

# News Programming & Production: An Introduction

A KXCR Training Program  
(Six-Hour Module)



Prepared by  
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## Let a Thousand Voices Speak

Appendices—News Programming and Production, a KXCR Training Program

### Introduction:

This section of the training modules is dedicated to introducing students to the origins of radio news programming and the subsequent development of public affairs programming for radio. Students will be responsible for reading preparatory handouts and participating fully in the discussion of news programming. The course is divided into three two-hour segments beginning with lecture/discussion during the first hour of each segment and hands-on application of key concepts during the second hour.

### Objective:

At the end of this six-hour segment, students will have a firm grasp of the historical development of radio news and be able to apply concepts learned by developing a variety of news programs for radio. They will be working collaboratively as in a true radio news situation to define and develop appropriate news programs for their targeted audiences.

## Carroll Ferguson Nardone

Carroll Ferguson Nardone teaches broadcasting, media writing, and mass communication courses at El Paso Community College. Prior to her academic career, Carroll worked for seven years in the El Paso media; first as a general assignments reporter for KROD-AM and for KTSM-Newsradio, then as a reporter for KVIA-TV. In addition, Ms. Nardone has studied the media extensively receiving her Bachelor's degree in Mass Communication from UT El Paso (1982) and her Master's in Journalism from Ohio State University (1986); she is currently doing post-graduate work in the doctoral program of Rhetoric and Professional Communication at New Mexico State University, where she is studying rhetoric and the teaching of writing. Her research is in the rhetoric of broadcast media messages and their effects on the audience. She is active in many professional organizations including the Association of Educators in Journalism and Mass Communication and the Community College Journalism Association where she is the president-elect.

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*War of the Worlds*, audiotape of show by Orson Welles. Illustrates the impact of radio on the public and the credibility assigned to the medium.

*This is London*, audiotape excerpt of Edward R. Murrow's famous broadcast during the bombing of London. Illustrates the power and immediacy of the medium along with the power of good, visual writing.

*Broadcast Newswriting*, half-hour segment from the Annenberg/CPB project newswriting series. Illustrates the importance of writing for an aural medium and introduces the types of stories typically produced in both commercial and public stations.

## Segment I: Historical Development—First Hour

Knowing the history behind radio news is an important component to our study of the medium. Unlike the print news media whose history spans two centuries, radio became a significant player within the last sixty years. Radio news has undergone significant changes in that time, yet has had a significant impact on the world around us. It is important for young practitioners to have an idea about what came before so that they can understand what a powerful tool they have in their hands for the dissemination of information. Radio news reporting carries with it a responsibility unlike any other profession. You, the reporter, are giving information to people who will rely on your word to shape the world they identify as their own.

Radio gives us the ability to shrink the size of the world into a community. And just as that term implies, that community has a certain structure that defines its operation and its reach. In our country it may seem that television news in general and cable news specifically has overshadowed radio news as a player in the news delivery game. That's an unfortunate misconception. Radio has a reach of nearly 100% of American households. No other medium comes close. Most households have multiple sets and nearly every car in America is equipped with a radio, adding up to nearly four radios per capita. In spite of those huge numbers, radio is also an intimate medium; we're able to use that to our advantage by talking directly to our listeners, filling them in on what they want and need to know. Unlike other media, which have to reach a general audience, radio's formatted structure allows us the opportunity to tie our news content directly to our audience. Radio's portability makes it the ideal medium in the mobile world of today. Radio is a vibrant delivery system for news. Let's look back and see just how radio news developed.

### I. The Early Years

#### A. Development of commercial radio programming

It wasn't until the 1920's that radio programming began to take shape. In the earliest years, radio was a novelty and there was no limit on the amount of things people could find to put on the air. By 1923, six hundred stations were on the air programmed mainly by the corporations who had an interest in selling the sets; content was a secondary thought. "Potted palm" music, the type you might hear while sitting in a hotel lobby, was popular as were early attempts at drama. AT &T decided to experiment with what they called "toll" broadcasting. They charged a fee for individuals to come into the station and air a message, much as an individual would use a public telephone. Obviously, this was before people had figured out the best uses for radio. Eventually, the "Golden Age of Radio" brought in many programming types. In fact, the pioneers of radio programmed almost exactly as television does now with drama, crime shows, comedy, children's shows, etc. The only new genre television invented itself was the talk show.

**B. The legacy of *War of the Worlds***

*War of the Worlds* was a Mercury Theater production which aired in 1938 and marks the beginning of the realization that radio was indeed a powerful medium for conveying information. The producers (Orson Welles was the lead writer/producer) attempted to recreate a drama using radio news reports as the back drop for the unfolding “invasion from Mars.” It’s estimated that over one million people actually thought the broadcast was real. People panicked in the streets, fled to the country, and were ready to take up the fight against the alien enemy. People were ready to believe what radio news had to tell them and apparently put aside the absolute implausibility of the event and the repeated announcements that the show was actually a drama.

**C. The newspaper wars**

Newspapers were not too eager to have radio take over their job of reporting the news, especially because radio was capable of getting the information out first. Newspapers had to wait for their press run and radio could interrupt programming at any time if the news warranted the interruption. Early radio news was typically news flashes and bulletins. Stations began to subscribe to the wire services (groups who supply news to member media outlets) just as newspapers did. From 1933-1935 the newspaper-radio wars heated up because newspaper was concerned that their subscribers would no longer need their paper to get the news. The groups tried to work through their disagreement and signed the Biltmore Agreement. It allowed radio news to run either after the morning paper was out or after 9 p.m. so that radio would not compete during the peak sales times of the newspapers. Newscasts were also not supposed to have advertiser support since the newspapers were afraid radio would pull their advertisers away. The one concession the newspapers made was to allow commentary. This was the loophole radio needed to get their news on the air. They thinly disguised their newscasts with announcers and called them “commentary.” What no one counted on, however, was that radio would actually increase the sales of newspapers because listeners would become interested in a story and buy a newspaper to get more in-depth information.

**D. Fireside chats/The abdication/Other “news”**

The power of radio was further identified when President Franklin Delano Roosevelt used radio to allay the fears of the American public during the great depression. He took the new medium and used it to create the atmosphere of an informal chat with the public. Other Presidents have followed this trend including former President Carter who moved the fireside chats to television, complete with the fire and the sweater. Even President Clinton used his weekly radio address to discuss a pressing topic with the informality inaugurated by Roosevelt. Radio’s power to bring events close to home was particularly evident when radio stations joined together to bring live coverage to unfolding events

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such as the abdication of the British throne by King Edward VIII and the trial of the man who was accused of kidnaping and murdering Charles Lindbergh's baby.

### E. WWII

Radio news prospered during WWII as did other news gathering operations. What radio could offer that others couldn't, however, was the ability to bring the news into people's homes. According to media historians Jean Folkerts and Dwight Teeter, coverage more than doubled, and by 1939, 70 percent of Americans relied on radio as their prime source of news and 58 percent thought that radio news was more accurate than that supplied by newspapers. Radio was also an important component in supporting the war effort, both in monetary terms and on the emotional side. Stars would take to the airwaves to encourage the home front to support the war effort.

### F. Murrow and the Boys

Perhaps the most important rise in radio news history belongs to Edward R. Murrow and his "crew" who covered the unfolding events in Europe for CBS, both before and after the United States entered in WWII. It was through his "network" of news bureaus based in major European capitals that Americans learned first hand of the events which ultimately led to WWII. In addition, Murrow is credited with perhaps the most famous of all radio broadcasts in which he described the bombing of London while standing on a rooftop. Air-raid sirens and bombs could be heard in the background while he shared with Americans what he was experiencing at that moment. Murrow's broadcasts are famous for his unique ability to use visual language to describe what was happening. He was also keenly aware of his place in history, the impact of what he would report, and the importance of his new medium as a tool to inform. In describing the role of radio news, Murrow wrote, "The only thing that counts, is what comes out of the loud-speaker—and what we're trying to make come out is an honest, coherent account of events. It is not part of our job to please or entertain."

## II. The Recent Years

### A. The Impact of Television

When television became pervasive during the fifties, radio lost the ground it had gained during WWII. But it wasn't long before radio's focus shifted to music. Two developments spurred radio's transition back to health: the development of format radio and the development of transistors. Radio repositioned itself after television took its program genres and its stars. Format radio became a way to target specific audiences and maintain the allure of radio to advertisers. The development of magnetic recording allowed stations to use prerecorded music that sounded nearly as good as the live performances listeners had become accustomed to. Radio also became more portable, going from the living room to American cars, parks, and beaches. Through the 50's and 60's radio con-

tinued to establish itself as a leader in the news field, reporting the news, creating documentaries and public affairs shows, and continuing to comment on the political issues of the times.

### **B. News becomes targeted, too**

The eroding of national audiences to television caused radio to look toward their local communities for support. Where radio shows had typically enjoyed a national audience and national sponsors, local support made more sense in the era of format radio. By the 60's radio networks were supplying only a portion of the broadcast day, which still included news on the top of the hour and special events coverage.

### **C. Current methods of delivery**

Satellite delivery stepped in during the '80s to the extent that what used to be network delivered (through land line cables) was now delivered through satellite. Local stations shifted their view of syndicated or network suppliers to that of program services. Stations could get virtually any type of program material from virtually any source enabling them to mix and match for the needs of their local communities. Thus, the idea of a personal, locally-oriented medium took radio away from its earlier national medium identity. Also, the '80s saw the deregulation of FCC requirements to carry news and public information. The result was a larger distinction between music stations and news stations, each providing more of their chosen format. In the '90s, only six extended radio newscasts were offered nationwide, but these represent the best of what remained of the golden age of radio news:

*CBS World News Roundup*—Twice daily, CBS airs the 15-minute program maintaining the proud tradition begun by Murrow and others. Stations can carry the program in its entirety, or they can break away at various points. This program still boasts 14 million listeners.

*Morning Edition* and *All Things Considered*—National Public Radio has maintained its strong shows over the years. Non-commercial stations tend to carry these shows in their entirety reaching an estimated 12 million listeners.

*America in the Morning*—Mutual Broadcasting System sends this sixty minute program to its commercial affiliates before dawn.

*Monitor*—Funded and staffed by the *Christian Science Monitor's* global reporting staff, this sixty minute program is sent through the American Public Radio system based in Minnesota. [editor's note: *Monitor Radio* ceased broadcasting in the mid-1990s.]

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*First Light*—Produced by the NBC radio network, now part of the Westwood One/Mutual organization, this show offers a one hour pre-dawn weekday news and features magazine.

### Segment I: Hands-On—Second Hour

Develop a time line showing the development of radio news. Be sure to list each technological development, person, and event that impacted the medium. End with the current year. Students may work in teams. Choose a local station. Identify their target audience based on the type of music, commercials, and personalities. Listen as much as possible during a 24-hour period and identify how each station delivers news, whether in a formal newscast or not. At the next class session, give a five minute presentation about what you learned while listening. Each student must choose a different station.

### Segment II: News Formats

#### A. Types of News Stories

Radio news ranges from in-depth coverage around the clock, to hourly summaries, headline flashes, to no news at all. Each station defines its news based on the target audience. Radio networks (that term is used quite loosely now) such as ABC provide news geared to different formats. For example, the type of news one might hear on a top-40 station would differ significantly from the type of news on an AOR station. Even if you're writing for local delivery of news, your audience should be paramount in your mind so that you cover those things they're most interested in and that support your overall station "persona."

*Objectivity* in news implies that the reporter has no effect on the final product. Objectivity is an ideal we strive for, but it's important to know that it is virtually impossible to be totally objective. Knowing what your own experiences and biases are will help you as you try to maintain an objective eye while reporting your stories. It's also important that you're aware of and use objective language in writing your stories. Objective stories typically fall into the following categories:

1. *Hard news* typically refers to the types of stories that happen without any preplanning. Examples of this would be the "police blotter" stories which include accidents, homicides, bank robberies, etc. These types of stories are best handled without too much fanfare, reporting just the facts as they are known at news time. Hard news is also classified as timely, meaning that its delivery is important as quickly as possible, which also gives it a short lifespan. Hard news can also be defined as those types of stories that we must know about in order to participate in society. Election returns, city council decisions, tax increases are all defined as hard news.

2. *Soft news stories* are those which are typically planned in advance and are not as dependent on time as hard news stories are. Often, they are stories which further explain hard news events. They are also those stories we define as nice to know though not necessary to know in order to participate in society. Soft stories don't always follow the hard line factual chronology that hard news stories must. Most often, soft news does not have to be timely. It won't matter if a soft news story is aired immediately or if its air is pushed back if a more important story comes up.

3. *Kickers* are the light-hearted stories that end the newscast on an upbeat note. These can take a variety of shapes and range from the “stupid criminal” stories to the latest fad sweeping the nation. The purpose of these types of stories is to deflect the listener's attention from the negative news that has likely come before. Not every newscast nor every station uses kickers. They should only be used when deemed appropriate.

4. *Features* can also run the gamut of types. Sometimes we do personality profiles; other times they can be longer stories which explain and describe other events in the news. For example, a feature might be built around the changing of the clock from daylight savings to standard time. Or, a feature might detail how city council members go about their business on a daily basis. These examples illustrate something that is not life changing, but it certainly is informative and helpful to the audience.

5. *Sports stories* are pretty much self-explanatory, but can fall into a number of different categories. Often stations do a headline service by reporting scores or, if the station covers sports extensively, the stories would follow the same definitions of hard, soft, and feature reports. The only difference would be that the content is sports-oriented.

Radio can also do what would be termed more subjective news. Typically, these fall into two categories: editorials and commentaries. Both of these types of news assume the opinion of the reporter is evident but they also assume that the reporter will be responsible for giving informed opinion on issues which are open for debate.

1. *Editorials* typically are reserved for management (either newsroom or station) and are used to encourage audience response, much like letters to the editor in the newspaper. These stories are not done by all stations and are pretty rare in radio. However, in all-news formats well-written editorials can provide the necessary forum for debate which news has traditionally fostered.

2. *Commentary* is typically used to deliver an informed opinion about a social topic without expecting that there will be listener response. Some well-known radio commentators include Daniel Schorr on NPR, who often responds to the most debatable issues in the news with thoughtful reflection that comes from years of journalistic experience. Commentary is evident in most public stations and can serve as a way to engage the audience in their own reflection. In general, the topics tend to be less controversial

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than those used for editorials, but what the two types of subjective stories have in common is the need to use factual information to inform the opinion.

### B. Program types/script formats

Broadcast news is different than its print counterpart in that the deadline pressure is typically more pronounced. Many stations use an hourly format, particularly during drive time. All-news formats require local production of newscasts as often as four to five times per hour. All these deadlines underscore the need for precision in the use of language and for timing each story. Newscasts must fit into the allotted time period with no room for running overtime. Typically, stories within a newscast may have varying times, but the newscast itself must run exactly to the minute, so that a three minute news cast that begins at the top of the noon hour will be over at exactly 12:03. Each story would then need to be written and the show “stacked” so that the information could be conveyed in the specific amount of time allotted. Finishing a cast either early or late will impact the entire radio schedule, which has little room for time variances.

Many considerations go into deciding what will be in a single newscast. News judgment is foremost. A key element of putting together a newscast is the timeliness of the issue, since radio is an immediate medium. It does no good to carry a story that has been running in the print media already or that happened the previous day, unless there is a new element which makes the story fresh. In addition to timeliness, impact must also be considered. Keeping the audience in mind is key to deciding which stories should take the prominent spot in the newscast. Typically, the more important stories run first and the other stories follow in descending order of importance. How that importance is decided depends on the application of news values and is ultimately up to the producer. Another consideration is the audio aids that might accompany the story. Is there a package from another reporter; do we have an actuality from the news maker? Using these aids can greatly enhance the newscast and develop credibility for the news operation. How these types of stories are put together will depend on the type of program being developed.

1. “*Standard*” newscasts—though there is not a blanket format which fits all stations’ needs, most radio newscasts can be described in terms of their overall content. Some stations choose to do only local news; others mix local news with state and national news. Whichever format your station has decided upon, the newscasts will typically be stacked according to some invisible thread that ties one story into another. Newscasts are produced so that even if the announcer runs short of copy, there are still some backup stories that will run if there is sufficient time. That’s one reason why it’s important to time stories precisely, make sure they fill no more than one page, and write only one story per sheet of paper. The announcer can then add or drop stories as necessary while delivering the newscast in order to meet the time constraints precisely.

2. *Interview shows* can take many different shapes. One would be the standard talk show variety in which a news maker is invited into the studio to do a live interview with a host.

This format can be an effective addition to the public affairs menu at a station, but there are also pitfalls in doing any live show. The host must maintain a balance of dialogue and monologue in addition to making sure that the audience needs are being met. These shows must have a directed focus and the interviewer must make sure the focus is adhered to at all times. Don't confuse this type of show with the call-in shows popular at many stations. Those do not have a directed focus and are often interesting because of that lack of structure. The script for this type of show would include an introduction of the topic, the guest, and the purpose. Questions would need to be scripted but the interviewer also needs to allow for responses to the answers received. This requires a "loose" script in the middle. The concluding moments of the show should be scripted to re-identify the purpose of the show and the name of the guest(s). Music and credits would also be pre-scripted.

3. *Talk shows* can run the gamut from a show with many guests in succession or the call-in variety. No matter the type, the host must do research prior to going on the air and must be able to ad-lib effectively, and think quickly. There is nothing worse in radio than dead-air or an announcer who can't make a coherent point. Lack of preparation will often be evident to the audience who will quickly turn to another station where they can get the information/entertainment they are seeking. Research and ad-lib ability are important in any form of live radio, but they become even more so in the talk show arena. While some talk show hosts tend to ad-lib everything, others do prepare careful notes from which they read. The written language, however, would reflect the oral delivery style of the spoken word.

4. *News magazines* are effective ways of producing interesting news shows which don't necessarily have to meet the timeliness criteria and can be put together with a more lax deadline. For example, a weekly show which highlights the important events of the city might work in the magazine format. Typical of the format, however, is the variety one might find in any magazine. The key point will still be finding stories that interest the targeted audience, but the variety will keep the show flowing. Most magazine shows are filled with soft news and features. These shows tend to be highly scripted with the transitions between stories requiring special care.

5. *Documentaries* should most probably be defined as a subjective news show in that a documentary is produced with the intention of persuading the audience. Much like an essay, the documentary will state a thesis and then support that thesis through taped interviews, running commentary, and whatever other program sources will lend credence to the original thesis. Again, although objectivity is not the goal in a documentary, well-balanced, thoroughly researched factual data is the backbone of any good documentary. There is no standard documentary length although most will run thirty minutes to one hour, depending on the subject matter and the amount of time available to run the show. Public radio is probably the last outlet for radio documentaries. These shows are fully scripted ahead of time and may undergo many additions/deletions based on the final product.

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## Segment II: Hands-On—Second Hour

Students will be given a variety of written news stories to identify. They will also listen to pre-recorded stories and shows in order to identify the news strategies at work in each.

Students will write a prospectus, including an outline, for at least two different types of shows. They will be required to pitch their idea for a news show to a station's executive board (made up of the other members of the class). Note: Students should be able to develop these into shows after their newswriting module.

## Segment III: Organization of the Newsroom

### A. Station Organization

Radio stations are typically arranged under four main departments regardless of their size. These departments all answer to the station manager and typically occupy a level position on the organizational chart. The operations department contains the traffic and continuity components of the station. Traffic has the responsibility of placing advertising. Though recently this is becoming a more computerized task, this is still a vital and difficult position because of the sheer amount of advertising and all the variables in placing each announcement. Continuity is charged with making sure the station's programming runs according to schedule and is tied directly to traffic. The programming department has the overall responsibility for the sound of the station including any music, news and public affairs programming. Jobs which typically fall under the programming department are announcers, a music director, and the news staff. The sales department is a vital component of the commercial radio station. This is the department which makes the money for the station and serves as the liaison between local, regional, and national advertisers and the station. Last but certainly not least is the engineering department which is charged with making sure the station follows the FCC guidelines for transmitting the signal and makes sure the signal stays on the air and the equipment is operational. Relaxed regulation has allowed for a smaller engineering department than previously required. Technology has also improved over the years which has allowed fewer people to maintain the station's equipment. Some smaller stations even manage to have an engineering department of one.

### B. Newsroom Organization

The newsrooms in radio stations will vary depending on the size of the market and the format. Certainly, all-news radio will rely on more local staff to help supply the news where those stations that do little news might employ one person to provide headlines

during the drive time hours. While jobs may differ depending on the number of people available to do the work, the newsroom jobs typically involve:

*News director:* This person is in charge of overseeing the news operation including the budget and management of all the news personnel. Again, depending on the size of the market and station, this job might be done by one person supervising himself or herself, or the news director might supervise quite a large staff and budget. Editorial decision-making also ultimately rests with this position, though it is often shared with the producer in day-to-day situations.

*Assignments editor:* This person will oversee the staff of reporters and decide which stories will be covered and what type of story will be produced. For example, the assignments editor is responsible for making sure that a reporter covers all the necessary local happenings as well as scouring the wire services and the subscription services for story ideas.

*Producer:* This position is typically tied to a daily show or to a specially-produced show. It is the producer whose vision is followed in the writing and creation of the show. The ultimate authority over editorial material resides with the producer who sometimes might opt (freely or not) to share the decision making with the news director.

*Reporters:* By definition, the reporters in radio news tend to be generalists in that they can cover and write stories about a variety of events. In larger markets, the reporters simply gather the news and then share their information with writers who are ultimately responsible for writing the script. Andy Rooney began his career as a writer for CBS radio and still maintains writing as his forte. Most smaller markets cannot afford the luxury of having reporters who gather and writers who write. It's most typical to find these two collapsed into one. Reporters are the backbone of any news operation.

*Announcer/host/anchor:* These positions are typically found in stations doing live public affairs type shows or longer taped magazine type shows. In some cases, the reporter/producer might share the host position, depending on the purpose of the news show. This is another position which is often collapsed into one at the smaller market stations.

### Segment III: Hands-On—Second Hour

1. Students will be given pre-written news stories to “stack” into a newscast. They will be given at least three different radio formats under which they must develop the newscast.
2. Students will be asked to arrange to interview local radio personnel in each of the positions above. Each student would choose one job description to report on and then inter-

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view people who hold that position. Results of the interviews will be shared in short presentations with other members of the class.

3. Following the completion of the news writing module, students will be required to team up and participate in the production of news shows in as many positions as is feasible. Typically, the students will write and produce their own show based on a prospectus they wrote in Section II, and will select the crew from the remaining students in the class.

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## Using Your Marantz Tape Deck

### THE MARANTZ PMD 222

#### What It Is:

- This deck is a radio industry standard. Reporters all around the country have used them for years.
- It is lightweight, durable, inexpensive, easy to use, and makes a decent recording.
- It is good for lots of situations like: one-on-one interviews, “person on the street” interviews, recording speeches and meetings, and collecting ambient sound (background sound) and sound effects.

#### What It *Isn't*:

- The MARANTZ PMD222 is a **mono** cassette deck. It does not record or playback in stereo. That's why it is not very good for music recordings.
- Bombproof. It has lots of internal parts which can be damaged by rough treatment. Be nice to the equipment and it will be nice to you.

### PLAYING A CASSETTE:

**Power:** Make sure your **batteries** are charged. Try not to plug into an outlet – it's easy to pick up strange “line hum.” Batteries are best.

#### Set up the deck:

1. Put a tape in the CASSETTE COMPARTMENT.
2. Set the MONITOR button to the OUT or TAPE position.
3. Set the LEVEL control to about 2 o'clock.
4. Make sure the TAPE SPEED switch is in STANDARD.
5. Make sure the PITCH CONTROL is straight up and down.
6. Press the PLAY button.

### RECORDING A CASSETTE WITH A MICROPHONE:

**Power:** Check your batteries. Do not use an outlet. They often cause “line hum.”

#### Set up the deck:

##### Front:

1. Make sure the cassette is in the CASSETTE COMPARTMENT. Check the top of the cassette to be sure the **tabs aren't punched out** or you can't record.
2. The MONITOR button can be in either TAPE or SOURCE.
3. Set the TAPE SPEED selector to STANDARD.
4. The PITCH CONTROL should be straight up and down.

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5. The RECORD SELECT should be on ALC (automatic level control) for in-person interviews or to MANUAL for ProTools/Computer.
6. Plug headphones into the HEADPHONE JACK and **put them on**.
7. Plug the microphone cable into the XLR jack.

### Right Side:

1. MIC ATTENUATOR is at 0db, the top position (unless you're in a war zone or the like).
2. ANC is set to the **middle** position, NORMAL.
3. INPUT SELECTOR is in the **middle** position, MIC/TEL.
4. Set the ECM(mic)/XLR button to XLR.

### Left Side:

1. Set EXT SPK (external speaker) to OFF.
2. Set TAPE SELECTOR to CrO (or look at your cassette to see what kind you have).

### Start Recording:

1. Press the PAUSE BUTTON.
2. Press the PLAY and RECORD buttons at the same time.

**NOTE:** If the RECORD button does not go down, **DO NOT FORCE IT**. Chances are the tabs on the tape have been punched out. To fix this, place scotch tape over the tabs.

3. **Test your levels.** Speak into the MIC. Make sure the levels in the VU meter are good. The needle should be mostly straight up and down. The METER should be between -3 and 0 and just bouncing into the red.
4. Zero the TAPE COUNTER by pressing the RESET BUTTON just to the right of the numbers.
5. Make a **test recording** by releasing the PAUSE. Review it. Problems? See the **Trouble-Shooting** handout.
6. Make your recording.
7. Press STOP when you finished.
8. Review your recording.

## Troubleshooting and Recording Tips

**New Cassettes**—When using a new cassette, it is good to fast forward and rewind the entire cassette once before using.

**“Record” Does Not Work**—Check the tabs on the top of the cassette (the side opposite of the exposed tape). If the tabs have been punched out, you can’t record. Just put scotch tape over the holes and you will be able to record. Note: Do not stuff paper or tape into the holes. It will fall out and jam the cassette deck. Only cover the holes with scotch tape.

**Always Wear Headphones**—Headphones allow you to hear what is actually being recorded. Without headsets, you hear more of the background. Also, you could forget the pause button was down and never know it. Use Headphones!!

**Always Make a Test Recording**—Better safe than sorry. Test your set-up and equipment before doing your actual recording.

**Monitor Button**—When you record, you need to listen to what you are doing. The Monitor button gives a choice of listening to the Source or the Tape. The Source is usually the microphone. When recording, listening to Source lets you listen to what is being recorded in the VU Meter and the Headphones. The Tape position lets you listen to what is actually being recorded on the tape. It’s very important to listen to Tape at least part of the time, so you can find problems quickly. You will know if the tape has stopped by accident or if some mechanical noise (such as a buzz or hum) is being recorded. Listening in Tape is a little difficult because you will hear an echo. With practice, you will get used to it.

**Good Mic Technique or “Stick the Mic in Their Face”**—For the best results, a mic needs to be very close to the individual being recorded, about four to six inches away and down below the mouth like an ice cream cone. If it’s too close, you risk voice distortion.

**Move in With the Mic**—Remember, many people are frightened by mics, and they may move away from you. Explain that you need to get in close to get good sound.

**You Hold the Mic**—Do NOT let the interviewee hold the mic. You are in control. They don’t know how to handle a mic correctly. You will get bad sound and you will lose control of the interview. Do NOT let the interviewee hold the mic.

**Recording a Sound Effect**—If the sound effect repeats, record it from various angles and distances to assure the best recording. If it only happens once, good luck.

**Recording Ambient Sound** (background)—Always record two minutes of background sound at the beginning and the end of your interview. You will need it for the mix. Look at your watch. Be sure to get enough!

**Recording in a Noisy Room**—Noisy rooms are not the best place to make a recording. For instance, if you are interviewing someone and there are a lot of people talking, it may be difficult to hear your interviewee because of the noise level. Ideally, record the interviewee in a quiet room. Then, record ambient or background noise in the noisy room. Back at

## Let a Thousand Voices Speak

Appendices—Troubleshooting and Recording Tips—Blunt/Youth Radio Project

the studio, mix the two together. This way, you have better control.

Recording in a *Very Loud Situation*—“Very Loud” means explosions, gunfire at close range, death-metal concerts, some factories. If your Marantz is on ALC (automatic level control) it will try to adjust. If the needles are pinned in the red, you have to make a change. You ave two choices:

1. On the front of the deck, switch the Record Level knob to Limiter. The loudest sounds will now be cut out.  
or...
2. On the right side of the deck, adjust the Mic Attenuator switch. Move the switch from 0db to either 10db or 20db, and the input volume will be reduced by that amount while the Record Level Dial remains at an appropriate level.

**Bad Sounds, e.g., Hiss, Buzz, Hum, Distortion**—You will get hiss if you record too low. Once the recording is made with hiss, there is not much you can do. Re-recording is your best option. To avoid hiss, make sure your record levels are appropriate—minus 3 to zero—and bouncing in the red. Buzz is usually caused by a faulty mic cable or something inside the deck has been disrupted. It sounds bright and crackley. Move the mic cable around to see if the buzz goes away. If it does, you know the problem is the mic cable. If not, change the mic cable anyway and see what happens. If that doesn’t help, the deck has a problem and you will make a terrible recording. Hum is a mild, dull buzz, usually caused by the outlet you have plugged into or some other source like fluorescent lights. Use batteries! If that doesn’t work, move to another place. Distortion is caused by recording too loudly. The recording will sound broken up and fuzzy. You can not fix distortion once it has been recorded. Re-recording is the best fix.

**Electricity Versus Batteries**—Batteries are best!! You can walk anywhere with batteries. Using a plug limits your physical range by keeping you relatively stationary. Using a plug can often mean you end up with hum.

**Low Battery Recording**—When you see the “Low Bat” light come on, you need to change your batteries right away. Recording when the batteries are low can have the same effect as Pitch Control. It will slow down the tape speed.

**Playing a “Slow” Tape**—A tape that has been recorded at slow speed will sound fast if played at regular speed. To compensate, adjust the Speed control on the deck you are playing the tape on. Do not try to adjust the Pitch Control on the Marantz in a low battery recording situation. You can’t be sure what effect you are actually having on the tape.

**Recharging the Batteries**—Marantz cassette decks use Nicad rechargeable batteries. To charge the batteries, just plug the deck into any outlet. It takes approximately 16 to 24 hours to fully recharge a well-used battery. The deck doesn’t charge while recording. A battery can be overcharged so do not keep the deck charging for any longer than a day. To stop charging, just unplug the deck. Also, make sure the deck actually has rechargeable batteries rather than regular batteries that cannot be recharged.

**Let a Thousand Voices Speak**

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—Blunt/Youth Radio Project

## How To Interview

### 1. What do you want?

Think about the subject -

- What interests you about it?
- What do you think will interest others about it?
- Why do you think people should care?

### 2. Choosing a person to interview:

Try to find a person who:

- Will talk to you!
- Will allow you to record his/her voice!
- Will permit the recording to be broadcast!

Often, people are nervous at first, but if you take the time to explain what you are doing and the reasons for it, many will agree. Let them know that it's pre-recorded, and you will only use the parts that make the most sense for your project. They can say something over if they don't like the way they said it the first time. Look for ways to help the person relax about the interview!

And also make sure the person has **at least one** of these qualities:

- Personal experience that relates to your topic
- Professional knowledge
- An interesting-sounding voice or a good story to tell
- Something unusual or different to say
- Is inspiring!

Remember: it's okay to interview friends, but it can be tricky, too. Sometimes friends joke around on tape more than other people will. But, if your friend is the best person for the interview, go ahead!

### 3. Preparing Your Questions:

**Think about the topic:**

- Your questions will be better if you know what *you* think on the topic. Take some time to jot down your thoughts.
- Find out about the person you are going to interview (if you don't know the person already).
- Do you need more information? Do a little research—Internet, books, magazines, newspapers. Even a little time spent on background makes a big difference.

**Brainstorm your questions:**

- Write down everything that comes to mind in any order.
- Go back over the list and put the questions in an order that makes sense to you.
- Got a lot of questions? Good! It's better to have too many, than too few.
- Can't think of enough questions? Ask around. Other people will help you come up with some. Or look on the Internet or in books and newspapers.

**Wording Your Questions:**

**How you ask** your question can influence the answer. Watch out for **Yes/No questions:**

- Question: Did you like school?  
Answer: Not really.

COMPARED TO:

- Question: What was hard about school for you?  
Answer: The subjects were boring and the teachers seemed bored, too. Everyone was bored, and they treated us like prisoners. The only good thing was my friends.

The point is to **encourage your interviewee to really talk**. Try to get the person to tell you a story. That's why it's important to:

- Ask **follow-up questions: why, huh, and how** are good ones.
- Go with the flow and be spontaneous. Sometimes something comes up that you didn't expect, but it turns out to be interesting.
- Try saying, "Tell me more." You might get a good story.

Watch out for **leading questions** that sort of tell the person what to say.

- Question (to a recovering alcoholic): Don't you agree that drinking can hurt more than just the drinker?  
Answer: Basically.

COMPARED TO:

- Question: What are some of the ways that drinking can hurt more than just the drinker?
- Answer: How about drunk driving? Or, not paying any attention to your family? It's not easy to talk about, but I've been through both...

Remember: leading questions tell the person what to say or let the person avoid answering!

**4. Creating a Comfortable Interview Environment:**

To get a good interview you need two things:

- **Good sound**
- **A person who's relaxed enough to talk!**

How you set up the interview can have a big influence on the quality of both the sound and the actual interview discussion.

**Location: Pluses and Minuses****Pluses:**

- Comfortable for the interviewee;
- Not too noisy. Ask to turn off any music or TV (or at least turn it down);
- Comfortable for **you!** You need to be able to hold the mic close the whole time or the sound will be poor.
- Your **equipment is ready** before you start and have it as ready to go as possible.

**Minuses:**

- Lots of wind
- Loud TV, music or people
- Lots of interruptions
- The interviewee tries to grab the mic!

**Helping the Interviewee Relax:**

- Tell them the basic idea and topics, but **don't tell them all the questions in advance** or the interview might sound fake.
- Tell them how long you think it's going to take, more or less.
- Let them know that it's not a live interview, so they can repeat themselves if they want. You're only going to use the good-sounding parts anyway.
- If they say, "Don't use that part," try to find out why. **If you agree not to use it, then don't.** Unless you're doing an investigation, it's best to go along with what they ask.
- Let them know **you will handle the mic.** If they want to hold it, blame the technology. Really, the mic *is* sensitive, and bad handling means bad sound.

**5. Asking Questions:**

- Stay tuned-in to you interviewee. People like to talk when they feel they are being listened to. **Listening is one key to a great interview.**
- Use your written questions only as a guideline, but do look them over once in a while.
- Try to really have a **conversation.**
- Notice if the person seems worried or confused. Take time to explain your question or help them relax.
- Keep your questions short. Don't go on too long.
- Be prepared to ask questions more than once if the answer doesn't make sense.
- If you ever ask difficult questions to **politicians or other officials,** they might try to avoid answering. Listen and ask the question as many times as you need to!
- Be spontaneous! If something interesting comes up that's not on your list, go for it!

**Watch Out:**

- **Be careful not to talk over the speaker** or keep saying, "uh-huh" on the tape while the interviewee is speaking. Nod your head or use other body language instead.

- Only ask one question at a time.
- Take your time.
- It's fine to talk about yourself some, but be sure the interview is mostly about the person you came to talk to!

**6. Finishing Up:**

- Always ask: “Anything else we need to talk about? Something we missed?”
- Thank them for their time.
- Answer any questions they have about how you will use the interview later.
- Depending on the situation, you might want to send them a thank you note.

**7. After the Interview:**

- Take time to listen to the tape.
- **Log** your tape: zero the counter, then write down the counter numbers and the basics of what was said.
- Choose the best parts for your script.

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## Ethics

Any interviewer has to be careful to be ethical. In other words, it's important to **play fair**. The public depends on interviewers and journalists to tell the real story. What's more, if you don't, the interviewee could try to take legal action!

### 1. Strive for Balance:

- **Challenge people** you agree with, and challenge people you disagree with. You will be more believable.
- Don't just pick people you agree with and say you have covered the issue. Get a broad range of viewpoints.

### 3. Identify your sources:

- Say who it is you are talking to.
- Get permission to use their name and/or other identifying information (such as age, occupation, education, hometown),
- If it is a voice on the street, no names are necessary. Just say this is a random collection of interviews with people on the street or wherever you are.

### 4. Show compassion:

- Be sensitive
- **Minimize harm.** Sometimes the truth hurts, but there has to be a good reason for it. Ask yourself, "Will people benefit or learn something important by identifying this person in this story?"
- Allow for anonymity if the person could really be hurt by the information getting out.
- Remember that private individuals have a greater right to privacy than people in public positions.

### 5. Be accurate:

- Don't exaggerate or twist the story. If two out of ten people you interview on street have a minority opinion, don't make it seem like they have the majority opinion.
- Don't stereotype.
- If you make a mistake, admit it and broadcast a correction.
- Get the facts right. If you forget to get someone's information, **call back and check the details**. It's way more embarrassing to broadcast a mistake!

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## Steps to Making a PSA

### What's a PSA?

1. A PSA is a **public service announcement**. PSAs try to get across a specific message. They are short and catchy. They might be funny or sad or surprising.
2. A PSA is supposed to give information or make the listener stop and think.
3. A PSA is a **powerful way to communicate** your ideas!

### Kinds of PSAs:

1. **Testimonial**—a person tells his or her own story;
2. **Straight information**—just the facts and maybe a music background;
3. **Sound collage**—different sounds or words are combined in attention-getting ways;
4. **Skit**—a short conversation or mini-drama to make the point.

### How to Make a PSA:

1. **Brainstorm ideas.** What are the ideas you want people to understand? List as many as you can think of.
2. **Choose one idea:** Only work on one idea at a time. PSA's are short, so you need to stay focused.

### 3. Decide who can tell the story best:

- You?
- A person who experienced the problem?
- A friend?
- A family member?
- An expert?

If you are using another person's story, you need to do an interview:

1. Decide who you'll interview
2. Prepare your questions
3. Do the interview
4. Log the tape
5. Pick a couple of good parts
6. Write a script

### 4. Write the Script:

- Think of someone you could **TELL** this story to.
- Write the story just like you were telling it to that person.
- Say important **information** like phone numbers **twice**.
- Leave room for **sound effects or music**.

- Read your script **aloud** to a friend.
- Make sure the script **makes sense**.
- Time your script. Find out how long it is.
- Ask yourself: “**Would I stop and listen to this?**”

### 5. Points to Remember:

- Radio writing is **story-telling**.
- Good radio writing usually has a conversational feel.
- Short sentences are good.
- Avoid academic language that people don’t often use while talking, like: “therefore” and “thus.” Those are best for written language.
- Watch out for obscenity. No one will play your PSA if it contains bad language – even if it’s part of the story!

**6. Adding Sounds:** Most PSA’s have a **sound bed** – some kind of background sound. Think about what kind of sounds to add:

- Music
- Sound effects
- Ambient sound—background sound from a real place
- Other sounds—the sky’s the limit.

### 7. Good Sounds:

- Sound is best if there’s a **reason** for it.
- Think how the sound effect or music will fit in.
- Don’t be afraid to try it more than one way.
- The **story** should always be easy to hear. **Don’t drown out the PSA’s message** with your sound bed!

*Have fun!*

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# Let a Thousand Voices Speak

Appendices—Applications—WNYC Youth Radio Project

The WNYC Youth Radio Project trains young people to use words and sound to tell true stories about themselves, their families, their communities and the world as they experience it. Each participant in the project will produce a story for air on the Youth Radio Project's Web site and, if approved, on WNYC Radio (AM820 and 93.9FM).

Workshops take place at partnering community centers two afternoons a week for six weeks, each in a different neighborhood of New York City. Participants will learn to develop and research stories, tape-record interviews, structure and write radio scripts and use computers to edit and produce polished stories. After the six-week workshop, the students will go to WNYC's studio to complete broadcast quality mixes of their stories. All necessary equipment is provided by WNYC and there is no fee to participate.

Our aim is to help young people gain the skills, confidence and determination necessary to get their voices on the airwaves and to give WNYC's more than 1 million weekly listeners the opportunity to hear fresh and intimate perspectives on New York City.

**If you live in or near Bushwick and want to apply to this Fall's workshop, please fill out the front and back of this form and return it by Friday, September 15, 2000, to:**

**Make the Road by Walking, Inc.**  
**301 Grove Street**  
**Bushwick, Brooklyn, NY 11237**  
**Phone: 718-418-7690 Fax: 718-418-9635**

Workshops will be held at **Make the Road by Walking, Inc.** in Bushwick from September 28th to November 3rd, Thursdays and Fridays from 3:30 p.m. to 6:30 p.m. (or possibly from 4:00 p.m. to 7:00 p.m.). The workshop is limited to six students.

For more information on The WNYC Youth Radio Project, or to tell us about organizations in your neighborhood that we might be able to partner with, please call or e-mail: Czerina Patel (917) 447-3968, [cpatel@wnyc.org](mailto:cpatel@wnyc.org).

APPLICANT'S INFORMATION Please print clearly

Name: \_\_\_\_\_  
 Home Address: \_\_\_\_\_  
 School: \_\_\_\_\_  
 Birth date (month/day/year): \_\_\_\_\_ Male/Female: \_\_\_\_\_  
 e-Mail Address: \_\_\_\_\_ Grade in school: \_\_\_\_\_  
 Home Phone Number(s): \_\_\_\_\_  
 Parent/Guardian's Work Number: \_\_\_\_\_  
 Emergency Contact Name and Number: \_\_\_\_\_  
 \_\_\_\_\_

PARENT/LEGAL GUARDING CONSENT Please print clearly

I give \_\_\_\_\_ permission to participate in the WNYC Radio Project as outlined above.  
 Name of parent/legal guardian: \_\_\_\_\_  
 Relationship to applicant: \_\_\_\_\_  
 Signature of parent/legal guardian: \_\_\_\_\_ Date: \_\_\_\_\_  
 Telephone number for parent/legal guardian: Home: \_\_\_\_\_  
 Daytime Number: \_\_\_\_\_

**We would like to know more about you. Please answer the following questions:**

Applicant's Name: \_\_\_\_\_

Why are you applying to this project?

What do you hope to learn from participating?

What are your hobbies and interests?

What interests you most about your community, school, and/or neighborhood?

Briefly describe at least three stories you would like to tell through radio (feel free to attach another sheet of paper for more room).

What radio stations or shows (if any) do you listen to?

Will you be able to commit to coming on time to every session of the six-week workshop?

Can you come to Make the Road by Walking by 3:30 p.m. without missing school? If not, how early can you be there?

**Let a Thousand Voices Speak**

Appendices—Student Information Form—Youth Spin

**YOUTH SPIN RADIO TRAINING  
STUDENT INFORMATION FORM  
SUMMER 2001**

**Student Information:**

Name: \_\_\_\_\_ Birth Date: \_\_\_\_\_ Age: \_\_\_\_\_

Address: \_\_\_\_\_

City, State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone Number(s) \_\_\_\_\_ E-mail: \_\_\_\_\_

Other Contact Information: \_\_\_\_\_

School(s) Attended: \_\_\_\_\_

**Parent Information:**

Mother's Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Father's Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Other Contact Information \_\_\_\_\_

Why are you interested in working with Youth Spin? What do you hope to learn and contribute?

Are you willing to make a commitment to the training program and further involvement in Youth Spin? Please explain what level of commitment you are willing to make. If there are reasons that you will not be able to commit to Youth Spin (jobs, vacations, etc.), please list and explain them below.

Explain what the major interests and priorities are in your life now. Include where Youth Spin fits in with other priorities.

The Youth Spin adult leaders provide this training free of charge. What we do ask from you is your time commitment. We ask that you make the following commitment. Please sign below.

*I will attend all training sessions possible. If for some reason I cannot attend a session, I will communicate my absence in advance to one of the Youth Spin trainers.*

\_\_\_\_\_  
Signature\_\_\_\_\_  
Date

**PARENTAL PERMISSION SLIP**

STUDENT'S NAME: \_\_\_\_\_ BIRTH DATE: \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP: \_\_\_\_\_

PARENT/GUARDIAN NAME: \_\_\_\_\_

HOME PHONE: \_\_\_\_\_ MESSAGE PHONE: \_\_\_\_\_

EMERGENCY CONTACT NAME AND PHONE: \_\_\_\_\_

Does the student have any chronic illnesses?: Yes No

If yes, please explain

Does the student require any special medications? Yes No

Name of family physician: \_\_\_\_\_ Phone \_\_\_\_\_

Special Instructions: \_\_\_\_\_

I, \_\_\_\_\_ (Please Print), hereby give my permission for \_\_\_\_\_ (student's name) to participate in the 2000 Alaska Native Youth Media Institute to be held June 4–12, 2000 at Alaska Pacific University and the Koahnic Broadcast Corporation Training Center. I understand that Alaska Pacific University is providing housing facilities for the Institute.

I affirm and acknowledge that I accept complete liability for my child, and furthermore that I waive any and all liabilities against Alaska Pacific University and the Koahnic Broadcast Corporation Training Center. I understand that safety precautions will be adhered to, but accidents can happen. In the event of an accident, I give my permission for medical treatment to be administered to my child.

I affirm and acknowledge that if my child violates any of the "Rules of Conduct", I will be responsible for any expenses incurred on behalf of my child and that my child will be sent home at his/her own expense.

Parent/Guardian's Signature \_\_\_\_\_ Date \_\_\_\_\_

**Please sign and return by May 19, to ANYMI 2000, Koahnic Broadcast Corporation, 818 E 9th Avenue, Anchorage, AK 99501.**



**Blunt/Youth Radio Project  
San Francisco  
Assumption of Risk Agreement and Release**

**READ CAREFULLY BEFORE SIGNING**

The undersigned parent of the following named \_\_\_\_\_ (“Member”) assumes all responsibility for and risk of damage or injury to person or property that may occur to the Member as a participant in the Blunt/Youth Radio Project trip to San Francisco, while participating in any activities including, but not limited to: van, car, bus, subway, airplane and taxi travel, riding in elevators or on escalators, attending a conference, walking around the city, visiting museums, radio stations, monuments, parks and theaters, sleeping in a youth hostel, eating in restaurants and generally engaging in tourist and conference activities, all of which the parent acknowledges carry inherent risks, or while using WMPG, the University of Southern Maine, or Maine Arts, Inc. equipment or facilities, whether on or off the property of WMPG, the University of Southern Maine, or Maine Arts, Inc., which the parent understands includes San Francisco and any stops en route. In consideration of the Member’s being accepted as a participant in the Blunt/Youth Radio Project San Francisco trip, the undersigned parent releases and discharges WMPG, the University of Southern Maine, or Maine Arts, Inc., its directors, administration, chaperones, employees and agents, from all claims, demands, and causes of action, present or future, whether known, anticipated or unanticipated, and resulting from or arising out of or incident to the Member’s use or intended use of the equipment or facilities on the San Francisco trip and/or participation in the San Francisco trip activities.

I have read and understand and sign the foregoing Assumption of Risk Agreement and Release on this day of \_\_\_\_\_, 2001.

PARENT: \_\_\_\_\_ PRINT NAME: \_\_\_\_\_

WITNESS: \_\_\_\_\_ PRINT NAME: \_\_\_\_\_



## Resources for Youth in Radio Projects

**Digital Skills Toolkit**—An extensively researched list of resources and best practices compiled by *Real Art Ways*.  
www.realartways.org/  
digitalskills.html

**Radio College**—Resource and information Web site for independent radio producers.  
www.radiocollege.org

**Association of Independents in Radio**—Represents the interests of audio producers across various media.  
www.airmedia.org

**Make Your Own Radio**—A guide from the Radio Diaries project, which trains people to document their own lives for public radio.  
www.radiodiaries.org/  
makeyourown.html

**How to Record Your Own Radio Documentary**—A Tutorial by *Sound Portraits* Producer David Isay.  
www.soundportraits.org/education/how\_to\_record/

**minidisc.org**—The MiniDisc Community Portal  
www.minidisc.org/

### National Federation of Community Broadcasters

Fort Mason Center,  
Building D, Suite 210  
San Francisco, CA 94123  
415-771-1160; www.nfcb.org

## Let a Thousand Voices Speak

Appendices—Additional Resources

**Transom**—A showcase and workshop for new public radio  
www.transom.org/

**Teens Radio Webcasts**—a list of links to Webcasts for teens.  
www.radio.about.com/cs/  
teenswebcasts/

**Youth Initiatives Project of the Open Society Institute**  
www.soros.org/youth/

## Youth in Radio Projects Featured in This Book

**Appalachian Media Institute**  
Appalshop  
91 Madison Ave.  
Whitesburg, KY 41858  
606-633-0108  
ami@appalshop.org  
www.appalshop.org  
Maureen Mullinax, AMI Project Director

**Blunt/Youth Radio Project**  
C/o WMPG-FM  
Box 9300  
Portland, ME 04104  
207-767-1785  
cholman@usm.maine.edu  
Claire Holman, Director

**Four Winds Youth Radio Project**  
P.O. Box 199  
Fort Totten, ND 58335  
701-766-1410  
John D. Chaske, Sr., Coordinator

**Harlem Internet Radio Training Station**

58-12 Queens Blvd. Apt. 5A  
 Woodside, NY 11377  
 718-685-2022  
 Harlemradio@aol.com  
 Carlos Briceño, Founder

**Identity Crisis Youth Radio**

P.O. Box 1388  
 Carbondale, CO 81623  
 970-963-1302  
 Annemarie Zanca, Director  
 annmark@sopris.net

**Koahnic Broadcast Corporation Training Center**

Alaska Native Youth Media Institute (ANYMI)  
 719 East 11th Ave., Suite C  
 Anchorage, AK 99501  
 Phone: 907-258-8880  
 Mjeno@knba.org  
 www.knba.org  
 Marie Jenó, Training Center Coordinator

**KSPB-FM**

Stevenson School  
 3152 Forest Lake Road  
 Pebble Beach, CA 93953  
 831 625-8338  
 www.kspb.org/  
 www.rlstevenson.org/main.htm  
 Hamish Tyler, Faculty Adviser  
 Hamish\_Tyler@rlstevenson.org

**Original Minds**

WVOZ—P.O. Box 51840  
 New Orleans, LA 70151  
 504-568-1238  
 wozgoddess@hotmail.com  
 www.wvoz.org  
 Maryse Dejean, Project Coordinator

**Radio Arte**

WRTE-Radio Arte 90.5 FM  
 A Youth Initiative of the Mexican Fine Arts Center Museum  
 1401 West 18th Street  
 Chicago, IL 60608  
 Phone: 312-455-9455  
 yrodriguez@radioarte.org.  
 www.mfacmchicago.org  
 www.radioarte.org  
 Yolanda Rodriguez, General Manager

**Radio Rookies**

WNYC  
 1 Centre Street, 26th Floor  
 New York, NY 10017  
 212-669-2813  
 917-447-3968  
 radiatorookies@wnyc.org  
 www.radiatorookies.org  
 Marianne McCune, Producer/Workshop Leader  
 Czerina Patel, Associate Producer/Workshop Leader

**Real Art Ways**

56 Arbor Street  
 Hartford, CT 06106  
 860-232-1006  
 www.realartways.org  
 Will Wilkins, Executive Director

**Rockin da House**

KHDC Radio Bilingüe  
 161 Main St.  
 Salinas, CA 93901  
 831 757-8039  
 robertkhdc@yahoo.com  
 www.radiobilingue.org  
 Robert Solorio, Host, Program Producer

**Teen Radio**

KKCR—P.O. Box 825  
 Hanalei, HI 96714  
 808 826-7774  
 kkcr@hawaiian.net  
 www.kkcr.org  
 Donna Lewis Giarman, Program  
 Director  
 Dean Rogers, Operations Director

**WDIY Youth Media Program**

301 Broadway  
 Bethlehem, PA 18015  
 610-694-8100, ext. 5  
 mefranzo@hotmail.com  
 www.wdiyfm.org  
 Mary Franzo, Youth Media Project  
 Director

**WWOZ Community Imaging Project**

3246 Magazine Street  
 New Orleans, LA 70115  
 504 891-9339  
 heylaba@email.msn.com  
 www.wooz.org  
 Echo Olander, Project Coordinator

**Youth Impact****KXCR**

2023 Myrtle St.  
 El Paso, TX 79901  
 915 542 2900  
 josearturo@aol.com  
 www.kxcr.org  
 Arturo Vasquez, Station Manager

**Youth Press/Rebel Radio**

871 25-3/8th Street  
 Chetek, WI 54728  
 715 924-4548  
 rosston@discover-net.net  
 www.youthpress.com  
 www.wojb.org  
 Mary Caton-Rosser, Director

**Youth Radio**

1809 University Avenue  
 Berkeley, California 94703  
 510-841-5123  
 editor@youthradio.org  
 www.youthradio.org  
 Ellin O'Leary, President/Executive  
 Producer

**Youth Radio DC**

1419 Columbia Road, NW  
 Washington, DC 20009  
 202 319-2250  
 www.layc-dc.org/  
 Latin American Youth Center  
 www.youthradio.org

**Youth Spin**

C/o Adam Wilson and Dean Graber  
 The Griffin School  
 710 East 41st Street  
 Austin, TX 78751  
 Phone: 512-454-5797  
 Adam Wilson, Facilitator  
 adamw@griffinschool.org  
 Dean Graber, Facilitator  
 deangraber@mail.utexas.edu  
 www.griffinschool.org/  
 mediaarts/youthspin/index.html

**Other Youth in Radio  
Programs****Anderson Valley Youth Radio/KZYX**

PO Box 601  
 Boonville, CA 95415  
 907 258-8924  
 Donna Pierson-Pugh  
 jeffpugh@pacific.net

**CityKids at Safe Space**

560 Ella T. Grasso Blvd., Building 3  
 New Haven, CT 06510  
 203 773-0250  
 Will McAdams  
 Zakiyyah Monk  
 willblaze333@yahoo.com  
 zakilove@aol.com

**C89.5 FM KNHC**

Nathan Hale High School  
 10750 30th Ave NE  
 Seattle, WA 98125  
 www.c895fm.com/

**Dead Air, WVMR**

Rt. 28  
 Dunmore, WV 24934  
 304 799-6004  
 Kama Weatherholt  
 cwamr@neumedia.net

**Jack Straw Productions**

4261 Roosevelt Way NE  
 Seattle, WA 98105  
 206 634-0925  
 Joan Rabinowitz  
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**KDNA**

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 Granger, WA 98932  
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**KHSU/YSB**

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 707 443-8322  
 Chris Ferguson  
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**KZFR**

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 Chico, CA 95927  
 530- 895-0788  
 Dorella Miller

**KZMU**

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 Moab, UT 84532  
 435 259-8824  
 Bon Kelley  
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**Listen, Inc.**

1436 U St. NW Suite 201  
 Washington, DC 20009  
 202 483-1390  
 Farra Trompeter  
 ftrompeter@lisn.org

**MediaRites**

104 SE 57th Ave.  
 Portland, OR 97215  
 503 233-2919  
 Dmae Roberts  
 MediaR@aol.com

**Mendocino County Youth Project**

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 Ukiah, CA 95482  
 707 463-4915  
 Leslie Rich  
 leslie@mcyp.org

**Nectar Arts & Communications, Inc.**

3152 Forrest Lake Rd.  
 Pelham, NC 27311  
 336 388-9557  
 Bob Donaghey  
 Backhome@mindspring.com