enter the record standby mode. To begin recording again, press the **PLAY** button.

To make silent spaces shorter or longer: To make the silent space <u>shorter</u>, press the **AUTO REC MUTE** to begin making the silent space, then press the **PAUSE** button or **PLAY** button within 4 seconds to truncate the silent space. When the **PAUSE** button is used, the unit enters pause mode; when the **PLAY** button is pressed, recording begins. To make the space <u>longer</u>, press the **AUTO REC MUTE** button as long as necessary. When the button is released, the unit enters the record standby mode. To resume recording press the **PLAY** button.

To erase a recorded tape: reset the accidental erasure prevention tabs on the cassette to the correct position to permit recording. When a tape is recorded again, any previous recording is erased automatically. To erase only the recording, leaving the absolute time intact, set the **REC LEVEL** to minimum and record up to the end of the tape.

To adjust the recording level:

1**.** Release the **INPUT** selector button so that it pops out. The input selector inidcator will go out.

2**.** Press the **REC** button to put the unit in the record standby mode.

3**.** Adjust the level with the **REC LEVEL** control. Adjust the volume so that it stays in the central region of the level bars (bracketing -18).

6.4 Sony Mini-disc (MD) Player

KVNF has two mini-disc players in the on-air studio in the equipment rack to the right of the Board, as illustrated below.
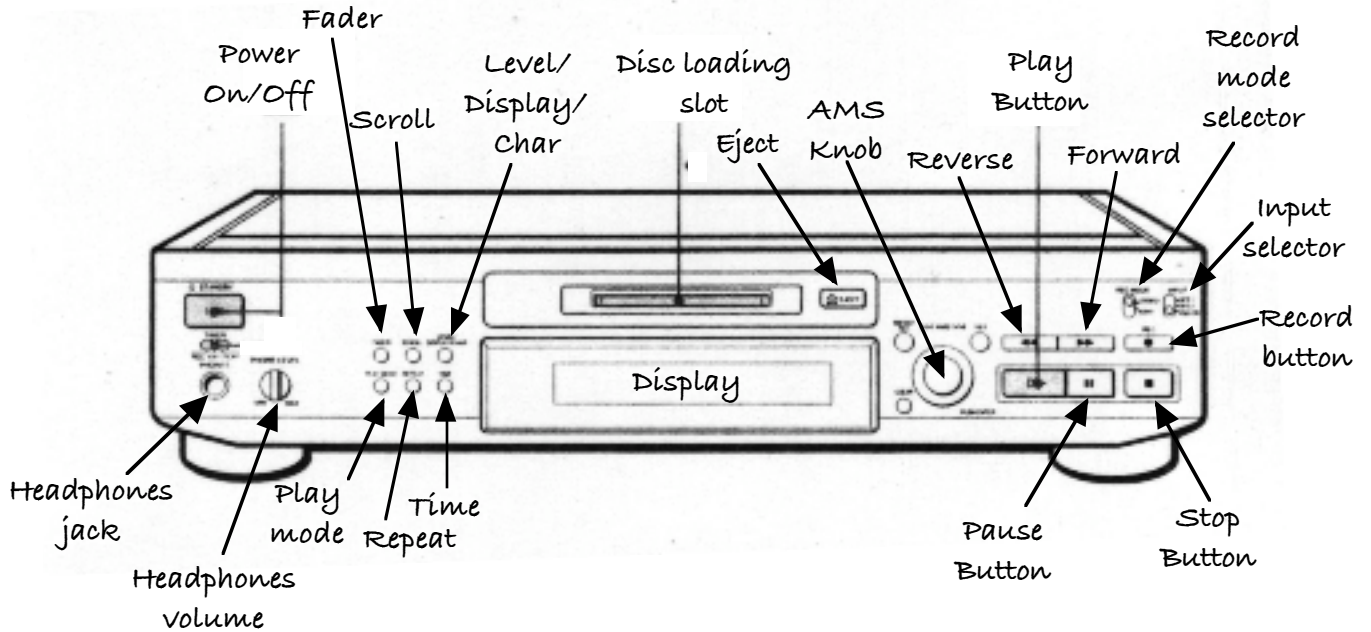
6.4.1 Playing a mini-disc (MD)

To turn on the mini-disc (MD) player, press the power on/off switch shown in the diagram. The disc is inserted in the slot labeled "disc loading slot" as shown in the diagram above. The top surface of an MD looks somewhat like this:

Top view of a
mini-disc (MD)
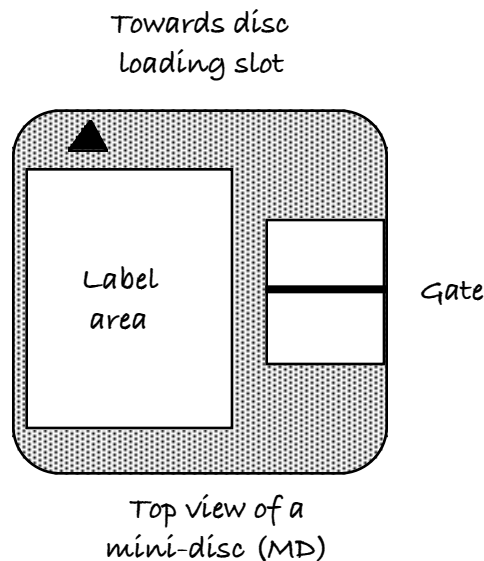
Insert the mini-disc with the label side up and with the embossed arrow (if present) pointing to the MD loading slot (the metal gate on the disc should be to the right). The MD player will read the table of contents (TOC) and will show the number of tracks and total time recorded on the disc on the display. Use the circular Automatic Music Sensor (AMS) knob to move to the desired track. Turning the knob clockwise will advance through the tracks (low to high). Turning it counterclockwise will go backwards through the tracks (high to low). When the selected track number appears on the display release the knob. Push the AMS knob in

to put the player in pause at the selected track. Start the player from the Board using the appropriate channel controls. When the end of the selected track is reached the player will return automatically to the pause state.

6.4.2 Using the display

The display can be used to check disc and track information such as total number of tracks, total playing time of tracks, remaining recordable time on the disc, and the disc name. While the player is <u>stopped</u>, each time you press the TIME button, you can change the display and will get, in order,

1. The disc name, total number of tracks, disc playing time, when a disc is inserted
2. Remaining recordable time on the disc
3. Return to step 1.

Each time you press TIME while <u>playing</u> an MD, the display will change as follows:

1. Track number and playing time of the current track
2. Track number and remaining time of the current track
3. Remaining time of all recorded tracks
4. Return to step 1.

The disc name is displayed whenever the player is stopped, and the name of the current track is displayed when the MD is playing. If no title is recorded, "No Name" appears instead of a title. To scroll through a title that is longer than 12 characters, press the SCROLL button. Pressing the SCROLL button repeatedly pauses and restarts scrolling.

Each time the LEVEL/DISPLAY/CHAR button is pressed while the player is <u>stopped</u>, the display changes as follows:

1. Normal display of title, tracks, and time
2. Contents of a program (only if player has been programmed)
3. Title (Disc name and track name)
4. Output level
5. Return to step 1.

6.4.3 Locating a specific track

Any track can be quickly located while the unit is in pause mode by using the AMS knob.

To **locate next or succeeding track:** turn the AMS knob clockwise until the desired track is reached. Press the knob to place the unit in pause mode at the desired track.

To locate current or preceding tracks: turn the AMS knob counterclockwise until the desired track is reached. Press the knob to place the unit in pause mode at the desired track.

Any track can be quickly located while playing by using the AMS knob.

To **locate next or succeeding track:** During playback turn the AMS knob clockwise.

To locate current or preceding tracks: During playback turn the AMS knob counterclockwise

6.4.4 Recording a mini-disc

Mini-discs come in two time-sizes: MDW-60 and MDW-74. The first will record 60 minutes of stereo or 120 minutes of mono. The second will record 74 minutes of stereo or 148 minutes of mono.

Basic recording:

1. Insert a recordable MD. If the MD has recorded material on it already, the unit will automatically start recording from the end of the last recorded track.

2. Make sure input selector is set to ANALOG.

3. Set record mode selector to:
   STEREO to record signal in stereo
   MONO to record signal in monaural (Note that in MONO mode the disc recording capacity is doubled).

4. Press the **RECORD** button. The unit is now ready to record.

5. Press the **PLAY** button to start recording. The signal coming over the **AUD** bus is now being recorded.

6. When your recording is done, press the **Eject** button. A "TOC Writing" message will be displayed, and when the TOC has been written the disc wil be ejected.

Note: although the recording level on the mini-disc unit can be adjusted, it is currently calibrated with the Board and should left unaltered.

To stop recording: press the **Stop** button.

To pause recording: press the **Pause** button. To resume recording either press the **Pause** button again or the **Play** button. Note that whenever recording is paused, the track number increases by one.

To take out the MD: press the **Eject** button after stopping.

Recording messages:

• When "TOC Writing" flashes in the display the unit is currently updating the Table of Contents (TOC).

• If "Protected" alternates with "C11" on the display -- the MD is record-protected. Close the slot (right edge of the MD at the bottom, when viewing its top surface).

• If "Din Unlock" alternates with "C71" on the display -- the program source is not connected (make sure the Input selector is set to ANALOG), or there is no signal on the **AUD** bus.

• If "Auto Cut" appears on the display -- there has been no sound input for about 30 seconds during recording. The 30 seconds of silence will be replaced with about 3 seconds of silence and the unit changes to recording pause mode.

• If "Smart Space" appears on the display -- there has been an extended silence of 4 to 30 seconds during recording. The silence is preplaced with a blank of about 3 seconds and the unit continues recording. If the default "Auto Cut" or "Smart Space" functioning must be changed, please contact staff.

Useful Tips for Recording

To check the remaining recordable time on the MD while recording: press the Time button. When the Time button is pressed repeatedly while an MD is being recorded the display alternates between the recording time of the current track and the remaining recordable time on the MD. If the unit is stopped, see § 6.4.2 for details.

Monitoring the input signal: before starting recording the input signal can be monitored. First eject any MD in the unit (be sure that it is not playing!!). Plug a set of headphones into the Headphones jack. Press the Record button. "AD-DA" should appear on the display. You are now hearing the signal as it will be recorded.

**Playing back tracks just recorded:** use this procedure to immediately play back tracks that have been just recorded. Press the Play button immediately after stopping recording. Playback starts from the first track of the material just recorded.

To play from the first track of an MD after recording: press stop again after stopping the recording. Press the Play button. Playback starts from the first track of the MD.

6.5 Technics RS-TR373 Cassette

Use of the cassette player as a sound source for programming is strongly discouraged.

The front panel controls of the Technics RS-TR373 cassette player are shown in the rather cluttered illustration below. It is useful to know what the controls do just in case use of a prerecorded cassette is unavoidable. The tape unit is also used for making cassettes of a show being broadcast thus allowing you to monitor how your show sounds on-air.
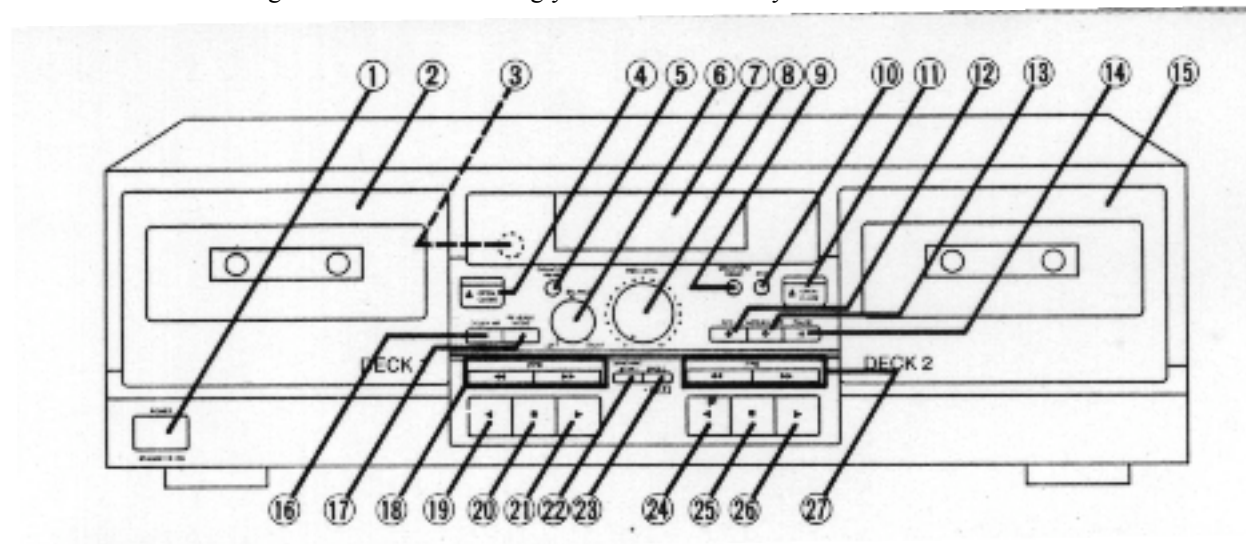
The controls are

      1 -- Power switch
      2 --Cassette holder for deck 1
      3 -- Remote control signal receiver
      4 -- Open/close button for deck 1
      5 -- Counter reset button for deck 1
      6 -- Recording balance control
      7 -- Display
      8 -- Recording level control
      9 -- Counter reset for deck 2
      10 -- Auto tape calibration button (Not on our machine)
      11 -- Open/close button for deck 2
      12 -- Record button
      13 -- Automatic record muting button
      14 -- Pause button
      15 -- Cassette holder for deck 2
      16 -- Dolby noise reduction button
      17 -- Reverse-mode select button
      18 -- Rewind/fast-forward search buttons for deck 1
      19 -- Reverse-side playback button for deck 1
      20 -- Stop button for deck 1
      21 -- Forward side playback button for deck 1
      22 -- Synchro-start button
      23 -- Tape-to-tape recording speed button
      24 -- Reverse side playback button for deck 2
      25 -- Stop button for deck 2
      26 -- Forward side playback button for deck 2
      27 -- Rewind/Fast-forward search buttons for deck 2

6.5.1 Basic playback

The cassette tape player will accommodate either normal, CrO_2 or metal type cassettes. Figures refer to the numbers in the illustration below. First make sure that the power is on (1). Press the Open/Close button (2) and then insert the cassette tape. The tape opening of the cassette must face downward. Make sure that the "forward side" of the tape is facing outward (for a rewound tape this is the side that shows the full tape spindle on the left). Press the button (2) again to close the cassette holder. Press the Dolby NR button (3) to select the appropriate noise-reduction system. Each time the button is pressed the display will show the following cycle: B→ C → off → B *etc*. Select the same type as that used for recording. When playing a tape that was not recorded using a Dolby NR system, press so that the indicators go off. Next press Reverse Mode (4) to select the appropriate reverse mode. Each time the button is pressed the indicator on the display will change in the order:

One side only

Both sides repeatedly (up to 8 times)

Both sides, once only
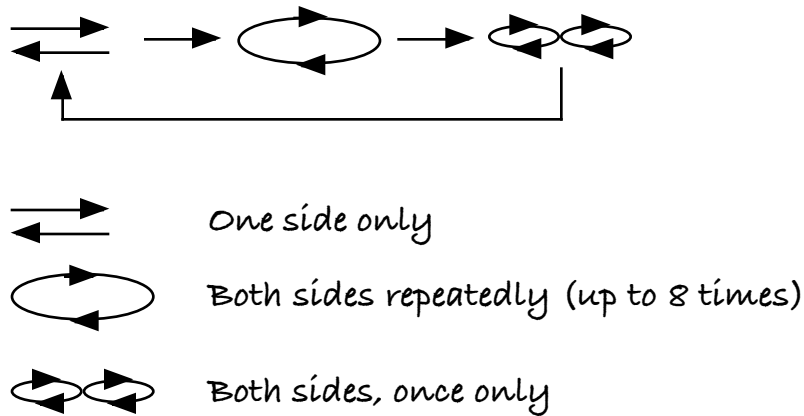
Finally press (5) either ▶ to begin from the forward side, or ◀ to begin from the reverse side. To play back on deck 2, in steps (2) and (5) above, press the corresponding buttons (②and ⑤) for deck 2.

To pause playback (deck 2 only) press ❚❚ button. The "PLAY" indicator will flash. Press once again to resume playback. To resume playback: press the ❚❚ button again.

To stop playback press the ■ button.
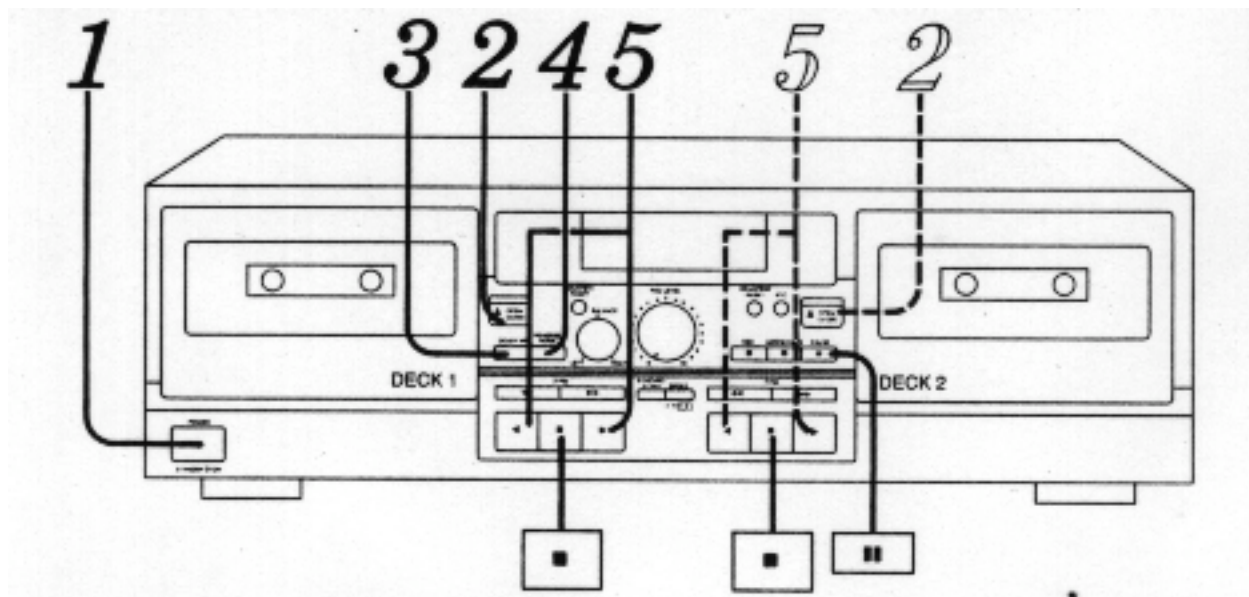
The Reverse Function has three modes. The behavior of the three modes is described in more detail in the table below.

→ ←	Only one side of the tape (either the forward side or the reverse side) will be played, and operation will automatically stop when playback has completed.
⟲	Both sides of the tape will be played repeatedly, up to eight times, and then operation will stop. (If playback is begun from the reverse side, the forward side will be played seven times.)
⟲⟲	**When there is a tape in only one of the decks:** Both sides of the tape will be played once, and then operation will automatically stop. (If playback is begin from the reverse side, the forward side will not be played.) **When there is a tape in each of the decks:** The forward and reverse sides of the tape in deck 1 will be played, followed by the forward and reverse sides of the tape in deck 2, and after this operation is repeated eight times, the operation will automatically stop. (If playback is begun from deck 2, the tape in deck 1 will be played seven times.)

The Dolby noise-reduction (NR) system is designed to effectively reduce the annoying high-frequency "hissing" noise typical of cassette tapes. During recording, the system functions to increase the high-frequency sound level, the sound, and then, during playback, the same portion is weakened to bring it back to the previous level. The unit contains two types of Dolby noise-reduction systems: The Dolby B NR-type, and C NR-type.

> **Dolby B-type noise reduction:** Noise is reduced to about one-third. Use this system when playing back tapes recorded by the Dolby B-type noise-reduction system, such as prerecorded music tapes, etc.

> **Dolby C-type noise-reduction:** Noise is reduced to about on-tenth. Use this system for recording and playback of sound sources that have a wide dynamic range and good tone quality, such as FM broadcasts of live performances, and for playing back such tapes.

6.5.2 To fast-forward or rewind the tape

On the display there is a tape side indicator. The one for deck 1 is in the lower left, and that for deck 2 in the lower right corner. depending on the state of the tape side indicator, the Tape Program Sensor (TPS) buttons (buttons indicated by **18** and **27** on the front panel controls illustration) will have different functions. Tapes in deck 1 and deck2 can be advanced or rewound at the same time.

Tape side indicator	Rewind	Fast-forward
▷	◄◄	►►
◁	►►	◄◄

High-speed tape transport: When fast-forwarding from near the beginning of the tape or when rewinding from near the end of the tape, the tape travel speed will be faster than that during normal fast-forwarding or rewind (during high-speed transport, the "H" indicator, to the left of the linear counter, will be lighted). This high-speed tape transport will also function during TPS.
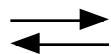
6.5.3 Recording (Deck 2 only)

Either normal, CrO$_2$ or metal type cassettes can be used. Load a tape into deck 2 and rewind it.
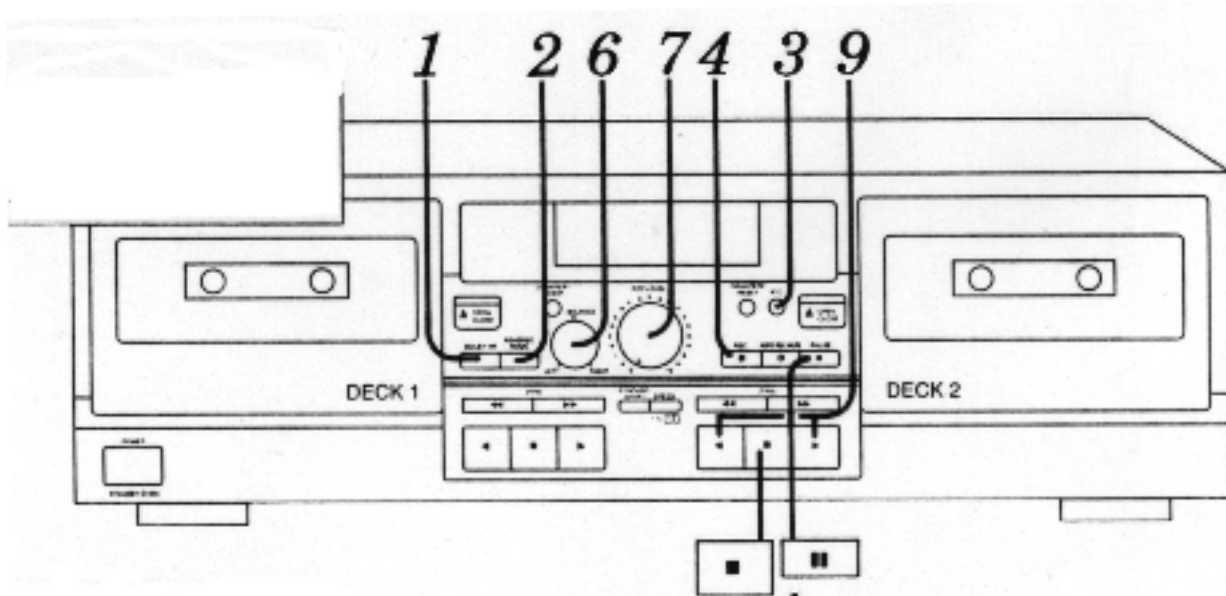
Press Dolby NR (1) to select the desired noise-reduction system. each time the button is pressed the indicator will change in the order B→ C→ off → B ... Press the Reverse Mode (2) to select the desired reverse mode. Each time the button is pressed, the indicator will change in the order:
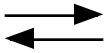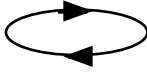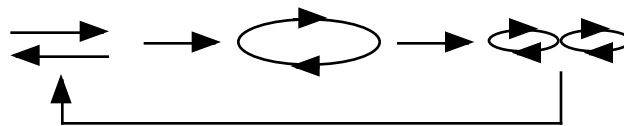

Only one side will be recorded and then the operation will automatically stop

Both sides (the forward side first, and then the reverse side) will be recorded, and then the operation will stop.

While in pause mode press the record button ● (4). The unit goes into record standby mode. The "REC" indicator illuminates and the "PLAY" indicator flashes. Play a bit of the sound source in order to adjust the recording level (7). The balance control should normally be set to the center position. Readjust the recording level (7) if necessary. Stop play of the sound source. Press ◄ or ► (9) to begin recording. Use ► to begin recording from the forward side, or use ◄ to begin recording from the reverse side. When recording on both sides of the tape, be sure to press the ► button.

To pause during recording: Press ❚❚.
To continue recording: Press ❚❚ again.

T**o stop recording:** Press ■ .

Dolby NR can be obtained by using the same type of Dolby NR during both recording and playback as indicated in the table below:

Type B	Use this type when the deck on which the tape will be played back is equipped with only type B Dolby NR
Type C	Use this type when the deck on which the tape will be played back is equipped with Dolby NR type C (for example, when this unit is also going to be used to play back the tape).

If the recording level is too high, there will be distortion in the recorded sounds, and if it is too low, hiss noise inherent to the recording tapes will become noticeable. In order to make high-quality recordings, use the "Rec Level" control to adjust so that highest values of the input level indicated by the level meter *do not exceed* the standard recording level for the tape being used:

Normal tapes	0
CrO_2 tapes	0
Metal tapes	+2

6.6 Turntables

There are two Technics turntables in the on-air studio to the right of the right hand equipment rack under the hinged counter top.

Please do not sit on this cover.

By convention "Turntable 1" is on the left, and "Turntable 2" on the right. They are connected to channels 9A and 10A, respectively.
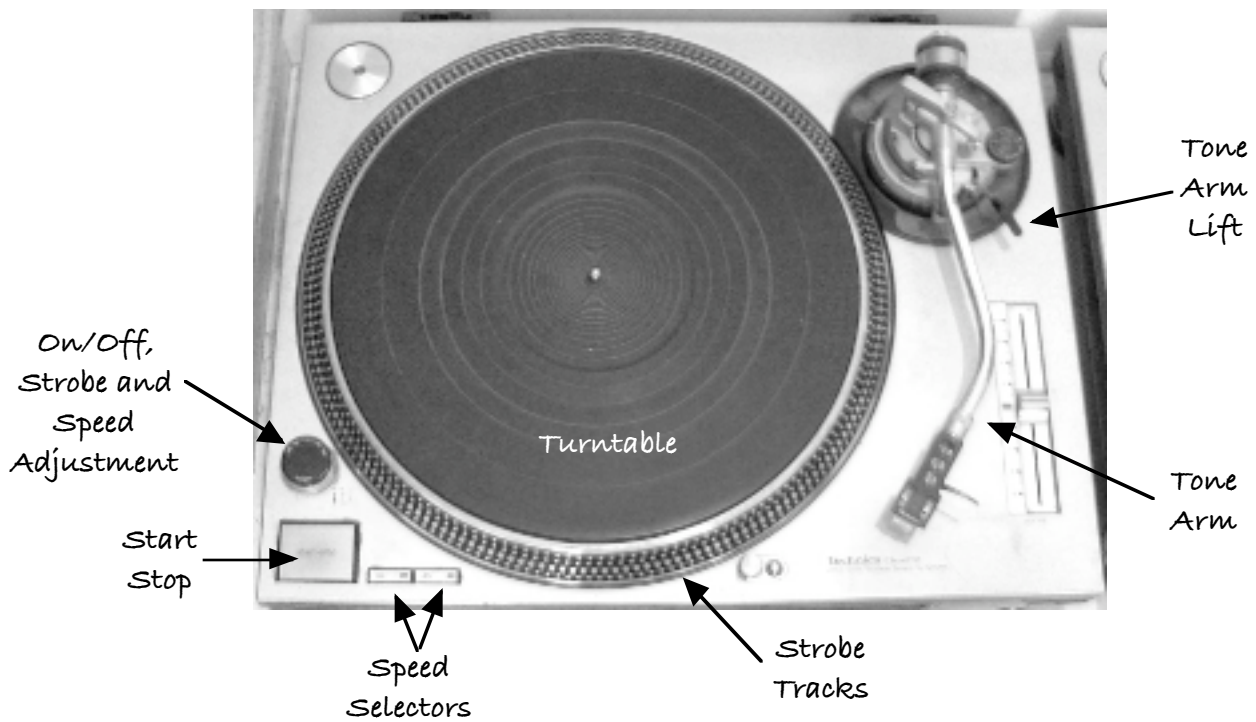
6.6.1 Cueing a record

The power on/off switch is the cylindrical knob on the left edge of the turntable platform. The red light indicates that the power is on. Place a record on the turn table and press the Start/Stop button. Put the Board channel of the turntable you are using into Cue.

Locate the track you want to play by counting the bands of the record. Use the tone arm lever (located at the base of the tone arm) to lift the tone arm. Swing the arm across the record until the needle is over the beginning of the track you want to play. Use the lever to slowly lower the tone arm.

Listen for the track to begin. When it does, immediately press the Start/Stop button again to stop the turntable. When the turntable has stopped, manually turn it backwards to the beginning of the track by rotating it counterclockwise until you hear silence. Turn the turntable backwards an additional 1/2 a turn to allow for start up. You are now ready to play your record.

6.6.2 Playing a record in the air

Cue up the track you wish to play as described above (§2.7.1). Take the fader out of Cue. Press the appropriate channel-on button, *then* slide the fader up to the zero position. This allows the turntable to start up without broadcasting any "startup rumble." Check the VU meters and adjust the fader accordingly.

6.6.3 Adjusting the turntable speed

The Speed Selector buttons allow you to select either 33 1/3 or 45 rpm for the record to be played. Make sure the speed is appropriate for the kind of record you are playing. Because turntables age, there can be some error in the turntable speed. The cylindrical on/off switch has a strobe light associated with it, and will make one of the "strobe tracks" on the edge of the turntable appear to stand still, or nearly so, when the turntable speed is correct for the type of record being played. By turning the speed adjustment ring of the knob the turntable's speed may be adjusted so that the appropriate strobe track is made to stand still.

6.7 On-air telephone calls -- Gentner Phone Interface SPH-5

Sometimes you might want to put a phone call on the air, for example, if you are doing an interview and want to take questions from the listeners. The principal tool for this is called the Gentner Phone Interface.

Turn on the Gentner Phone Interface by pressing the green "on" button. Light from a different button may cause the "on" button to appear as if it is on when in fact it is off.
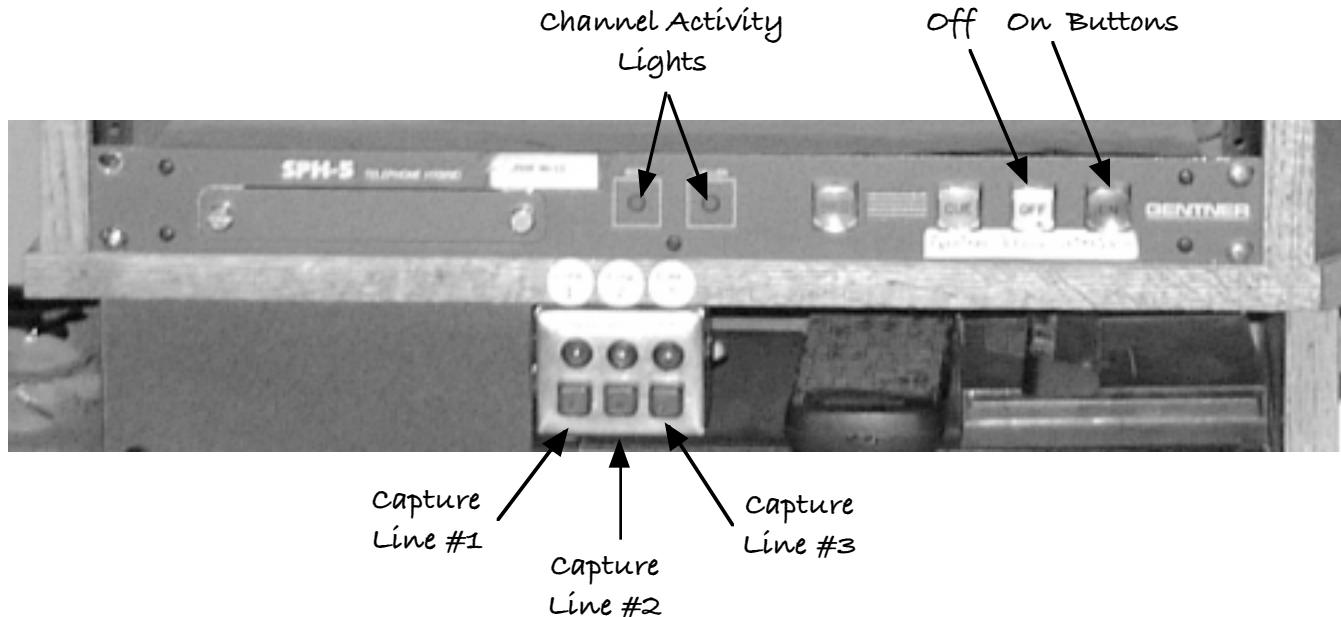
1. To enable your caller to hear everything that is going over the air, place your microphone and any other channels that should be heard, in **MONO**. However, **DO NOT PUT CHANNEL 17A IN MONO OR CUE** (as this causes feedback). **DO NOT RELEASE THE PGM BUTTON ON THESE CHANNELS** or they will be off the air!

2. After a caller is on the phone, advise her/him to turn down his/her radio volume as everything being broadcast will be heard on the phone. Unless you personally know the caller, tell the caller that s/he will be addressed as "caller". Ask caller to please say "thank you" as a cue just before hanging up so that we do not air a dial phone. **Note**: if the caller is using a cell phone, as him/her to remain stationary while calling (even if this means pulling off the road). It is important to remember that you must have a caller's permission to air his/her phone call. This is an FCC regulation.

3. Tell your caller that you are putting her/him on hold and do it. You may now hang up the phone handset. Make a note of what line your caller is on (this information will be needed later).

4. Make sure "A" on channel 17 is engaged, with the fader set at -55. Turn on channel 17 with the fader still down.

5. Press the appropriate (red) "capture line" button (line 1, line 2, line3) on the small unit below the Gentner Phone Interface. The caller is now connected to channel 17 on the Board.

6. Adjust the fader volume so that your caller can be heard on the air. This will take several adjustments throughout the phone call.

7. When the caller has finished with the "thank you" outcue, quickly set the fader at -55 and uncapture the phone line by pressing the appropriate line capture button. Take the phone line out of hold.

Try not to bring a caller on-air until s/he is ready to talk (again to avoid unnecessary background noise going over the air).

To add additional callers: repeat steps 2 and 3 above. When actually adding the caller *quickly* fade channel 17 down (to -55), capture the call, and restore the fader to its previous position. This is done to avoid switch (capture) noise on the air. In most situations with multiple callers on the air at once, each caller will require individual fader readjustments when a particular caller is speaking. Make necessary notes so that you can tell which line is associated with which caller. This is useful so that you do not uncapture the wrong line! To remove a caller when s/he has finished, refer to your notes to remind you which line that caller was on, quickly fade down, uncapture the line, and fade back up. It is important to neither capture nor uncapture a line with the fader up

as the switch induces noise into the signal being broadcast.

Even if the Gentner Phone Interface is on but not being used, the channel activity lights flicker in synchronization with the movements of the VU meter needles.

Turn the Gentner off when you are done with all calls, and release the **MONO** bus switches for the previously selected input devices.

7.0 FCC requirements

The US Government empowers the Federal Communications Commission (FCC) to regulate commercial and non-commercial broadcasting. Included here are some relevant extracts from the Code of Federal Regulations (CFR) relevant to station breaks, language, and the transmitter log.

7.1 Station breaks

47 CFR 73

SUBCHAPTER C—BROADCAST RADIO SERVICES

PARTS 70–72 [RESERVED]

PART 73—RADIO BROADCAST SERVICES

§ 73.1201 Station identification.

(a) *When regularly required.* Broadcast station identification announcements shall be made: (1) At the beginning and ending of each time of operation, and (2) hourly, as close to the hour as feasible, at a natural break in program offerings. Television broadcast stations may make these announcements visually or aurally. (b) *Content.* (1) Official station identification shall consist of the station's call letters immediately followed by the community or communities specified in its license as the station's location: *Provided,* That the name of the licensee or the station's frequency or channel number, or both, as stated on the station's license may be inserted between the call letters and station location. No other insertion is permissible. (2) A station may include in its official station identification the name of any additional community or communities, but the community to which the station is licensed must be named first. (c) *Channel*—(1) *General.* Except as otherwise provided in this paragraph, in making the identification announcement the call letters shall be given only on the channel identified thereby. (2) *Simultaneous AM (535–1605 kHz) and AM (1605–1705 kHz broadcasts.* If the same licensee operates an AM broadcast station in the 535–1605 kHz band and an AM broadcast station in the 1605–1705 kHz band with both stations licensed to the same community and simultaneously broadcasts the same programs over the facilities of both such stations, station identification announcements may be made jointly for both stations for periods of such simultaneous operations. (3) *Satellite operation.* When programming of a broadcast station is rebroadcast simultaneously over the facilities of a satellite station, the originating station may make identification announcements for the satellite station for periods of such simultaneous operation. (i) In the case of a television broadcast station, such announcements, in addition to the information required by paragraph (b)(1) of this section, shall include the number of the channel on which each station is operating. (ii) In the case of aural broadcast stations, such announcements, in addition to the information required by paragraph (b)(1) of this section, shall include the frequency on which each station is operating. (d) *Subscription television stations (STV).* The requirements for official station identification applicable to TV stations will apply to Subscription TV stations except, during STV-encoded programming such station identification is not required. However, a station identification announcement will be made immediately prior to and following the encoded Subscription TV program period. [34 FR 19762, Dec. 17, 1969, as amended at 37 FR 23726, Nov. 8, 1972; 39 FR 6707, Feb. 22, 1974; 39 FR 9442, Mar. 11, 1974; 41 FR 29394, July 16, 1976; 47 FR 3791, Jan. 27, 1982; 48 FR 51308, Nov. 8, 1983; 56 FR 64872, Dec. 12, 1991]

7.2 Language

§ 73.1920 Personal attacks.

(a) When, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group, the licensee shall, within a reasonable time and in no event later than one week after the attack, transmit to the persons or group attacked: (1) Notification of the date, time and identification of the broadcast; (2) A script or tape (or an accurate summary if a script or tape is not available) of the attack; and (3) An offer of a reasonable opportunity to respond over the licensee's facilities. (b) The provisions of paragraph (a) of this section shall not apply to broadcast material which falls within one or more of the following categories: (1) Personal attacks on foreign groups or foreign public figures; (2) Personal attacks occurring during uses by legally qualified candidates. (3) Personal attacks made during broadcasts not included in paragraph (b)(2) of this section and made by legally qualified candidates, their authorized spokespersons, or those associated with them in the campaign, on other such candidates, their authorized spokespersons or persons associated with the candidates in the campaign; and (4) Bona fide newscasts, bona fide news interviews, and on-the-spot coverage of bona fide news events, including commentary or analysis contained in the foregoing programs. (c) The provisions of

paragraph (a) of this section shall be applicable to editorials of the licensee, except in the case of noncommercial educational stations since they are precluded from editorializing (section 399(a), Communications Act). [43 FR 45856, Oct. 4, 1978, as amended at 44 FR 45956, Aug. 6, 1979]

18 US Code 1464

Sec. 1464. - Broadcasting obscene language

Whoever utters any obscene, indecent, or profane language by means of radio communication shall be fined under this title or imprisoned not more than two years, or both.

Notes

SOURCE
June 25, 1948, ch. 645, 62 Stat. 769
Pub. L. 103-322, title XXXIII, Sec. 330016(1)(L), Sept. 13, 1994, 108 Stat. 2147.

HISTORICAL AND REVISION NOTES

Based on sections 326 and 501 of title 47, U.S.C., 1940 ed., Telegraphs, Telephones, and Radio-telegraphs (June 19, 1934, ch. 652, Sec. 326, 501, 48 Stat. 1091, 1100).

Section consolidates last sentence of section 326 with penalty provision of section 501 both of title 47, U.S.C., 1940 ed., with changes in phraseology necessary to effect the consolidation.

Section 501 of title 47, U.S.C., 1940 ed., is to remain, also, in said title 47, as it relates to other sections therein

AMENDMENTS

1994 - Pub. L. 103-322 substituted "fined under this title" for "fined not more than $10,000".

OBSCENE LANGUAGE; PROMULGATION OF REGULATIONS

Federal Communications Commission to promulgate regulations by Jan. 31, 1989, in accordance with this section to enforce this section on a 24 hour per day basis, see section 608 of Pub. L. 100-459, set out as a note under section 303 of Title 47, Telegraphs, Telephones, and Radiotelegraphs

SECTION REFERRED TO IN OTHER SECTIONS

This section is referred to in section 1961 of this title; title 47 sections 312, 503

Note: 18 USC 1961(1)(B) "racketeering" definition includes 18 USC 1464.

7.3 Transmitter readings and station log

§ 73.1800 General requirements related to the station log.
(a) The licensee of each station must maintain a station log as required by § 73.1820. This log shall be kept by station employees competent to do so, having actual knowledge of the facts required. All entries, whether required or not by the provisions of this part, must accurately reflect the station operation. Any employee making a log entry shall sign the log, thereby attesting to the fact that the entry, or any correction or addition made thereto, is an accurate representation of what transpired. (b) The logs shall be kept in an orderly and legible manner, in suitable form and in such detail that the data required for the particular class of station concerned are readily available. Key letters or abbreviations may be used if the proper meaning or explanation is contained elsewhere in the log. Each sheet must be numbered and dated. Time entries must be made in local time and must be indicated as advanced (*e.g.,* EDT) or non-advanced (*e.g.,* EST) time. (c) Any necessary corrections of a manually kept log after it has been signed in accordance with paragraph (a) of this section shall be made only by striking out the erroneous portion and making a corrective explanation on the log or attachment to it. Such corrections shall be dated and signed by the person who kept

the log or the station chief operator, the station manager or an officer of the licensee. (d) No automatically kept log shall be altered in any way after entries have been recorded. When automatic logging processes fail or malfunction, the log must be kept manually for that period and in accordance with the requirements of this section. (e) No log, or portion thereof, shall be erased, obliterated or willfully destroyed during the period in which it is required to be retained. (Section 73.1840, Retention of logs.) (f) Application forms for licenses and other authorizations may require that certain technical operating data be supplied. These application forms should be kept in mind in connection with the maintenance of the station log. [43 FR 45850, Oct. 4, 1978, as amended at 48 FR 38481, Aug. 24, 1983; 48 FR 44806, Sept. 30, 1983; 49 FR 14509, Apr. 12, 1984; 49 FR 33663, Aug. 24, 1984; 50 FR 40016, Oct. 1, 1985]

§ 73.1820 Station log. (a) Entries must be made in the station log either manually by a person designated by the licensee who is in actual charge of the transmitting apparatus, or by automatic devices meeting the requirements of paragraph (b) of this section. Indications of operating parameters that are required to be logged must be logged prior to any adjustment of the equipment. Where adjustments are made to restore parameters to their proper operating values, the corrected indications must be logged and accompanied, if any parameter deviation was beyond a prescribed tolerance, by a notation describing the nature of the corrective action. Indications of all parameters whose values are affected by the modulation of the carrier must be read without modulation. The actual time of observation must be included in each log entry. The following information must be entered: (1) *All stations.* (i) Entries required by § 17.49 of this chapter concerning any observed or otherwise known extinguishment or improper functioning of a tower light: (A) The nature of such extinguishment or improper functioning. (B) The date and time the extinguishment or improper operation was observed or otherwise noted. (C) The date, time and nature of adjustments, repairs or replacements made. (ii) Any entries not specifically required in this section, but required by the instrument of authorization or elsewhere in this part. (iii) An entry of each test and activation of the Emergency Alert System (EAS) pursuant to the requirement of part 11 of this chapter and the EAS Operating Handbook. Stations may keep EAS data in a special EAS log which shall be maintained at a convenient location; however, this log is considered a part of the station log. (2) *Directional AM stations without an FCC–approved antenna sampling system* (See § 73.68). (i) An entry at the beginning of operations in each mode of operation, and thereafter at intervals not exceeding 3 hours, of the following (actual readings observed prior to making any adjustments to the equipment and an indication of any corrections to restore parameters to normal operating values): (A) Common point current. (B) When the operating power is determined by the indirect method, the efficiency factor F and either the product of the final amplifier input voltage and current or the calculated antenna input power. See § 73.51(e). (C) Antenna monitor phase or phase deviation indications. (D) Antenna monitor sample currents, current ratios, or ratio deviation indications. (ii) Entries required by § 73.61 performed in accordance with the schedule specified therein. (iii) Entries of the results of calibration of automatic logging devices (see paragraph (b) of this section) or indicating instruments (see § 73.67), whenever performed. (b) Automatic devices accurately calibrated and with appropriate time, date and circuit functions may be utilized to record entries in the station log *Provided:* (1) The recording devices do not affect the operation of circuits or accuracy of indicating instruments of the equipment being recorded; (2) The recording devices have an accuracy equivalent to the accuracy of the indicating instruments; (3) The calibration is checked against the original indicators as often as necessary to ensure recording accuracy; (4) In the event of failure or malfunctioning of the automatic equipment, the person designated by the licensee as being responsible for the log small make the required entries in the log manually at that time; (5) The indicating equipment conforms to the requirements of § 73.1215 (Indicating instruments—specifications) except that the scales need not exceed 5 cm (2 inches) in length. Arbitrary scales may not be used. (c) In preparing the station log, original data may be recorded in rough form and later transcribed into the log. [43 FR 45854, Oct. 4, 1978, as amended at 44 FR 58735, Oct. 11, 1979; 47 FR 24580, June 7, 1982; 48 FR 38481, Aug. 24, 1983; 48 FR 44806, Sept. 30, 1983; 49 FR 33603, Aug. 23, 1984; 58 FR 44951, Aug. 25, 1993; 59 FR 67102, Dec. 28, 1994; 60 FR 55482, Nov. 1, 1995]

§ 73.1835 Special technical records.
The FCC may require a broadcast station licensee to keep operating and maintenance records as necessary to resolve conditions of actual or potential interference, rule violations, or deficient technical operation. [48 FR 38482, Aug. 24, 1983]

§ 73.1840 Retention of logs.
(a) Any log required to be kept by station licensees shall be retained by them for a period of 2 years. However, logs involving communications incident to a disaster or which include communications incident to or involved in an investigation by the FCC and about which the licensee has been notified, shall be retained by the licensee until specifically authorized in writing by the FCC to destroy them. Logs incident to or involved in any claim or complaint of which the licensee has notice shall be retained by the licensee until such claim or complaint has been fully satisfied or until the same has been barred by statute limiting the time for filing of suits upon such claims. (b) Logs may be retained on microfilm, microfiche or other data-storage systems subject to the following conditions: (1) Suitable viewing—reading devices shall be available to permit FCC inspection of logs pursuant to § 73.1226, availability to FCC of station logs and records. (2) Reproduction of logs, stored on data-storage, to full-size copies, is required of licensees if requested by the FCC or the public as authorized by FCC rules. Such reproductions must be completed within 2 full work days of the time of the request. (3) Corrections to logs shall be made: (i) Prior to converting to a data-storage system pursuant to the requirements of § 73.1800 (c) and (d), (§ 73.1800, General requirements relating to logs). (ii) After converting to a data-storage system, by separately making such corrections and then associating with the related data-stored logs. Such corrections shall contain sufficient information to allow those reviewing the logs to identify where corrections have been made, and when and by whom the corrections were made. (4) Copies of any log required to be filed with any application; or placed in the station's local public inspection file as part of an application; or filed with reports to the FCC must be reproduced in fullsize

form when complying with these requirements. [45 FR 41151, June 18, 1980, as amended at 46 FR 13907, Feb. 24, 1981; 46 FR 18557, Mar. 25, 1981; 49 FR 33663, Aug. 24, 1984]

8.0 Glossary

The following is a list of terms and phrases you might find helpful to know.

Air-check -- a recording made of the Board activity while the DJ mic (channel 1A) is ON.

Board -- the large piece of equipment in the On-air Studio used to control the sound sources that make up on-air programs.

Bulletin Board -- a series of announcements of things that are not special events. It often includes lost and found, and rides needed.

CD --<u>C</u>ompact <u>D</u>isc

Channel -- One of the 18 input/output hookups on the Board (*q. v.*) through which a particular piece of On-air Studio equipment is run.

Cue -- 1. To preview a track on a CD or other album by rapidly skipping through it and listening to various sections (*cf.* Preview).
    2. To make a CD or other medium ready for airplay.

Daily Underwriter -- A person or business who donates a certain amount of money to KVNF in order to be mentioned on the air six times in one day.

Editorial -- "Any statement of opinion that would not normally occur within the context of a program's format, made with intent to sway the opinion of the listening audience."

Entertainment Calendar -- a mini-disc detailing special events occurring in and around the KVNF listening area.

Fader -- The volume control for a channel (*q. v.*). There are 18 faders on the Board.

Forward promo --

Going up -- An audible warning given by the DJ when s/he is about to go on the air.

Indecency -- Material that "describes, in terms patently offensive as measured by contemporary community standards, sexual or excretory activities and/or organs."

Legal ID -- An on-air identification of the station in which the station's call letters and place of origin (*e.g.* "KVNF, Paonia") occur one after the other (*cf.* Station ID). We must give the Legal ID at the top of every hour.

LP -- A <u>l</u>ong <u>p</u>laying, vinyl record.

MD -- A <u>m</u>ini-<u>d</u>isc.

Monitor -- The radio tuned to KVNF whose signal you hear through the speakers in the On-air Studio (as well as through the headphones).

Obscenity -- Material judged by an "average" person according to contemporary community standards as: 1) appealing to a solely prurient interest, 2) depicting sexual activity in an offensive manner, and 3) lacking in artistic value.

Pop screen -- A foam cover for a microphone, use to diffuse explosive sounds ("b", "p", "k", etc.).

Promo -- A detailed announcement of a special event, usually aired more than once a day and sometimes including underwriting.

PSA -- A <u>P</u>ublic <u>S</u>ervice <u>A</u>nnouncement.

Station ID -- Any on-air identification of the station (*cf.* Legal ID).

STL -- "Studio-Transmitter Link." A small microwave transmitter that sends the KVNF signal from the On-air Studio to the transmitter atop Wakefield Mesa.

Translator -- A piece of radio equipment used to extend the range of the KVNF signal into different communities.

Translator ID -- An on-air statement of the codes and frequencies of all the KVNF translators. KVNF is required to broadcast a Translator ID three times daily.

Transmitter -- The piece of radio equipment that generates the signal picked up by a radio receiver.

Underwriter -- A person or business that makes a monthly donation to KVNF, or who donates to support a special event. In return, they are mentioned on the air a set number of times in a week (*cf*. Daily Underwriter).

VU Meter -- Short for "Volume Unit Meter." One osf the meters at the top of the Board that measure the variation in the sound volume of the signal being transmitted.

Appendices: I. Program Log

Day & Date:_____ Mt. Standard / Daylight Time (Use Ink Please)

Operator Sign-On	Time On	Operator Sign-Off	Time Off
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

TRANSMITTERS

Log: All Transmitter On & Off Times / Data Every 3 hours

If power needs to be adjusted, log readings first (before slash mark), adjust power, then log readings again, (after slash mark). Adjust power by selecting channel A-2 or B-2, and pushing red up or green down buttons. IF STATUS LIGHTS FLASH, TRANSMITTER CONTROLLED BY THAT CHANNEL IS OFF THE AIR OR NOT FUNCTIONING NORMALLY. Turn transmitters on /off with channels A-1 and B-1, up /down buttons. After "off" command there is a 90 second delay before status lights begin flashing. TURN UNIT B ON FIRST AND OFF LAST. If either transmitter goes off due to power failure, etc., log all times off and on, and log current readings. Note reason in comments section.
REPORT ANY PROBLEMS IMMEDIATELY!!

KVNF - 90.9 - UNIT A

Xmtr Log Schedule	Xmtr On/ Off Time	Time data logged	Current (amps) ch. A-1 Normal (60 - 68) Ranges:	FwdPwr(kw) ch. A-2 (1.50) (1.35min-1.57max)	Ref Pwr ch. A-3 (00-100)	Volts(dc volts) ch. A-4 (43 - 47)	Oper. Initials
			Before/After adj.	Before/After adj.	Before/After adj.	Before/After adj.	
7:00 am	_____	_____	____/____	____/____	____/____	____/____	____
9:15 am	_____	_____	____/____	____/____	____/____	____/____	____
12:15pm	_____	_____	____/____	____/____	____/____	____/____	____
3:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
6:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
9:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
12:00am	_____	_____	____/____	____/____	____/____	____/____	____

Report Non-Normal Readings Immediately to Staff   After Hours - Call Staff at home or call 234-5863 (cell)

KVMT - 89.1 - UNIT B

Xmtr Log Schedule	Xmtr On/ Off Time	Time data logged	Current (amps) ch. B-1 Normal (60 - 68) Ranges:	FwdPwr(kw) ch. B-2 (1.50) (1.35min-1.57max)	Ref Pwr ch. B-3 (00-100)	Volts(dc volts) ch. B-4 (43 - 47)	Oper. Initials
			Before/After adj.	Before/After adj.	Before/After adj.	Before/After adj.	
7:00 am	_____	_____	____/____	____/____	____/____	____/____	____
9:15 am	_____	_____	____/____	____/____	____/____	____/____	____
12:15pm	_____	_____	____/____	____/____	____/____	____/____	____
3:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
6:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
9:15 pm	_____	_____	____/____	____/____	____/____	____/____	____
12:00am	_____	_____	____/____	____/____	____/____	____/____	____

Report Non-Normal Readings Immediately to Staff   After Hours - Call Staff at home or call 234-5863 (cell)

(GO TO PAGE 2 ON OPPOSITE SIDE - RECORD STL READINGS)

STUDIO TRANSMITTER LINK

STL Meter Readings: The STL is the "Studio-Transmitter Link", a Microwave Transmitter that Sends the Studio Signal from the Control Room up to the Transmitter Sites. Please Log On/Off Times and STL Meter Readings Every Six Hours. There are No Adjustments. TURN OFF by selecting "Standby" on the "RF On / Standby" switch.

Time STL On / Off	Time Data Logged	FWD PWR (9-11 watts)	REV PWR (< .25 watts)	Operator's Initials
/				
/				
/				
/				
/				
/				

Report Non-Normal Readings Immediately to Staff   After Hours - Call Staff at home or call 234-5863 (cell)

EMERGENCY ALERT SYSTEM

Emergency Alert System: Log Weekly Tests Sent and Monthly Test Received. (Tests and Alerts Received from KKXK-FM, Montrose , KJOL-FM, Grand Junction or Government Agency.)

EAS Test RECEIVED Date:_____ Time:_____ From:_____ Monthly/Weekly(circle) _____

(call letters)　　　　　　　　　　　　　　　　　　　　(initials)

EAS Test TRANSMITTED: Date:_____ Time:_____　　　　Monthly/Weekly(circle) _____
By KVNF/KVMT

(initials)

COMMENTS

Comments, equipment problems, etc.(please initial)

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Report Non-Normal Readings Immediately to Staff   After Hours - Call Staff at home or call 234-5863 (cell)

II. Decibel Scale

Environmental noise

weakest sound heard	0 dB
normal conversation at 3-5 ft	60 - 70 dB
dial tone of telephone	80 dB
city traffic inside car	85 dB
1983 OSHA monitoring requirements begin at 90 dB	
train whistle at 500 ft	90 dB
subway train at 200 ft	95 dB
regular sustained exposure may cause permanent damage	90 - 95 dB
power mower	107 dB
power saw	110 dB
Pain begins at 125 dB	
pneumatic riveter at 4 ft	125 dB
jet engine at 100 ft	140 dB
loudest sound that can occur	194 dB

Musical Sound

normal piano practice	60 - 70 dB
fortissimo singer 3 ft away	70 dB
chamber music in a small auditorium	75 - 85 dB
regular sustained exposure may cause permanent damage	90 - 95 dB
piano fortissimo	92 - 95 dB
violin	84- 103 dB
cello	82 - 92 dB
oboe	90 - 94 dB
flute	85 - 111 dB
piccolo	95 - 112 dB
clarinet	92 - 103 dB
french horn	90 - 106 dB
trombone	85 - 114 dB
timpani & bass drum rolls	106 dB
typical walkman on 5/10 setting	94 dB
symphonic music peak	120 - 137 dB
amplified rock music at 4 - 6 ft	120 db
rock music peak	150 dB

NOTES:

• The brass section playing fortissimo can drown out practically the whole orchestra.
• One-third of the total power of a 75-piece orchestra comes from the bass drum.
• High frequency sounds of 2-4,000 Hz are the most damaging. The uppermost octave of the piccolo is 2,048-4,096 Hz.
• Aging causes gradual hearing loss, mostly in the high frequencies.
• Speech reception is not seriously impaired until there is about 30 dB loss; by that time severe damage may have occurred.
• Hypertension and various psychological difficulties can be related to noise exposure.
• The incidence of hearing loss in classical musicians has been estimated at 4-43%, in rock musicians 13-30%.

Statistics for the Decibel (Loudness) Comparison Chart were taken from a study by Marshall Chasin , M.Sc., Aud(C), FAAA, Centre for Human Performance & Health, Ontario, Canada. There were some conflicting readings and, in many cases, authors did not specify at what distance the readings were taken or what the musician was actually playing. In general, when there were several readings, the higher one was chosen.

III. PSA, Entertainment Calendar, and Promo Guidelines

Public Service Announcements (PSAs)

1. A public service announcement is a free, spoken-word announcement of a service, information, or event.

2. To qualify for a free PSA on KVNF, an item must be:
   A. An event of interest to a wide cross section of the KVNF listening audience which is open to public attendance and which is either occurring free of charge or is sponsored by or occurring as a benefit for a nonprofit or not-for-profit organization.
   B. Information regarding public or civic health, safety, transportation or land use.
   C. Something which occurs within a reasonable distance of the KVNF listening area. A reasonable distance is defined by the boundaries of Moab, UT in the West, Durango in the South, the Continental Divide in the East, and Glenwood Springs in the North.

3. There will be no PSAs concerning:
   A. Events or services clearly meant for the purpose of generating profit for the sponsor.
   B. Events not open to the public.
   C. Events occurring outside a reasonable distance of the KVNF listening area.
   D. Events appearing concurrently on the Entertainment Calendar .

4. Demand for airtime is high KVNF has carried as many as seventy PSAs at one time. However, the KVNF program schedule allows for only twenty-five to thirty PSAs to be aired each day. PSAs are scheduled with the intent to give everyone equal exposure. Please do not expect to hear your announcement every time you turn on the radio.

5. It is to your advantage to submit copy for your announcement early. Staff schedules are tight; PSAs are typed and added to the rotation on Saturday mornings only. Copy received during the week will be held until the next Saturday before being added. Please submit your material by the end of business hours on the Friday prior to the first week you want your PSA to run.

6. In order that the information KVNF airs be fresh and relevant, no PSA will run longer than three weeks.

7. PSA copy should contain the following: **WHAT** the event is, **WHO** is sponsoring it, **WHEN** and **WHERE** it is taking place, and a **PHONE NUMBER** for further information. Locations should include specific street addresses, crossroads, or directions. KVNF covers a wide area; not all listeners are familiar with every part of it. When in doubt, it is better to include more information than less. If necessary, staff will edit for brevity, but incomplete information will not be aired.

8. KVNF is prevented by law from airing any price information. This includes the word: **Free** (unless from a non-profit organization)**.**

9. Certain PSAs may, at the discretion of the KVNF staff, be selected for inclusion in the Entertainment Calendar or other additional promotion. Items will be considered for additional promotion according to cultural relevance, benefit to the community, and geographical distribution. A person or agency's connections with the KVNF staff or Board of Directors, status as a KVNF programmer, and past or potential monetary contributions to the station will not be sufficient to qualify an item for additional promotion or otherwise exempt an item from the guidelines listed above.

Entertainment Calendar

1. The KVNF Entertainment Calendar is a taped calendar of events happening in and around the KVNF listening area. Inclusion in the Entertainment Calendar is free of charge.

2. To qualify for the Entertainment Calendar, an item must be an event that is entertaining in nature that is occurring within a reasonable distance of the KVNF listening area. Event sponsors may be for-profit organizations.

3. The Entertainment Calendar will be no longer than five minutes in length, including intro and outro. In the event that there are more submissions to the Entertainment Calendar than would fill five minutes, items for inclusion will be determined by the KVNF staff. Consideration will be given to geographical distribution, cultural relevance and benefit to the community.

4. The Entertainment Calendar is produced on Saturday mornings and covers events happening the week after the week of

run. For example, the   Entertainment Calendar that airs the week of March 1st through March 7th, will be produced the morning of March 1st and cover events occurring the week of March 8th through March 14th. To be considered for the Entertainment Calendar, your event should be submitted to the KVNF offices   no   later   than the end of business hours on the Friday two weeks prior to the event.

5. The Entertainment Calendar airs three times every day, during prime listening time.   Therefore, an event on the Entertainment Calendar will not additionally run as a PSA or promotional MD.

6. A mention of an event on the Entertainment Calendar will include only basic information such as time and place of event, performers' names and music genre. No prices will be stated. A PHONE NUMBER for further information is highly recommended.

Promotional Announcements

1. A Promotional Announcement is a recorded announcement of a special event (i.e., a concert) or item of public concern (*i.e.*, National Domestic Violence Awareness Month). Promotional Announcements are available free of charge.

2.   To qualify for consideration as a Promotional Announcement, an item must be of clear cultural and/or social significance. In addition, the item must be relevant to listeners in a significant portion of the KVNF broadcast area.

3.   Production of Promotional Announcements is subject to the availability of the KVNF production staff and facilities. The KVNF production company meets for promotional announcement-making on Saturday afternoons from 1 - 4 p.m. Other times are available by appointment. However, at other times, the KVNF production company may not be available.

4. To obtain a Promotional Announcement for your event, it is best to do the following:
    A. Call the KVNF staff to determine whether or not your event is suitable.
    B.   Schedule a specific time with the KVNF production staff. This means "Two o'clock on Thursday," not "I'll swing by the station sometime in the next couple of days." Please do not drop in expecting to make a promo; staff may not be available. Be prepared to spend an hour or more if your promotion is especially complex. If you are going to be late, call.
    C. Have a complete script for your promo ready. This includes planning any necessary music or sound effects.
    D.   If your script requires multiple voices, please make the production staff aware of this ahead of time.   Our production company is all volunteer, and it will take an effort to arrange a suitable cast for a complicated promotion. You may arrange your own cast, if you prefer.

5.   KVNF will give priority to announcements promoting its own programs and events. Other promotional announcements will air no more than once a day. Please do not expect to hear your announcement every time you turn on the radio.

IV. Grievance and mediation procedures

KVNF involves over ninety volunteers, staff and Board members. Needless to say, many people are not going to agree over everything, or even get along with each other all the time.

Most differences can best be worked out directly between the parties involved. If you have a problem with a staff member, Board member, or other volunteer, the best thing to do is talk with him or her about it. Give him/her a chance to see your point of view, and give yourself a chance to see hers/his. Try to focus on expressing yourself clearly rather than on trying to change the other person or on "being right." Remember that the Staff and Board see a much different piece of KVNF than you do, and that their reasons for actions and decisions are valid, even if you do not agree with them.

If differences are not resolved by going directly to the other party involved, you may ask staff to help you address the problem. Go to the Volunteer Coordinator first. If s/he can't help you, take the problem to the General Manager. If no resolution has been reached, **then** you have the option of taking your problem to the Mediation Committee.

The KVNF Mediation Committee is a volunteer body comprised of three volunteers. The purpose of the Mediation Committee is to help volunteers, staff, and Board members resolve conflicts that have not been resolved through informal means. Grievances must be submitted in writing to the Chairperson of the Mediation Committee. The committee will then:

> 1) Notify appropriate KVNF staff, Board, and the person against whom the grievance has been filed,
>
> 2) Give the person against whom the grievance has been filed an opportunity to respond,
>
> 3) Review both sides of the issue and meet with the parties involved to attempt resolution.

Failing resolution, the committee will present options for resolution to the General Manager or Board of Directors as appropriate.

May 20, 1997
To: Grievance Committee Members
From: KVNF Board of Directors

Board Parameters for Grievance Procedures

1. We want to be informed and up to date with people's concerns and complaints. We would like the Board and staff to be informed, in writing, ASAP that a grievance has been brought to the committee's attention.

2. We ask the committee to maintain the confidentiality of all parties involved. We request that the committee draw up and each member sign a confidentiality agreement covering your involvement in these procedures.

3. Ideally, all the avenues for resolving conflicts will have been exhausted prior to involving the grievance committee (i.e. communicating directly with various staff members, the person the difficulty is with, etc.).

4. We want to deal with conflicts and disagreements in a timely manner. We would like grievances to be brought to the grievance committee's attention within two weeks of an incident.

5. We want to be sure that you are fully informed about a grievance. We would like you to make every effort to hear both sides of the issue. Both staff and individual Board members will make every effort to be available to you to fulfill this parameter.

6. We believe it is critical that respect and consideration for all parties involved be maintained. We would require the committee maintain as much neutrality as possible until you have received all information from all involved.

7. It is important to maintain the organizational structure of the radio station. The Board has the full responsibility and liability for the license of the station. The General Manager has been charged, by the Board, to run the station. We very much value your involvement, efforts, input and recommendations in resolving any conflicts that may come to your attention. We believe the General Manager needs to have the final say in any dispute. If necessary, the person may request a review of the final decision by the Board of Directors.

Forms for submitting a grievance are available at the station.

KVNF Mediation Committee
May, 1997

Statement of Purpose:

To resolve issues of conflict between volunteers, staff, and/or Board members which have not been successfully resolved through informal means.

Guidelines:

1. Prior to involving the Mediation Committee, all existing avenues of resolving the conflict must be exhausted (*i.e.* communicating directly with the person the grievance is with, getting help from staff members, *etc*.)

2. All conflicts will be dealt with in a timely manner. Grievances must be brought to the committee's attention within two weeks of an incident.

3. Both the KVNF staff and the Board of Directors will be informed in writing of any grievance brought to the committee's attention.

4. In order that the Mediation Committee be fully informed about each grievance and up to date with people's concerns and complaints, it is requested that all parties involved make every effort to be available to the committee as it examines the grievances brought before it. All information provided to the committee will be kept confidential.

5. Maintaining respect and considerations for all parties involved is critical. The committee will remain as neutral as possible until all information has been received from all involved parties.

6. It is important to maintain the organizational structure of the radio station. The Board of Directors has full responsibility and liability for the license of the radio station. The General Manager has been charged by the Board with running the station. Your involvement, efforts, input, and recommendations in resolving any conflict that comes to the committee's attention are highly valued. However, the General Manager (or, if the General Manager is involved in the grievance, the Board of Directors) has the final say in any dispute. An individual may request that the Board review the General Manager's decision. In this case, the decision of the Board will be final.

V. Pledge Drive Pitching Tips

<div align="center">

The Art of Pitching:
A Manual for On-Air Pledge Drives for Community Radio Stations
By Dan Scanlan

</div>

1: TOWARD A PHILOSOPHY OF PITCHING FOR COMMUNITY RADIO SUPPORT

If there is a single key to successful pitching this is it:

<div align="center">

Community radio is a Significant Community Resource.

</div>

Always come from that understanding. If you get lost, or forget where you were headed, or get the blues because the phones don't ring; if you feel insufficient, shallow, frustrated, stupid or can't find second gear; if your arguments aren't working, GET BACK to the fact that community radio is a Significant Community Resource. That is the station's place of power. Stand there, take a deep breath and tell it like it is.

Take the time to find your own way of expressing the significance of this community resource and bring it into the broadcast booth.

In a quiet moment at home, write down your philosophy of radio as a resource. What is full access? Full spectrum? Broadcasting versus narrowcasting? Why does a community need it? What is community? What does community mean to the listener? To the broadcaster? To the boards and committees? To artists, musicians, teachers, health care providers, actors, business owners. Why is any of this significant? Why is it important? There are many right answers to each of these questions. Have several. They will become your own style and help you stand in the station's place of power and to speak loudly and convincingly from it.

Own the truth that you are an activist in this significant community resource and that you, therefore, speak with great authority.

It's true. You're in the broadcast booth. You're captain of the airwaves for the time you are there. You've paid your dues, done your homework, got certified, showed up on time, spun the dials, filled out the logs, talked your talk, booked your guests, thanked your donors, pulled off your segue and emptied the trash. Now you're on mic speaking for the common good and at that moment no one else on the planet has the authority that you have to speak that truth.

Go for it.

Climb into the microphone, squeeze down the cord, vibrate the ether, pop out the radio, grab the listener's heart and ears and snatch the wallet. This is exciting fun stuff, the basic bottom-line community part of community radio. This is what your radio show is all about at pledge time ó you tending to the common good by standing with great enthusiasm and authority and style smack dab in the middle of it.

Keep the focus.

If the phones aren't ringing, give them more reasons. If the phones are ringing, give them more reasons yet. You're on a roll.

Don't forget the nuts and bolts.

Philosophy and the focused expression of it will not work unless you maintain a steady mantra of the pledge phone numbers, payment methods and levels of membership.

You community radio station is the premium.

Playing up the giveaway stuff detracts from the basic truth, that community radio is reason enough to pledge. Community radio is the premium, the only reason to pledge support. Let the phone answerer talk about the giveaways. Talk up the truth, not the trinkets.

Fight the need inside yourself to give away CDs or other stuff. Community radio is in it for the long, long haul. Hawking the premiums is short run, illusory success. In the end community radio will lose. There are others who are a damn sight better at appealing to the listeners' base consumerism. Community radio's appeal is much higher than that. Keep it there.

2: PITCHING TO THE INSIDE CORNER

Radio is Drama.

The great radio personality Arthur Godfrey once said he always has one person in his mind when he is on the radio and he speaks to that person alone. No one knows who that one person was, but in Godfrey's days, everybody felt that they knew him personally, that he was speaking to them. That is still the art of radio -- helping the listener create the picture. Godfrey was a hell of a pitcher. I can't imagine that 'all the tea in China' amounts to much more than the Lipton Tea Godfrey sold in his years talking to America on his Breakfast Club. Despite his ukulele. (As one of the world's obsessed ukulele players, I don't actually believe the implication of that last sentence!)

Godfrey wasn't high drama. But he did create drama. Folks just couldn't turn him off even though he was peddling product. They might miss something. The listeners' fear that they will miss something if they change the station is a significant measure of success to a radio broadcaster.

Successful Pitching is High Drama.

In High Drama there's a lot at stake: the survival of the station financially; the survival of the station as a viable and significant community resource in the eyes and ears of others; the reputation of the broadcaster as an effective pitcher. These are the real tensions at the root of pitching. They make drama in our own lives, but they don't make good radio. However, pitching can ride these tensions and herd them into adventurous, lively, hilarious, wholly rewarding fun radio.

Pitching is by far the greatest opportunity for growth available to broadcasters. The ability to think on mic, to conduct unrehearsed interviews, to speak without uhhhs, to share concerns and hopes and fears and insights and humor with the listener, to bare the heart in public, to peer with the mind's eye into the invisible that is the radio audience, to create episodes of excitement as well as inter-episodic relaxation, to push the listener to the edge of the seat -- and to the phone -- pitching provides the best opportunity to work on any and all of these. There is no better all-around training field than that provided by the pledge drive. The more you take advantage of that, the better your pitching will become. And all your programming. It's a win-win-win situation: you, the listener, the station.

Action, Tension, Release

So you're the only one waiting for the next teller at the bank. A person sidles up next you, apparently oblivious to you as he makes entries in his checkbook. Action. Now there's two people waiting for the next teller. You've been standing there a while and the other guy just got there. Is the teller going to motion you in next? Will the guy step forward and cut in line? Should you assert your right to be next? Does it matter? Tension. The teller says 'Next' and the guy looks up from his checkbook, sees you and says, 'Go ahead, I think you were here first.' Release. The simple stuff of daily drama. Simple but powerful. Powerful enough to make you feel goofy. Powerful enough to keep Godfrey's listeners glued to the radio while he peddled tea. Powerful enough to keep community radio's listeners feeling like they're going to miss something if they tune out. That little hint that something's going on and the fear that it will be missed ó that's the inside corner to aim for. If your listeners feel that way, you're doing great. And you'll know it, because you will feel that way, too.

Creating Drama

Bob Mallah (of community radio's The Bobby Angel Show on KVMR in Nevada City CA, in the 70's and early 80's) once threatened his audience with Mrs. Miller tunes if the phone didn't ring. It was a running gag throughout his show. Any minute now, he would say. His personality made it work. He might touch the tone arm down for a second or two and then make the threat, 'There's more where that came from.' His show was hard to tune out. And the more one listened, the more apt one was to pledge. This particular ploy was a planned and artificial drama. But it didn't have to be. In fact, without Bobby's wonderful spontaneity it probably wouldn't have worked. Spontaneity is a key asset to the pitcher. Pitching to the moment, if you will.

Spontaneity Doesn't Just Pop Up

You gotta go for it, relax real hard. Joke with it, tease it into the open. If you've got a pitching partner, ask her how she got to community radio. Get her personal story. Tell yours. Invite listeners to call in with their stories. Each story is a reason to stick around, a tension to be dealt with.

Keep a tally of which neighborhoods have pledged during your show or during the day or week. You don't have to create a competition. It's already there. That's how folks are. Just report it. More drama.

There is a kind of negative tension that can build in audiences that you can use to advantage, the ìwaiting to flopî tension. Alleys off Comedy Street are littered with bodies of comedians killed by it, so it's nothing to toy with. You will feel the tension building

more than anyone else. It's a foreboding dullness, a leering embarrassment. If you feel it coming or if it grabs you by the throat, relax, pause for a moment, fall back onto community radio's place of power, and say slowly, 'You know, community radio is a significant community resource,' and go from there. A change of pace is a dramatic convention and a pitching device and you get to use it.

Take advantage of the comments of those who pledge. Take a comment like 'especially likes Sunday Night's End of the Trail Saloon' and turn it into a full length feature movie on community radio as a full spectrum community resource available to all. Key off Community Calendar items, Upcoming Show items. Front page headlines. Challenge yourself to find a link to community radio everywhere you look. Stretch it to the limits and have fun with it. If you have fun with it, your listeners will, too.

Drama Does Not Point to Itself

The playwright does not come on stage and say, 'What I'm trying to do here is create some suspense and make you feel happy sometimes, sad at others and show you how important the relationships are between the two main characters.' No. No. Nor does he come on stage and say, 'You're supposed to laugh at this point. This isn't fair. You should be laughing.' In like manner, the successful pitcher never whines that the phones aren't ringing. Never says, 'Come on folks. You've got to support community radio. What's wrong with you?' Turn that off, will you? Let's see if Oprah's on.

If the phones aren't ringing, take it personally. Call the pledge number yourself so the listener can hear it ring in the background. Drama. Give deeper reasons to support this significant community resource. Keep talking. Go to a music break if you need to gather yourself back together. But don't call it that. That's not drama. That's a crack in the curtain that distracts the audience from the stage.

Did you hear another broadcaster make a great pitch? Modify it, or steal it with acknowledgment. Use the acknowledgment itself to explore a new point, perhaps to juxtapose the two types of shows or genres or personalities or interests. This type of cross-show linking can give the listener an inside peek at community radio, the camaraderie. This isn't a crack in the curtain as in the above instance, but an aside, an intimate whisper to the listener. If you keep the ìsignificant community resourceî aspect in strong focus when referencing other broadcasters, you may be able to minimize the ever-present risk of seeming clannish to non-broadcasters. Many broadcasters can't pull this one off, so be careful with it.

Don't emphasize the pledge drive, emphasize the need to support community radio.

Don't emphasize how much fun you're having pitching, have fun pitching.

Don't explain your pitching techniques on the air, use them. Your techniques should be invisible. Your sense of accomplishment or failure should be invisible. Your underlying tensions are invisible. All that is apparent is that there is good reason to pledge support and by so doing the listener gets to be part of a killer show.

3: STRIKE ONE'S THE CALL

Rules

So far, we've looked at a philosophy of pitching and the drama or emotional content of pitching. In this chapter we look at the basic rules, the gotta' haves.

Innings

These are pitch periods. This is the time that counts during a pledge drive. Quality radio programming goes on all the time at community radio. That's a given. Special flavors come in during pledge drives to help distinguish the drive from other programming and to heighten the listeners' overall interest. The pitch period can vary in length. Often a pitch period can go for 15 minutes or more. You can play music in the background if you want, but don't let it dominate your pitching. It takes time to build the drama and get your listeners perched on the edge of their seats. Many listeners are so perched at any given moment. Your job is to push them out of their seats to the phone. That takes time. When you go to music, make it part of the pitching process. You are not taking a music break. You are, however, anxious to listen to some more of so and so. Play two or three cuts or whatever it takes to create a new starting point for the next inning.

And in Sacramento, Toll Free...

You cannot give the pledge drive telephone numbers too often. You can, however, fail to give them enough. Squeeze them in whenever you can. If you're on mic for 15 minutes, give the numbers 40 times or more. Don't make a big deal out of it, just toss

ëem in all the time. There just aren't any calls without them. And speak them slowly. Think about rummaging through a drawer for pen that works while you say the numbers slowly.

We Have Lots of Ways

Next in frequency of mention is the fact that there are several easy ways to pay. Mention this several times in 15 minutes, at least once with some depth. You may want to feature this aspect during an inning. Or integrate it into a discussion of how community radio has striven to keep on top of the evolving financial and technological instruments as part of its commitment to being a vital community resource.

And Many Levels

The person who answers the phone can explain the levels of membership available. You don't have to get to them in depth every inning, but the fact that there are several levels should be mentioned. The best time to mention them is after an energetic exposition of community radio as a Significant Community Resource. Give them the reason to join first, and at length. Then give them the levels and payment plans. Of course, you've been giving them the telephone numbers all along, right? No numbers, no calls. There is never any harm in asking for a $10,000 pledge.

Using the Prompt Cards

Keep a stack of cards in the broadcast booth containing ready-to-read arguments for pledging. You can read them outright, or better yet, key off of them or parts of them in your own words. An easy way to do this on the fly is to read one sentence and then elaborate on it from your own experience, interests and insights. You can also simply ask your pledging partner to respond. But be careful not to fall into the pit of talking with each other to the exclusion of your listeners. Remember Arthur Godfrey's trick of talking to a single, unseen person. It will increase your impact.

Premiums, Again

'Premiums' are okay, but they are not the reason to pledge. I believe they disrupt the long-term growth in membership, since folks wait until a particular prize comes up instead of pledging for the pure support of community radio. I have watched jealousies arise because one show had 'better' premiums than another. I believe pushing premiums can be a risky dip into the cesspool of consumerism and greed and destroy the long-term health of community radio. Push the significant community resource not the CD. Let the phone answerer tell the pledger what CDs are available. It doesn't hurt to mention that thank you gifts are available, just ask about them when you pledge.

Fact of Life

Not everyone you inspire will pledge during your show. Some will absorb your arguments and dwell for days on it. I have had this experience myself. Suddenly, in response to nothing in particular, the time comes and the pledge is made. Inspired by you, fulfilled on another's show. It happens all the time. Pledgers say so. We do not get to know exactly what worked or when. We do know, however, that everything we say that comes from our heart's intent, does matter and does help fill the whole picture. Absolutely wonderful shows have been produced that did not get a single pledge. My own belief is that there is a growing cycle and a harvest cycle. Sometimes both occur on one show, sometimes several cycles. Often, however, the two cycles occur over several shows. There have been times the cycle could be seen in longer waves over a week. Drive time, news, weather, sunspots, school homework, Saints' days and ice cream sales all impact pledging. Don't fret them.

Supporting Roles

Don't hesitate to ask other broadcasters for help in pitching. Don't hesitate to offer help. Share your successes and failures with your teammates. Ask for feedback. Accept it with an open heart. Take it on the chin and jump back into the fracas. After all, it's a lot of fun.

Final Note

Financial reward is not the only reward of a pledge drive. There are the rewards of community vitality, broadcaster growth, programming maturity, listener education, general frivolity and the satisfaction of the attempt. And there is the tremendous opportunity to stand back and take a long deep view and relish the very fact of community itself and the significant role that community radio has been able to maintain in it. It is to its further flourish that I dedicate this booklet.

NOTE: This essay can be reproduced by Community Radio stations at will and at no cost. I would like to be credited as author, however.

VI. Volunteer programmer contract

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KVNF Volunteer Contract
Programmer Rules and Responsibilities

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1. During your air shift, you are responsible for the proper operation of the station. Including:

  • Signing the Transmitter Log at the beginning of your air shift.
  • Monitoring on air equipment and recording transmitter readings on the Transmitter Log.
  • Giving the legal ID within 5 minutes of the top of every hour.
  • Following the Program Log and initialing what you have read on the air.
  • Reading Underwriting Announcements exactly as written.

2. Always follow the station policies on profanity. Avoid programming that contains sensitive, offensive or off-color material. Program your show as if a broad cross-section of the community were listening.

3. Arrive at the station at least 15 minutes before the beginning of your shift. If you are going to be late, notify the DJ that is on the air before your shift. If you know well in advance that you will be late, contact the Volunteer Coordinator.

4. If you are unable to do your program, you are responsible for finding a replacement who is capable of running your entire show from the current list of active DJs. Contact the Volunteer Coordinator if you cannot find a replacement.

5. You may not leave the station premises while you are signed in on the Transmitter Log. If an emergency situation arises that requires a DJ to leave the air, a staff member or another active DJ must be called in to finish the shift.

6. If the scheduled DJ has not arrived by the end of your shift and no staff is present, you should call the scheduled DJ at the phone number listed. If DJ cannot be located by phone, contact the Volunteer Coordinator. If contact is not made, then call according to the emergency phone list. As a last resort, lock the front door and go out the back, locking it behind you. Do not leave the station unattended and unlocked. Make the necessary effort to find someone.

7. If you make any changes to the posted schedule you MUST notify the Volunteer Coordinator.

8. Unless you have prior staff permission there is a limit of 2 visitors during your show. If there is no staff person at the station, you are responsible for anything broken or missing in the entire building.

9. The KVNF offices and production room are to remain locked after business hours. The back door should be locked after the last staff person leaves. DJs are encouraged to keep the front door locked after dark.

10. No personal long distance telephone use is permitted. Friends making personal calls to you during your show may not use the toll free number.

11. Prior approval must be given by staff before equipment in the production room or office is used.

12. No commercial announcements, endorsements or personal messages may be broadcast over the air.

13. You must seek permission from the Station Manager before making an on air editorial. Make a copy of your on air program. Make an editorial disclaimer before and after your editorial.

14. CDs and Albums are not allowed outside of the KVNF building.

15. Smoking and illegal drugs are prohibited in the KVNF building. Being under the influence of alcohol or illegal drugs on the air is also prohibited.

16. No food or drink should be near any electronic equipment.

17. Keep the studio and equipment clean. Accurately file all CDs and albums that you used in the library.

18. In addition to participating in the Spring and Fall Pledge Drives, you must work and average of two hours a month on off-air duties. These may include dances, parties, auctions or general office help.

19. You may not abuse another volunteer or staff over the air or on KVNF mailing lists. If you have a problem with someone bring it to the Volunteer Coordinator or the General Manager.

20. Programmers will adhere to the basic standards of programming quality.

Violation of these rules can result in a written reprimand for the first offense, a period of on-air suspension for the second and expulsion for the third offense. **EXCEPT: Offenses that endanger KVNF's license, willful damage the premises or equipment, theft or physical threatening or abuse of fellow community members may result in immediate expulsion.**

In Return, the Staff of KVNF will make their best effort to:

1. Adequately train all volunteers by qualified persons.

2. Answer all questions and provide assistance when needed.

3. Provide programming critiques in a nonjudgmental and non-threatening manner.

4. Inform programmers of all current FCC rules and regulations.

5. Provide an opportunity for an in-kind contribution of time or resources if the annual membership fee requirement is a financial burden.

6. Relieve you of your air shift as soon as reasonably possible if the next scheduled DJ is late or does not show up.

7. Have the Volunteer Coordinator help fill any scheduled air shift that you are unable to do you when your own efforts to fill the shift have failed.

8. Not suspend a programmer from the air without just cause; to provide an explanation of the reasons for the suspension; and to provide the opportunity to appeal the suspension.

9. Notify you in advance when special programming or other circumstances pre-empt your program.

10. Train you in the use production room equipment for work related to your program, some other KVNF program, or an event sponsored or cosponsored by KVNF.

11. Listen to legitimate questions and complaints about station operations and to give courteous and prompt replies from the appropriate person(s).

12. Assure that all members of the KVNF community are treated in a courteous and respectful manner by other Volunteers, the KVNF staff, and the KVNF Board.

13. Provide a handbook to all volunteers with the up to date instructions for equipment operation, proper programming and on-air techniques and pertinent FCC regulations.

14. Inform volunteers of any changes to this contract which may be made from time to time by the KVNF management.

March 29, 2002

I have read the above Rules and Responsibilities and agree to abide by these provisions as a KVNF volunteer. I agree to accept these responsibilities and to cooperate with the KVNF staff in furthering the goals of this station.

_____   _____   _____
    Name (Please Print)   Signature of Volunteer   Date

_____   _____
Signature of KNVF Staff Member   Date