WRSU 88.7 FM INFORMATION PACKET

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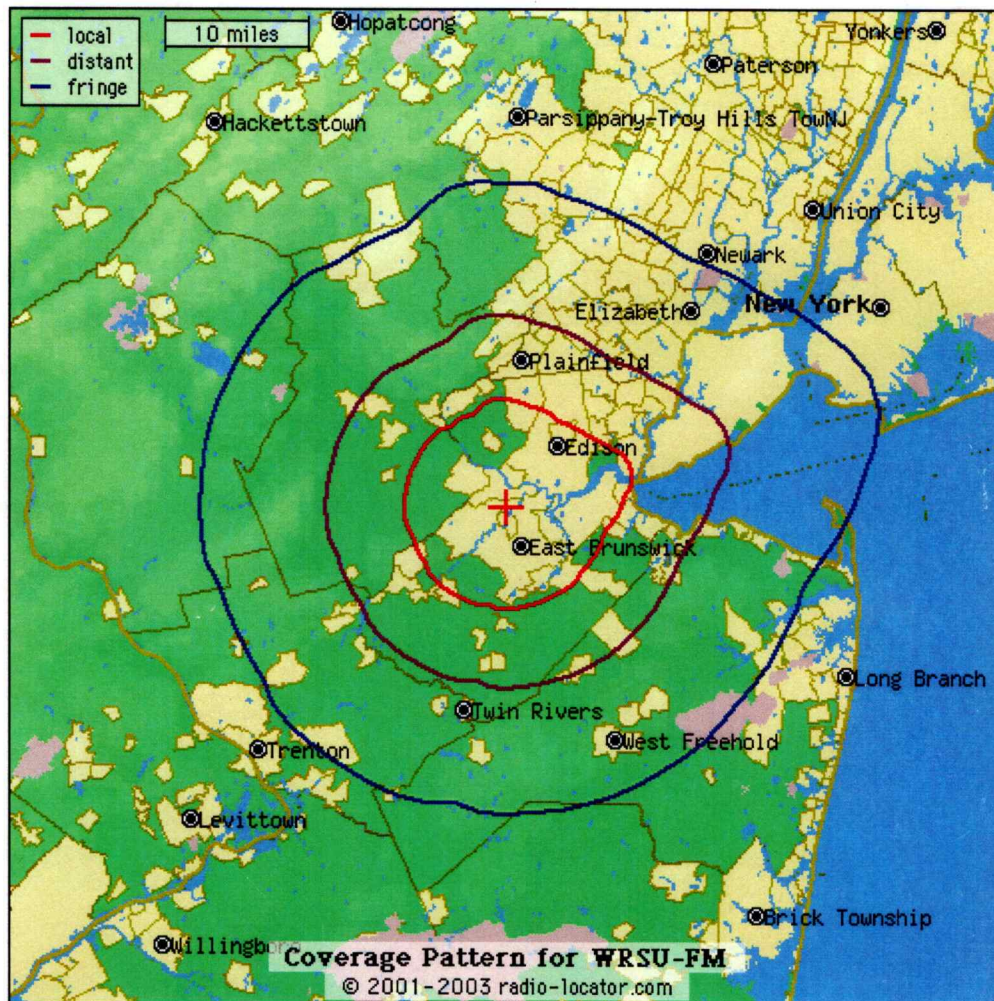
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88.7 WrSu fm, new brunswick

Welcome to WRSU, the largest radio station at Rutgers University!

WRSU is a student run non-commercial radio station licensed for 24 hours a day, 7 days a week. At WRSU we pride ourselves in our diverse, non-mainstream musical programming, bringing you new bands and style of music not heard on commercial radio. Our Sports staff bring you live to the sidelines of many games, including all Football, Men's and Women's Basketball, and some Soccer, and Baseball, giving you full coverage on these and other sporting events. Our Station brings you Rutgers news, World News, and State News. WRSU is a member of the Associated Press Wire Service.

WRSU also offer many behind the scene experiences for those not interested in being part of our on air personnel. There is something for everyone here at WRSU. Get involved! The more you put in, the more you get back. If you have new programming or promotional ideas for WRSU, talk to a manager. We are always looking for new ideas, and staff to implement them.

In this packet we have included various instruction manuals, training guides and other information about the station. If you ever need to know anything not listed in the packet, please feel free to ask any WRSU manager.

Just like WRSU, this packet is in a constant state of change. It is designed to be updated as WRSU is updated. The contents of this packet currently include:

- **Answer to Frequency Asked Questions**
- **Description of Managers Duties and Organizational Chart**
- **Violations Policy**
- **The "What to Do" Manual**
- **Station On-Air Procedures**
    - **-Transmitter Operation**
    - **-Board Operation**
- **Demo Tape Assembly Instructions**

ANSWERS TO SOME FREQUENCYLY ASKED QUESTIONS

Q: How do I become a member of WRSU?

A: WRSU is open all at Rutgers University. To become a member WRSU, you simply go the department meeting of your choice. The meeting times are posted at the station and on the web site: http://wrsu.rutgers.edu   Feel free to call the station at 732-932-7800 and ask to speak with a manager to find out more information.

Q: I would really like to be on the air as soon as possible, How long should I expect this to take?

A: It depends on the department (music programming, news or sports). For Music, it usually takes at least a semester to under go training, create a demo tape, and receive a slot. WRSU has 3 schedules per years, and the slot is assigned for the length of the schedule: Fall, Spring, Summer. The time to 'air' in sports and news is usually much shorter, with new staffers being on the air either live or recorded in a matter of weeks.

Q: How strong is WRSU signal?

A: WRSU broadcasts at 88.7 FM with a power 1365 watts. This reaches about 20 miles north, and 25 miles south of New Brunswick.

Q: I know a local business that would like to advertise on WRSU. How would you go about purchasing time?

A: WRSU is a non-commercial station and cannot air advertisements. However, business can support programming at WRSU via "Program Grant". Please see the WRSU underwriting guidelines for further information.

Q: What is WRSU's Web page?

A: http://wrsu.rutgers.edu

Q: Can I have a friend do my show for me?

A: Only approved WRSU DJs may substitute for another DJ. **Allowing a non-approved DJ to run a show is a violation and will result in suspension/expulsion for WRSU**

Q: If you don't have any music I like, what can do to change that?

A: You are encouraged to get involved with the Music Department. By Working with the management, you can influence the style of music WRSU plays. Meeting times are posted at the station.

Q: Can any station member be paid or receive college create for working at WRSU?

A: No, University Policy clearly states that WRSU is a voluntary organization. No volunteers get paid. However, promotional give a ways, and trips to conventions are available to managers and staff that demonstrate hard work, and dedication. The Sports department travels to many venues home and away to cover the games. Transportation, and limited meals are covered by the WRSU. And the News department occasionally travels to major news events.

Q: Can I borrow CD's and records from WRSU?

A: You **may not** borrow anything from WRSU with out direct permission from a manager. If you 'borrow' something without permission, it will be considered **theft.**

Q: What should I do if I see or have reason to believe people at the radio station are violating WRSU, FCC, University, Civil, or other regulations?

A: In an emergency, call the Rutgers University Police Department. Other wise, contact the Department Manager, General Manager, or Broadcast Administrator Immediately.

WRSU pager/phone numbers are posted around the station, or the web site. These numbers may be called at any time of day or night for **emergencies**.

Failure to report even suspected violations that you have witnessed might leave you open to disciplinary actions. Threat the station like it was your own, because it is there for everyone that works at WRSU.

ANSWERS TO SOME FREQUENTLY ASKED QUESTIONS

Q: Who is eligible to run for a position as a Manager or Radio Council

A: Any undergraduate or graduate member of WRSU is eligible to run for either office. Candidates must have members of the radio station for at least eight month to take office. Candidates for General Manager must be graduate or undergraduate students with at least ten months membership.

Q: How are managers elected?

A: Ten of the twelve managers are elected by a majority vote of the Radio Council for a one year term. Managerial elections are held in the spring. The General Manager is elected separately during the February Council meeting. The General Manager fills interim vacancies.

Exceptions: The News Director is appointed by the General Manager, Broadcast Administrator, and the out going News Director.

The Deputy Managers are appointed by the Manager, with the approval of the Broadcast Administrator.

Q: How is the Radio Council elected?

A: The Radio Council is comprised of twelve members. Four Faculty/staff and one alumnus member are nominated by the broadcast administrator and must be approved by the Dean of the School of Communication, Information, and Library Studies. Five undergraduate students, one graduate student, and one at-large member are chosen in a general election by station members or by appointment by the Dean. No student member of the Radio Council may be elected to more than two consecutive terms in office.

Q: Who can attend Manager and Radio Council Meetings?

A: Any station member can attend either or both these meetings. Non-station members should inquire about attendance prior to the meetings. Managers are required to attend both Manager and Radio Council meetings. More than two absences in either of these meetings per semester, except for a valid reason (class conflict, etc) will result in reprimand or dismissal. Radio Council members are required to attend monthly Council meetings and my miss not more than two Radio Council meetings per year for risk dismissal.

Attendance at both Manager and Radio Council Meetings take precedence over all other radio station activities.

Q: When do new Managers and Radio Council members take over being elected?

A: New Managers will be expected to accept their duties no later than the end of spring semester. New Managers must attend all meetings during transition period. New Radio Council members need to attend the April meeting, but will become full members after that meeting.

Q: What does Radio Council Do?

A: The Radio Council is the overall governing body of the radio station. As such the Council votes on large expenditures of money, elects managers and enacts policies that govern the radio station as a whole. The Managers run the day-to-day affairs of their departments and the radio station.

Q: What does the Broadcast Administrator Do?

A: The Broadcast Administrator is a Rutgers Staff Member with professional radio and university teaching experience. He/She accounts for all revenues and expenditures, chairs the Radio Council meetings, advises the General Manager on day to day operations of the radio station and keeps the radio station operating within FCC guidelines.

Q: How much time is required to be a Manager or a Radio Council Member?

A: The average manager spends between at least 5 hours a week. A minimum of two hours is required for office hours. Managers and Radio Council members are required to attend meetings once per month while school is in session. Of course, the more time you put into WRSU, the more you get out of it.

The Management Positions

All positions listed below are ex-officio members of the Radio Council. As such, the following are expected to attend monthly meetings of the Radio Council where each member will have a voice in the proceedings but no vote. All managers are also required to meet with the General Manager on a regular basis.

GENERAL MANAGER- In charge of all day-to-day operations of WRSU. Responsibilities include, but are not limited to:
- Supervision of programming
- Coordinating actions of the departments and managers
- Promoting the station and its activities
- Enforcing the provisions of the WRSU constitution and the policies set by the Radio Council
- Providing overall direction, planning, scheduling and budgeting for each of the department managers
- Conducting meetings with the department managers at least twice per month

DEPUTY GENERAL MANAGER- Tasks largely defined by the General Manager. Responsibilities include, but are not limited to:
- Promoting WRSU to faculty and administrators
- Recruiting new members
- Planning WRSU events such as orientations and remote broadcasts
- Representing the General Manager at official functions in his/her absence
- Taking on the office of General Manager in the event he/she is unable to fulfill its requirements

PROGRAM DIRECTOR- Responsible for scheduling and enforcing the programming policy of the station in conjunction with the General Manager. Jurisdiction includes the six on-air departments: Announcing, Music, Specialty Music, Production, News and Sports. Responsibilities include, but are not limited to:
- Enforcing WRSU and FCC on-air regulations
- Conducting weekly air and log checks (operations and program)
- Conducting weekly EAS tests
- Overall training and approval of all on-air personnel
- Preparing broadcast schedule
- Establishing underwriting guidelines and enforcing contracts

Managers' Duties/Organizational Chart

- Approving all prerecorded on-air announcements

BUSINESS MANAGER- Responsible for all financial matters of WRSU. Responsibilities include but are not limited to:
- Recording all revenues
- Paying all expenses for the station
- Keeping current information regarding the budget and reporting this information to the General Manager at least once per semester
- Designing, updating and maintaining a computerized record keeping system accessible to the General Manager

PROMOTIONS DIRECTOR- Responsible for the promotion of WRSU to students, staff and the listening audience. Responsibilities include but are not limited to:
- Planning and distributing station promotional items including:
  - Flyers
  - Posters
  - Ads in campus and local publications
  - Promotional items such as cups, hats, etc.
- Planning and promoting upcoming station events with the General Manager
- Issuing press releases to Rutgers and outside news services
- Coordination of on-air promotion with the Chief Announcer
- Posting signs within the station
- Working on recruitment of new members to the station
- Planning Fall and Spring orientation events
- Coordinating annual Pledge Drive activities

TECHNICAL DIRECTOR- Responsible for the maintenance of all equipment. Responsibilities include but are not limited to:
- Helping the General Manager to plan for future equipment upgrades
- Training new personnel in the department as well as instructing all station members on the workings and proper use of new equipment
- Checking transmitter logs weekly to ensure all entries are complete and correct
- Inspecting transmitter for proper operation
- Making equipment purchase recommendations to the General Manager and the Radio Council
- Liaison between Chief Engineer and General Manager

NEWS DIRECTOR- Responsible for the news staff and their coverage of national, state, and local news. Responsibilities include but are not limited to:
- Conducting weekly meetings with the news department
- Training new personnel
- Evaluating demo tapes for daily newscasts and talk shows
- Assigning and evaluating news assignments for news staff and editors
- Establishing a schedule for daily newscasts and other news programs
- Meeting with the Broadcast Administrator for professional guidance

Managers' Duties/Organizational Chart

MUSIC DIRECTOR- Responsible for the music which airs on WRSU. Responsibilities include but are not limited to:
- -Conducting weekly meetings with the Music Department to evaluate new music and select a playlist in accordance with the Program Director
- -Keeping playlist current
- -Keeping the record library maintained
- -Establishing a working relationship with record company representatives and local bands to keep a regular influx of new music
- -Coordinating with the Promotions Director for ticket giveaways, etc.

CHIEF ANNOUNCER- Responsibilities include but are not limited to:
- -Working with the Program Director in scheduling DJ shifts
- -Training and approving new and current DJ's in the following areas:
  - -Operation of studio equipment and its proper usage
  - -WRSU and FCC regulations
  - -Anything else required to become an effective DJ

SPORTS DIRECTOR- Assures coverage of all scheduled games, sportscasts, and other sports programs. Responsibilities include but are not limited to:
- -Conducting weekly meetings with the sports department
- -Working in conjunction with the Program Director to post all preemptions of regular programming and notifying DJ's of preemptions
- -Training new personnel in sports reporting and play-by-play broadcasting
- -Evaluating demo tapes

SPECIALTY MUSIC DIRECTOR (Community Affairs)- Responsible for the ethnic and specialty music shows. Responsibilities include but are not limited to:
- -Working with Community Affairs DJs
- -Notifying Community Affairs DJs of preemptions
- -Assuring Community Affairs DJs are properly trained and licensed
- -Developing new shows that serve a special need in the listening audience

PRODUCTION DIRECTOR- The primary focus of the Production Director is to produce material on a weekly basis that is required by the General Manager, the Program Director, the Promotions Director or other departments. Responsibilities include but are not limited to:
- -All prerecorded promotions, Public Service Announcements, and legal ID's
- -Training the Production staff in script writing, mixing and editing
- -Following FCC and WRSU underwriting guidelines
- -Regulating, recording and posting usage of the Production Studios

Managers' Duties/Organizational Chart

WRSU VIOLATIONS POLICY

Introduction

This Document has been prepared in an effort to bring more order and consistency to the understanding and enforcement of WRSU, Rutgers University and FCC regulations.

Every effort has been made to ensure fairness to all. No written policy can possibly anticipate any and all contingencies. Therefore, considerable flexibility and discretion are built in.

Any station member witnessing or have knowledge of a violation shall report same to the appropriate manager. The department manager will notify the general manager. The department manager will then issue a written notice to the accused violator with a copy to the GM. The GM and department manager will review the matter with the accused violator to see if an exception to the state policy is in order. The accused may appeal this decision first to the GM, then on a Class "A" violation, to the Broadcast Administrator and/or Radio Council if desired. The decision of the Radio Council is final. If the accused violator chooses to the Radio Council, the GM will have the discretion to either impose the appropriate penalty immediately, pending the decision of the Radio Council, or make no change to the accused violator's status until Radio Council has acted. The accused violator must inform the GM of intent to appeal within 72 hours of receipt of written notice. The Broadcast Administrator may become involved to the extent (s)he deems appropriate.

Conduct Violations

CLASS "A"

Including but not limited to:

Advertising
Theft
Destruction of Property/Equipment
Possession of Alcohol/Drugs on Premises
Under the Influence of Alcohol/Drugs
Any Act which is considered a felony by law enforcement(Police).

Maximum Penalty: Termination

Class B

Including but not limited to:

Threatening Other WRSU Members
Inappropriate Language or Subject Matter on the Air

MAXIMUM PENALTY:1st Offense -- 60 Day Suspension
2nd Offense-- Termination

Class C
Conduct: Including but not limited to:
- Failure to Use Guest Log
- Smoking on Premises
- More than TWO Non-Participating Guest In Studio
- No Show for Shift or Newscast with out Notification.

Technical: Including but not limited to:
- Failure to do a "Legal ID".
- Failure to Record Transmitter Data.
- Failure to Sign On or/and Off Log.
- Failure to Properly Shut off Transmitter.
- Failure to Maintain Transmitter within legal limits.
- Failure to Play Indicated Underwriting Announcements or Other Required Material.
- Failure to perform on air EAS Test.
- Unapproved Live Phone Caller on Air.
- Failure to Follow FCC Rules and Regulations.

MAXIMUM PENALTY
    1st Offense   Written or Verbal Warning
    2nd Offense   (Within 6 Months of First) 4 week suspension
    3rd Offence   (Within 6 Months of First) Semester Suspension
    4th Offence   Termination

Conclusion

This document may be amended or changed by a majority approval of the Radio Council.
Any situations not specifically addressed in this document will be subject to the
discretion of the General Manager and/or Broadcast Administrator in consultation with
the affected parties. Its effectiveness requires the full cooperation of all of WRSU

WHAT WRSU ON AIR STAFFER NEEDS TO KNOW

ALL On the Air Staff are required to be able to do ALL of the following:

1. Manually and Automatically Turn on and off EITHER Transmitter.
2. Switch Transmitters
3. Take a full set of readings. Make all Appropriate entries into the operation log.
   a. Sign you LEGAL NAME
   b. Fill out New Operation Log: Date, Day of Week, etc.
   c. Correctly log Sign in and Sign out times. If the transmitter is on, then at least one person must in the log.
   d. Note Transmitter ON and OFF Times
   e. Take a power Reading
      i. Take Power reading inside of the legal limit: 3 Hours
      ii. It is recommended that Power readings be taken EVERY HOUR on the Half Hour. EG: 1:30 pm, 2:30 pm… 11:30 am..
   f. Adjust the transmitter if outside of legal power limits.
      i. Legal Limit: 90 % to 105 % of Nominal – 1000 Watts.
      ii. The remote control calculates the power automatically
      iii. Please note: If transmitter cannot be brought into legal limits, it MUST be shut down.
      iv. Manual Transmitter Power Method = Voltage (Volts) X Current (Amperes) X Efficiency Factor/Full Power = %

      Example:

      3120 Volts X 0.5 Amperes X 0.64/1000 Watts = 99.8 %

4. EAS Weekly REQUIRED TEST
5. Log EAS Test
6. Switch Control Rooms in event of Board Failure
   a. Control Switching is done via Patch Bay. You must be able to place the 2 needed patch cords to place any console on the air.
7. Bring up ANY audio source hardwired into the On the Air Console.
   a. Any HARDWIRED Microphone with Correct Muting
   b. Turntable
   c. Cassette
   d. CD Players
   e. Mini-disk
   f. Cart Decks
   g. Simple Phone Remote
   h. Simple (Marti/Vector) Remote
   i. Computer Audio

8. Proper LEGAL ID at the correct time
   a. Legal ID: WRSU-FM New Brunswick
   b. Legal ID is required near the hour at a natural program break.
      i. Translation: Between 55 and 05

9. Profanity Rules
   a. Never (period)
   b. YOU are responsible if you in control of the audio source.
   c. If You Picked the CD, or allow 'live staff', you are responsible.
   d. When dealing with 'remotes', often it is hard to control the environment. Reasonable discretion should be taken.

Who to Call And When

If nobody shows when your shift is over, and you absolutely have to leave, before signing off:

- Contact the missing DJ.
- See if another authorized air personnel are in the station and ask if they can do the next show.
- Contact:
  - Chief Announcer
  - Program Director
  - General Manager

If Equipment Fails

If something major happens to the equipment when you are doing your show, then based on the severity of the malfunction, do thing following:

Equipment fails with smoke/burning smell, or apparent damage: PULL THE POWER PLUGS.
Equipment fails, but no smoke or other apparent damage appears:
  Bad Mixer Board or other needed equipment – Switch Control Rooms

  Transmitter outside legal Limits -- Switch Transmitters.

If you are not able to do your show due to equipment failure, contact:
  Chief Engineer
  Broadcast Administrator
  General Manager
  Program Director
  Chief Announcer

FCC Legalities

WRSU has a 20 to 30 mile radius. We are a REAL Licensed Radio Station. Therefore, we have to adhere to the real laws about what we cannot do.

We must:
- Sign in and out of the log.
- Take Readings (at the start of the DJ shift and then every 1 hour)
- Do a "Legal ID" at the top of the hour, without interrupting normal programming
- "WRSU-FM New Brunswick"
- Refrain from using obscenities
- Meet Financial obligations (Program Grants)
- Follow ALL laws.

We Must NOT:

- Allow the transmitter Power to go below 90% or above 105%.
- Have a non-approved operator on duty or no operator on duty when on the air.
- Put a Telephone on the air with out permission of Management. Prescheduled Call In Shows are Allowed.
- Misidentify the station, or lead the public to believe that WRSU is another radio station. Mention of another stations call letters (or even the complete ID) is allowed as long the context is such that it is not too lead the public to the conclusion that WRSU is that station. Example: "Did you hear the game last night on WFAN New York. Great Game…."
- Complain on the Air About the Station.

Control Procedures

Following is a Summary on Transmitter Operation and Switching

The Following pages are intended as reference guides once you are approved to be on the air at WRSU

Review the following, this information will be asked at the "DJ Test".

If you have any questions, please contact the
Chief Engineer
General Manager
Program Director
Chief Announcer

WRSU FM 88.7

1 O	MAIN ON ANTTENNA	9 O	AUX ON ANTTENNA
2 O	MAIN FILAMENT	10 O	AUX FILAMENT
3 O	MAIN PLATE	11 O	AUX PLATE
4 O	MAIN POWER	12 O	AUX POWER
5 O	Up STEREO-Down Left	13 O	Up STEREO-Down Left
6 O	CARRIER – Down Right	14 O	CARRIER – Down Right
7 O		15 O	
8 O		16 O	

WRSU-FM TRANSMITTER CONTROL
Position 9 is Antenna Switching Control

HOW TO MANUALLY TURN ON **MAIN** TRANSMITTER

LED #1 is LIT – Main Transmitter is connected to Antenna.
Swipe WRSU Card

1. Set Channel to **2**.
2. Push Up Button
3. WAIT 6 Minutes
4. Set Channel to **3**
5. Push UP Button
6. Log Transmitter ON Time
7. Example: 10:03 AM
8. Set Channel to **4**
9. Take A Power Reading
10. If Outside legal Range of 90% to 105%, adjust power level into proper range
11. Do a Legal ID, or Play Sign on Announcement.

How to Manually Turn Off Main Transmitter
  – Do a LEGAL ID
  – Set Channel to 4
  – Take a Power Reading
  – Set Channel to 3
  – Push Down
  – Set Channel to 2
  – Push Down – Log Carrier Off

HOW TO MANUALLY TURN ON **AUX** TRANSMITTER

LED #9 is LIT – AUX Transmitter is connected to Antenna.
Swipe WRSU Card

1. Set Channel to **10**.
2. Push Up Button
3. WAIT 6 Minutes
4. Set Channel to **11**
5. Push UP Button
6. Log Transmitter ON Time
7. Example: 10:03 AM
8. Set Channel to **12**
9. Take A Power Reading
10. If Outside legal Range of 90% to 105%, adjust power level into proper range
11. Do a Legal ID, or Play Sign on Announcement.

How to Manually Turn Off AUX Transmitter
  – Do a LEGAL ID
  – Set Channel to 12
  – Take a Power Reading
  – Set Channel to 11
  – Push Down
  – Set Channel to 10
  – Push Down – Log Carrier Off

HOW TO SWITCH TRANSMITTERS

If BOTH Transmitters are OFF:

Set Channel to 9

To Switch to MAIN   PUSH DOWN
To Switch to AUX   PUSH UP

Follow instruction for turning ON a transmitter.

IF A TRANSMITTER IS ON THE AIR

MAIN TRANSMITTER ON THE AIR SWITCHING TO AUX

1. Set Channel to **10**
2. Push UP
3. WAIT 6 Minutes
4. Set Channel to **3**
5. Push DOWN (Turn off Main)
6. Set Channel to **2**
7. Push DOWN (Turn off Main Filament)
8. Set to Channel **9**
9. Push UP
   a. LED #1 will go off
   b. LED #9 will go ON
10. Set Channel to **11**
11. Push UP – AUX Transmitter should come on

AUX TRANSMITTER ON THE AIR SWITCHING TO MAIN

1. Set Channel to **2**
2. Push UP
3. WAIT 6 Minutes
4. Set Channel to **11**
5. Push DOWN (Turn off AUX)
6. Set Channel to **10**
7. Push DOWN (Turn off AUX Filament)
8. Set to Channel **9**
9. Push DOWN
   a. LED #9 will go off
   b. LED #1 will go ON
10. Set Channel to **3**
11. Push UP – Main Transmitter should come on

How to Turn Transmitter on Automatically

Swipe WRSU Card
Flip Transmitter ON Switch UP
Wait – Transmitter will come on Automatically – Filament LED will Come on First

How to Manually Adjust Transmitter Power

Main Transmitter	**AUX Transmitter**
Set Channel on **4**	Set Channel on **12**
To Raise - Push Up	To Raise - Push Up
To Lower – Push Down	To Lower – Push Down
Read Display	Read Display
Record in Operations Log	Record in Operations Log

On Occasion, the controls get "reversed".
If this happens, hold either the up or down Button, until the power level goes in the correct direction.

Transmitter Power MUST remain between 90 % and 105 %.

If the transmitter cannot be brought into this range via the available controls, the Transmitter MUST be turned off.

If this happens, switch transmitters, if the other transmitter is available.

The Guide to Making a Demo Tape
WRSU-FM [in] New Brunswick

What is a Demo Tape?

Demo tapes are used by the Chief Announcer and Program Director to determine whether or not you have the skills necessary to be a DJ after having attended the required training classes at WRSU. The next few pages will help you in making your demo tape. It will concentrate on three areas: on-air "appearance", technical tips, and demo format.

I. The Voice

For professional radio stations, voice is probably the most important characteristic of the DJ. However, for WRSU and most college radio stations the "DJ voice" is not a prerequisite to becoming a disc jockey. All we ask for is a natural sound, devoid of forced intonations and stiff tones. To put it simply, we're not looking for Cousin Brucie or Shadoe Stevens. In order to achieve this state of "naturalness" [note the irony], we offer the following tips and advice for the potential DJ:

✰ BEFORE RECORDING a demo, grow accustomed to the sound of your voice by reading and recording your voice onto a cassette. Play this back and listen to it as if you were the "average listener." Make notes on good and bad points. For example, you might not realize that you "pop your P's" too much, or that you say "um" or "uhh" too much.

✰ One common hint is to POINT THE MICROPHONE AT YOUR NOSE, or TALK OVER THE MICROPHONE. This can alleviate breathing noise and "P-popping." This will help you maintain the same distance from the microphone, which is important as it is very noticeable when a DJ moves away from the mic even a few inches.

✰ Try to MAINTAIN CONSISTENT VOCAL LEVELS. This is easily accomplished by maintaining the same distance from the mic (see above) and refraining from unnatural intonations. Sitting up straight and projecting your voice without yelling helps.

✰ BE CONFIDENT when reading and speaking. If you become "tongue-tied" do not panic. Just resume reading/talking or go to the next song.

✰ REQUIRED READINGS for the demo tape include a "Live-Read PSA" announcement and Music Notes (Concert Calendar), both of which can be found in the FM Studio. Before reading either of these on your demo tape, make sure you have pre-read them out loud. Harmless words on paper can become awkward when spoken if you're not expecting them; band names can become confusing if you're not prepared to read an entire listing of shows.

✰ WHEN USING THE MICROPHONE, make sure that you "pot up" the dial *after* the switch is in "P"—*not before.* For example, flipping the switch to "P" makes the microphone "live" and "potting up" gives it a level. If you turn the switch to "P" with the dial already potted up, you will get a very audible CLICK over the air.

✰ YOU MUST have the headphones on while you talk.

✰ NORMAL TRANSITION goes as follows:
Song → Talk → Minidisk (PSA or Promo) → Talk → Song
Practice and record this transition and critique yourself before making a demo.

While the above may seem confusing, contradictory and/or boring, there is a certain "knack" that comes with practice. There is a balance between style and monotony. Your own personality should show in the way you DJ, but you should let it show NATURALLY.

II. Technical Tips:

✰ WHAT TO DO WITH YOUR DEMO
When you have finished your DJ demo, place the cassette in the program director's
mailbox.

✰ TAPE QUALITY
When recording on to a cassette tape, please use a decent quality cassette. It is not necessary to buy a $10 Denon 90 minute hi-bias (it will probably be stolen), but on the same note, 3/$1.00 Shop Rite tapes can hamper recording quality, to say the least.

***There is a difference between listening and recording to a cassette: the board is set up differently. BE SURE YOU KNOW THESE DIFFERENCES!! Read the WHAT TO DO MANUAL for additional details.

✿ RECORDING

To record, no switches or knobs on the board for the cassette player should be "turned on." This means that the toggle switch over pots 4 and 5 labeled RR2/CASS should NOT be flipped down when recording. If it is, and the dial is potted up, you will get a healthy dose of feedback. (The same goes for when recording on minidisk).

✿ PLAYBACK

When playing back your recorded cassette, you must flip the toggle switch down, turn the switch to "P", and give it a level, exactly like a turntable or CD is set up to hear a song. (This will become second-nature after your first dose of feedback.)

✿ LEVELS

For all equipment, levels should not be too high; they should only occasionally peak into the red. The same applies for the recording levels for the cassette player. When speaking into the microphone, avoid drastic changes in volume. The same applies for your demo tape overall; keep levels consistent from song to song, and from rap to minidisk/song. When levels are too high, the sound breaks up and becomes "tinny" and distorted. Basically, it is always better to be a little too low at first and then "pot up", rather than starting out too high and having to "pot down"; it's easier on the ears and doesn't distract the listener from the programming.

✿ QUESTIONS

If you have any questions about equipment operation or anything else, feel free to ask anyone at the station to give you a hand. If the DJ is the only one around, be patient—her/his show comes first, but they will usually be glad to help you out if they can.

III. Demo Tape Format

Outlines of the demo tape procedure are posted around the station. The procedure also appears on the next page.

- The MUSIC SELECTION on your demo tape should represent a portion of how you feel your show will be. You will need EIGHT SONGS by EIGHT DIFFERENT BANDS on the tape. As with a regular show, your music must be at least ½ playlist (new releases in the FM booth). This means that at least 4 of the songs on your demo will be from playlist.

- Your demo tape should represent a 15 MINUTE PORTION (no longer than 15 minutes--your tape will not pass if it is) of your "show." The first "rap", or spoken piece, should act as an introduction. The last "rap" should act as your "outro." More about that later.

- The following is an OUTLINE of what your demo tape should consist of. Keep it next to you while recording your demo.

HAVE FUN, AND GOOD LUCK!!!

THE DEMO TAPE OUTLINE
.explanation of outline on next page.

I. End of first song

II. Intro Rap
    a. Your name
    b. Spoken legal I.D. ("WRSU fm, New Brunswick")
    c. Weather
    d. Time
    e. Song intro.

III. 1ˢᵗ Set (3 Songs): cut out song middles!!

IV. First Rap
    a. Song/band run-down
    b. Live Read PSA (Public Service Announcement)
    c. Promo (minidisk in FM)
    d. Song intro.

V. 2ⁿᵈ Set (3 songs): cut out song middles!!

VI. 2ⁿᵈ Rap
    a. Song/band run-down
    b. 30 second PSA (minidisk in FM)
    c. Music Notes (concert calendar)
    d. Song outro.

VII. Start of last song

- Clean up when you are finished!!

- Non-community affairs DJ's MUST play 50% playlist on the demo or it will be automatically rejected.

- All tapes will be 15 minutes or less or they won't be approved.

- Keep levels out of the red.

- Know what PSA'S, Music Notes, Promos, etc. are <u>before</u> you start working on your demo.

How to Make a Demo Tape

IV. Explanation of DJ Demo Outline:

(I.): *End of 1ˢᵗ Song:* Start demo with the end of your first song. Record only the last 10 seconds or so before you begin your intro.

(II.): *Intro Rap:* This acts as your introduction to the listening audience for the "next two hours". The following components must be done in your intro:
    (a) *name:* Whatever name you wish to be known as—last names not necessary
    (b) *spoken legal I.D.:* "WRSU fm [in] New Brunswick"
        You MUST say and know this in order to pass your demo and on-air test
    (c) *weather:* Get some weather from home, the paper, or the AP computer in the newsroom and put it in a readable style. It can be made up if you need to. Read the "forecast" for that day, that night, and the next day. Don't read windspeeds, humidity, or barometer results.
        *You are not required to do this if you eventually get a radio show. However, it is a necessary part of the demo tape.
    (d) *time*
    (e) *song intro:* Before playing the first song in the next set, say something along the lines of, "Now we're going to hear something from…"

(III.) *1ˢᵗ Set:* It is most important not to play each song in its entirety. Please stop recording after 10 seconds into the song and begin recording 10 seconds before the end. We wants to hear the segue (transition from song to song). Stop recording again after 10 seconds of the next song. Do this for all 3 songs (2 segues). Be sure to start recording 10 seconds before the end of your last song so you are recording your second rap.
    *Hint! Dead-air between songs means you did a poor segue. If you can, begin song 2 with a few seconds left on song 1, then slowly pot up song 2 for a nice transition. This is the smoothest/best way to do a segue, unless the style of song 2 does not allow it. (example-if the words begin right away…) Be creative!!

(IV.)   (a) *Song/band run down:* Give a <u>run-down</u> of the 3 songs you just played.
    (b) *live-read PSA:* Can be found in FM behind the board. Ask the DJ if you cannot find one.
    *Hint! Do not introduce PSA's. They are not our "sponsors" so don't refer to them as such. Just read them when you are supposed to.
    (c) *promo:* Station promotional announcements are found in the minidisk box in FM. Any one will do.
    (d) *Song intro:* See (II) above.

How to Make a Demo Tape

(V.) *2nd Set:* See (III) above.

(VI.) *2nd Rap:* See (IVa) above
      (a) *Song/band rundown:* You should now have already done this once before.
      (b) *30 second PSA:* 30 sec. PSA's are found in the minidisk box in FM under "PSA 30" (be sure it says 30 secs). This is similar to the "live-read PSA", except it is pre-recorded. Same rules apply.
      (c) *Music Notes:* Found on the black holder above the board in FM. Please make sure that the DJ will not be needing them. Please include the coming weekend and some upcoming dates. Try to announce the band first, then the venue. ("So-and-so will be appearing at the XX Club on Sept. 2nd…"). If no music notes, just make some up. They should run about 1 minute.
            *Hint-DO NOT INCLUDE CONCERT PRICES!! This is considered advertising. We are a non-commercial radio station and advertising is not allowed.
      (d) *Song outro:* Your last rap should act as the end of your show. Feel free to lie about the time. Include the song or band intro.

V. Last Words

✩ Please PUT CASSETTES IN THE PROGRAM DIRECTOR'S MAILBOX.
    ✩ Include the "DEMO FORM" which is on the next page. They can also be found lying around the station. If you can not locate one than include your name, current phone number, and e-mail address with your demo tape.
    ✩ Normally you can expect your tape back within a week or two. However, please bear in mind that we are students and this is only a part-time, voluntary job. So, tapes are sometimes delayed an extra week. Please be patient, and have compassion/consideration. Also, please don't stalk us. We WILL contact you eventually whether you pass or fail.

How to Make a Demo Tape

DEMO FORM
MUST be submitted with demo tape

Your Name:_____

Date: _____

Phone: _____

E-Mail: _____

Affiliation to Rutgers (i.e. student, alumni, non-affiliated, etc.):_____

Name of Person(s) Who Trained You: _____

Name of DJ(s) Whose Show(s) You "Interned"/Sat In On (if applicable):
_____

DEMO FORMAT

| ARTIST	SONG TITLE	PLAYLIST? (CHECK IF YES)

The What to Do Manual
A guide to operations and equipment at WRSU radio
by Mark E. Wintle, GM 1986/87
revised by Michael A. Reed, GM 1989/90
revised by Eric Vitner, GM 1996/97
revised by Kathleen Kuehn, PD 1999/00

The following pages are intended to give a standard airshift DJ a working knowledge of some of the more technical aspects of the job. It is intended to be a supplement to training by an approved station member, NOT a replacement.

The Board
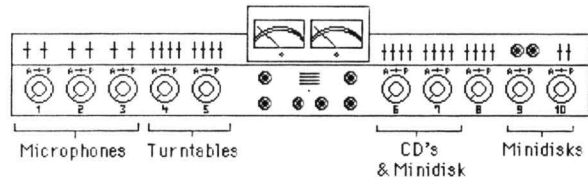
The board is a piece of equipment that allows you to control volumes from different inputs (turntables, minidisks, microphones, CD's), which mixes them together and sends them to the transmitter. Each of the large knobs controls something different. The center of each knob is color coded:

Microphones	Pot 1-3	Red
Turntables/Reels	Pot 4,5	Silver
CD Players	Pot 6,7	Blue
Minidisks	Pot 6,7,9,10	Blue
Remotes(for sports)	Pot 8	Green

Pot layout may be slightly different in Production and Studio B than in FM.
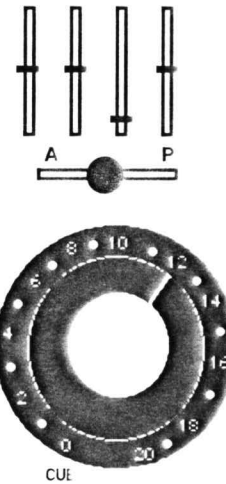
Each volume control knob is called a "Pot" (Pictured above). Decreasing the volume is called "potting down." Increasing it is called "potting up." The lever above each pot directs the pot to the air signal when switched to the "P" (program) position. If you switch the leveler to P for the microphones, you will turn the "on the air" light on and mute the studio (more on muting later). Leave the levelers in the center "Off" position until they are to be used.

Above this lever are paddles that select what the pot controls. For example pot 4 may be used to control volume for turntable 1 or 2, reel 1 or 2 (in Production). Only one paddle for each pot should be selected at a time or the two signals will weaken each other. Usually the board is set to following:

Pot 4 ....Turntable 1
Pot 5 ....Turntable 2
Pot 6 ....S1(CD1) in FM or MD 1
Pot 7 ....S2(CD2) in FM or MD 1

The levels of any signal on the meters should be in the 60 - 100 range. (In other words: "Keep out of the red!") Anything that goes into the red (Other than occasional peaks) becomes distortion and sounds bad. To you in the studio it may sound OK, but the listener may hear the distortion much worse. **Keep it out of the red**. We can't repeat it enough. Keep it out of the red! The person on the other end decides the volume level on his/her stereo, not you.

A starting setting for turntable, minidisk and other pots should be about 12. (The FM board tends more towards 9-10 for turntables). But adjust from there to get the levels in the 60 - 100 range.
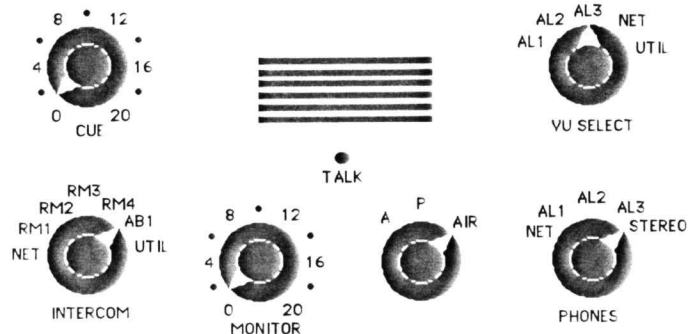
The knob labeled MONITOR in the above picture controls the speakers above the DJ's head. The monitor dial does not affect the meters, or what the listeners hear, just the volume you hear in the studio.

Remember the pots are only the large knobs, not the small ones.

The upper left knob labeled CUE in the picture adjusts the volume of the cue speaker, which is the grill immediately to the knob's right. Through this speaker you can hear the output of the turntable (or anything else) when you turn the pot down past the zero setting until it clicks next to the word CUE. All of the pots, except microphones, can be put into the CUE position. With this feature, you can find the beginning of a song on a turntable or tape ("cueing it up"), or listen to a minidisk, cart or CD before you play it on the air. The listeners cannot hear anything you play in cue. To take something out of cue, just pot it up. If you are playing something and do not wish to hear it in cue or allow it to go over the air, pot it down to zero, but not to cue.

Procedures for a Newscast

The newscaster sits in Studio B(Located to the right of the FM booth), at the left microphone(your left), and that microphone is controlled by pot 2. A sportscaster will be in Announce Booth 1(small booth on the other side of production), and that pot is controlled by Pot

1. The following procedure should be used for a newscast:
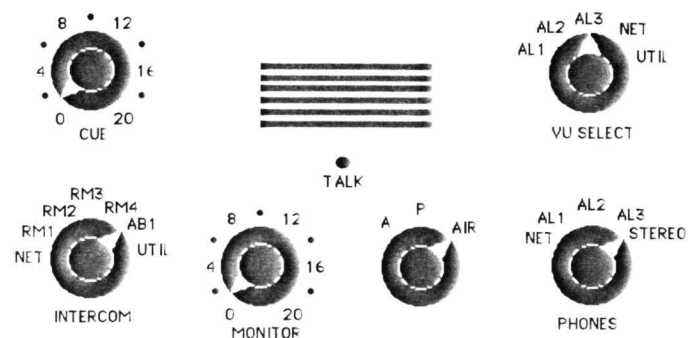
Find the newscaster at least five minutes before his/her cast and make sure you both know what you are doing during the cast.

Set the intercom switch to Util (now it is "select") then set the intercom switch on the muting board to Studio B or Annb 1 depending on whether or not you want to talk to the newscaster or sportscaster, (see above diagram) and turn the cue volume all the way up. (You should hear any noise in the announce booth through the cue speaker).

Push the Talk button to talk to the newsperson through the grill (not the microphone). Let go of this button to hear their response. Get their name straight and tell them to stand by.

When ready turn on the casters' microphones, make sure the muting is set correctly(Pot1 to annb.1 and Pot 2 to studio B) and be sure flipper for Pot 2 is in the down position (studio B mic 1(the left mic)) move the lever to "P" then pot the volume up to 12 and adjust from there. Don't forget to turn on your own mike if you're going to announce the newscaster, and off when you're done.

Cue the newscaster through the window. Listen to the cast for an indication that you should play a minidisk (If the newscaster has left one for you).

When finished turn the intercom control back to RM 4 and remind the newscaster to take their minidisks.

To put the "Interview" mike on the air (Right mike in FM) use Pot 2 as you would for a newscast except you must put the flipper in the up position and move the muting for Pot 2 to FM.

Pre-Recorded Sound Sources

WRSU has several sources of pre-recorded sound:

- Mini – Disk
- Cassette
- CD
- Turn Tables
- Cart Decks
- Computer
- Reel To Reel

Mini Disk

Mini disks are about the size of a 'floppy' disk, but the information is stored optically, and not magnetically. You can place up to 256 cuts on the disk, until the disk runs out of space. The total length of a disk can be various values. The total length of the disk is printed on the disk.

Mini-Disks can only be inserted one way, or the machine will jam.

Unlike a floppy, which the metal door is on the front, for a mini-disk, the door is on the side. Usually there is an arrow to help keep track of the correct direction.

NEVER FORCE the mini disk into the machine. If it does not go easily, then the disk is turned wrong.

A word of advice about mini disk: The mini-disk has all these fine editing features: trim, join, move. EXTENSIVE EDITING ON A MINI DISK WILL CAUSE THE DISK TO CRASH, AND ALL AUDIO WILL BE LOST. Edit in another format, and place your final product on the mini-disk.

WRSU does not supply disks for you private use. Disks can be obtained for a few dollars are area electronic stores or on the web.

After you insert the disk, the machine will take a few seconds to read the header track. Then it will display the title. Via the rotary knob, select the cut you want to play. Beware that the start up is not instantaneous, so plan ahead 1 or 2 seconds when you are on the air.

Most Mini Disk play functions mirror CD functions. Pick a random cut. Then hit the play button.

Always stop the disk before trying to eject. Some of the machines have an eject lock, and it will not let you eject a playing disk. Please do not force the button. It will jam the

machine. If possible, try to keep the disk clean. The information is read via a laser (same as in CDs), so a dirty disk will not read properly.

Mini Disk Control Positions

FM control:

Mini Disk 1 –Top Mini Disk -Pot 6 and 7 – Set Selector to S1 or S2. Then set the corresponding switch on the Muting Control Box to MD 1.
Mini Disk 2 – Middle Mini Disk – Pot 9
Mini Disk 3 – Bottom Mini Disk – Pot 10

Under 'normal circumstances' the board will be set up as follow:

Pot 6 – CD 1
Pot 7 – CD 2
Pot 9 – Mini-Disk 2
Pot 10 – Mini-Disk 3

Production:
TBD – September 2004

Studio B:
Mini-Disk 1- Left Mini Disk – Pot 9
Mini Disk 2 – Middle Mini Disk – Pot 10

CD

Most pre-recorded Music will come from the CD players.

The CD players come up on:

Pot 6 and 7

CD 1 – Flipper 1
CD 2 – Flipper 2

Turn Table

The Vinyl Record Player, or Turntable.

The two turntables come up on:

Pot 4 and 5

TT1 - Flipper 1
TT2 - Flipper 2

The Turntables in the FM control are Mechanical Drive. Take them "out of gear" when ever you move the turntable by hand.

Do not slip cue. Do Not Spin the Record backward on the Platter.

When you "cue" a record, move the entire platter.

The turntable in Studio B and Production are "Direct Drive". The Platter is the Motor. Turn the power off in order to hand move the turntable.

Cassette

WRSU has the facilities to play and record Cassettes.

In all rooms, the input is hard wired to the board. So the cassette will record what ever is being heard in the board in that room. Please note the FM cassette recorders are actually wired to the Air Monitors, and not the board. So you get exactly what went over the air.

FM control has 2 cassette recorders. Playback is selected via the Muting Control Box. The recorders are labeled:

Board – The cassette in the rack on the left hand side of the FM Board – Above the CD players.

Rack - The cassette in the Rack in the back of the room, above the patch bays.

This output comes up on the FM board on Pot 4 and 5, and is labeled "BB" for "Boom Box". This is same switch if you connect need to connect a DJ supplied audio source (a Boom Box or Outside Turntable Mixer).

Cart Decks

Cart Decks are not used very often, but are still connected to the FM board via the Muting Control Box "S1" and "S2" switch.

Carts are continuous loops of tape. The length varies, and is usually written on the side.

Carts are played by placing the cart in to the Cart desk, open end first. Push in until firmly seated.

The Cart Decks in FM only take the cart one way. In the 'older' cart decks in News Production, Production, And Studio B, the cart must slide in flush with the RIGHT side of the opening.

Push the play button. If needed, a cart can be stopped, but the tape is then not "cued" to the next cut. The cart will automatically stop at the next cut if you let it.

Always let a cart to re-cue. If you remove it, place it back in the deck later, hit play, and let it stop by it self.

Carts are not used very much at WRSU. Mini Disk is the primary short audio source. But they are still used occasionally. You should be familiar on their operation.

Computer

WRSU is putting computers in the various control rooms to Record and Playback audio, and to add digital editing capabilities. These machines as a minimum will playback CDs, mp3, and waves. This information can be either on the hard drives, or on a CD. Only 'official' WRSU audio may be permanently stored on the hard drive. Periodically, these computers will be cleaned of files, so do not assume is it still there because this is where it was last seen.

FM Control and Studio B : The computer comes up via SW 1 and SW 2 on the muting box, and comes up on the board via Pots 6/7 – Flipper 3 and 4.

Production: - TBD – Production is under renovation in the Fall of 2004

The Computers are wired to record audio.
Production, it records the Production Board.
Studio B, it records the Studio B Board.
FM , record the AIR signal, not the board.

Reel To Reel

Reel to Reels tape machines are located in News Pro, Production.

There are no Reel-to-Reel machines in the FM Control Room, or Studio B.

Reel-to-Reel is an older recording technology, while useful, if not used much at WRSU. It is not expected that you will need them for your usual day-to-day business. You are not expected to know how to use them.

Our machines are: ½ Track Stereo – 2 speed: 7 ½ inches per second, and 15 ips.

Reel to reels today are used for editing, and clip audio sources, and of course, the playback of 'old tapes' Until the advent of digital technology, reel to reel was the only high quality method to store and archive sound.
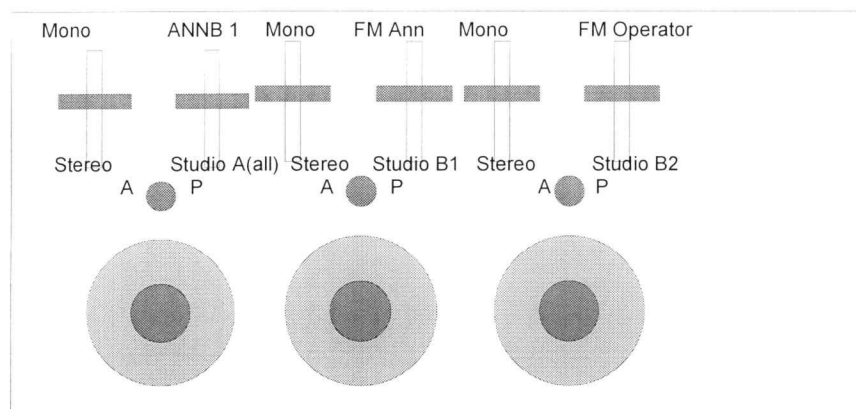
Microphones

The 3 WRSU control Board can accept up to 3 microphones at once.

Each Pot has a choice of 2. Therefore there are 6 possible choices of Microphones.

Always leave the Mono/Stereo Switch in MONO. You need Two Microphones to use the Stereo Setting.

The Microphone above the board is ALWAYS Pots 3.
The Board OPERATOR POSITION.

How to turn on a Microphone

1. Set Mono/Stereo Switch to Mono
2. Select Up or Down according to the Microphone you want to hear.
3. Set Muting to Match
4. Flip A/P Switch to RIGHT – P
   a. A = Audition – not on the Air
   b. P = Program – On the Air (or into recorders)
   c. Flipping the A/P switch turns on the Microphone and Turns on the Muting. Remember to turn off when done.
5. Repeat as needed.

Note: Pot 1 Down – Studio A is actually fed from another external mixer in the CD rack (the "810"). All the Microphones in Studio A are premixed, and then feed in the FM board via Pot 1.

Muting

In all control room there are sets of dials, which work the muting controls.

Muting performs two functions:

1. Mutes are Sound sources in the studio.
    a. Speakers
    b. Telephone Ringer
    c. Door Bells

2. Turns on the "On the Air Lights"

If you do not set the muting correctly then these 'background sounds' will be on the air, and in the case of the speakers, a loud whining howl could be heard. Remember, everything you hear, your listeners will hear.

In FM, Production, and Studio B there are 3 Microphone Inputs.

And there are 3 Muting control switches. These are located in the Muting Control Box in the RACK to the left of the board.

The concept is very simple:
What room is the microphone you are turning on?
Set the muting to match.

Pot 1 is controlled Muting Control 1
Pot 2 is controlled Muting Control 2
Pot 3 is controlled Muting Control 3

The normal Settings are:

FM Control:

Pot 1 – Announce Booth 1
Pot 2 – FM control – Guest Position (Right FM Microphone)
Pot 3 – FM Control – DJ Mic – Left FM Microphone over the Board)

Production:

Pot 1 – Announce Booth 1
Pot 2 – Production – Guest Position – Jacks in table to the left of the CD Rack.
Pot 3 – Production – DJ Mic – Microphone over the Board

Studio B
Pot 1 – Studio B
Pot 2 – Studio B
Pot 3 – Studio B – DJ Micro – Microphone over the Board

Set the Muting and the Microphones to the way you need it at the moment.