

KVRX Staff Handbook

Fall 2011

Welcome to Staff

First off, I'm personally honored to have you all on board. Staff members at KVRX are a unique breed. We care about this station to presumably unhealthy degrees, and it shows with the amount of work we get done. The station is indeed a second home for us, and I'd like to think we consider each other a second family.

This handbook is a brief yet hopefully comprehensive overview of what's expected from KVRX staff members. But of course, not everything that makes KVRX a success can be put into words. I trust you'll all find new and exciting ways to continue KVRX's legacy of good tunes and good times. In the meantime, please read over the following information.

Employment policy (per TSM)

- The Station Manager is approved by the KVRX staff and appointed by the TSM board to a one year term beginning June 1 of each year.
- Each semester the Station Manager defines the management structure. He or she also defines the job descriptions for each position and determines the management payroll which must be approved by the board.
- All managers and directors are hired for semester long terms by the station manager.
- If you are applying for a management position, you give consent for your name to be known to all staff members as an applicant.
- With respect to hiring of paid or volunteer staff, KVRX does not discriminate on the basis of race, color, religion, sex, national origin, handicap, age, citizenship status, veteran's status, or sexual preference(s). In all situations, the best qualified candidate will be hired.
- Volunteers are eligible to work at KVRX as DJs and/or on management up until one semester after they stop paying tuition and fees to The University of Texas.
- The maximum amount of time a volunteer can hold an FM DJ slot or management position is four years elapsed time, beginning from the start of the first semester he or she holds a position.
- Volunteers and paid staff are not eligible if they are on academic or disciplinary probation.
- Paid staff are subject to background checks.

Hiring Policy (per TSM)

- Each position will be announced on the Lovelist, posted on the station bulletin board, and with an ad in the Daily Texan
- Application procedure will include how to submit an application and the deadline.
- At least three candidates will be interviewed if there are at least three applicants.
- Decisions will be made by the Station Manager with advice and review by the adviser
- Applications will be kept on file for one year.

Staff and General Meetings

Staff meetings will be held at 6pm every other Wednesday at the station. It's expected you will make a determined effort to be there. If you have class, desperately need to study, etc. I'll understand. But please let me know. These meetings are where ideas are born and opinions raised.

General meetings will be the same days as staff meetings at 7pm. Please attend these as diligently as possible as well, and again, let me know if you can't attend. If you have to miss, please find a representative to speak on your behalf. A few pointers: try to keep what you say to-the-point and as exciting as possible. Sitting in one place for an hour is tough, even when doing it with such cool folks as fellow KVRXers. Here are the dates for Fall 2011:

9/14
9/28
10/12
10/26
11/9
11/23
12/7

Payroll

You will not get paid until you turn in your volunteer paperwork to the business office downstairs. So do that ASAP. If you don't authorize direct deposit, checks will be placed in my mailbox and I will distribute them to your mailboxes. Mailboxes? Huh?

Mailboxes

Right next to the station door are the staff mailboxes. Check them frequently. Keep them organized and clean.

Office Hours

By now you've all set your office hours. You're expected to keep these to the best of your ability. It helps DJs know when to show up to get involved, ask questions, or just get to know us in general. It also facilitates us getting ahold of each other in the flesh rather than sending barrages of emails.

Computers/Office Supplies/Etc.

As a general rule, try and keep the station computers cleaned up. DJs usually put a lot of junk on them, and it's our job to monitor that so it doesn't get out of hand. Crumb-themed backgrounds are cool, though.

Printers - We get free printing. Duh. Don't abuse it. If the printer ever needs paper, there's an office supplies cabinet in the advertising office downstairs. I can show you where it is. If we ever need ink, let me know; I have to order it.

Office Supplies - Same thing; if we need staples/tape/paint pens/etc., I can show you where the office supplies cabinet is. Let me know if we need to purchase anything huge (severe lack of staples, severe lack of wall tacs, you know, the 1st-world essentials.)

General cleanliness - Your average DJ doesn't spend as much time at the station as we do, so they don't pay too much attention to its cleanliness. Do your part in keeping the station liveable. This includes the coffee machine. Clean the coffee machine. Also you could buy creamer occasionally if you want. It's cheap. That's cool.

Interns

You're encouraged to get interns to help you with departmental stuff. Make sure when you get these interns you let the Volunteer Director know; interns' volunteer hours are covered for each month they intern. Even if you don't get official interns, hand out sign-up sheets at meetings for DJs interested in volunteering with you.

Departmental Meetings

These are often times a good idea. It's helpful to keep tabs on your departments' individual projects, and be able to present them at both staff and general meetings in a coherent manner.

Management Protocol/Heirarchies/Beaucracy/Etc.

Whoa nelly, that's a lot of awful intimidating and potentially distasteful terms there. But real realk: we're a professional radio station. Which means we have to be organized professionally. Essentially, the deal is all decisions have to be finalized by departmental heads and talked about at staff meetings.

As staff members, part of your job is to encourage and ensure that DJs and volunteers facilitate ideas/projects/partnerships on behalf of KVRX through us. That being said, please be receptive of ALL ideas that volunteers throw your way. Just make sure they get enacted through us. (We're talking about mostly business stuff here: things that involve money/advertisement; use your best judgement to decide whether a DJ can handle an initiative on their own.)

Essentially, all financial decisions have to be approved by myself, and all decisions regarding promotion of KVRX through businesses/organizations/etc. have to be approved by myself and a representative of the advertising department (aka Carter Goss.) Straight jive: don't buy something for KVRX and expect reimbursement.

Purchases

With the above info in mind, we do have (very, very small) budgets for purchases. These are primarily allocated to promotional materials and small equipment. If your department needs something (SD cards, blank CDs, etc.) let me know. If you have ideas for promotional purchases, let me know as well. I will look at the budget and clear those if they make sense/we can afford it.

General Questions/Concerns

If you ever have any questions, please feel free to ask me. Post a note on my window. Slide threatening messages under my door. Berate me in front of my family. We should all try and remain open to each others' ideas.

Last Thoughts on Keeping KVRX Relevant

Being on staff at KVRX is much more than filing CDs and filling out Google docs. Although that's a healthy bit of it. We're here to keep the KVRX spirit infiltrating innocent incoming minds from generation to generation. We're here to corrupt the masses with unhealthy obsession of music worth obsessing over. We're the anti-Clear Channel. We've been prophesized about. As KVRX staff, people expect us to represent the station's philosophy. To quote the original charter's language:

"The purpose of KVRX shall be two fold: To provide students with an opportunity to receive experience working and managing a radio station, and to serve as an ALTERNATIVE RADIO STATION in the Austin market with programming about students and the community of which they are a part."

It's our job, or duty rather, to fulfill these words. Which you all can do; it's why you were hired. Do work.

None of the Hits: An Introduction to KVRX

A Brief History

91.7 KVRX FM is one of two radio stations owned by the University of Texas. The other is 90.5 KUT FM, the National Public Radio affiliate. Paid professionals run KUT; student volunteers run KVRX. For an extended history, check the back pages of this handbook. For now, let's just say that when KVRX started, we were broadcasting over cable from a cramped hole on 21st Street. We've come up a *lot*. Enjoy it.

None of the Hits, All of the Time

KVRX provides more artistic freedom than most college stations and probably *any* commercial station. Nobody tells our DJs what to play; there is a great deal of freedom for each DJ to express his or her unique talents and preferences. However, we do have a mission: **Provide programming that is not provided elsewhere.**

Translation: We don't play popular music. KVRX is non-commercial radio, and part of being a public station is educating our listeners and ourselves. No one learns anything if we play the latest from Eminem or a cut from the Rolling Stones' *Forty Licks*. So challenge your listeners and yourselves. Learn and teach about obscure but fantastic music and share it with Austin. That is the power of KVRX. That is what "None of the Hits, All of the Time" is all about.

That said, how do you know whether an artist is KVRX material or not? Good question. There are gray areas on the continuum of popularity, and yes, there have been heated arguments over what we can play at KVRX. Section 3 of this handbook, *A DeeJay's Guide to Broadcasting*, has much more on this. For now, let's just say that the Beatles are out. So is Radiohead. And so are Rage Against the Machine, the O'Jays, Björk, Tupac, Wilco, and thousands of others. As good as these acts might be, you can find them on other stations.

So are you still with us? Good. That means *you* might just be KVRX material.

Freeform Radio

KVRX is a free-format radio station because DJs (not computers or a single person like at other stations) pick the music on their shows. We exert some control by managing the contents of the new bin (which will be explained in detail soon enough) and by requiring DJs to play five cuts from the new bin, five different genres, and two Texas artists every hour. This might seem like a stretch at first, but believe me, you'll benefit from the experience. And of course, you still get to pick exactly which genres and which songs to play. Still not convinced? Here's some food for thought:

It used to be a truism... that "freeform radio doesn't work." But... it's conceivable that in radio, as in other matters, the difference between freedom and self-indulgence may have been learned by now... and it may be possible to find DJs who can combine both a broad-based love and knowledge of the music with the smarts to remember that they have to hold on to an audience. These people would be able to weave the sounds of both the past and future with the present-day popular material, in a program whose unity as a program can hold the listener's interest.

Austin Chronicle, January 15th, 1988

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KVRX hopes that all its DJs will strive to reach the above ideal. We want our DJs to both build *and* challenge an audience. With that in mind, the finer details of freeform programming will be covered extensively in section 3.

What's the Deal with KOOP and Our Internet Stream?

The more observant of you have already noticed that KVRX doesn't broadcast 24 hours a day over FM. We have the 91.7 FM frequency from 7pm to 9am on weekdays, and 10pm to 9am on weekends. Community radio station KOOP ("co-op," for those in the know) takes the rest of the time. This night and day arrangement traces its origins back to June 1993, when both stations wanted the 91.7 FM frequency and agreed to split it. The full story can be found in Chapter 8,

From Humble Origins – A History of the Station.

However, when KOOP has the frequency, KVRX continues to stream 24 hours a day over the Internet. This divides our broadcast day into FM and the Internet stream. This is actually a pretty cool set-up, because we can start new deejays on RA, where they can make mistakes and perfect their craft in the relative obscurity of a worldwide network made up of millions of computers (no pressure, really). Use your time on RA to get comfortable behind the mic and to experiment with the KVRX library. And expect to spend a few semesters on RA before moving up. Turnover depends heavily upon how many of the FM deejays finally decide to graduate.

Closing Remarks

Now you have a basic understanding of who we are and how we operate. But let's turn the volume up to eleven before the introduction fades out – KVRX is seriously one of the most highly-respected college stations in the nation. The National Association of College Broadcasters named us Station of the Year in 1994, and this is when we were *still broadcasting on cable*. We are innovators in non-playlisted, artist-oriented music programming. And when we go to college media conferences, such as the CMJ Music Marathon in NYC, other stations from around the country envy us and the freedom we allow our DJs. So get excited, newbie. Welcome to KVRX. You have arrived.

With love,

The Staff of KVRX

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From Humble Beginnings: A History of the Station

KVRX began broadcasting over the cable TV system as KTSB on April 11, 1988, after two years of intense efforts by the predecessor to KTSB, the Student Radio Task Force (SRTF). The SRTF, a Student Association committee which got off the ground in the Spring of 1986, was the last in a long line of groups which had attempted to bring student radio to UT-Austin over the years. In 1987, the SRTF proposed a formal relationship with TSP (Texas Student Publications) to fit a radio station into the administrative structure of UT. TSP accepted. Through fundraisers and grants, the SRTF found the money and broadcast equipment to start KTSB.

The Battle for FM

Always looking toward FM, the next several years were spent in negotiations with a community group, KOOP radio, for the last remaining non-commercial FM frequency. In June of 1993, KTSB and KOOP asked the FCC to approve a time-share agreement that would allow the two stations to share the frequency. KVRX would broadcast nights, 7pm to 9am on weekdays, 10pm to 9am on weekends. KOOP would broadcast the remaining FM hours, and KVRX would continue to broadcast on cable.

And then, in July...

"ACCORDINGLY, IT IS ORDERED that the joint request for the approval of Share-time Agreement filed June 28th, 1993, by Texas Educational Broadcasting Co-Operative, Inc. and the University of Texas at Austin IS GRANTED and that the attached agreement IS APPROVED."

FCC Review Board, July 21, 1993

In September of 1993, the FCC issued our construction permit. Work then began with the city to obtain a tower site. In January of 1994, we became KVRX, since an FM station in the Midwest already used the call letters KTSB.

After a mere nine months of work with the city, a tower site land lease agreement was signed in June of 1994. This allowed UT to build the tower on city land in exchange for UT allowing the city to place communications equipment on the tower. Bids went out the same afternoon, and construction began in the fall.

The Arrival of FM

The tower itself was built in one day: October 24, 1994. The transmitter was installed, followed by a period of testing, then...

"[Flipping the FM switch] marked the end of something. But like the end of a

pregnancy, it also marked the beginning of something bigger."

John Herndon, *Austin American Statesman*, November 17, 1994

With staff and friends at Sholtz's Beer Garten, Station Manager Carol Teixeira pressed the magic button on a touch-tone phone (the pound sign) to turn on the tower and begin our FM broadcast. The first DJ was April Joseph, the first song was "FM" by the Slits. At the station, the request lines were jammed. The madness had begun.

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The Death of Cable, The Birth of the Internet Stream

KVRX continued to broadcast on cable across Austin through Time Warner and on UT campus and dorm cable. This worked well as a method of daytime broadcasting until we received an interesting letter from Austin Cablevision. On May 1st, 1998, they began to use the 99.5 FM signal for *test tones*, so they say, leaving no method of recourse since the FCC has no real policy regarding cable FM.

There was, however, a silver lining. At the very same time, KVRXer Gary Dickerson and outgoing Station Manager Mike Heidenreich (1997-98) were putting together a master plan to get KVRX broadcasting on the Internet. With the help of Chief Engineer Bob Nagy, Internet broadcasting became a reality in June of 1998, and can be reached through our homepage, www.kvr.org.

Into the Basement

KVRX's original office space and studio space was, well, let's say "modest." One main office, the DJ booth, a tiny rear office space, a bathroom, and the production room were all we had. This space, located on 21st St., behind Campus Computers and between Moore Hill Dorm and Gregory Gym, was beginning to feel a little cramped, and was looking a little shabby after ten years of round-the-clock use.

After much searching, planning, and a renovation fund of \$38,000 from TSP, a space three times our previous one was located in the SHC, the old Student Services Building. It took a lot of boxes, shelving of CDs, wiring, and hard work, but on February 24th, 1999, the station began broadcasting from the basement of the SHC. All this was done with the help of just about everyone, especially then-Station Manager Mark Miller (1998-99), Mike Heidenreich, Tech Director Brad Avenson, Broadcast Advisor Steve Metze, and people from both TSP and the UT Physical Plant (when they weren't on break). The move was a milestone: perhaps the best thing to happen to KVRX since going FM.

The DMCA

The Digital Millennium Copyright Act was on the tip of all our tongues through most of 2002-2003. New copyright laws for internet broadcasting threatened our online broadcasts with preventative fees, etc. Still, KVRX paid these initial fines so that our internet broadcasting would not be threatened. However, after a great amount of petitioning and legal wrangling by college radio stations and other internet streamers (the Save Our Streams Campaign by Rice University is of particular note) a compromise was found. Non-profit student groups like KVRX are subject to an annual fee to cover internet broadcasts based on the size of the university. Because UT has such a large student body (50,000+), KVRX pays \$500 annually.

Out of the Basement

This section is pending. Basically, in Fall 2004, we found out that the SHC was about to be torn down, forcing us to scramble from our beloved underground home. After a drawn-out period of financial and geographic uncertainty, TSP bailed us out and moved us into the CMC. Lots of people helped and lots of money was spent. You'll learn all about this the next time this handbook goes around.

Across the Street

Summer 2009 (and a few months into fall) saw KVRX (and the rest of TSM as well) relocated to the dark depths of Walter Webb. Everyone hated it, and we're so glad to be back.

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Getting Involved at the Station

Okay, so you're a deejay now.... cool. But being a proper KVRXer involves more than just two hours a week in the booth. What we ask of you:

The Lovelist

The Lovelist is KVRX's moderated listserve (electronic mailing list). KVRX DJs and staff use it to send out announcements, meeting times, sub requests and the like. **All DJs are required to sign up for the Lovelist**, as it's the primary means of communication at the station. The traffic is pretty light, usually about 15-20 messages a week.

Again, it's vital that you do this. You won't have any idea what's going on otherwise! Sign up by clicking "join us" on the KVRX homepage (kvr.org). As with most things, email programming (pm@kvr.org) if you have a problem.

General Meetings

KVRX has general meetings every other Wednesday at 7pm, and **attendance is required of all DJs**. A lot of stuff goes on at the station, and this is our best chance to keep everyone in the loop. Don't worry, they usually only last about 30-45 minutes, and the staff tend to make fools of themselves anyway.

Dates and locations will be posted to the Lovelist at the beginning of the semester and a few days before each meeting. There will be an attendance sheet at each meeting, and we do check it, so look for that. However, if you can't make it (work, class, illness, etc.), that's okay. Just make sure the volunteer director knows about it at least 24 hours in advance (volunteer@kvr.org). For those who couldn't be there (or for those who could but weren't paying attention), minutes from each meeting will be posted to the Lovelist and on the Wiki.

Oh, and lots of us have started going out for pizza after the meetings. You should come! Eat, drink, and lose/find yourself in the crowd...that's what you really came to college for anyway, right?

Volunteer Hours

Volunteers are essential to our survival; we *are* volunteer-run, after all. Accordingly, **we ask all DJs with two-hour shows to perform four volunteer hours every month in exchange for their show and 2 hours a month for those with one-hour shows**. This is much easier than it sounds, and to make it even easier, turn to Page 28 of this handbook - *Volunteer Hours, and How To Get Them*. For now, just know that you have a little work to do, and that your hours are due on the 25th of each month. Feel free to contact our volunteer director if you have any questions (volunteer@kvr.org).

Local Live

Also, every Sunday night at 10pm, KVRX presents **Local Live**, a live in-studio performance by a different artist every week. Award-winning? Check. The Austin Chronicle has given us more awards for Local Live than it would be reasonable to list here. Cool artists? Double-check. We've had such kick-ass acts as the Earl Harvin Trio, My Morning Jacket, Dizzee Rascal, Explosions in the Sky, Sub Oslo, John Vanderslice, Sebadoh, Okkervil River, the Perceptionists, gubernatorial

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candidate Kinky Friedman and more... the list goes on and on for years. Check out the archives at <http://www.kvr.org/locallive/>.

Every show is booked, produced and engineered by KVRX volunteers. Furthermore, every spring, a crack team of KVRX's best and brightest sorts through the performances from that year and picks out the best tracks. These are then compiled and mastered, artwork is added, and shazaam... you have one of the best college radio samplers in the nation. We sell our finished compilations around Austin, take them to college media conferences, and drop them on other college stations around the country (sometimes even making our way on to *their* top lists). All our past compilations are in the library, ready to be unearthed again. Look at the end of the Texas section.

A DeeJay's Guide to Broadcasting

All right, this is it. Inside, you'll find the basics of broadcasting, important legal information that you *absolutely have to know*, and helpful strategies for a better show. Read on.

How to Run the Board

The board is comprised of 12 channel strips. Each strip is connected to some device that is used to play audio in one form or another. Each strip has several settings at the top, PGM, AUD, and TEL. Anything on the PGM Channel is being broadcast over the air, so this is probably what you would want selected at all times for any channel you are using.

Each strip has a volume fader, an ON button, an OFF button, and a CUE button. ON and OFF turn the input on or off from the audio source while the volume fader controls the level. The CUE button allows you to hear something through the headphones or through the cue speaker on the board without it going off to the radio transmitter (basically, you'll be able to hear the signal from that channel, but your listeners won't). Some channels, like the microphone ones, are set to mute the studio monitors so feedback does not occur (so don't be alarmed!).

Each strip also has an A and a B setting, since strip has two inputs, an A and a B. Very few channels use the B input so for the most part it should remain at A.

VU Meters

The VU meters are the left and right channel needle-monitors on the control board which show the overall volume of the signal our listeners are hearing. Try to keep your levels at about 80% on the readout; otherwise, the signal actually sounds distorted to the listeners (The sound you hear in the control room is not the actual signal going out over the air). The FCC can fine a station for exceeding 100% of licensed output power more than six times in one minute (100% on our meters). Our signal processing equipment takes care of most problems, but a truly ignorant DJ who lets levels get pegged can cause trouble. Pay attention to your levels.

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Microphones

There are several microphones set up in the booth. It is crucial that anyone speaking into a microphone wears headphones so that they can monitor themselves. Too many times have DJs neglected to do this, only to later realize that they weren't actually speaking over the air! Too many times.

CD Players

There are two CD players, the top one being CD 1 and the bottom being CD 2, with corresponding labels on the mixing board. The CD players have remotes wired to them so whenever you hit ON the CD will play and whenever you hit OFF the CD will stop (if you have just put in a CD and not waited any time before hitting ON, it may not start right away). The CD players are also capable of adjusting pitch. To do this hit the PITCH button and use the jog wheel to the right to adjust the pitch by -12%/+12%.

AUX Input

There is currently an 1/8" stereo input on the table between the computer and the board. This could be used for a laptop, an MP3 player, or anything with a stereo mini (1/8") input. To use this, plug in your device and turn on the AUX channel. **Important note:** be sure to max out the volume on your device so that your master is the mixing board. Doing this also prevents annoying clicks and beeps that result from your having to adjust the volume mid-song. Very unprofessional.

Turntables

Turntable 1 (TT1) is to the left when facing the wall which they are against and TT2 is to the right. These correspond to TT1 and TT2 on the board. The turntables will auto play as well when you hit the ON button. **Important to remember:** Due to mistreatment, **DJs are responsible for any damage that may occur when handling the turntables.**

Automation

Automation is the system we utilize to keep track of our library and promos. Most of the time, it refers to the touchscreen device in the booth, which contains all of our promos and a small

selection of music. Navigating automation is quite simple: tap the folder you need to access, tap the file you need to access, and then tap a space in the timeline on the left. Once the file is in the timeline, all you have to do is hit the green Play button, and voila! **Important note:** make sure that Automation is set to Manual (Man) rather than Auto. This will keep you in full control, preventing continuous playback of the timeline.

Computer

The Computer channel connects to the output of the computer's soundcard for playing material off the computer. This is a pretty straightforward process. Something to keep in mind: if Automation is down, this is where the promos are located.

Cassette

The cassette deck is hooked up to the channel labeled, you guessed it, Cassette. You can use this to play cassettes. In addition to playing cassettes with the cassette deck you can also record your show on it. Output from the board is connected to the input on the cassette deck.

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Telephone

To answer the phone, pick up the headset. When you're ready to put the person on air, flip the switch on the black box next to the phone, hang up the phone, and hit ON on the telephone channel strip.

To hang up a caller, hit the "OFF" button on the telephone channel strip and close the lid to the switch on the black box.

The phone in the booth does not ring, so when you're talking on the air people won't hear ringing in the background if somebody is calling you. However, the light next to the board will blink whenever someone calls.

Be polite and helpful, but never feel obligated to cut your air breaks short to answer the phone; the caller should understand. You should also politely ask to put the caller on hold when you need to cue a record or go on the air. Our air signal is always a DJ's number one concern, so you will not be held responsible for impatient callers.

FM Modulation Monitor

At the top of the rack is a box to watch the modulation of our FM signal. You can also use this to listen for the KOOP to KVRX switch over and vice versa by hooking up a set of headphones to the headphone output on the unit. The clock on the board is not synchronized with the tower clock so the switch over is usually a minute or so late which is why it is important to listen in for the switch so you know when to play the start of the broadcasting day promo.

Programming Log

In the booth, you'll find a small booklet that looks something like this:

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This is the programming log. It tells you when to play certain promos, PSAs, indecency disclaimers and the like.

When you start your show, the first thing you should do if you're an FM DJ is sign-in on the programming log. Print your name in the space indicated, mark the time you started your show, and then check to make sure that no CDs are missing from the new bin. If any *are* missing, write their numbers down.

If you're subbing somebody else's show, drop down to the bottom of the first page and write your name, the shift you're taking, and the DJ you're subbing for.

The next step is to open the log to the time of your show.

There's a lot going on here, so let's take it one step at a time.

Legal ID

The FCC requires that an FM station identify itself within five minutes of the top of each hour with its call letters and city of origin. For us, the legal ID is "KVRX, Austin." You can embellish this ID at

your discretion (e.g. "This is KVRX, Austin's only student radio station, 91.7 FM"), but the phrase

"KVRX, Austin" must appear intact in the ID somewhere.

By the way, do not, even as a joke, identify the station with fake or incorrect call letters. Besides being "false communication," it is a particular FCC no-no.

Personal ID

At least once an hour, and within twenty minutes of the start of your show, you should tell your audience who you are! This helps the listener feel more closely connected with the broadcast and enables you to build a following. It also just feels good to talk about yourself. You may use your real name, of course, but pseudonyms are quite fine as well.

Promos

Promos, labeled PRO on the programming log, are promotional announcements for KVRX events or programs. You may be asked to read a card from the SPSA binder, or you might be asked to play an audio file from automation.

Unless otherwise indicated, you may play the promos at any time during the scheduled hour on the log. Record the actual time you perform the promotion on the programming log, just like you did with the legal ID.

Giveaways

We typically give something away at the top of every other hour. You'll find the giveaways information on the Wiki (this is the main reason we force you to create an account on it). Pick the giveaway that best suits you and announce it on-air. Be sure to include all the pertinent information, like date and time for shows. Also make sure to let the listeners know what number to call (495-KVRX). You may give the items away however you want; conduct a trivia contest or just take the first caller, but the contest must be open to all listeners.

When you've found that lucky winner, write their name, phone number and your name in the space provided on the Wiki. Perhaps most importantly, **note whether the winner needs to pick**

up their prize at the station or if they'll be on a guest list, which only requires showing up to the event with a photo ID. All of this will be spelled out on the giveaway sheets. Tell the winner exactly what they need to do to claim their prize, so everyone gets what they win and much happiness ensues.

Afterwards, you may give out the winner's first name, but not his/her full name unless they gave you permission. NEVER announce to your audience that we failed to give away something. This makes us look bad. Simply don't mention the contest or try again by announcing you have another pair of tickets, or whatever, to give away.

It is also important to mention who sponsors the Giveaway over the air. More details on this in the "Payola section of the handbook."

Public Service Announcements (PSAs)

Public Service Announcements (PSAs) are short, non-commercial announcements that provide information to the public. A "non-commercial" announcement contains information that benefits its intended audience, rather than the group or individual that created it. For example:

"Don't ever, ever hit old people in the head with a baseball bat. This message has been brought to you by the Association for the Prevention of Elderly Skull and Head Injuries Today."

In this instance, APESHIT (note: an acronym we could NOT say on air, however unlikely) is a non-profit trying to get their message out. Most PSAs will be found on Automation in the PSA folder.

Sponsored Public Service Announcements (SPSAs)

Sometimes, *for-profit* organizations like to sponsor PSAs. Most of them deal with donating blood and preventing drunk driving (ironic combination, if you think about it). These are only scheduled for FM, and **it's important that we play them, because the station loses money when we don't**. Make extra sure that you play any SPSAs assigned to you, and make sure that you mark it in the log (if you play it, but fail to mark it, we still lose money, because we can't prove it was played).

Indecency Disclaimers (FM only)

You'll learn more about indecencies later on (see *Federal Law and FCC Regulations*), but for now, just know that we have to let our listeners know when they might be exposed to indecent material. We do this by reading the following, verbatim:

"KVRX, 91.7 FM, in accordance with federal law and FCC regulations, confines the broadcast of indecent material to between the hours of 10 P.M. and 6 A.M.

Sensitive listeners and children are advised to tune out during this time."

This script is usually located somewhere in the booth in case you forget it, but if you're like most FM DJs, you'll have this memorized within a month or two (and then, when you're listening to someone else's show in your car, you can do the indecency disclaimer along with them and freak the hell out of anyone who's driving with you).

We also have a handful of elaborately-produced indecency disclaimers on the computer. Just click "Indec" on Automation! Nice, aren't they?

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Tower Meter Readings (FM only)

The programming log also contains areas to mark tower meter readings (see the first page of the log).

The process for taking transmitter readings is typically posted near the phone. As it stands, you'll dial (9) 933-0643. A long beep ensues. Enter the code **555 (star-star-five-five-five). A robot then begins to speak to you. When it shuts up, hit 01, and listen. The robot will give you a number, which corresponds to the Power Out (01) of the tower. Write that number down. Then do the same for Plate Volts (03) and Plate Amps (06). Record the time you did this and initial the programming log where indicated.

If any of the numbers are dramatically different from the previous reading (like, by more than five or six integers), then there might be a problem with the tower. Contact one of the licensed tower operators, whose names and numbers are posted on the bulletin board above the turntables (don't worry about waking someone up – this could be serious). They'll know what to do from there.

Correct Day Verification

This one is easy. The midnight DJ finds the next day's programming log and verifies that it's the correct day by signing his or her name under "Midnight DJ Print Name," by the X.

EAS Tests

There are two kinds of EAS tests, Required Weekly Tests and Required Monthly Tests. We are required to send Required Weekly Tests (RWTs) every week and a different time and day each week than the previous. These are listed in the log books. To send the test hit WEEK and then YES. This will send a test and print out a receipt. Open up the black EAS notebook and staple that receipt and fill out the information to the week page that corresponds to the current week. Required Monthly Tests (RMTs) are sent by other stations and automatically resent by our EAS machine. If you receive an RMT during your show, tear off the receipt and attach it to the correct week's page in the EAS notebook and fill out the required information. If you receive any other alerts (weather, RWTs from other stations, etc), attach those to the week page also but you don't have to fill anything out. If you have any questions or forget anything consult the front page of the EAS notebook or the EAS handbook which should be on top of the rack in the booth.

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Discrepancy Log

If any problem with programming occurs (an indecency gets played during non-safe harbor hours, a promo is missing, the board explodes, etc.), note it in the Discrepancy Log, which is actually just the last page of the Programming Log. Mark what happened and what, if anything, you did to correct the mistake.

Other Things

Falsification of the logs (i.e. knowingly recording the playing of a promo when it was not actually

played), is extremely wrong. If you can't fulfill an obligation on the log (because a promo or whatnot is missing) note the problem in the discrepancy log. #
Also, sometimes you'll find a spot type without a spot description. Don't even worry about it. If there's no spot description, you don't have to play anything.

Online Playlists

Now that you know how to work the booth, it's time to put a playlist together. Playlists serve multiple functions: they help you keep track of your show as it's happening, they give people visiting our website a sense of what you like to play, and they help the programming department monitor your show. Plus, it's really cool to look back over your old playlists, and look at what you were into way back when.

To create and edit your playlists, you'll need to log on. Anyway, once you're in, click on the "Create new playlist" link on the new left sidebar, titled "dj links". Then type in the name of your show and the song information. This will create a playlist. To enter subsequent songs onto it, click the "edit" tab.

It's pretty straightforward. Artist, album, name of the song, all very intuitive. To rate songs, select the appropriate rating from the dropdown list (if you don't want to, you can just leave it at zero).

To

enter songs from the new bin into your playlist, type in the number taped to the side of the CD. If it's a Texas artist, toggle the TX switch to "yes." Select the genre from the dropdown list, note the record label if you're so inclined (not pictured), and hit "submit" (also not pictured) to add the song to your playlist.

Once you've done that, you can move songs up or down relative to each other (helpful for correcting sleepy mistakes), or delete them entirely. The playlist editor also keeps track of how many genres, new bin tracks, and Texas artists your playlist contains. When you're done with your show, simply logout, and the playlist will be archived for posterity.

All this talk of freeform requirements is making me salivate. So let's talk about them more.

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Freeform Requirements

One of the coolest things about KVRX is that we don't tell our DJs what to play. However, there's freedom, and then there's friggin' anarchy. Which, yeah, wouldn't be so bad, except that you didn't come to college to listen to the same shit you were listening to in high school. Remember, the purpose of KVRX is to expose people (DJs and listeners alike) to music outside of their comfort zones, and to this end, we ask the following requirements of you:

5 New Bin Per Hour

Each hour, DJs must play five songs from the New Bin. Located in the DJ booth, the New Bin is full of 220-ish recent releases (optimally within the last 6 months) that have been checked out and reviewed by DJs, staff members, and station volunteers. All KVRX genres (with the exception of hip hop - help us get more!) are always represented in the New Bin, though their freshness depends, in large part, on you, the volunteer reviewer.

To make sure that the New Bin doesn't get "old" or stale, the music department replaces older records and/or records that haven't received a lot of airplay with albums newly reviewed by volunteers every Friday afternoon (except over winter interim). The MDs post a printout of the contents of the New Bin near the DJ booth, and they highlight what went in on Friday afternoon.

KVRX's Topless 39 (sent to the Lovelist and promoters and posted on the main website at kvr.org) represents the New Bin albums with the most airplay for the previous week. Many college stations (and nearly all commercial stations) require their DJs to play a certain playlist every hour (specific albums, and sometimes even specific tracks). However, since KVRX's DJs review the CDs *and* decide what 5 (or more) New Bin records per hour they play, our Topless 39 ranking more genuinely reflects the taste of the station and is more democratic than the lists of most college stations in the country. We're pretty proud.

Maintaining the New Bin and playing selections from it on our shows, reviewing CDs in a timely fashion, and reporting our Topless 39 is a huge part of what ensures that KVRX continues to be a

nationally-respected radio station and receives the important and interesting independent releases that enable us to stay in the business of bringing "None of the Hits, All of the Time" to the people of Austin.

5 Genres Per Hour

Part of the appeal of freeform programming is the pleasure of being able to hear many sorts of music within the space of a show – rock, hip-hop, jazz, blues, experimental, world, etc. The goal is to expose our listeners to music they wouldn't usually hear. As such, **all freeform DJs are required to play 5 different genres every hour.**

The KVRX library and the online playlists recognize ten (10) distinct genres, making 5 genres an hour pretty easy to do. There's much more about the library a few pages down (see *The KVRX Library*), but for now, just know that all of our albums are marked for genre, both on the album review and by a colored strip of tape on the edge of the CD or record.

2 Texas Artists Per Hour

To ensure that KVRX gives much-needed exposure to local artists, **we also require DJs to play two Texas** (one born in or who has established their musical base in Texas) **artists each hour.**

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The new bin and the library both have separate sections for TX artists, so they're quite easy to find.

5-5-2: More About Freeform Requirements

It's worth noting that you can take care of multiple requirements with one track, meaning that a new Texas artist from a genre you haven't played yet nets you +1 in every column. Basically, you can take care of a full hour's requirements with as few as 5 tracks.

Also, note that 5-5-2 applies to the hour, not the show: a typical two-hour show will have 10 new, 5 genres *per hour*, and 4 TX.

And look, we're not gonna take your family hostage if you miss one genre every fourth show. But if you habitually cut corners, **the programming department will open its wings and descend upon thee** (we start with warnings, move up to suspensions, and as a last resort, we sometimes take shows away). 5-5-2. It's easy, and it keeps us from repeating ourselves or going stale. Embrace.

Specialty Shows

Not all of our DJs are subject to freeform requirements! We also maintain a slate of specialty shows that specialize in a given genre. Over the years, we've had DJs who specialized in jazz, blues, hip-hop, Krautrock, hardcore, country, riot grrl, Japanoise, experimental, funk, punk, post punk...it takes all kinds. If you know your music, you should think about filling out a specialty show application. But don't let the freedom go to your head just yet. Specialty show DJs have requirements that go beyond freeform:

- **Getting Music:** The main responsibility of specialty show DJs is to bring in lots of new music to rotate through the new bin and move into the library. This means getting in contact with labels that distribute the type of music you play, giving them your name and getting them to send music to KVRX.
- **Reviewing Music:** Another aspect of the specialty lifestyle is reviewing CDs. Specifically, four (4) CDs per month in your genre (which count for your volunteer hours, by the way). This helps the station by giving under-reviewed genres some turnover and attention in the newbin.
- **Promos:** Each specialty show DJ will be required to put together a short audio promo for their show. This will be played on other shows and will spread the word about both your show and the general musical diversity of KVRX. This is important, and doesn't take much time to do. Just ask the production manager (production@kvr.org) to help you.
- **Office Hours:** All specialty Show DJ's are required to set up and keep one office hour per week. This makes you available to others, keeps you involved, and gives you time to call labels.
- **Artist Hour:** Every Saturday night at 10pm, KVRX hosts the **Artist Hour**, one hour focusing on the work of one specific artist or band. All specialty show DJs are required to do one artist hour a semester, focusing on an artist in the DJ's specialty genre.

• Booking: Last but not least, specialty show DJs are expected to book acts for Local Live, with the help of the Local Live and music directors.

As you can see, a specialty show application is so much more than a sidetrack around freeform requirements. But if you're up to it, grab an application and ascend to the ranks of the elite.

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None of the Hits, All of the Time

What is "KVRX music?" While the finer points might be up for debate, the basic idea is that **we play the stuff the other stations don't**. Over the years KVRX has earned a reputation for spinning genuinely obscure, obstinately non-commercial, defiantly non-Clear Channel content. Mutant Christian hillbilly rockin' twang, jet-engine blast metal meltdowns with a vocalist that sounds like Cookie Monster, and free-jazz indulgence by supposedly retarded Buddhist monks. We're not making this up. It's been in the Newbin. Sometimes these combinations don't flow so well, which can send listeners looking for familiar sounds on other stations, but as you get better on the boards, listen to your fellow KVRXers' shows, and gain more knowledge of music, you will certainly find your place.

If it's played on the biggies, the corporate pop soft-serve hit machines, the alt-rock McStations, skip it. But what about an obscure song by a one-hit wonder band from 1987? Or 1957? Or the weirdest song Lou Reed or Stephen Malkmus ever did? Those artists have had hit songs before. Clearly there is some judgment, taste, and discernment required here.

That said, for the newbie, we've crafted the following checklist which should cover the more obvious bases:

1. Have they had a video in rotation on MTV, VH1, or CMT?
2. Have they been on the cover of Rolling Stone or Spin?
3. Has the band had more than one hit radio single in the past 10 years?
4. Is the band regularly played on national radio?
5. Have they ever had a single go gold?

If you answered yes to any of these questions, the band/artist is not KVRX material.

Now, when we say videos in rotation on MTV, etc., we mean *rotation*, not a fluke appearance on some lame show. When we say the cover of Spin, we mean the big picture, not the article advertised in small white print under the cover artist's left foot. And when we say gold, we mean gold. The RIAA has a searchable database for that kinda thing: <http://www.riaa.com/gp/database/default.asp>.

Also, you should know that **we judge popularity by the artist, not by the song**. This is probably the most confusing thing for new DJs. For example, yeah, we really like REM too, and you're right, no one's ever gonna hear "Can't Get There From Here" on the radio these days. But come on, "I've been there, I know the way." REM doesn't need our help. Other artists do.

Shades of Gray

KUT, KOOP, KGSR, and KAZI all play some interesting music that Clear Channel, etc. won't touch. If it's being played on other Austin stations, it's not a priority for us. But there *is* some gray area here. Use your judgment, and remember that there are thousands of CD's in our library that would otherwise never get heard by radio-land. "None of the hits, all of the time" is a great label, no? It's the revenge of the hip-nerds to spread this virus all over Austin, a place with the cachet of cool that marketers love (which is in danger of becoming a high-rent glamour magnet). Let the other stations play the popular stuff while we stand with Art & Creativity Against Commerce & Filthy Lucre. Ultimately, if you have a question about whether or not you can play an artist, ask the music directors (music@kvr.org). They'll know, or they'll look good trying.

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Final Words

"None of the Hits" is what makes KVRX the wonderful station that it is, a true alternative to all the shit that Clear Channel foists upon the dial. So do your homework, explore the dark corners, and help us educate the masses. Ours is the music that slipped between the cracks on the sidewalk. Properly selected, *ours* is the music worth listening to. Constantly changing.

The KVRX Library

Oh, man, the library is cool. There are approximately 18,500 CDs currently in the library, and around 3,600 12" vinyl records. You're walking into an incredible collection of underground music – you should try to listen to as much of it as you can.

The library is organized into ten genres and one section of Texas artists, which itself is also organized into the same ten genres (plus a section for our Local Live recordings and compilations). Every album is assigned to one of these sections and marked as such, both on the album review and by colored strips of tape on the edge of the CD or record. Here are the genres and their respective color-coding:

- Rock: Red
- Electronic/Dance: Red/Blue
- Jazz: White
- World: Green/Yellow
- Country/Folk: Brown
- Blues/Funk: Blue
- Novelty/Other/Spoken Word: Brown/Green
- Experimental/Classical: Black/White
- Hip-Hop: Black
- Metal/Hardcore: Red/Black/Blue

Texas artists are further identified by a red strip of tape across the top edge of the album.

Compilations featuring more than one artist (soundtracks, label samplers, etc.) are also marked with a yellow strip of tape. All compilations are filed together at the end of their respective section, filed alphabetically by the title of the compilation album.

Furthermore, some of the more explicitly classical music in the experimental/classical section is marked with a strip of blue tape – this is an imperfect system, but it might help you find a nocturne or sonata when you need it most.

How to File Music in the KVRX Library

The DJs and volunteers who review the album decide which genre it should be filed in. Within each section, music is filed alphabetically by artist name. Some pointers:

- Solo artists are filed under their last name, for example: Devendra Banhart is filed under "Banhart, Devendra."

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- Leave out initial articles such as "the" and "a."
- Band names that include a frontman and his crew, such as "Ted Leo and the Pharmacists" are filed under "Ted" rather than "Leo."
- Spell out numbers, for example, the band "808 State" would be filed under "Eight zero eight state."
- Multiple albums by one artist are filed alphabetically by album name. For example, albums by Belle and Sebastian would be filed in the following shelf order:
 - The **B**oy with the Arab Strap
 - **F**old Your Hands Child, You Walk Like a Peasant
 - **S**torytelling
 - **T**igermilk

When alphabetizing, leave out titles such as "DJ" and "MC." For example, "DJ Shadow" would be filed under "Shadow."

Pulling Albums

The KVRX library is several thousand pieces strong, and it is vital that it stays organized. When you take an album of the library, **partially pull out the album behind it as a marker**. This makes

refiling so much easier, especially when it's 3 AM and you wanna go home.

Online Database

The online database is in a rough draft stage of development. Once completed, it will allow DJs to

search the entire library by artist, album, song, genre, label, etc. Approximately 1/3 of the KVRX library is already entered into the database. If you want to help with this project, please contact librarian@kvr.org.

Sound Advice

Tips for Your Show

We ask that you consider the following things during your show:

Call Letters

Besides the legal ID time, try to say our call letters and slogan in every break. The slogan is "Student Radio for Austin," or "Texas' Independent Music Authority". Repetition is the best way to ensure that the listener remembers our call letters. If they remember the call letters, they'll remember the station and can tell their friends about us.

Personal IDs

Tell the audience who you are and when you're on so that if people like you they can keep tuning in and you can build an audience.

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Back Announcing

KVRX plays a vast array of musical artists. Unlike most radio stations, though, most of our listeners will not be familiar with our music. Therefore, it is extremely important that you announce the music that you are playing, both as a favor to the artist and the listener.

This can involve more than just the minimum song title, artist, and album. There is a great deal of information that you can relay about each album. If you want to include a lot of information about the music you are playing, you will have to announce more often. Either way, try to break every 3-5 songs.

Talking Too Long

Stations that deliver on promises of "less talk, more rock" usually maintain a large audience. We assume this will be true for KVRX. So, always try to keep your airbreaks short unless you are amongst the elite who can make long airbreaks really interesting, like J'Kerian on his show "polyphonic pulsations."

Talking About What You're Doing

Don't talk about things like the freeform requirements you have left to fill, or the fact that you have a tower meter reading coming up. It puts listeners off because they often don't know what you're talking about, nor do they usually care. In the same vein, avoid using radio jargon on the air (like "SPSA" or "Programming Log"). Basically, pay no attention to the man behind the curtain.

Clicks, Pops, and Squeaks

Our microphones pick up papers shuffling, chairs squeaking, buttons clicking on the tape machine, and other noises in the booth. Speaking of the microphones, they make horrifying noises if you move them around while they are on. Seek to minimize these sounds, as they distract the listener from the music and what you're saying. That, and they make you sound like a fumbling idiot.

Begging for Requests

Don't beg, cajole, threaten, or grovel for requests. This is incredibly annoying. Just announce the request line (495-KVRX) and that it is open.

Off-Mic Conversation

When you are doing your airbreak, do not carry on conversations with people who are not on a mic. The audience probably can't hear the other party. If you can get them on a mic, identify the speaker to the audience and, as with any airbreak, be sure you all have something interesting or entertaining to say. **Also, make sure everyone is aware when you turn on the mic.** If one of the Pacifica words is said by a person in the background while you're on the air or a call to action is issued, etc., you will be held responsible.

On-Air Personality

If you are making up a radio name, you can make up a personality to go with it. Or just be

yourself, whatever feels right to you. Regardless, be as engaging as possible. If you want to be the snide, ultra-hip DJ who disdains and insults his/her audience, please save that act for another radio station (or possibly a specialty show).

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Maybe it goes without saying, but try not to be boring or overly self-indulgent during your airbreaks. Having a personality or giving the audience interesting/relevant information is great, but babbling for five minutes about your love life or the test you just took is a guaranteed way to get people to turn off KVRX. How many times have you been listening to the radio and thought, "Wow, I wish the DJ would stop playing music so I can hear him/her whine more about the mundane details of their life?"

Editorializing

"Editorializing" means going out of your way to express your opinion about a matter other than the music you're playing, such as telling the audience all about your beliefs on abortion. Editorializing is OK, but keep these things in mind:

- FCC rules prohibit non-commercial stations from endorsing political candidates.
- You must ensure that it is clear to the audience that what you are saying is your opinion, not that of KVRX as a whole, Texas Student Publications, or UT. Do this by playing the "editorial disclaimer" promo at the end of any rant you may go on. Think of the editorial disclaimer as your DJ Opinion Condom. It protects KVRX and UT from any legal problems from the FCC or other folks.
- Try not to bore the audience with overly long political soliloquies. While we want you to express yourself, keep in mind that the listeners might not be as interested in your opinions as you are.

Plan Ahead

A well-planned or even roughly-sketched shift usually sounds better than one made up as you go. You may also want to write down a rough outline of the things you want to say in an airbreak, in the order you want to say them, or you may want to plan out ahead of time the songs you're going to play.

Originality

It's worth pointing out here that an awful lot of underground "indie", punk, hip-hop, metal, and other bands break exactly 0.0% new ground. Why not play something genuinely odd, creative, foreign, hard to categorize, and original? We have it in our archives, and there are tons of people in Austin of all ages who obsessively catalog it and will share it with you, if you can get over your shy/alooof reserve.

Clean Up

Keep the booth clean at all times. REFILE YOUR CDs, please. The DJs who neglect to do this are *really* fucking irritating. Like. On the real.

Repetition

Try not to play any artist played in the previous DJ's shift. That's the sort of thing boring Top-40 stations do. Ideally, DJs should check the playlists from the shift prior to their show before they pull records for their own show. The exception to this suggestion is if a listener requests an artist played in the previous show.

Find a Co-Host

If you wish, you can take on a co-host. Co-hosts are cool because the two of you will share the burden for volunteer hours (it's 4 hours per show, not 4 hours per DJ), and you can cover for each other when things come up. You can also attempt conversational airbreaks, which can really

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enliven your show if you do it right and keep them short (or at least interesting). However, your co-host can not do a show unattended until he or she has passed the DJ test. This is important.

Listener Requests

DJs are never obligated to play requests. But playing your audience's requests is a good way to keep them listening. If you can't find a request, let the listener know you won't be able to play it. Never promise that you will play a request unless you KNOW we have it. Never tell a caller you

absolutely won't play a request, and do not make fun of a request when it is made, or before, during, or after you play it.

Pass on unplayed requests to the next DJ. Keep in mind that if your phones don't ring off the hook all the time, it does not mean nobody's listening and that it is a proven fact that 99% of radio listeners never call in. (Obviously, far fewer people will be listening at four in the morning on a Monday, but you never know who might be tuned in.) Don't forget about what they may want to hear.

On-Air Interviews

Every now and then, KVRX will conduct on-air interviews. If you find yourself on the brink of one, here is a suggested way to go about it: play a few cuts of the artist on your show before they come in, and continue to promote the interview with every airbreak. When the band arrives, don't worry about them too much. They have probably done this many more times than you have. Try to ask them preliminary information. This includes where they are from, what their names are and what they play, etc. Try to complete your programming obligations (underwriting, PSAs, etc.) before the interview starts. Start out by announcing who they are, where they are from, and why they're in town. Remember that the listener will probably not be able to keep track of the sudden plethora of different voices so continue to address the members by name.

Best advice? **Try to keep the questions open-ended.** You want the band to talk as much as possible. Avoid interview clichés like: "Why do you play the (whatever)...", "When did you start to play the (whatever)...", or the old stand-by, "Who are your influences?" Instead, try: "If you could tour with anyone, who would you tour with?" or "What do you do when you aren't playing in the band?" Once or twice, or when you hit a lull, take a break from talking and play a few more cuts of the band's material.

Finding a Sub and Other Emergencies

Substitutes

Sometimes you can't do your show – it's understandable. DJs may obtain a substitute for their show as needed (however, since it is *your* show, you are expected to make it 80% of the time). The first step to finding a sub is usually posting a request to the lovelist. When this fails miserably, as it inevitably does, call around. A list of approved subs is posted in the DJ booth. If steps one and two fall through, then you should contact the programming managers and ask for their help. However, keep in mind that **DJs are responsible for finding their own sub, NOT the**

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programming managers. Be considerate and call at least 10-15 people before hitting up the people who make the schedule, huh?

Also, if you agree to sub you assume all the responsibilities of that shift for the date of the substitution, including finding a sub if you need to back out.

Technical Difficulties

Any serious technical problems such as equipment failure or malfunction should be reported to the Technical Director by phone (512.369.9172). However, if it's a small problem, just submit a tech report, which you can do from your DJ page, or email tech@kvr.org.

Where's the Next DJ?

DJs should arrive 15 minutes before their show, as a courtesy to the DJ before them. You must call the current DJ if you know you are going to be late. The current DJ has the option to file on the discrepancy log for late arrivals, whether the late DJ calls or not (but they'll probably be less likely to if you call).

If it is within 5-10 minutes of the end of your show and the next DJ has not arrived or called, then you should call the following people in this order:

- The DJ scheduled for the next show
- The DJ for the show following the next (to see if they want to come in early).
- Subs from the emergency sub list if it is an overnight show, or the programming managers if **all else** fails.

If, for whatever reason, the programming managers can't make it either, then you may call the

station manager. If that doesn't work (which is SO unlikely at this point), then...It sucks, but you have to stay at the station until help arrives or until we go off the air at 9 AM. Under no circumstances can the station be left unattended without the transmitter being turned off. This is against the law and will result in immediate dismissal.

If you absolutely have to leave (we're talking a real emergency here), contact the Station Manager or the Broadcast Advisor to obtain verbal permission to turn the transmitter off. When beginning or ending FM broadcasting, the DJ must give a legal ID and the information that the station is going on or off the air. If a pre-recorded message is available, then that should be played preferentially.

General HSM Security

When we were in the basement, security was more of a concern than it is now. The DJ in the booth was usually the only person in the entire building after dark, and the upper floors were kinda creepy.

Our new building, the HSM, hums around the clock. The printing press and the offices of the Daily Texan are on the ground floor and KVR is right down the hall. However, we are closer to the Drag now, and we don't want the rats to get in. To these ends, the main doors on the third floor are locked after hours. **Never prop these doors open**, even for cigarette breaks. This is the cardinal rule of HSM security.

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To get in when the third floor is locked, go to the Daily Texan entrance (SE corner of the HSM, down the steps). There's a code to the door. If you ask nicely, the programming managers will tell you what it is. On nights when the presses operate, the loading dock will also be open.

Other than that, just make sure to close the station's main door if you're ever the last one out, which can happen sometimes in the middle of the day. Don't worry about locking someone out; the programming managers have their numbers posted outside, and anyone who needs to get in can call them, at any time.

True Emergencies, Calling for Help

Dial (9) to get out, and then dial 911 or the UTPD: 471-4441.

Federal Law and FCC Regulations

This is THE MOST IMPORTANT section of the entire handbook. If you make a mistake on-air and someone reports it to the FCC, we could get sued or, worst-case scenario, we could lose our broadcast license. That would effectively end KVRX, and you do not want that. Just think, you'd make literally thousands of enemies with one airbreak, and go down in history as the DJ that ruined it for the rest of us. So pay attention. This is serious.

The Seven Deadly Words: A Brief History of Indecency

There are seven words that you can never say on the radio. We can trace this history of this back to George Carlin, Pacifica Radio, and the Supreme Court. The following is a direct quote from Carlin's infamous "Filthy Words" monologue:

*"The original seven words were **shit, piss, fuck, cunt, cocksucker, motherfucker, and tits**. Those are the ones that will curve your spine, grow hair on your hands and maybe even bring us, God help us, peace without honor, and a bourbon."*

In 1973, a father complained to the FCC that his son had heard the Carlin routine broadcast one afternoon over WBAI, a Pacifica Foundation FM radio station in New York City. The FCC attempted to fine Pacifica for allegedly violating FCC regulations which prohibited broadcasting "obscene" material. The ensuing dispute eventually made its way to the Supreme Court in one of the greatest and most controversial cases in the history of broadcasting: *FCC v. Pacifica Foundation*.

The U.S. Supreme Court ruled in favor of the FCC by a vote of 5 to 4, declaring that the routine was "indecent but not obscene," and that the FCC had authority to prohibit such broadcasts during hours when children were likely to be among the audience [*FCC v. Pacifica Foundation*, 438 U.S. 726 (1978)].

Airbreaks & What You Can't Say

A deejay can never say a Pacifica word (**shit, piss, fuck, cunt, motherfucker, cocksucker, or tit**) or discuss sexual or excretory activities or organs, even if only implied.

However, it's okay to talk about sex in a **clinical and/or educational manner** (though it would be decent of you to warn your listeners beforehand).

Also, you might notice that group-sensitive insults such as "faggot" and "nigger" are not prohibited by the Pacifica ruling. This isn't for lack of trying. For example, in 1978, Julian Bond of the NAACP asked the FCC to declare the word "nigger" obscene, thus preventing the word from being used over the airwaves. The FCC denied the NAACP's request, saying the word "nigger" did not fit the definition of indecency advanced in Pacifica.

However, **KVRX does not condone hate**, not at all, and we will take your show away for using derogatory words as such. Don't be a fucking asshole.

That said, you can still use inflammatory words in a respectful context. For example, let's say you somehow arranged an interview with Harvard law professor Randall Kennedy, whose book *Nigger* discusses the history and social meaning of the word. Much like the on-air discussion of sex, if the tone is serious and your aim is to educate, it's okay. It would be wise to warn your listeners (and the Programming Managers) ahead of time, but still...it's all right. Proceed with caution, and use common sense.

Ultimately though, if you are unsure whether something can be said over the air, **it would be better not to say it**. Direct any questions to the programming managers.

Prerecorded Material: What You Can't Play

This is where it gets tricky. While DJs can never use the Pacifica words themselves, sometimes we can broadcast *prerecorded* material (i.e. CDs, vinyl) that does. **Safe Harbor** refers to the dark hours between 10pm and 6am, and during Safe Harbor, we can broadcast indecent, *but not obscene*, material. It's a critical distinction, and it goes like this:

Indecent material may include Pacifica words. It may not include an *excessive number* of Pacifica words. It may mention sex or excretion, but *it may not be descriptive in any way*.

Examples of Indecencies:

- Fuck you! (Pacifica word)
- Fuck the queen! (mentions a sex act without description)
- I need to take a crap! (mentions excretory act without description)

Obscene material goes on to describe sexual or excretory actions in detail, or uses Pacifica words repeatedly.

Examples of Obscenities:

- Fuck the queen, fuck the queen, fuck the queen! (repeated use of Pacifica words)
- You're a fucking bitch, you cunt, you whore! (repeated use of Pacifica words and/or other offensive language)
- I want to fuck you up the ass! (reference to a sexual act with description)
- I'm going to shit on you! (reference to an excretory act with description)

You can never ever play obscene material. We can get in *so much* trouble for this (deep shit, you might say). And just so we're clear, Safe Harbor applies to prerecorded material and prerecorded

material only. We can still get in trouble if you let "motherfucker" slip during an airbreak, even if it's well within the confines of Safe Harbor. Watch your mouth.

Payola

Payola, in the American music industry, is the illegal practice of payment or other inducement by record companies for the broadcast of recordings on music radio, in which the song is presented as being part of the normal day's broadcast. Under US law, 47 U.S.C. § 317, a radio station can play a specific song in exchange for money, but this must be disclosed on the air as being sponsored airtime, and that play of the song should not be counted as a "regular airplay." The term has come to refer to any secret payment made to cast a product in a positive light.

This applies to you mostly because of our Giveaways system. I'll spare you the details, but

essentially if you don't mention the sponsor of the Giveaway (which should be listed there in the Giveaways section of the Wiki), you are committing payola. Just be sure to say, "Brought to you by...!"

Calls to Action

The FCC forbids a noncommercial station such as KVRX from issuing calls-to-action. A DJ does this when he or she asks, urges, or suggests that the listener should perform some task which may result in a for-profit or non-profit organization making money. *This rule does not apply to KVRX itself.* Calls to action include:

- Urging the listener to buy a record
- Urging the listener to go to a concert or other performance.
- Mentioning the price of a record or concert ticket.
- Urging the listener to patronize a specific club or record store.

You are free to rave about how great an album or band is; that's only a review. However, you cannot rave about a business establishment, i.e. "Waterloo is a great record store." That counts as a commercial.

Please note that the phrases must refer to a *specific* band, club, record, etc., to count as a call-to-action. KVRX is the only entity that you can specifically urge people to spend money on. You can, and are encouraged, to tell people to attend a benefit for KVRX or purchase KVRX items (bumper stickers, T-shirts). In short, if the required fee is 100% for KVRX, it's okay. Otherwise, it's

a call to action.

Copyright Infringement

DJs who read portions of plays, poems, or novels on the air are considered to be putting on a performance. As with any performance of copyrighted material, permission must first be obtained to put on the performance, else the DJ is guilty of copyright infringement. Copyright infringement also occurs when a DJ rebroadcasts another station's signal (by playing a tape of it) or broadcasts a syndicated radio show without permission or at a time other than the agreed one. Other offenses include rebroadcasting sound recorded from copyrighted television shows or movies. Bootleg recordings of bands also may not be played without written permission of the band. Copyrighted records, tapes, and CDs may be played because permission to play them is given when the band gives us the record.

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Slander

Slander is "communication which exposes a person to hatred, ridicule, or contempt; lowers him/her in the esteem of his fellows, causes him/her to be shunned, or injures him/her in his/her business or calling."

The rule of thumb for slander is that **whatever you say about someone had better be true and absolutely provable.** As well, **the person you're mentioning must be a public figure who is fair game for such commentary.** Examples:

"George W. Bush is a transvestite." This is fair game, since the president is a public figure, but *you better have pictures to prove the statement.*

"My friend's roommate, Jack Onan, masturbates six times a day while looking at pictures of donkeys." Jack can sue the hell out of you and KVRX alike. He'll have been slandered, plus he's not a public figure.

Endorsing Political Candidates

FCC rules prohibit non-commercial stations from endorsing political candidates. It's okay to criticize our leaders and express your political opinions, but leave the ballot box out of it.

Invasion of Privacy

Giving out unlisted phone numbers, full names, or other personal, private information about a person without their permission constitutes an invasion of privacy.

The KVRX studios are capable of putting phone callers on the air (contact the Tech Director or Programming Managers if you want to learn how) but doing so without getting the permission of

the caller is also an invasion of privacy.

Providing False Information

It is illegal for you to transmit "false or deceptive communications by radio." Example: "Hi, you're listening to KVRX and I just wanted you all to know that Klingons have invaded Earth. I'm serious, dudes." This is another rule the FCC is really anal about.

Guests in the Booth

With the exception of interviews, we strongly discourage DJs from having more than two non-KVRX personnel in the booth with them. Also, don't bring someone up to the booth if they aren't a UT student (there are exceptions to this, of course... bands, legitimate interviews, and your parents, in most cases, are fine). **Just keep in mind that most on-air mistakes happen when the DJ loses control over his or her guests.**

Furthermore, the DJ on duty is responsible for *anything* their guests do in the control room. This includes theft or damage to our equipment. Feel free to order anyone to leave if you think they may cause any damage or if they are just annoying you to the point where you cannot concentrate.

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Refreshments

No eating, drinking, or smoking is allowed in the booth. One slip-up with a drink or an ash could put us off the air. Smoke of any kind is notoriously good at screwing up electronic equipment, as is an overturned cup of coffee (true story, don't ask).

Leaving the Station Unattended

Under no circumstances can the station be left unattended while the transmitter is on (or in other words, when we're on FM). This is against the law, and you will lose your show for this. If you're an FM deejay and the deejay after you fails to show, call the emergency sub list, call the Programming Managers, call someone, but do not leave the booth until help arrives.

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Losers Don't Use Drugs

All right, kids. We realize that telling college students not to drink is like telling grass not to grow, or the sun not to shine. But there's a time and place for killing brain cells, and KVRX is not it. If we catch you at the station with alcohol, you'll probably lose your show. What's more, the use of alcohol in University buildings is prohibited by the UT System Board of Regents. This means that if the UTPD catches you, oh man, you're really fucked.

As for illicit drugs, no matter how mind-expanding – don't bring that kind of shit around the station. Do it at home, like the rest of us.

Do Not Steal

Theft of station property is probably the most heinous crime you can commit at KVRX. Just because we get lots of records and CDs from record companies doesn't mean you can feel free to walk away with them. This does more than hurt our reputation with record companies - it FUCKS your favorite band BADLY by keeping their music away from the listening public.

If you get caught stealing, there are no warnings or suspensions – only immediate termination and prosecution. We're talking police, court, and fines. The station manager also reserves the right to place financial bars on a student who steals or damages KVRX property.

What To Do If You Fuck Up

Okay, so you made a mistake. Now what?

If it's something you said, mark it in the discrepancy log, and don't call any further attention to it on air. And if you accidentally play a track that you weren't supposed to, immediately fade the music out. This is on the FIRST occurrence of an indecency or obscenity while out of safe harbor, or the FIRST sign of obscenity while in safe harbor. Note the incident on the discrepancy log (and mark the CD review appropriately, if necessary). **Again, do not talk about the mistake on the air, this will only call more attention to it.**

If you get a call complaining about indecency or obscenity, be polite! Tell them that the Program Managers and/or Station Manager would like to address their concerns, and that they should call

during their office hours on the next working day. It would be a good idea to call one of them yourself and let them know what happened.

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That said, if you leave the station unattended while the transmitter is on, get caught with drugs or alcohol at the station, or get caught stealing, there's nothing the discrepancy log can do for you. We will take your show away, angrily, and you will not be invited back to KVRX.

Community Programming

For the uninitiated, Community Programming (CP) on KVRX is programming that centers around ideas. Are you a political junkie? An organization on campus with a message to drive home? Or do you just really, really like Star Wars? All of these points of view are welcome on CP.

Just as "None of the Hits" guides our decisions with respect to the music we play, it also guides community programming. Basically, we're looking for the lost ideas and the secret enclaves of thought. We want the voices that the mainstream media ignores. We want the local angles that NPR can't deliver. We wanna keep Austin weird. However, we do seek balance in our programming. Accordingly, KVRX CP proudly features perspectives from the right, the left, the far left, the extreme left, and the extremely far left.

Historically, 7-9pm has been the home of community programming. We run CP in 30-minute blocks, though sometimes we give an hour to serious, established shows. Just like music DJs, new CP DJs typically start on our Internet Stream (unless they're taking the reigns of an FM show they've helped out with for a while). Also, volunteer hours are different for CP. We only ask one hour a month for a 30-minute show, and two hours a month for a 1-hour show.

Interested? Talk to the Programming Managers (pm@kvr.org) or the CP Manager (cp@kvr.org).

Testimonials

Believe it or not, KVRX has touched many lives! This section outlines just some of the reasons people are so grateful for KVRX.

"I think KVRX is a pillar of our community, whether people recognize it or not. We bring programming and events to Austin that you can't find anywhere else. Our dedication to playing new, underrepresented artists is exciting and should be celebrated by every DJ. While when I first came to KVRX I lamented the fact that I couldn't play a song by Bowie or Gang Starr here or there, I now greatly appreciate our variety and the level of newness we bring to the table, and I appreciate the musical education I've received while working here."

"KVRX has given me the opportunity to participate and learn about something I love: **music**. Everyone I have met here has an incredible passion for music, and they all have completely distinct and unique tastes. This is something I admire

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greatly, and it is our definitive quality as a non-commercial radio station. I believe that the cumulative knowledge and individual perspectives we have on music give us an advantage over any other radio programming. We aren't doing this to get paid, nor because we want to please anyone else. We are doing it because we trust there are listeners out there wanting to hear new things, and it is our sole mission to fulfill this desire with the craziest, most mind-opening shit you've never heard. That is why I love KVRX."

"KVRX is important to me, because it gave me a medium to practice creating radio stories and being on air. My confidence in my oratory skills have increased drastically since joining the station. Also I have made priceless relationships, and found a small community to belong to within this huge university of ours."

"I have been a part of KVRX since I was a freshman and have loved being part of a group which resonates with an entire community of music lovers. I have met many talented and passionate people and enjoy discovering new avenues of music. The free shows are not bad either."

"I love KVRX because it allows me to be actively involved in the world of music. When I DJ, I get to share songs from bands that most people wouldn't otherwise have the opportunity to hear. It's a great feeling when a listener calls in and is really excited about something that I just played. Also everyone else at KVRX is just as obsessed with obscure music as I am which is awesome."

"KVRX has meant very much to me. I'm not sure there is anything I could've done in college that gave me the organizational and leadership skills that I've learned while at the radio station. Not only that, but some of the best friends I've made at UT have been through KVRX. Furthermore, I really believe in what KVRX stands for and it's been great to put so much work and effort into something that I really believe in."

"KVRX provides fresh, independent programming to the Austin community, but it is also a community in and of itself. I made many great friends at KVRX, in fact, some of my best friends at UT. I also continue to meet wonderful new people at every KVRX meeting, volunteer outing, or event. The best part is that we all work together to give exposure to local artists and connect them with the community. I feel like I'm part of something bigger than myself here at KVRX, and I think that my fellow DJs would say the same."

So there you have it! This book contains everything you need to know, everything you ever wanted to know, and some things you probably didn't want to or shouldn't know about KVRX! Keep this book someplace safe for later reference. It *is* sacred, you know.