

## “OUR BREAD-AND-BUTTER IS OUR INVOLVEMENT WITH THE VIBRANT LOCAL MUSIC SCENE.” - TOM ANDERSON, WKNC

that send music. Oftentimes not returning phone calls from those types of solicitors can lead to removal from a mailing list, because the sender doesn't know if you are opening or receiving packages. To track down music that's not being marketed to college radio, you can simply contact a label or band directly and ask for a copy. Chances are they'll be excited for the interest and potential airplay as long as you keep in touch regarding the release.

What about DJs who are not musically adventurous or willing to seek out new music? “Talk with volunteers to let them know about new releases in the library,” says Joni Sadler, music director at Ottawa's CHUO. “This is especially important for us since we're freeform, so I always try to specifically mention artists who have new albums out. Our volunteers really love playing [new] music, but sometimes they need to be tipped off to what's been added to our library.” Sadler does this by slapping descriptions on each album to inform DJs as to the type of music contained within.

But what is even more of a problem than getting DJs to be aware of new music is the quandary of how and when to remove old music from the library. For most stations, library space isn't infinite, so an early solution may be to make more space in an already packed room. Consider replacing jewel cases with slipcases or installing sliding accordion shelves to free up some space. Both of those options however, still have limits. Almost all new releases are currently disseminated digitally nowadays, which can save music directors time and shelf space, but converting older CDs, vinyl, cassettes, minidisks and/or 8-tracks from the archives can be a dauntingly time-consuming solution. Culling coveted collections that have had years,

decades even, to amass is often an unpopular and painful process. To really pare down your library, consider tossing or donating albums that haven't been played on the air in five years.

## 6 EQUIPMENT NEEDS

“We have a fairly standard collection—an FM transmitter, turntables, sound board and lots of high-tech internet tools to keep our online stream up and running,” says Ellen Bagwell, WUOG training director. This is the standard setup for most college stations. It fits a tight budget and accommodates basic broadcast needs. “Every DJ must know how to turn off and turn on the station's soundboard, transmitter and computer.”

“[We host] a live show in our station lobby, so we have a lot of equipment—microphones, amps, cords—that make this possible,” Bagwell says of WUOG's program Live In The Lobby. Since DJs often bring in personal music collections, “DJs must know how to play music from CD players, laptops, iPods and turntables,” Liedner explains.

Like the executive board, equipment needs grow as a station expands. “Additionally, our sports staff holds pre-game/tailgate shows before all of the home football games. They set up right outside of the station and much of the same equipment is used,” Bagwell says. “These two live shows do wonders for our publicity, especially during football season, since thousands of people enter the stadium on game day.”

### JM In The AM, WFMU



The full name for this radio show that has run (in one form or another) for over three decades at WFMU is Jewish Moments In The Morning. Nachum Segal has

been hosting the weekday, three-hour music, talk and information show geared towards New York and New Jersey's Jewish community since September 1983, and credits the longevity of JM In The AM to its consistency. Segal relies on his audience to keep him up to date on issues that are relevant and current. “When I go to events or walk the avenues in Jewish communities,” he says, “folks are always reminding me of what is important to them.”

### The Intercontinental, WMBR



Tired of listening to what he viewed as the standard world music format show, host Jesse Kaminsky began The Intercontinental in 2006 as “a way to explore some of the more obscure

sounds from around the world.” With a focus on cultural movements that have been operating independently of the US, such as Yugoslavian mariachi and Japanese-Cuban music, Kaminski has played music from 119 countries. (For comparison, note that the U.N. recognizes 192 in total.) Since he first started, Kaminsky has become well-versed in international music, thanks, in part, to help from others along the way. “I've found that people can be very helpful with information if they can see that you're serious about it.”

### Metal Health Awareness, WRSU



“Metal is serious business, but you cannot take yourself too seriously,” says Metal Health Awareness host Susan Graves. Since 2006 Graves has been turning listeners on to

heavy music that's a little outside of the usual realm with an emphasis on European folk-metal. Her penchant for that end of the genre spectrum comes from growing up in a folk-friendly household, a belief that it “confuses” the body (“I'm a huge fan of dancing like an idiot, just as I greatly enjoy head-banging,” she says) and the fact that it's subject to many different interpretations. And her philosophy towards metal, in general? “If it's not fun, I'm doing it wrong.”