

KDNK Operating Manual
ON-AIR AND TECHNICAL HANDBOOK
Policies and Procedures

QUICK REFERENCE

*KDNK broadcasts at the primary frequency of 88.1 FM in Carbondale, El Jebel, Glenwood Springs, Rifle, Silt and Newcastle, at 88.3 FM in Aspen and Snowmass Village, at 88.5 in Basalt and Redstone, at 94.9 in Thomasville, 88.3 in Glenwood Springs, 93.5 in Leadville. Our broadcasting power is 1200 watts Effective Radiated Power (ERP), and our transmitter is on Sunlight Mountain.

*In an emergency, call the numbers listed on the bulletin board in the studio.

*A legal station ID ("This is KDNK, Carbondale Community Access Radio, Glenwood Springs, Carbondale, the Roaring Fork Valley and Beyond") MUST occur within the four-minute window at the top of every hour.

*The station's PUBLIC FILE is located in the office and is available for inspection during regular business hours.

*KDNK's broadcast license is located in the Big Book, and a copy is in the business office on the General Manager's shelves, labeled "KDNK Official Documents."

*The station's address is 76 South Second Street/P.O. Box 1388, Carbondale, CO 81623. The DJ line is 963-2976, and the office is 963-0139.

*Call a staff member or the police if you feel your security or the security of the station is being threatened.

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Section 1 INTRODUCTION

Welcome to the KDNK Broadcaster Handbook!

The purpose of this handbook is to provide a basic orientation to KDNK Community Radio and to outline regulations and station policies that define the rights and responsibilities you have as a broadcaster. A thorough understanding of this handbook is important if you want to become a volunteer broadcaster at KDNK.

The Handbook serves two functions. First, it is an important part of the training process for new broadcasters. Second, it serves as a reference for active broadcasters to consult when questions of policy arise. While the Handbook may not answer every question broadcasters might have about station policy, it will help us all work together toward our common goal of making KDNK community radio the best it can be.

Every broadcaster is responsible for knowing and understanding all the policies contained in the Broadcaster Handbook. Ask KDNK's General Manager if you have any questions.

CURRENT KDNK STAFF

Steve Skinner – General Manager
Luke Nestler – Program and Music Director
Megan Larsen –Membership Director/Volunteer Coordinator
Eric Skalac – News Director
Ed Williams – New Reporter/Public Affairs Director
Lynette Okane – Assistant Music Director
Jesse Taylor – Underwriting Director

2014 KDNK BOARD OF DIRECTORS

Mark McLain - President
Stacy Stein - Vice President
Susan Darrow – Treasurer
Keith Edquist- Secretary
Brian Kelerher - Director
Jay Leavitt - Director
Barry Cryer – Director
Diane Johnson- Director
Bob Schultz - Director

About KDNK

KDNK MISSION STATEMENT

KDNK provides public access radio that connects community members to one another and the world.

There are seven paid staff people (four full-time, three part-time), but KDNK is primarily driven by volunteers, volunteers serve as programmers, as board members, and help behind the scenes with fundraising, music filing, carpentry, legal and computer expertise, and fulfill a myriad of other tasks.

KDNK'S OPERATING PHILOSOPHY

KDNK is community-access radio for the Roaring Fork Valley and beyond to the Crystal and Frying Pan valleys and to western Garfield county. Access to radio and other media is an important part of our right to free speech, and that access most often is not available from commercial radio stations.

KDNK seeks diversity in its programming. About 80 programmers help shape KDNK's unique and eclectic sound. A commercial station airs what is most popular and commercially successful. At KDNK we strive to air high quality programming, be it commercially successful or not.

The variety in our programming is limited only by the interest of our community and the programmers that reside here. We have no required record rotations or play lists. We depend on the desire and ability of the programmer to produce the best show - whether it's an eclectic morning show or an afternoon of blues.

VOLUNTEERING AT KDNK

Volunteers report to the General Manager, and are expected to follow the rules and regulations set out in this manual. You must be a member of the station and commit to volunteering at least twelve hours per year. You must also attend the mandatory station meetings twice each year.

Most people volunteer as programmers. The term "programmer" applies to everyone who contributes to the shaping of our on-air sound, from the disc jockeys to news producers to the behind-the-scenes engineers.

In addition to having an on-air music program, there are many other ways to participate at KDNK. These include hosting an interview show, reporting and producing local news stories, assisting with remote broadcasts, helping with our many fundraisers, or producing radio theatre. KDNK staff always needs help keeping the station organized, clean and running smoothly. There are many other possibilities: we're always eager to discuss them with you!

Everyone who participates at KDNK is a vital element of a much greater whole. Your contribution, whatever it may be, helps make KDNK what it is. We welcome you to the KDNK community, and we hope that this information is useful. If you have any questions, please ask.

COMMUNITY RADIO AND KDNK

Most radio stations in the U.S. are commercial enterprises that seek to make a profit. Historically, most non-commercial radio stations have been owned, subsidized and operated by educational institutions such as colleges and school boards.

In 1949, KPFA-FM in San Francisco, licensed to the non-profit Pacifica Foundation, became the first listener-sponsored radio station to go on the air. Since then, other groups of citizens around the country have organized to operate non-commercial radio and TV (i.e. Grassroots in Aspen) stations in their own communities. The term "Community Broadcaster" has come to distinguish these organizations from the more traditional institutionally based stations.

In 1981, a group of Carbondale residents headed by Lee Swidler began discussing the possibility of bringing a non-commercial radio station to the valley. The real work then began, first with the formation of Carbondale Community Access Radio, Inc. (KDNK's parent corporation) and then with the fundraising efforts to actually build a station and the maneuvering through the miles of federal red tape. Our license to broadcast was granted to CCAR, Inc. by the FCC in 1982.

On April 15, 1983, KDNK-FM (the call letters chosen because we were in the Dinkel Building at the time) went on the air amidst much hoopla and celebration. At that time, KDNK broadcast at 90.5 in Carbondale.

KDNK's broadcasting power has grown over the years. We currently broadcast at 1200 watts, with eight translators, located on mountains near Aspen, Basalt, Redstone, Glenwood and Thomasville, to boost our signal in those areas. We can now be found at 88.1 FM in Carbondale, El Jebel, Glenwood Springs, Rifle, Silt and Newcastle, at 88.3 FM in Aspen and Snowmass Village, at 88.5 in Basalt and Redstone, 94.9 in Thomasville, 93.5 in Leadville and at 101.1 in areas of Glenwood Springs. Our broadcast area includes most of the Roaring Fork and Crystal River Valleys, and the Colorado River Valley from No Name to Rifle, and Leadville.

In 1987, KDNK became an auxiliary member of National Public Radio, adding Morning Edition and All Things Considered and several popular satellite programs to the daily schedule.

Community stations across the country have joined together and become part of the National Federation of Community Broadcasters (NFCB), a San Francisco based group which lobbies Congress. KDNK is a member of the NFCB, which has over one hundred members.

KDNK is also a member of Rocky Mountain Community Radio, a coalition of high country community radio stations that share the cost of a reporter in the state capital.

ORGANIZATION

Carbondale Community Access Radio, Inc. (CCAR) is a non-profit organization controlled by a Board of Directors. There are nine seats on the board, some serving one and some serving two-year terms. Board members are elected at the annual meeting, held every November. Anyone who is a member of KDNK at the time may vote in the board elections. Pet Memberships do not have voting rights. Board positions are voluntary. For a list of current board members, see the first page of this booklet.

The CCAR Board of Directors operates with a set of Rules and Regulations and operating By-Laws, which are available for you to look at any time during business hours or at kdnk.org. The Board of Directors hires the General Manager and sets station policy and goals. The Board owns the right to broadcast on KDNK's assigned frequencies. To the extent that you or any other station worker (paid or volunteer) has power to control the airwaves, that power has been delegated by the Board of Directors.

The General Manager is responsible for all station operations and for achieving the goals established by the Board of Directors. He or she directs all staff and is ultimately responsible for all operations of the station. The General Manager is also required to keep KDNK in compliance with the FCC and other federal regulators, to maintain equipment and to responsibly manage KDNK's finances.

The Program Director oversees the station's sound, manages the on air schedule and oversees the music libraries.

The Underwriting Director is responsible managing underwriting.

The News Director is responsible for local news and public affairs programming.

The Membership Director/Volunteer Coordinator is responsible for general office management and oversees KDNK's volunteers and manages membership and volunteer databases.

The Music Director develops and maintains contacts with record companies, creating and reporting the new music charts weekly, reviewing regular play lists, logging in new music and keeping the stacks in order.

COMMUNITY INPUT

Community input is vital to the shaping of KDNK's sound and philosophies. The staff and Board of Directors receive input from KDNK member surveys, from the Programming Committee, the Community Advisory Board, and from anyone else who wants to comment on KDNK's programs or activities. For more information on these groups, see the General Manager.

GRIEVANCE/APPEAL PROCEDURE

If conflict arises between programmers, between a programmer and a staff member, or a programmer and another member of the community, the General Manager shall negotiate the situation and all parties shall attempt to seek successful solutions to the problem. If these attempts are unsuccessful, a non-involved, agreed-upon individual, trained in conflict resolution, may be used to reach a satisfactory answer.

If a conflict arises between a programmer and the General Manager, an appeal may be made to the Board of Directors. Either party may make this appeal to the President of the Board. The Board then has the option to hear the arguments for both sides and make a decision or to refer the matter to a conflict resolution professional.

In all cases, it is hoped that individuals involved will recognize conflicting viewpoints, be respectful, and strive towards mutually agreeable solutions

KDNK COMMUNITY RADIO

What is “Community Radio?” This is actually a legal definition that further defines stations like KDNK as educational entities. According to this designation, we must regularly demonstrate that KDNK serves the community. At the most basic level, we achieve this through Public Service Announcements, providing airtime to community organizations, and covering issues of local concern. As is obvious from our programming, we go well beyond fulfilling this requirement at the basic level.

Take another minute and carefully read KDNK’s Mission Statement. It is essential that all of us at KDNK remain familiar with the Mission as it permeates everything we do at KDNK. This mission provides the conceptual core around which our board and management set the goals and policies that govern short and long term planning and the day-to-day operations of the station. Ultimately, the very structure of KDNK (including the composition of its Board of Directors and Program Committee, its election procedures and the broadcaster training process) insures that individuals from our community have the opportunity to become involved at all levels. Our collective grassroots involvement shapes our distinctive, eclectic, and provocative programming. Our programming is our product and is the vehicle by which we cultivate and maintain relationships with the listening community. In a larger sense, KDNK is a mechanism for individuals and organizations to interact with the community at large.

Does “Community Radio” mean that we attempt to play every genre of music and present every point-of-view on every issue? Not exactly. It is impossible for KDNK to program to please everybody all of the time. Our listeners are NOT a homogenous group that tune in and enjoy everything we do. Rather, they are men, women and children who represent a wide variety of ages, interests, musical tastes, and political points of view. Different listeners tune in at different times to catch the things they like. Our objective is to provide an alternative to the mainstream; a thoughtful, diverse, and interesting blend of music and public affairs programming that appeals to our extremely varied listening audience. Furthermore, we attempt to provide material neglected by other media, including coverage of local issues and local music.

THE BROADCASTER

So, what does it mean to be a KDNK DJ? In the simplest sense, you are someone who broadcasts at KDNK. But in the same way that the preceding discussion illustrates that KDNK is not just a regular old radio station, neither are you just a DJ at some radio station. In a very real way, you are KDNK. It’s your personality and your creativity that defines the station’s on-air sound. KDNK DJs represent an amazing range of ages, backgrounds, points of view, musical tastes and modes of expression. Perhaps the only thing we all hold in common is that we have gathered together at this wonderful place called KDNK to use the medium of community radio to express our respective passions. We all share an enthusiasm for radio and a collective sense of pride in what we’re able to create at KDNK. In the hours you spend in the studio at the soundboard, you are running the station and you are KDNK. It is both a great freedom for you and a profound responsibility to those with whom you share this endeavor. As KDNK DJs, we must all treat this opportunity with great care and respect.

THE LISTENER

What does a listener want from KDNK? Well, it would be hard to describe everyone's reason for tuning in to KDNK on a regular basis, but it seems fair to say that most people tune in for two reasons: they find something on KDNK that's worthwhile, and they find something on KDNK that they can't find anywhere else. If we give them programming that's readily available elsewhere, what's to stop them from tuning elsewhere? If we give them programming that's unique and different but of low production quality, why should they tune in? It's important to give the listeners what they want – programming that is both excellent and unique and relevant.

KDNK is interested in serving the community by including listeners directly in the process of programming. We invite people from the community to join the Board of Directors, the Community Advisory Board, become a volunteer at the station or at KDNK events, or become a volunteer DJ. Active participation by members of the community insures that the community's wishes are well represented.

DEFINING YOUR SHOW

DJs must work with the station's volunteer coordinator to define their show, e.g. "music" (rock, blues, bluegrass, jazz, classical, world, etc.), "music and commentary," "news and commentary," "public affairs," "general talk," or "call-in talk." All KDNK shows and DJs are listed in the station's program guide, and it should be understood that there is a certain level of expectation on the part of listeners.

Substitute DJs should follow the format as defined by the regular DJ. Guest DJs who want to substantially change the scheduled program format must inform staff. The programming change may be promoted in advance of the show. Guest DJs should also state any deviation from the regular program guide at the beginning of the show as a courtesy to listeners.

Regular DJs who desire to change their program format are required to consult with the Volunteer Coordinator and/or General Manager before doing so and provide an explanation of the programming change. Programming changes are subject to approval.

WHEN IS COMMENTARY APPROPRIATE?

As a community radio station, KDNK encourages public debate about political and social issues, and is an ideal vehicle for public comment. However, such programming should occur during reserved timeslots, and a disclaimer must be given if you are giving personal opinions. The disclaimer should be "the views and opinions given during this program do not necessarily reflect those of KDNK's staff, board of directors, volunteers or underwriters. They are the sole opinions of the host and guests."

TALK AND COMMENTARY

DJs who choose to do a public affairs show involving commentary are required to work with staff for advice on what constitutes "good radio" when it comes to such programming. General guidelines include attribution of all sources of information, inviting guests onto your show who can offer expert opinion or unique insight on a topic, and knowing how to field and screen outside

callers. Staff shall provide a more-detailed set of guidelines to any DJ wishing to do a public affairs/commentary show, pertaining to applicable federal regulations

MUSIC SHOWS

Commentary should be reserved for designated political talk and public affairs shows. This policy is not meant to discourage the occasional off-the-cuff remark or casual observance between songs during music shows. However, if such comments include a political endorsement of a candidate or pending legislation, you must read the disclaimer as noted in the political comments/editorial policy section. Political comments during music shows should be limited to less than a minute of air time. Keep the listener in mind. If a listener is tuned in to hear a music show, they don't want to hear the DJ's personal rants or proselytizing. It's just bad radio.

INTERVIEWS AND GIVEAWAYS

KDNK is a great place to connect artists and listeners. We encourage DJs to host live music and artist interviews in their shows. The program director schedules interviews and giveaways. DJs wanting to host interviews and giveaways must work with the program director.

YOUR AIRSHIFT

You are expected to arrive at least 15 minutes before you are scheduled to go on air so you are prepared for your shift.

While KDNK does not tell you what to play on the air, we try to assign you a slot where your music or other programming is appropriate within the larger schedule. The schedule is subject to change. Your air shift may be moved or pre-empted. Being on KDNK is a privilege not a right.

SUBSTITUTES

- Your air shift is your responsibility
- YOU must find your own subs.
- Your substitute must be on the approved list of DJ's at KDNK
- You are responsible for writing your fill-in on the calendar in the air studio, or making sure that somebody else does this for you.
- You must let the staff know who your sub(s) is (are) - this is so that if your sub fails to show, we know who to call.

When looking for a substitute we suggest you find a substitute who can continue with the style and genre of your show. (Jazz DJ finds Jazz Sub, etc.). It's good programming to stay consistent for the listeners.

Substitute DJ lists are available at the KDNK office and in the on-air studio.

If an emergency arises and you cannot make your show THAT DAY, you must talk to a staff member and let them know. It is NOT acceptable to leave a message on the KDNK or manager's answering machine, because these messages may not be received in time.

PRE-EMPTIONS

Your air shift may be pre-empted in full or in part by management to air special programming or during on-air fundraising events. Management should notify you as soon as possible in the event

your show is to be preempted. You will be expected to work your regular shift during on-air fundraisers.

QUITTING YOUR SHOW

If you decide you can no longer do your show, please give KDNK staff at least two weeks' notice so that a replacement can be found and trained. If you are unable to give two weeks notice, you must find substitutes to fill those two weeks worth of air shifts.

KDNK recognizes that your time is precious and that you generously give it to the radio station as a volunteer. If you must give up your show due to work or other conflicts, we understand, and will do our best to get you another shift when you can return. If you find yourself burning out, feel free to take a leave of absence.

Section 3

THE FCC AND US

(FCC and IRS Rules to Live By)

The Federal Communications Commission is the government agency that oversees radio operations and grants us our license to broadcast on the airwaves.

Most of the rules and procedures in place at KDNK are there to keep us in compliance with the FCC. Please respect these requirements and understand the federal government imposes them upon us. FCC compliance is serious business – please do not jeopardize KDNK's license.

Representatives from the FCC may visit the Roaring Fork Valley at any time. If one visits the station, ask to see his or her ID and contact the General Manager or other staff member immediately. If anyone from the FCC contacts you, be it in person or over the phone, be courteous and answer his or her questions as best you can.

You might be asked to perform an EAS test, tell where the public file is, or answer other questions. The most important information you need to know is located on the front of this manual. Most technical information is located in the BIG BOOK, the black binder located under the turntables. Please offer this to the FCC representative for inspection.

KDNK is also required to adhere to certain rules governing our 501(c)(3) non-profit status with the Internal Revenue Service, including those rules that relate to political endorsements and commercial promotions.

WHAT YOU CAN AND CANNOT DO AND SAY OVER THE AIR

(Obscenity, Libel, Personal Attacks, Editorials, Copyrights, etc.)

FEDERAL LAW REGARDING OBSCENE AND INDECENT BROADCASTS

Federal regulations are vague and are in constant flux as FCC rulings are tested in court. In general, as Supreme Court Justice Potter Stuart said of pornography, "I know it when I see it." If you know it when you hear it, don't play it.

Indecency and obscenity are separate. Federal law says obscene material may not be played on the radio at any time. Under certain circumstances, pre-recorded indecent material may be broadcast

OBSCENITY

"Obscene" in this context is defined by the FCC as material that a) the average person, applying contemporary community standards, would find appeals to the prurient interest and/or b) describes or depicts, in a patently offensive manner, sexual conduct as defined by state law and, taken as a whole, lacks serious literary, artistic, political or scientific value. The broadcasting of obscene material is prohibited at all times. Fines for violations can be in the hundreds of thousands of dollars. KDNK cannot afford even one fine for obscenity.

INDECENCY

"Indecency" is "language or material that, in context, depicts or describes, in terms patently offensive, as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

The FCC considers three factors in determining whether material is indecent. The first factor is the *explicitness or graphic nature of the material*. The issue is whether, in context, the material depicts or describes sexual or excretory organs or activities. Because the meaning of works or images is not always clear, and because the definition of indecency encompasses innuendo and double-entendre, the Commission first seeks to determine whether material has an "unmistakably" sexual or excretory meaning.

The second factor is whether the material *dwells on or repeats sexual or excretory matters at length*. However, this factor has been virtually eliminated by the FCC's recent rulings that "isolated" and "fleeting" circumstances such as Janet Jackson's "wardrobe malfunction" during the 2004 Super Bowl and Bono's use of the "F" word during the Golden Globe awards were both finable offenses.

The third factor is *whether the material panders, titillates or is used for shock value*.

It is not necessary that material satisfy all three factors; any one of these factors can result in a fine. "Patently offensive" is a national standard based on what the FCC, at any given time, feels will offend the average listener. We can only interpret what this means through rulings on specific cases. Instances where radio stations have been fined include: playing songs such as "Detachable Penis," and "Walk With An Erection," DJ banter about tabloid sex scandals (Howard Stern's show, Lorena Bobbitt), dirty jokes or puns (Liberace was great on the piano but he sucked on the organ), non-clinical references to gay, lesbian or oral sex, masturbation, sodomy, erections, orgasms, etc, and, last but not least, using any form of the legendary Seven Dirty Words: shit, fuck, piss, cunt, cocksucker, motherfucker, and tits.

"In context" has been vaguely described, and is under continual challenge in the court system. Things that are considered in evaluating guilt and/or fines are anner in which the material is presented, whether the material is isolated or fleeting, and its merit.

BROADCASTING INDECENT MATERIAL

Federal law allows broadcasting of pre-recorded indecent material between 10 pm and 6 am. KDNK policy allows indecent material to be broadcast from 11 pm to 5 am, provided that:

- The source of the language is a pre-recorded disc.

- The following announcement precedes the playing of the pre-recorded disc: “The following program (or song) contains sensitive material you might find offensive. This program will air for-(give time of material).

All programming must be in the public interest, and all programming must have social value.

You **MUST** read the disclaimer before you air EACH piece containing material that **MAY** be considered indecent. You may not air the disclaimer once at the beginning of your show and then play obscenity-ridden rap music for the next two hours with no other comment.

If a guest or phone caller uses profanity during a broadcast you must ask them to please watch their language. If it happens again after such a warning, you are expected to cut them off.

*If you find a song on a recording that contains offensive language, fade out of the song immediately and note it on the "Comments" sticker.

If you receive a complaint from a listener, notify the staff verbally and make a note in the DJ Notebook as soon as possible. If you are responsible for a complaint, and punitive action is taken by the FCC, you will be held liable for any fines incurred by KDNK.

EDITORIALS AND POLITICAL BROADCASTING

Editorials can present legal problems for the station. It is a general journalistic and broadcast practice to state when an opinion has been presented on behalf of the licensee. Editorials are only done by staff or the board of directors. The freedom to editorialize does not extend to political editorials. The FCC prohibits non-commercial stations from endorsing any political candidate or pending legislation, including adoption of local ordinances and land-use issues.

As an individual, you may state opinions regarding political candidates or pending legislation, and your guests or phone callers may do the same. However, when you air opinions you must make it clear to the listener that such opinions are your own or the opinion of your guest(s), and that it does not necessarily reflect the opinion of KDNK, its staff, or Board of Directors. Do so by reading the "Disclaimer" provided in the studio or by playing the pre-recorded disclaimer in Air Force.

The station could be exposed to a complaint to the IRS if a member of the public perceives a pattern of support or opposition to a candidate or legislation. A formal complaint could jeopardize our non-profit status. If staff perceives an emerging pattern, the matter will be addressed.

The FCC regulations regarding political broadcasting are complex. No station is required to give airtime to a legally qualified candidate. However, if they do, they **MUST** offer equal opportunities to all other candidates for that office. Documentation must be kept in the public file for two years regarding any political broadcast. If you are going to include any type of political broadcast in your program, you must get staff approval **IN ADVANCE**.

As a community radio station, KDNK encourages public debate about political and, social issues, and is an immediate vehicle for public comment. KDNK offers "Access-Ability", a chance for any interested person (including you!) to air a 3-5 minute editorial on any subject. Feel free to use this feature and to encourage those wishing to air their opinions to do so as well.

PHONE CONVERSATIONS ON AIR

Before you put a phone conversation on the air, or before you record a phone conversation for future broadcast (in its entirety or edited as part of a news program), you **MUST** inform the other person that you intend to broadcast the conversation. It is important that the other party gives permission and is aware that the conversation is being taped or broadcast.

This includes call-in shows. If you do a call-in show, you must answer the phone "KDNK, you're on the air" before the caller speaks.

LIBEL AND PERSONAL ATTACKS

Libel is injury to reputation. The courts have held that a reputation, once damaged, can never be restored to its original state. Juries have awarded huge sums of money to people who they find have been libeled.

A full discussion of libel laws is beyond the scope of this manual. The basic rule is to not make statements about people that you do not know are true, that may not be true, or those that you cannot prove are true.

You may not use your show to air personal attacks, which are defined by the FCC as attacks upon the honesty, character, integrity, or personal qualities of an individual or identified group.

You may not make disparaging remarks over the air about other volunteers, staff, board members, PSAs, program content, station policy, or another radio station. If you do wish to criticize station policy, activities, please do so with the General Manager or Board of Directors off the air.

A guest, a phone caller, or even you may say something that may be construed as libelous or as a personal attack. If this happens, contact the General Manager as possible. It is much better that staff hear about the situation from you rather than from the maligned person or their attorney.

PERSONAL PROMOTIONS AND GIVEAWAYS

KDNK volunteers may not promote a for-profit business over the air, promote or organize an event that represents or may be construed to represent the station without the authorization of the manager. All promotional materials and giveaways must go through management.

No volunteer at KDNK, who has any role in the production or selection of broadcast matter, may: Accept money, services, goods, or other valuable consideration from individuals, organizations, associations, or other entities to broadcast a program or program material, or

Promote any activity or matter in which he or she has a direct or indirect financial interest, or

Broadcast any material that to his or her knowledge requires Sponsorship Identification as outlined in the FCC's regulations and that does not include the required Sponsorship Identification.

COPYRIGHTS

RECORDINGS: Generally, it is legal to broadcast any commercially recorded material, including both music and the spoken word. Interviews or recordings of performances made with the artist's knowledge and permission are also legal. It is not legal to broadcast "bootleg" records or tapes, including concert recordings, without the permission of the artist.

Radio stations generally pay fees to ASCAP and/or BMI (composers groups) for musician's royalties. The Corporation for Public Broadcasting pays these fees for KDNK and other non-profit community radio, stations that qualify for CPB programs. **BROADCASTS FROM OTHER STATIONS:** It is illegal for KDNK or any programmer to use the broadcast of another radio or TV station without express written permission. This goes for simultaneous or taped broadcasting. Before you can do this, you need to discuss it with the General Manager and a written copy of the authorization must be in the station's files.

This also holds true for many programs aired over the satellite. We may use many of these programs free of charge, but others require prior clearance and often the payment of a fee.

PRINTED MATERIAL: In using printed material on your show, you are permitted to make "fair use" in reading or quoting from it on the air. You must not infringe upon the artist's ability to sell the material in our broadcast area. Extensive use of a work, such as reading an entire novel, would require the express permission of the copyright holder.

See the General Manager if you have questions about copyright.

Section 4 GENERAL STUFF

THE BIG BOOK

The Big Book is the big black binder located in the studio. The Big Book contains all KDNK's relevant technical documentation for FCC compliance.

DRUGS & ALCOHOL

It is an FCC violation to have alcohol on the KDNK premises. No illegal drugs may be used on the KDNK premises. A DJ may not be intoxicated on the air.

THERE IS NO SMOKING ALLOWED IN THE BUILDING.

Smoke is bad for equipment - human and otherwise. It takes great efforts to acquire equipment and much of this equipment is easily damaged by smoke, especially CD lenses and other digital equipment. There are NO exceptions to this rule.

FOOD AND DRINK

FOOD AND DRINK ARE NOT ALLOWED IN THE KDNK STUDIOS. This includes the Production Room and On-Air studios. Spills can cause (and have caused) very expensive damage to KDNK equipment. Costs of repairing damage caused by spilling will be the responsibility of the person doing the spilling. It is not necessary to mention this information on the KDNK airwaves.

KDNK's console is extremely expensive and has open slots in the fader modules, which lend it highly vulnerable to spillage. A drop of diet cola, a crumb from a muffin can destroy the board.

Violations of this rule will lead to loss of your air shift and the privileges to use KDNK's equipment.

PETS

Although we love our four-legged friends, hair is also very bad for electronic equipment. Therefore, pets are not allowed in either of the broadcast studios.

SECURITY

Your personal security is of utmost importance. You are volunteering your time and in no way are you expected to tolerate a potentially unsafe situation. Also, KDNK cannot tolerate having our premises robbed, vandalized, or otherwise physically assaulted.

Lock yourself in if you are on a late night shift. If you are leaving the station, lock the station when you leave.

YOU have the right and the responsibility to ask what any stranger is doing on the premises. While you are signed on air, you are responsible for what goes on in the studio, which includes making sure that KDNK's assets (CDs, equipment, etc) remain undamaged. It is no insult to politely ask an unfamiliar person for their identification. You have the right to ask any disruptive person to leave, and you have the right to call the police any time you feel building, station, or your personal security is being threatened.

In any emergency, do what you think is right. You can expect that you will later be supported by the full legal and organizational weight of the station.

VISITORS

One visitor is generally allowed, especially at night. Your primary responsibility is to maintain legal operations and provide a quality on-air sound. KDNK is not to be used as a party spot. Continuing theft problems have resulted in the limiting of visitors to one during your show. You are responsible for the behavior of that visitor.

LOW NOISE LEVELS

Noise levels must be kept low after 9:00 p.m. and before 8:00 a.m. KDNK is located in a residential neighborhood whose residents are entitled to peace and quiet in evening hours. Keeping the station door and windows closed helps.

CLEAN UP

Each programmer is responsible for cleaning up the studio after his or her shift. **PACK IT IN, PACK IT OUT!!!** Please use the recycle bins next to the copier for cans, bottles and office paper. If any of these containers are full please fill free to take them out to the dumpster to the left of the building.

EQUIPMENT MAINTENANCE

As many as 100 people in any given week may use KDNK equipment. Programmers have the right to use equipment that is in good working order, and with the hard use KDNK's equipment endures, everyone must be gentle. Please help by: Keeping drinks away from the board and all electronics, not smoking in the studio or production room and being patient and gentle with components, mics and headphones.

Section 5

TECHNICAL PROBLEMS

When equipment breaks or malfunctions, you must try to maintain normal program continuity and content as best as possible.

A MAJOR problem is when no signal is going over the air or when a critical piece of equipment (studio CD player, Announce Mic) is not functioning. If this happens, run down the list of emergency numbers starting with the General Manager and KEEP CALLING until you get somebody. Make sure you leave messages on answering machines. CALL AT ANY TIME FOR A MAJOR EMERGENCY

A MINOR problem is DAD failing to play or a CD player skipping occasionally. Use your judgment as to whether the situation warrants a call to the manager. Assume that you are the first person to notice the problem and communicate it to the staff, either in person, by phone, leaving a note for staff.

Section 6

LOGS - Technical and Operating

The LOG is located on the computer monitor directly in front of the hot seat. The daily logs are a specific schedule for KDNK's programming each day. The logs tell you when to make announcements and station IDs, what PSAs to read, and includes underwriting copy.

SIGNAL PROBLEMS

If KDNK goes off the air, or there are any problems with the transmission (i.e.: a listener calls and reports a sudden signal loss in Redstone), please contact a staff member immediately. The staff phone list is posted on the bulletin board in the studio.

KDNK LEGAL ID

Our LEGAL ID is **THIS IS KDNK, CARBONDALE COMMUNITY ACCESS RADIO, GLENWOOD SPRINGS, CARBONDALE, THE ROARING FORK VALLEY AND BEYOND**” That is - call letters followed by the city of license. "KDNK Glenwood Springs" is legal. This should be read in order with no extra words in between!

STATION ID

Research shows that the average FM listener stays tuned for only 25 minutes. A station ID should be given at least every 15 minutes to let the listener know who we are. A station ID can be as simple as just saying: "It's KDNK" between songs, or playing an artist ID ("Hi, I'm Bela Fleck, and this is KDNK").

UNDERWRITING

Underwriting is an important revenue source for KDNK. Federal rules are very specific for non-commercial radio stations regarding underwriting announcements. They must be "value-neutral," which means that they cannot contain any opinion or other statement that cannot be played. ("Best sandwich in the valley for example) You also can't mention prices. KDNK has adopted specific policies relating to underwriting. To be fair to all our underwriters and to be within FCC guidelines the following policies must be strictly adhered to

1. Only read the underwriter's message as worded on the log. You cannot say anything else about the underwriter, the business, etc. You MAY (and should) thank them for their support of KDNK, but it's a BIG FCC no-no to say anything like "They serve the coldest beers in town," or "Head on down for the weekly \$2.99 special lunch," READ ONLY THE WORDING ON THE LOG.
2. You must read the underwriting messages at the times indicated on the logs.

PUBLIC SERVICE ANNOUNCEMENTS

One of the ways we serve the public is through the airing of Public Service Announcements, known as PSAs. The Program Director schedules PSAs on the operating log.

PSAs are often the only publicity source a non-profit group has to get its message out to the public. Whether you care about the event or not, please read these announcements with enthusiasm and professionalism.

To get a PSA on the air, non-profits must submit them through kdnk.org. There is a PSA button about half way down the home page.

KDNK PET REPORT

There is a KDNK Lost and Found Pet report located on a clipboard in the studio (usually below you to the left). If you are required to read this during your shift, please pre-read and make sure it has all the correct information. If you receive a call about a missing pet, please fill out the forms provided on the clipboard as neatly as possible- If the person has an animal with a KDNK pet tag, there is a list of pet tag numbers and name and phone numbers of the owner on the clipboard. Please give the caller the phone number and let them know if they have trouble to call us back.

STATION PROMOS

Station promos let listeners know what is happening on KDNK.

Unless one is specifically scheduled, you are free to select IDs and promos. This can be as simple as announcing what will follow your show, and what will be aired later on in the day or evening.

Promos can also be topical - if you play a reggae song follow it with a promo for reggae show.

Station promos also advertise upcoming special events - concerts, DJ meetings, etc.

LOG VARIATIONS

Variation from the log is acceptable within reason. For example, if you miss an underwriting announcement at 3:30 you should read it as soon as possible after that.

Cross and forward promote upcoming shows at least every hour!

Section 7

KDNK CDs and Records

KDNK LIBRARY

KDNK maintains an extensive and ever-growing library of music. The biggest threat to this library, and to KDNK's sound, is theft. Having an on-air shift at KDNK is a privilege: please do not violate that privilege, the rights of others to enjoy the same music, or the law by stealing from the station.

The KDNK music library is NOT a lending library. If you take a recording from the station, other DJs are unable to play it. RECORDS AND CDS ARE NOT ALLOWED TO LEAVE THE STATION. TO DO SO CONSTITUTES THEFT, AND IS GROUNDS FOR IMMEDIATE DISMISSAL AS WELL AS POSSIBLE CRIMINAL PROSECUTION. You are also responsible for thefts committed by your guests.

PLAYLISTS

You must keep a list of songs played on your show in the playlist notebook located under the turntables in the studio. There are several good reasons for doing this:

- It's important to let listeners know what they just heard and to give the artists and labels recognition. A playlist helps you keep track of your show. Some jocks find it useful to keep copies of their play lists for future reference.
- Very often, the office will get a call from a listener who heard a particular song the night before, or even days before, and they want to buy that CD or know more about the artist. The playlist is our only source for that information.
- The main way KDNK receives new music from record companies is by reporting to trade magazines. Reporting involves compiling play lists (i.e.; our Top 35 rock albums, the Top Ten New Additions, or the Top 20 Blues Albums) and reporting them to the music industry periodicals. Your play lists are used to compile these lists and are vital to our reporting integrity,

FILING

Each DJ must re-file all records and CDs pulled during his or her shift. Failure to file CDs and records will result in disciplinary action. (Helpful hint: when pulling a record, also pull the one next to it out a bit so you can find the spot easily when re-filing.)

The colored stickers on the spines indicate music type. Red is Rock, blue is Jazz, etc. There are several charts showing KDNK's color-coded filing system located around the station. Within each category, CDs and albums are filed in alphabetical order by the last name of the artist or the name of the group. Each album or CD will have a sticker in the upper left hand corner for reference.

NEW CDs (as determined by the Music Director, usually those received within the last three months) are filed in the "NEW" CD rack behind the hot seat. Please return new CD's to the new music shelves in the studio. Older CDs and records must be re-filed in the stacks alphabetically.

*There is also a “new this month” shelf in the studio- this is a mix of genre’s and will get changed out every month by the music director. Please file the brand new CDs back on this shelf.

RECORD AND CD CARE

- Always handle records and CDs properly, by label and edge only.
- CDs and LPs at KDNK get played hundreds of times - please use care.
- Allow yourself plenty of time to remove records and CDs carefully from their jackets and cases.
- Clean records when needed.
- Do not leave records and CDs out of their jackets except when they are on the turntable.
- Put CDs back in the correct jewel box immediately after use.
- Use the comment stickers, Be constructive and provide informative information. Also, note any cuts that have obscenities or other questionable language.

If you have trouble with a CD skipping, it may need to be wiped clean of fingerprints or other dirt.

MUSIC LEFT AT KDNK

KDNK can't be responsible for music you leave at the station. Anything left over two weeks will either be added to the station's library or sold at the annual record sale.

REQUESTS

You are under no obligation to play requests. Be tactful when explaining to the caller that Led Zeppelin just won't work in the middle of a folk show.

Feel free to say "If there's anything you'd like to hear, give me a call at 963-2976," but don't repeatedly beg for requests. It makes you sound like you're desperate. If you can, get the caller's name and address and pass it on to the General Manager for addition to our mailing list.

Section 8

OUTSIDE THE STUDIO

PRODUCTION ROOM

There is a CD player and turntable for listening in the listening room.

The KDNK production room is open Monday-Friday during regular business hours. The room is available for previewing music, taping CDs, creating promotional spots, preparing newscasts, taping interviews, etc.

We encourage you to use the production facilities. Because of heavy demand, we ask that you sign up for using the room on the calendar on the wall. Please respect this system and yield the facilities at the time someone has signed up. Also, if you reserve time and you can't make it, let the staff know so someone else can use it.

REMOTE BROADCASTS

KDNK can broadcast from remote locations. You may be asked to assist with a remote broadcast during your shift, or to help with KDNK coverage of the Mountain Fair or other special events. If you'd like to do a remote broadcast, talk with the General Manager.

Section 9

WHAT MAKES A GREAT SHOW?

Guidelines for KDNK Radio Programmers

(By Missy Bowen)

Your show is your show; it is up to you to determine the content and the format, the style and flavor. There are some suggestions in the following pages about how to make your show sound professional (not commercial), and interesting to the listener. As you become more comfortable in the studio we encourage you to explore new music, to seek out new worlds, to boldly go ... no, wait! Wrong movie. The point is to have fun with your show; be enthusiastic for your subject and your audience will respond with a similar enthusiasm.

KDNK is known as THE source for alternative music in our area, with alternative meaning anything from new rock to bluegrass and jazz. Listeners look to us to be entertained AND educated, and this is your challenge

AT KDNK, there are two types of music programs:

SPECIALTY shows focus on one theme or type of music: an oldies show. FREE FORM shows are not restricted to one particular genre, however, at KDNK, we try as best we can to match the type of music you like to play with what we feel is the appropriate time of day.

The following tips and thoughts apply to all KDNK programmers as we strive to offer our listeners the very best.

PROFESSIONALISM

Professionalism is not commercialism; rather, it's a demonstration of technical competence and confidence on the air. Sounding professional on the air enhances KDNK's sound and your individual reputation as a quality programmer: one worth tuning in to hear.

Professionalism comes with experience, knowledge of your subject, and preparation. It's an attitude of confidence that draws in the listener. Professionalism comes with practice and with paying attention to the basic elements of radio.

Good radio requires good judgment and common sense from the programmer. Ask yourself: Who is listening during my show? What are they doing? Is the music or other programming I'm airing appropriate for this time of day? Is the song appropriate for radio airplay? How would I respond if I heard my radio show?

One of the best ways to learn to be a great programmer is to make recordings of your show and listen to them. Do so with "steely indifference", like a radio listener who has just turned on their set looking for something good.

Ask for feedback from the staff and from more experienced DJs. The staff is eager to help you achieve the best possible sound - feel free to work with them in evaluating your show. You may also receive some constructive criticism: don't take it personally! The staff is directed by the board and by professional experience to developing a certain "sound" for KDNK. When you receive constructive critiquing, remember staffers are doing their jobs.

Pay attention to your phone calls. What comments are your listeners making? What do they tell you they'd like to hear? Keep in mind that you'll never hear from most of your listeners. If they don't like your music, they'll just flip the dial. Also, keep in mind that the average listener isn't evaluating YOUR show; he or she is evaluating KDNK as a whole.

Listen to other DJs whenever possible to get ideas about styles you are unfamiliar with, to hear new music, and to hear how other programmers put together their shows. Jot down a list of songs or artists you might want to play on your next show. Doing this and keeping copies of your play lists are two ways to prevent playing the same songs over and over and to add variety to your show.

PREPARATION:

Arrive at the station in plenty of time to prepare for your shift. (Plenty of time is a variable for different people, but 15 minutes before airtime is minimum.) Familiarize yourself with KDNK's library and with current and new releases. Don't hesitate to come two hours early for your show or drop in at another time and listen to music. Make sure you sign up for the production room in advance to use for listening or, better yet, use the tape and CD players provided for you in the great room.

Read the bulletin boards for messages. Also check over the logs for notes or special instructions.

READ THE PLAYLISTS FROM THE PREVIOUS TWO SHOWS! This prevents the same song or songs being played too close together.

During your air shift, **ALWAYS HAVE THE NEXT SONG CUED UP.** If you find yourself without anything to play, play a promotional spot from AirForce while you cue something up. Promotional spots or Station ID's from AirForce are useful for emergencies and they buy you a little time. If you host a talk show, always have an "insurance" CD cued up.

Always wear headphones. You can hear the on-air signal better and can improve your performance. Also, you can hear mistakes quickly - such as a record continuing to play while you are trying to talk.

MIC BREAKS

A basic mic break should include the following:

- Station call letters and frequencies
- Your name
- The time
- The songs the listener has just heard (or guest being interviewed, or name of program)
- Underwriting announcements, PSAs, station promos, and other announcements found on the log

The average radio listener tunes in for about 15 minutes at a time. Knowing that, it is appropriate to talk at each quarter hour, to let listeners know what station they're listening to and what music they've heard or who your studio guest is. However, try not to talk between EVERY song: it's disruptive.

Prepare for your mic breaks. Know what you are going to say and do, and use the log as an outline to avoid missing an underwriting announcement or scheduled promotional cart. Jot down a note on the playlist or on the log if you may forget a bit of information, such as a notable guest artist or if the band is playing soon in the area.

Pre-read PSAs and other written copy. You will avoid lots of mistakes this way, such as reading a PSA that expired days earlier or mispronouncing an awkward name.

WHEN TALKING:

- Start talking while the music is still fading (use headphones!). Don't wait for silence.
- Don't say, "And now I'm going to read a PSA", or "And now it's time for Earth & Sky ." Just do it!
- When back announcing what you've just played, vary what you say.

BAD: "I just played the Rolling Stones doing Brown Sugar, the Grateful Dead doing Casey Jones, the Freddy Jones Band doing Peace by Piece, and the Jerry Garcia Band doing Cats Under the Stars."

GOOD: "We just heard Colorado's own Subdudes with Any Cure, Tipitina from the great New Orleans piano player Professor Longhair, Down Home Girl from Taj Mahal's latest release, and Junior Wells gave us the classic Tobacco Road, all hereon KDNK."

- Forward announce what's coming up on your show - "Stay tuned, I'll be featuring the brand new Radiators CD in the next hour, but first, here's a classic from Little Feat..." Also forward announce the next program and promote shows like yours: "Coming up in just one hour, All Things Considered from National Public Radio" or "If you enjoy the blues we've been playing this afternoon, don't miss Barry Sheehan's show Friday mornings from ten to noon." Tease your listeners and make 'em want to stay tuned. KDNK has a difficult programming schedule for listeners to understand: the more we front promote, the more they're likely to remember to come back.
- Keep it personal. Address the listener as a single person. Avoid terms like "You people out there" or "All of you"...
- Assume your listener is fairly intelligent, but at the same time, what may be obvious to you may not be to the audience. Inform, but don't talk down.
- Relax and have fun. If you're smiling when you talk, your voice sounds different than if you're not. Speak in a conversational tone, and be confident.
- If you aren't sure how to pronounce the name of a song, just say, "That was a new piece by Afro Celt Sound System, featuring Peter Gabriel." Also, ask others how to pronounce names you may not be sure of.
- Feel free to make dedications, but avoid private jokes and behind-the-scenes references. The vast majority of your listeners will feel excluded and left out of the joke.

- If you use a music bed (playing music underneath your voice as you talk) you must wear your headphones and KEEP IT LOW! Play instrumentals only - vocals distract from what you are saying.

MY, HOW WE ALL RUN ON AND ON...

Watch the amount of talking you do. Listeners most often complain about DJs talking too much. Is what you're saying important? Is it informative? Does it bear relevance to the music you have just played, or are about to play? Watch the clock - two minutes is a long time to a listener. Would you want to hear a DJ ramble on when you've tuned in to hear music?

The flip side of that coin is your role as educator. You DO want to tell listeners about the upcoming music, or, if it's interesting, discuss the personnel on the jazz re-issue you just played. You must use your good judgment and ask yourself if this is interesting to anyone else besides you. If the answer is yes, then go for it!

Intelligent criticism can be interesting and informative, but don't slam a record just because you don't like it. Let the listener decide for his or her self ("In my opinion, the production quality of this latest release isn't up to their past efforts" carries a much different message than "God, this new record sucks.")

WHEN YOU GOOF UP - NEVER APOLOGIZE FOR MISTAKES. Least said, soonest mended.

SEGUES

Smooth transitions between songs or other programming elements (a local news bulletin, an interview, a live performance, etc) are one of the keys to a great radio show. If you are programming an eclectic show with music from several genres, good segues are essential.

Know how your music begins and ends. Slow fade? Sudden stop? Big horns? Quiet vocals? One of the worst things you can do is drop the listener off the musical cliff with a rudely abrupt transition. This mostly happens with slower, quieter tunes being followed by an industrial thrash number. You CAN make segues seamless by using the following tips:

- Match up the ending of the song that's playing with the beginning of the song about to be played. Three examples:

If a song has a slow fade with a predominant percussion sound, follow it with a song that starts out with a strong drum or a similar percussion, i.e., The Neville Brothers' "Yellow Moon" into Dire Straits' "Water of Love."

As a live cut ends and the applause is fading out, fade up another live cut which includes applause or audience noise at the beginning, and blend the two together. If a song has a tight ending, follow it with a song with an equally tight beginning.

- Unless a song has an abrupt ending, just BARELY overlap the ending of the first cut with the beginning of the next cut. Generally, don't leave dead air between cuts.

- Pay attention to volume levels and keep them the same. No CD is recorded at the am level - think of the listener painting, on top of a ladder, who can't get to the volume control. If a song has a really quiet beginning, start it out at a higher volume and pot it down as the volume increases.
- Good flow is achieved by connecting musical structures such as rhythm, tempo, beat, volume, tone melody, message, intensity, etc. Find some similar musical element to tie two songs together: similar tempo, a sultry vocal style, a funky bass line, a horn section, a hard-driving guitar, or the use of a digiradoo.
- Employ non-musical tools - what the industry refers to as "buttons" and "zippers". The two basic tools are airforce pieces and a quick station id mic announcement. You've got Arrested Development playing, and you want to go into a quieter song by Lyle Lovett or a jazz piece. Let the first song end, open up the mic and say, "You're listening to KDNK" and start the next song. Your voice serves as the zipper between two disparate musical sounds (you can also read a quick PSA or a lost dog announcement, but that may disrupt your musical flow). both station promos and artist ids, can serve the same purpose. It's also nice to play an artist id before you play a song by that artist: KDNK has a wide variety of artist IDs on cart: check 'em out.

*Successful interviewers smoothly interject station IDs ("Bob, I'd like to continue that thought, but first, I'd like to remind our listeners that you're tuned to KDNK").

*Short instrumental pieces are great for breaking up talk shows, segueing between two guests or between two shows, or for help in transitioning to the satellite programs. If you can't end your mic break exactly at the All Things Considered intro, for example, play an instrumental piece and fade out of that as the news comes on. It's much less jarring than fading out of the middle of a vocal.

KCMU, an eclectic station in Seattle offers this thought: "Good flow is the key to our format's success. With it, we can make connections between different musical genres, and by implication, between different peoples and cultures."

CONTEXT, CONTENT AND STYLE - WHAT MAKES A GOOD RADIO SHOW SOUND GOOD?

There are three key elements to producing a good program:

1. good mic breaks
2. smooth segues, and
3. what I call "righteous" music, great music that's right for the time.

We've already talked about mic breaks and segues: here are some thoughts about context, musical content and style.

CONTEXT

KDNK offers at least 18 hours of programming each day. Your show is an integral part of a larger, varied picture. When you do your radio show, it's time to check your ego at the studio door and be considerate to the listener. Ask yourself, What time of day is it? Who are your listeners right now? What are they doing? What type of music is appropriate?

Generally, in the morning, people are waking up and getting ready for work. Ask yourself what YOU like to hear then. Do you want to be hit on the head with assault guitars? Kept asleep with an endless stream of REALLY slow, depressing ballads? No, you want something that's between. It's Friday night - are people ready to party for the weekend? It's Sunday morning - have people partied all weekend? It's Wednesday afternoon and folks are trying to stay awake, but maybe they're at work and their boss won't let them play anything TOO rowdy.

Your challenge is to figure out where the happy medium is while you play the music you like and are excited about. Work with the station staff - if you find your style is not appropriate for the time slot you're in, ask to change to a different time.

If you're subbing for someone, ask what the listener is expecting at that time, and try to play appropriate music.

CONTENT

There are sonic high-level program directors that feel audiences have a tough time with new material. I disagree, and feel the KDNK audience tunes to the station to get fresh music. There is a tremendous amount of really great music available, both old and new, and I personally love KDNK because I have a chance to hear all kinds of great music.

I also think that there are some songs ("Stairway to Heaven" immediately comes to mind) that are WAY overplayed on every radio station around. BUT! We all like to hear our favorite songs, and listeners feel friendly towards the station when they hear what they know and can sing along with the radio. How to balance this out? Some suggestions:

*Mix up familiar music with more obscure tunes.

*If you're introducing new or difficult music (a REALLY weird Sun Ra jazz piece, for example, that a listener once referred to as "raspy and tuneless") offer some commentary before and even after to let the listener know why it's important and why you like it and are playing it.

*If you DO want to play Led Zeppelin, or Neil Young or Bonnie Raitt or other artists that tends to get overplayed, select a cut that's not so familiar. Offer information about the artists. Bring it up to date by mentioning who has recently covered the tune, or whom the artist has influenced.

*Use your play lists as reference and seek new music each week. Try not to fall into ruts.

YOUR OWN STYLE

Make your show your own! Come up with a theme song, or a feature you do regularly (Susie Johnston's "What's for Breakfast?" quiz, or Mark Wolfe's Phantom of the Opera theme are two examples.)

Have fun, and your enthusiasm and excitement will carry over to the listeners. HAVE FUN! That's what it's all about!

THEME SHOWS and SPECIALS

Plan for theme shows and pull your music ahead of time. Use the Green Book (song reference book) and pick the brains of the staff and other DJs for suggestions.

If you're doing a special or a theme show, mix up the music a bit. For "example, if it's Miles Davis' birthday, feature Miles, but break things up by offering some biographical information during the show, and mix up the Miles with music by some of the key artists he played with or those younger musicians he influent-ad.

If you're planning a special, let the staff know ahead of time so the show can be promoted.