

WMHD
Broadcast Studio
DJ Manual

for training and reference
Version 2006

Revised by: Leven Browne and Lee McDaniels, March 2006
Website-related Revisions: Jonathan Clark, November 2007

Salutations

Welcome to WMHD-FM, the official radio station of Rose-Hulman Institute of Technology. WMHD is owned and operated by Rose-Hulman and is located in the basement of Baur-Sames Bogart Residence Hall.

A radio station's format depends greatly upon the targeted audience, but WMHD's audience is not easily identified by gender or age. The music played on WMHD spans many genres and audiences. With the current programming, from 7:00 to 8:30 PM weekdays (6:30 to 8:00 PM weekends) listeners can hear new college music, music from many genres, which cannot necessarily be heard on commercial radio stations. From 8:30 to 10:00 PM weekdays (8:00 to 10:00 PM weekends) listeners can hear heavy rock related genres such as loud rock, punk, metal and hardcore. From 10:00 to 12:00 PM most days of the week listeners can hear electronica, commonly known as techno. Other nights, the slot may be filled by Hiphop or any of the other popular genres at the station. Most other time slots are not consistent throughout the week. The main focus of WMHD is music, but banter, radio theater, news, sports, promotional spots and public service announcements are also included.

As a non-commercial college station, WMHD does not depend upon advertising revenue and gives its DJs a variety of programming options. Despite these freedoms, there are many regulations, policies, and procedures that DJs must follow. Much of what you need to know as a DJ is contained in this manual. The rest you will hopefully pick up as you train.

Instructions on becoming a WMHD DJ are attached to the front of this manual. Detach the sheet, follow the instructions on it and take it with you to each show as you train. The training instructions are summarized below for your convenience, but be sure to obtain your own copy of the "How to Become a DJ" form.

Steps to Becoming a DJ Summarized:

1. Fill out the personal information and the "I AM TRAINING" portion of the How To Become A DJ Form and give that portion to the Personnel Director.
2. Read the WMHD DJ Manual.
3. Train under at least three DJs from the Approved Training List, having each of them sign this form.
4. Shadow any three DJs, having each of them sign this form.
5. Contact the Personnel Director to arrange a time to test.
6. Test.
7. If you pass, see the Program Director about getting a show time.
8. If necessary, see the Treasurer about getting a key to the Broadcast Studio.
9. As a way of promoting your show slot, you might like to do some of the following...
 - a. make a flier for your show, and give it to the Promotions Director
 - b. Add a description of your show to the web page
 - c. Write a short script for a recorded show promo and give it to the Program Director and Production Director

Visit WMHD on the web at <http://www.wmhdradio.org>.

WMHD BROADCAST STUDIO DJ Manual

Table of Contents

1	STATION OVERVIEW	1
1.1	THE PEOPLE	1
1.1.1	SENIOR OFFICERS	1
1.1.2	APPOINTED OFFICERS	2
1.1.3	MUSIC DIRECTORS	2
1.2	THE MUSIC	3
1.3	THE PLACE	3
2	DJ RESPONSIBILITIES	4
2.1	RESPECT FOR THE STATION AND EQUIPMENT	4
2.2	COMMUNITY CONSCIENCE	5
2.3	ABSENCES	5
2.3.1	IF YOU HAVE TO MISS A SHOW...	5
2.3.2	IF THE NEXT DJ DOESN'T SHOW UP...	6
2.3.3	MEETINGS, BLOODY MEETINGS	6
3	USING THE EQUIPMENT	7
3.1	FILLING OUT LOGS	7
3.2	STARTING AND STOPPING THE UBS	7
3.2.1	STOPPING THE UBS	8
3.2.2	STARTING THE UBS	8
3.3	POWER UP AND POWER DOWN PROCEDURES	8
3.3.1	POWER UP	8
3.3.2	POWER DOWN	9
	KNOWING THE CONTROLS ON THE BOARD	10
3.4	HOW TO AUDITION ANYTHING	10
3.4.1	TO AUDITION ANYTHING	11
3.5	HOW TO PLAY A CD ON THE CD PLAYERS	11
3.6	USING THE DJ MIXER AND THE RECORD PLAYERS	12
3.7	THE CD MIXER	13
3.8	HOW TO PLAY A TAPE	14
3.9	HOW TO PLAY MUSIC FROM COMPUTER FILES	14
3.9.1	THE BROADCAST STUDIO COMPUTER	14
3.9.2	YOUR LAPTOP	14
3.10	USING THE MICROPHONES	15
3.11	THE LISTENING STATION	15
3.12	RECEIVER AND EXTERNAL SPEAKERS	15
3.13	PROGRAMMED ANNOUNCEMENTS AND REPORTS	16
3.13.1	PUBLIC SERVICE ANNOUNCEMENTS	16
3.13.2	LEGAL STATION IDS	16
3.13.3	WEATHER REPORTS	17

3.13.4	SHOW PROMOS	17
3.13.5	DAILY PROGRAM SHORTS	17
3.13.6	THEATER AND CONCERT REPORTS	17
3.14	EMERGENCY ALERT SYSTEM	17
4	ON THE AIR: HAVING A GOOD SHOW	18
<hr/>		
4.1	YOUR EGO	19
4.2	SPEAKING	19
4.3	CALL LETTERS	19
4.4	SHOW FLOW	20
4.5	MUSIC SELECTION	20
4.6	MISTAKES	21
4.7	PRESENTATION	21
4.8	CENSORING	21
4.8.1	WHAT LANGUAGE IS INAPPROPRIATE	21
4.8.2	CHECKING SONGS FOR APPROPRIATENESS	22
4.8.3	CUTTING OUT PROFANITIES	22
4.8.4	IF A BROADCASTING SONG IS INAPPROPRIATE...	22
4.9	TAKING REQUESTS AND THE PHONE	23
4.9.1	INTERRUPTING CALLS	23
4.9.2	HARASSING CALLS	23
4.10	INTRODUCING THE NEXT SHOW	24
4.11	PROGRAMMED SLOTS	24
5	BEYOND THE BASICS	24
<hr/>		
5.1	NEWS AND SHOW SPOTS	25
5.2	GIVEAWAYS	25
	THE GIVEAWAYS PROCESS IS AS FOLLOWS:	25
5.3	NEW AND CHARTED MUSIC	26
5.4	ADVERTISING YOUR SHOW	26
5.5	SYNDICATED SHOWS	27

1 Station Overview

The Broadcasting Club encompasses more music than that heard on WMHD and more people than just DJs. This section of the DJ Manual outlines the places, people, and music that compose the Broadcasting Club. The rest of the manual deals with topics with which DJs must be familiar. Don't let this manual limit you to becoming only a DJ. There's more waiting for you!

There are plenty of opportunities for you to have more involvement in the station than you do as a DJ. Officers, Music Directors and other non-DJ positions can open you up to the music industry world in ways you probably never imagined. These positions do require a significant amount of time, but if you talk to current officers and music directors, they will likely tell you it's worth it. Talk to the Personnel Director about current opportunities and your interests (personnel@wmhdradio.org), and s/he will help you follow your interests.

The ultimate music industry experience, available to members of the Broadcasting Club, is attending the College Music Journal (CMJ) Music Marathon in New York City. The CMJ Music Marathon is a four-day college music festival at which people from all areas of the music industry come together to see, hear, and discuss the state of college music today. Those who go on the trip attend panel discussions, talk with other college radio stations, expand their contacts with artists and recording labels, and see performances by some of the best artists in college music. The ideas they bring back from this event work to benefit WMHD by keeping the station up to date with the newest trends in college radio. SGA pays for our music directors and occasionally other club members to attend this conference. If you're not a music director and still wish to go, you can earn your CMJ badge (your ticket to panels and shows, worth \$500 in 2001) by volunteering, but should be ready to pay for the sometimes expensive airfares, housing and transportation. Those who have gone say it was one of the best experiences they have ever had.

Sections 1.1 – 1.3 are an introduction to the Broadcasting Club and its components. Familiarize yourself with the people, the place, and the music that is “The Monkey.”

1.1 The People

The Broadcasting Club and WMHD consist of more than just radio DJs. As an SGA funded organization, the Broadcasting Club is entirely student run. If you're looking for some real excitement at WMHD, it's in these jobs (other than being a DJ). Detailed officer position descriptions may be found in the club constitution.

1.1.1 Senior Officers (Elected by the General Membership)

General Manager: The figurehead of the club who proceeds over meetings and oversees everything. manager@wmhdradio.org

Program Director: In charge of what goes on the air. Determines who has a show and when. Appoints and oversees Music Directors. program@wmhdradio.org

Personnel Director: In charge of recruitment, training, testing, DJ substitutes, office hours, organization of events, promotions, key distribution, and discipline. personnel@wmhdradio.org

Treasurer: In charge of budget, purchase of equipment and promotions, and work-study. treasurer@wmhdradio.org

1.1.2 Appointed Officers (Appointed by the Senior Executive Board)

Operations Director: Responsible for working with the executive board to ensure the correct operation of the office and the Broadcasting Studio and purchase, maintain, and mend station equipment. operations@wmhdradio.org

Production Director: Responsible for the production of all recorded programs, interviews and promotional spots. Will work with the operations director as necessary to maintain and distribute the rental equipment. Will also oversee the community calendar, news and public service announcements. production@wmhdradio.org

Promotions Director: Responsible for working with the personnel director for the promotion of the club and of the station. Oversees all advertising materials and acts as an advertising spokesperson. Will also be in charge of giveaways and other contests. promotions@wmhdradio.org

Systems Administrator: Responsible for maintaining the computer systems at the station. This includes the UBS and WMHD server, as well as all email addresses. admin@wmhdradio.org

Rental Manager: Responsible for renting out miscellaneous equipment to on-campus and off-campus groups. rentals@wmhdradio.org

1.1.3 Music Directors (Appointed by the Program Director)

Top 200 (Main Shelves) Music Director: Maintains contacts with record labels and promotions companies and procures new music for the station in the genres of rock, pop, and all other alternative genres which do not fall under the genres of the other music directors. Compiles the Top 30 chart and maintains the associated new music shelf. Directs the musical aspect of programming by evaluating, rating, charting and promoting all incoming music. musicdir@wmhdradio.org

Loud Rock (and Metal/Industrial/etc) Music Director: Maintains contact... ..in the genres of loud rock, metal, industrial and related genres. Compiles the Top 10 Loud Rock chart and maintains the associated new music shelf. loudrock@wmhdradio.org

Punk/Ska Music Director: Maintains contact.... ..in the genres of punk and ska. Compiles a Top 10 Punk/Ska chart and maintains the associated new music shelf. punk@wmhdradio.org

RPM (Electronica/Techno) Music Director: Maintains contact... ..in the genres of Electronica (RPM) and related genres. Compiles the Top 10 RPM chart and maintains the associated new music shelf. rpm@wmhdradio.org

Hiphop (and Rap/R&B/Reggae) Music Director: Maintains contact... ..in the genres of Hiphop, rap, R&B, Reggae and related genres. Compiles a Top 10 Hiphop chart and maintains the associated new music shelf. hiphop@wmhdradio.org

Christian Music Director: Maintains contact...in the genre of Christian Music. christianmd@wmhdradio.org

Classical Music Director: Maintains contact...in the genre of Classical Music. classical@wmhdradio.org

1.2 The Music

Music in the Broadcasting Studio comes in the form of CDs and records, and is separated into genres. Each shelf is labeled accordingly. Genres include Main Shelves (Rock, Pop, and

everything not on another shelf), Loud Rock (and Metal, Industrial etc), Punk (and Ska), Hiphop (and Rap, R&B, Reggae, etc), Electronica (Techno, Drum and Bass, Trance, etc), Jazz (and Blues, Big Band, Swing, etc), Christian, World, Classical, and Various/Soundtrack/Tribute. New Music is discussed in section 5.3

Music within a genre is organized alphabetically by first name. Numbers are spelled out.

Examples

John Denver can be found in the “J”s.

311 can be found in the “T”s.

The Birds can be found in the “B”s.

Albums that are compilations of various artists are found at the end of the genre’s section with the exception of Main Shelves various CDs, which appear in a section with soundtracks and tribute albums.

The location of all albums is recorded in a database. If you think a CD is on the wrong shelf, do not move it, but instead email the appropriate music director. The music director will consider your request, and possibly change the location in the database.

1.3 The Place

The Broadcasting Club is located in the basement of Baur-Sames Bogart Residence Hall on the campus of Rose-Hulman. It consists of several different rooms.

The **Broadcasting Studio** contains all the equipment for broadcasting WMHD’s radio shows. The **WMHD Office** is the place where music directors and officers work.

The **Production Studio** contains recording equipment. On occasion, the Music Directors are able to arrange an interview with a band or music artist, which is usually conducted by phone and recorded in the Production Studio. The Production Studio is used to record show spots, mix tapes, and even albums.

The **Engineering Room** is a space for fixing broken equipment and is used primarily by the Operations Director.

The **Storage Room** is a place where all the rental equipment for WMHD is stored until needed for campus events and rentals.

Not all of the Broadcasting Club takes place in the Basement of BSB. On occasion WMHD sponsors dances and other music events. The Broadcasting Club owns equipment that can be rented out to other clubs and community organizations.

2 DJ Responsibilities

DJs are expected to operate by the responsibilities listed in this DJ Manual as well as responsibilities listed in the Broadcasting Club Constitution and Bylaws. Not all responsibilities are in print; act with respect and common sense. If you are unsure about

something, don't do it or ask an officer with more experience.

2.1 Respect for the station and equipment

No eating or drinking of any kind is permitted in the Broadcast Studio. You *are* permitted to eat and drink in the lobby. Please avoid disposing any food related garbage in the Broadcast Studio trashcan.

Smoking is not permitted in the Broadcast Studio, Production Studio, Engineering Room, Storage Room, and Office. All smoking **MUST** be conducted outside the BSB residence hall.

The **windows may not be opened**. Moisture from outside can damage the stations equipment, CDs and records. The thermostat located in the transmitter closet controls room temperature for both the Broadcast Studio and for the Office. The thermostat should be set at AUTO, 68°F - 70°F (cool) during broadcasting hours.

Alcohol and drug use are not permitted in the Broadcast Studio or in any of the other Broadcasting Club rooms. You are prohibited from having a show or working the controls if you are under the influence of intoxicating substances.

There is **no use of foul, inappropriate or abusive language on the air at any time**. Swearing on the air at any time can cause the station to lose its license. There is no need to make derogatory comments about any individual or group. Show respect to others and use common sense. Jokes and teasing are acceptable but keep it in good taste. This applies not only to DJs, but also to the music they play. More information on appropriate and inappropriate materials appears in Section 4.8.

CDs, records, equipment, and anything else belonging in the Broadcast Studio may not be removed except by officers and authorized individuals for station-related purposes. A database is kept of all music and equipment in the station. An inventory of the music in the Broadcast Studio is done on a semi-regular basis, and missing CDs are noted. Appropriate action will be taken against theft. If you wish to tape or preview a CD, you may do so at the Listening Station without removing CDs from the Broadcast Studio. You have no business touching or adjusting any equipment that is not mentioned in this DJ manual. If something seems wrong or broken, please contact the Operations Director at operations@wmhdradio.org. If the problem is so immediate that broadcasting is not possible, call either the Operations Director or the General Manager at the phone numbers listed in the studio. If the problem is person-related rather than equipment-related, contact either the Personnel Director or the General Manager at the phone numbers listed or email personnel@wmhdradio.org. The Program Director can also help you with problems concerning what goes out on the air. Contact the Program Director at the phone numbers listed or email program@wmhdradio.org.

Any violation of the above mentioned rules will be punished immediately and appropriately. Punishment ranges from a warning to permanent loss of DJ privileges and referral to the necessary Rose-Hulman officials.

If you are aware of another DJ's violation of the above rules or any other station-related infraction, it is your obligation to act in the interests of WMHD and report the infraction to the Personnel Director.

2.2 Community Conscience

WMHD DJs have fun, but also take themselves seriously. They do not make fun of WMHD or its DJs. **As a DJ you must not make fun of the news, PSAs or music styles while on the air.**

WMHD serves Rose-Hulman first, Terre Haute second. On the air you have no class or fraternity affiliation. DJs show support for Rose-Hulman teams and activities and have a positive attitude about other schools in the area. Terre Haute is a fine city with good people. WMHD is a station of which to be proud. If you do not share these convictions, do not say so in any way while on the air. **Do not offend WMHD listeners.**

2.3 Absences

The Personnel Director is your best friend when it comes to absences, as long as you let him/her know in advance. You should attempt to find a replacement by contacting fellow DJs of the same or similar genres. If you fail to find a replacement, the Personnel Director will attempt to work his/her magic and find one for you. S/he is there to help you out of sticky situations and to help you find substitutes when you're unable to do so yourself. Our goal is to have a live DJ in the studio during all scheduled programming times. Turning on the UBS is the absolute last resort.

2.3.1 If you have to miss a show...

WMHD has a responsibility to its listeners to be on the air at the times advertised. As a DJ it is YOUR responsibility to find a replacement if you need to miss a show. If you know you will have a conflict in advance, it is good to start looking for a replacement early. Start by asking DJs who you know play music similar to what you play. That way, listeners can hear a show close to what they expect. Check the web page (<http://www.wmhdradio.org>) to figure out who might be a good replacement, and then contact the DJ by email or phone. You may find someone to sub for you or to trade show times with you just for this one week.

If you cannot find a DJ of your genre to take your show, you can send an email to dj.bounce@wmhdradio.org saying "I cannot do my show on *day, date* from *time to time* because *reason*. Please email back if you can do my show." If a DJ can do your show, s/he will reply to you (not to all DJs) saying s/he'll take it. If more than one person replies, let your duplicate respondents know that the slot has been taken, but that if it turns out that the first respondent can't do the show, you will let him/her know. Please carbon copy the personnel director (personnel@wmhdradio.org) in all emails you send that are not addressed to all DJs.

Although this method is generally effective in finding a replacement, no one wants to receive tons of DJ emails about absences. If you can find a replacement via other methods, that is preferred. Remember, a person substituting for you must be a trained DJ.

If it is the day before your show and you still haven't managed to find a replacement, or if you only found out you will have to miss a show at the last minute, you **MUST** contact the Personnel Director. Try to reach the Personnel Director by phone, if possible, or by email giving him/her the reason of absence. The Personnel Director will find a replacement for you, but only if you have made an attempt yourself to find one. Don't email the Personnel Director once and give up without a response. Missing shows hurts your DJ status with the Program Director (offenders

don't necessarily get the shows they ask for), so it is in your best interest to make sure the Personnel Director is contacted in time. **Missing any shows without finding a replacement will result in executive action including a heart-to-heart talk with the Personnel Director and/or the Program Director. Missing three or more shows can result in the suspension of DJ privileges.**

2.3.2 If the next DJ doesn't show up...

It is possible that one day you will finish your show and the next DJ will be late or won't show up. Ideally this would never happen, but in reality it does.

If this happens **DO NOT put on a CD, logout and leave.**

DO NOT state on the air that the next DJ is a flake. The DJ probably isn't listening and whoever is listening isn't interested in hearing the shortcomings of other DJs.

What you *can* do is locate the DJ's phone number on the phone list (above the phone in the Broadcast Studio). Give the DJ a call. It is possible that s/he has temporarily forgotten the time.

If you call and the DJ is not there, it's possible that s/he is on the way. If you don't have an important engagement to attend, you can continue the show as if it was your show. If you have time to do the whole show, you can if the DJ doesn't show up.

If you have to run, call the Personnel Director (phone number posted in the station) and explain the situation. The Personnel Director will come down to the station and continue the show until s/he can find a replacement. Do not leave the station until s/he arrives.

If you cannot contact the Personnel Director, try the Program Director. If you can't find him/her, try the General Manager. If s/he cannot be reached, try calling the DJ who has the show after the current show or any other DJs who you think might be able to help out.

Turning on the UBS is a last resort and should be done only if all of the previously stated methods fail. We want to keep a live DJ on during all scheduled times, as our listeners only listen for them. Nobody wants to hear a machine play music all day.

2.3.3 Meetings, Bloody Meetings

According to the Broadcasting Club Constitution, DJs must attend 80% of the general meetings to remain a member in good standing of the Broadcasting Club. If you cannot make it to a meeting, you must contact the Personnel Director in advance.

(personnel@wmhdradio.org). Unexcused meeting absences will result in a warning followed by a heart-to-heart talk with the Personnel Director, and possible suspension of DJ privileges. If you realize that you missed a meeting unexcused, let the Personnel Director know ASAP. S/he would rather hear about it from you.

Pay attention to DJ meeting emails. You must attend "mandatory" meetings. If a meeting is not mandatory, it is recommended but not required for you to attend.

3 Using the Equipment

You will need to know how to use the station's equipment before you take your DJ test. Read through the following information and make sure you get a chance to practice using all the equipment described below while training under various DJs.

3.1 Filling Out Logs

You will have to fill out two logs available online as a DJ of a Non-Commercial Station.*

The first log is the **Program Log**. This is the log in which you record what PSAs are played and station IDs and weather is read. This log needs to be filled out in order to make sure that scheduled program has been followed. It also lets the Program Director know how frequently each PSA is being played/read. The Program Log is located on the broadcast studio page, and can be filled out with buttons near the top of the page.

The second log is the **Song Log**. This is the log in which you record what artists and songs you play on your show. This log is kept in order to see how often listeners call in requests and what music is being played most often. The Program and Music Directors, pay close attention to what music is being played and take this into account when charting music. The Song Log is located on the broadcast studio page, and makes up most of the page.

*Once a year, the Song Log is replaced with the **BMI Reporting Log**. This log requires slightly more information than the song log. Fill it out as instructed.

3.2 Starting and Stopping the UBS

In the past, WMHD would power up and power down the station each and every day. Since the power upgrade and creation of the Unattended Broadcasting System (UBS) during 2002-03 school year, this is no longer necessary. Instead, WMHD now broadcasts 24 hours a day, 7 days a week. During the summer of 2004, the station became computer reliant. There is always a DJ at the station during all timeslots determined by the Program Director. When a live DJ is not in the studio, WMHD uses the UBS to broadcast music over the airwaves from the station's UBS server. The UBS will automatically play whenever a live DJ is not logged in at the station. Therefore it is important that you log out if you are leaving the station and are not being replaced by anyone. The following procedures will guide you through this process.

Note: In the event the UBS should need to be used during a scheduled show, only the Personnel Director, Program Director, Systems Administrator and General Manager have the power to turn the system on.

3.2.1 Login/Stopping the UBS

1. Open an internet browser (i.e. Mozilla Firefox) if it is not already opened. The home page should be the correct page.
2. Enter your WMHD username and password to sign in. *Note: logging in will stop the UBS, so prepare music to take over.*

3. The screen should verify that you have logged in by displaying your name at the top of the page.
4. To login multiple users, click **Change User** and go to step 2. Everyone in the broadcasting studio must sign in on the Transmitter Log even if they are not going on the air.

3.2.2 Logout/Starting the UBS

1. Open an internet browser (i.e. Mozilla Firefox) if it is not already opened. The home page should be the correct page.
2. Click the large link at the top of the screen displaying your name. This will take you to the logout page.
3. Select your WMHD username to sign out.
4. Turn off the lights and lock only the outside door on your way out.

3.3 Power Up and Power Down Procedures

Powering up and powering down are only done as a last resort and usually performed by the Operations Director only. In case of emergency, you can follow the provided instructions. Because WMHD broadcasts 24 hours a day, 7 days a week, the transmitter is not often powered up or down. If the transmitter is not running, you are authorized to start the transmitter after contacting the Operations Director or General Manager. You should only follow these procedures when civil authorities or a WMHD Officer advises you to power up or power down the transmitter. You do not need to memorize the steps, nor do you need to memorize the message you must read on the air. Ideally, you will never have to perform these steps. The steps and message are also located in the Broadcast Studio in the form of laminated sheets, labeled “Power Up” and “Power Down”.

3.3.1 Power Up

1. Administer the transmitter by dialing the remote control unit at the phone number provided in the studio and enter the passcode as provided.
2. To power up the transmitter ... enter ‘201 #’ with the pound sign included. This should start the transmitter. **Record this time as *Carrier On* and initial it.**
3. To monitor the channels and check the status of the transmitter, enter these commands and record them on the Transmitter log sheet.
 - a. ‘601 #’ to monitor the plate voltage. A typical value is around 2.5kV.
 - b. ‘602 #’ to monitor the plate current. A typical value is around 0.77A.
 - c. ‘603 #’ to monitor the power output. A typical value is around 1.96kW.
4. Make sure the air-conditioning is set to AUTO, and 68° F – 70° F, if it currently is not.
5. Turn on the amp below the CD players.
6. Make sure that the mixing board’s green **Output** buttons are set to **PGM** and yellow **Input** buttons are on. The yellow buttons are labeled by equipment name – any piece of equipment without a yellow light next to it **will not broadcast**.
7. Read the following message over the air:

At this time, WMHD begins another broadcast day. WMHD, owned and operated by Rose-Hulman Institute of Technology, is located in the basement of Baur-Sames Bogart Residence Hall on the campus of Rose-Hulman. WMHD transmits with an effective radiated power of 1400 Watts in both the vertical and horizontal

planes from 70 meters height above average terrain. Transmitting equipment is located outside the Rose-Hulman campus in West Terre Haute, IN.

Questions and comments may be addressed to:

WMHD
5500 Wabash Avenue
Terre Haute, IN 47803-3999

8. Start your show.

3.3.2 Power Down

1. Read the following message over the air:

At this time, WMHD ends another broadcast day. WMHD, owned and operated by Rose-Hulman Institute of Technology, is located in the basement of Baur-Sames Bogart Residence Hall on the campus of Rose-Hulman. WMHD transmits with an effective radiated power of 1400 Watts in both the vertical and horizontal planes from 70 meters height above average terrain. Transmitting equipment is located outside the Rose-Hulman campus in West Terre Haute, IN.

Questions and comments may be addressed to:

WMHD
5500 Wabash Avenue
Terre Haute, IN 47803-3999

Goodnight from WMHD 90.7 FM, Rose-Hulman, Terre Haute, The Monkey.

2. Turn off the amp below the CD players.
3. Administer the transmitter by dialing the remote control unit at the phone number provided in the studio and enter the passcode as provided.
4. To power down the transmitter ... enter '201 *' with the star sign included. This should stop the transmitter. **Record this time as *Carrier Off* and initial it.**
5. To monitor the channels and check the status of the transmitter, enter these commands and record them on the Transmitter log sheet.
 - a. '601 #' to monitor the plate voltage. A typical value is around 2.5kV.
 - b. '602 #' to monitor the plate current. A typical value is around 0.77A.
 - c. '603 #' to monitor the power output. A typical value is around 1.96kW.
6. Turn the air-conditioning to AUTO, 72° F – 75° F.
7. Turn off the record players and listening station CD player and tape deck behind the door.
8. Sign out and put the day's **Transmitter Log** behind the others on the clipboard.
9. Turn off the lights and lock only the outside door on your way out.

Knowing the Controls on the Board

In order to broadcast over the air, the top row of yellow **Input** buttons that pertain to the equipment you want to use **MUST BE ON**, and the top row of green **Output** buttons (Pgm) **MUST BE ON**. Pay attention to this, especially when you are testing to become a DJ. The yellow lights select the input to the board. Labels next to the lights identify the input type. The green lights select the type of output.

The sliders control the volume of the output.

The buttons below the sliders can turn the outputs ON and OFF. The bulbs have a tendency to break, so if some of the buttons don't light up, it doesn't necessarily mean that the button's not working.

There are volume meters at the top of the board. Each meter has a Red Light on its right side. The two meters to the left correspond to the audition (Aud) output channel and the two meters to the right correspond to the program (Pgm) output channel. The needles for the program meters should average zero when you are transmitting on the air. If the needle is all the way to the left and not moving, then no signal is being transmitted. If the needle is to the left of the zero mark, then the signal is not transmitting at its optimal volume and you need to turn up the volume (using the sliders on the board). If the needle is always in the red or if the red light comes on, then you need to turn down the volume (using the sliders on the board), because the signal is "clipping", which means that your listeners are hearing bad distortions. When the needle averages zero, we broadcast with the maximum broadcast range and clarity.

3.4 How to Audition Anything

Tip: When pulling out CDs and records from the shelves, pull out the one next to it a couple of inches, so that when you or anyone else goes to put the CD back, its proper location is easily located.

3.4.1 To Audition Anything

Auditioning is the preferred method of listening to a song before you play it on the air. Some DJs continue to use the cueing method. If they are helping you to learn the board, make sure to ask them to help you with auditioning instead of cueing. The following steps pertain directly to auditioning a CD, but other devices are similar.

1. Choose a CD to play and a CD player with which to play it. There are three CD players, located to the left of the board. Make sure the slider corresponding to your chosen CD player is set to approximately zero.
2. Hit the Open/Close button on the appropriate CD player and it will open. (Be sure not to do this to a CD that is playing on the air; the player will open, the song will be cut short and dead air will follow.) Place the CD in the tray (as with a normal CD player with the shiny side down).
3. Select the track number of the song you wish to play on the CD player. The tray will automatically close, and the player will pause the CD at the beginning of the entered song.

For the top CD player, you need to enter in two digits. This means if you want to play the first track, you need to press "0" then "1". If you want to play the twelfth track, press "1" then "2".

For the bottom CD players, there is a small white knob on the right side of the CD player for each individual CD player. Turn this knob to advance tracks.

4. Locate the green output buttons for the player containing the music you wish to audition. Turn off the green output button labeled Program (Pgm). Turn on the green output button labeled Audition (Aud).

5. Set the monitor speakers to Audition. The controls for the monitors and headphones are located to the right of the remote controls. (You can also audition using the headphones instead of the monitor. In this case, change the headphones to Audition rather than the monitor.)
6. Now you can play the songs through the monitors without them going over the air. You can also preview the song's levels by watching the Audition Meters, the two meters to the left of the Program Meters. Press Play on the remote to start the song. Adjust the volume slider before playing the song on the air to avoid the song starting out too loudly or too softly. This can be a great help with making good transitions between songs.
7. To play the song on the air, change the output button back to program. To hear what's playing on the air, change the monitor back to program (pgm). Push "Skip |<<" on the remote or CD player to return to the beginning of the track.

3.5 How to Play a CD on the CD Players

There are three CD players in the Broadcast Studio. They are located to the left of the board. The top player differs slightly from the bottom two.

1. If you have not auditioned the song you wish to play, either do so or to skip auditioning follow only steps 1-4 for auditioning and then continue with these instructions.
2. To play the track, press **Play** on the front of the CD player. The CD player display should count down the time remaining for the song. Pay attention when you're getting close to the end of the song so that you are ready to start the next CD without transmitting dead space.
3. The CD players should already be on single play and should stop after playing a song. When the song played from the top CD player is done, the CD player display will display the number of tracks and the length of the CD. When a song on the bottom CD players is finished, the CUE button will light up and the song will be stopped.

3.6 Using the DJ Mixer and the Record Players

While you may not plan to play records on your show, the station owns a fair amount of music on vinyl that is not on CD. Therefore, everyone should be somewhat familiar with how to use the record players. You might get a request for something on record!

The DJ Mixer is a Pioneer DJM-500, the type used by many professional techno DJs and turntablists to mix techno records, scratch and create other DJ effects. This DJ Manual does not attempt to teach you how to "spin" or "scratch", but simply to use the record players to play a track from a record on the air.

If you are interested in learning how to "spin", "scratch" or create DJ type effects, contact the RPM Music Director (rpm@wmhdradio.org) or visit a techno show where DJs are spinning live to learn how. The record players (Technics Turntables) and the DJ mixer are expensive pieces of equipment. If you don't know what you're doing, you could do damage to needles, records, etc, so don't decide you're going to teach yourself to scratch. If you already know how to spin or scratch, you may be asked to demonstrate your knowledge to the RPM Music Director. If you wish to scratch, contact the Operations Director (operations@wmhdradio.org) to find out which cartridges to use. Techno DJs ask that you only scratch with the hiphop records.

The same slider and control buttons on the board control both record players and the DJ mixer. Controls on the main board, labeled DJ mixer, are the same auditioning and playing records as they are for auditioning and playing CDs, However, using the DJ mixer and the record players requires a few extra steps:

1. Make sure that the **POWER** button on the DJ mixer is ON. Take the plastic covers off the record player you wish to use (open the cover up and then slide it out) and set it aside. Turn the **Power Knob** to ON. A red light on the side of the knob should come on along with a green light on the pitch adjuster. If the pitch adjuster's green light is not ON, slide the **Pitch Adjuster** to ZERO.
2. Take the record out of its sleeve, and determine at what speed the record should be played. Most records should be played at 33 revolutions per minute (rpm). If it doesn't say the speed on the record, it's probably 33 rpms, but audition the record to make sure. If the song sounds wrong, try 45rpms. The rpm buttons are located next to the Start/Stop button on the record player. Press the appropriate rpm button and it should light up.
3. Before you play a record, take the record out of its sleeve and examine it. If it is dusty or dirty, you need to **clean** it. Place the record on the player, fitting the peg on the player through the hole in the middle of the record. The side you wish to play should face up. (If the hole in the middle of the record is considerably bigger than the peg, place the metal donut found in the top left corner of the record player and place it over the peg first and then place the record over it. The peg and the donut keep the record from moving out of place.) Now locate the **Stylus Cleaning Fluid** and a **Discwasher Cleaning Pad**. They should be sitting on the windowsill above the record players. Put three drops of the fluid on the pad (one on each end and one in the middle) and spread it over the pad with the butt of the fluid bottle. Start the turntable spinning (press the Start button). Put the pad on the record with the HOLE IN THE PAD HANDLE FACING THE LABEL and ANGLED so that, as the record spins, you can "sweep" the entire pad over the record and apply the fluid evenly. If you do not clean dusty records, dust collecting on the needle of the record player will produce an unclean sound.
4. Your task is easy if you plan on playing the first track on either side of the record. If you plan to play another track, locate the beginning of the track. Thick smooth rings usually separate tracks. Count from the outside in, the edge of the record being the start of the first track.
5. Locate the **MASTER** volume slider on the DJ mixer. This controls the output volume for both turntables to the main board. Push this slider up halfway. Leave it there. You can control the volume of individual turntables from their individual sliders, and the volume of transmission is controlled from the main board as usual.
6. Turn the **CROSSFADER** switch to OFF.
7. Channel 2 (**CH-2**) controls the left record player. Channel 3 (**CH-3**) controls the right record player. Choose which player you wish to use, and turn its LINE switch (the top switch under the CH-X label) to **PHONO**. Slide the volume slider for the appropriate channel about halfway up.
8. Locate and open the **Catch** that holds the record player's arm in a fixed position. Lift the **Black Lever** near the base of the arm. This should cause the arm to rise up slightly. Pivot the arm until the needle at the end of the arm hovers above what seems to be the beginning of the track you wish to play. It does not have to be exact because you should audition the track first. Lower the arm using the same Black Lever.
9. Press the **Start/Stop** button on the record player. When the desired track is playing, adjust the volume slider on the main board so that the audition levels average zero. Press the Start/Stop button to stop the record. Raise the arm, pivoting it this time to the end of

the track before the one you wish to play. Lower the arm again and push Start/Stop. Listen to the end of the track.

10. Keep your finger ready to push the Start/Stop button again **as soon as you hear the first note of the desired song**. Having stopped the record at the very beginning of the song, turn the record player back a third of a rotation counter¹⁵ clockwise. This will allow the record player to speed up to the correct rpms before the song starts.
11. On the main board, change the output to PGM and change the monitor to PGM. Now just press the Start/Stop button to start the song.

Note: The record will not stop after playing one song. You will need to stop it manually.

3.7 The CD Mixer

The CD mixer is located near the turntables and DJ mixer. The CD mixer allows electronic DJs to mix CDs with records in the same way that they mix one record with another. To learn how to mix electronic music and how to use the CD mixer, contact to the Operations Director and/or the RPM music director.

3.8 How to Play Music from Computer Files

Don't feel that you are limited to CDs, records and tapes in your music selection. Digital forms of recorded music (mp3s, wavs, etc) may be played from the Broadcast Studio computer or from your laptop. This can be useful for sound effects and theme songs for your show. The Broadcast Studio computer is connected to the Rose-Hulman network, and there is also a network connection available for your laptop.

3.8.1 The Broadcast Studio Computer

The computer has its own slider and controls on the mixing board, labeled "Computer". The Broadcast Studio computer is used for broadcasting the UBS and serving our website to the public.

We recommend not using the studio computer to play music for your show. Instead, you should use your laptop or a burnt CD with the two new bottom CD players since they support playing MP3 audio. Please do not broadcast streaming music. Listeners could stream it themselves, and the quality of streaming is generally poor. Use common sense, bring in large files rather than download them and only play files of good sound quality. Do not disconnect the cable connecting the computer to the mixing board.

3.8.2 Your Laptop

In order to connect your laptop to the mixing board, you must first locate the cable labeled Laptop. It should be lying on the counter between the Broadcast Studio computer and the record players. Plug this into the output port of your laptop. As usual, a slider and set of buttons on the board control the Laptop input and transmission. Again, be sure that the digital music you play has good sound quality. The volume on your laptop must be turned up in order for music to be heard.

3.9 Using the Microphones

The same slider and buttons on the board control both microphones simultaneously. When one microphone is on, so is the other. The slider controls the volume and the buttons below the slider turn the microphones ON and OFF. Remember when the microphone is ON, the monitor speakers will turn OFF to prevent feedback. If you cannot hear music from the monitors, make sure that the microphone is OFF.

If you want to talk on the air, slide the volume slider up slightly. The monitors will turn off, but the volume will be too low for listeners to hear you over the music that's playing. Hit the OFF button on the microphone. The monitors will come back on, and you can now turn the slider up to around zero without being heard on the air.

It is a good idea to audition your voice as you would with a song. You only need to do this once. After that, remember at what level you need the volume slider for the microphone. It's a good idea to leave the microphone volume slider in the same place for your entire show. Press the ON button when you wish to talk and press the OFF button when you are finished.

Because the monitors are off when you are using the microphone, you must wear headphones in order to hear what is playing on the air. Put on the headphones. Press the headphone **Output Control** button, located to the right of the slider controls to Pgm. Turn the headphone **Volume Knob** located below the headphone output control buttons up until you can hear your on air voice in the headphones. In order to hear your voice through the headphones, the headphone volume generally needs to be louder when you are talking on the air than when you are listening to songs. You may have to adjust the volume each time you switch between listening to your voice and listening to music. The headphones are particularly helpful when adjusting levels for an instrumental playing under your voice.

Note: When you speak on the air, your voice will vary in levels much more than songs do. The needle on the audition and program meter will jump up and down and sometimes the red light will come on. There is no avoiding this. As long as the red light only comes on occasionally, and the needle averages zero, minimal clipping will occur.

3.10 The Listening Station

To your right when you enter the Broadcast Studio is the Listening Station. The Listening Station consists of a CD player. They both play through the same set of headphones. The Listening Station is for everyone's use, not just for the DJs. If there is a trained DJ in the Broadcast Studio, anyone is welcome to listen to CDs.

3.11 Receiver and External Speakers

There is a Pioneer receiver located on the rack under the tape player. The receiver is tuned to 90.7 FM and outputs the WMHD signal through the speakers in the studio lobby. The tape deck will record the receiver's output. This means you have a convenient way of taping your show. In fact, you **SHOULD tape at least your first show**. Tapes for recording shows might be available

in the WMHD office. There may be some near the tape recorder too. You can also connect your laptop to the headphone jack of the tape deck and use a program like MusicMatch to record your show on your laptop. Listen to recordings of your show to determine where you need to improve.

Listen to yourself talk on the air, cringe, and then improve next time you talk on the air. Please show respect to our neighbors and do not touch the volume of these speakers. Turning the volume up to excessive levels will also blow the speakers. If you have a show during quiet hours, push the external speaker buttons A and B on the receiver so that they pop out. This will turn off the external speakers.

3.12 Programmed Announcements and Reports

The following announcements and reports, appearing in the Program Log (see Section 3.1), have required air times throughout the broadcasting day.

3.12.1 Public Service Announcements

You must play or read a Public Service Announcement at or within ten minutes of the bottom of every hour (thirty minutes past the hour). Check the Program Log to find out if the PSA for a certain hour must be played or read.

CDs containing Public Service Announcements (PSA's) may be found in a stack on top of the Mixing Board. Choose one which is related to your show. Remember to record the PSA in the Program Log. Public Service Announcements, which can be read on the air, are located in a binder on the counter. Reading PSAs is a good way to improve your on air personality and voice. Make sure the PSA you choose has not been read recently. Make a tally mark atop the page of the PSAs you read, and remember to record the PSA in the Program log.

Note: Do not say "PSA" on the air. Your listener probably does not know what that means. Instead say "Public Service Announcement".

3.12.2 Legal Station IDs

You must do a Legal Station Identification at or within five minutes of the top of every hour, on the hour. A Legal Station ID consists of the Call Letters, followed by "FM", followed by the City of License in that order. The frequency is optional and may be inserted after the call letters or before the city of license. Anything may be appended to the front or end of the Legal Station ID. That makes three possible Legal Station IDs for WMHD.

The Options:

"WMHD FM Terre Haute"

"WMHD 90.7 FM Terre Haute"

"WMHD FM 90.7 Terre Haute"

Examples of appendages:

"WMHD FM Terre Haute, The Monkey"

"Radio Evolution on WMHD 90.7 FM Terre Haute"

There are CDs with recorded spots containing this information, which can also be played on the air at the top of the hour, but only if they meet the requirements of a Legal Station ID. These are currently located on the shelf under the left monitor speaker.

Give a Legal Station Identification only on the hour. At other times during your show, give only the Call Letters, the nickname (“The Monkey”) or a slogan.

3.12.3 Weather Reports

The weather report must be read every other hour, on the hour. Check the Program Log to find out when it should be read during your show. The weather report is read directly from a weather site chosen by the Program Director. Click on the weather shortcut next to the time on the computer. Announce the three-day forecast first and then read the current conditions. In the event of Internet downtime, a paper copy of the weather may be made available for you to read. If not, you may choose not to do the weather report.

3.12.4 Show Promos

A show promo should be played on the air every two hours. Check the Program Log to find out when a show promo must be played during your show. Show promos are available on CD or read from the WMHD webpage. To record a promo for your show, send a script to the Program Director and Production Director.

3.12.5 Daily Program Shorts

Daily Program Shorts must be played on the air at certain times during the broadcast day. These times are listed in the Program Log under the name of the program. For example, “Earth and Sky” is a daily science program to be played at noon and 8PM. The CDs for these shows are located on the windowsill above the record players. Play the track for today’s date.

3.12.6 Theater and Concert Reports

Theater and Concert reports are scheduled to be given at certain times during the broadcasting day. These times are listed in the Program Log. If you are scheduled to give one of these reports, locate the appropriate printout in the blue binder and report the information therein to your listeners. If the printout is out of date or cannot be found, you can skip the report, but be sure to email the Production Director to let him/her know that the report needs to be replaced.

3.13 Emergency Alert System

The Emergency Alert System (EAS) is an emergency network used by civil authorities to alarm citizens of impending danger. The National Weather Service (NWS) and the Indiana State Police are the biggest users of this system. These organizations send out alerts which are received by our EAS hardware in the rack underneath the turntables.

The NWS will send out watches and warnings for dangerous local weather. The Indiana State Police will send out Amber Alerts (Civil Actions to the EAS), which are alerts of a child abduction within Indiana. National Alerts will also be sent out through the EAS.

National Alerts are mandatory to relay on the air. Amber Alerts are optional and left to the discretion of the disc jockey. NWS weather alerts come in two forms: watches and warnings. Watches indicate a possible weather event is possible and citizens should be on the lookout. Warnings mean that danger is imminent. Watches should be announced on the air and warnings should always be relayed as well as announced on air.

When an alert is received by the EAS, the Incoming Alert LED will be lit or the EAS will print out the message on its printer. Note, messages of weekly/monthly tests do not have to be relayed or announced. The procedures for relaying an alert are described below. More information on the EAS can be obtained by reading the EAS manuals on top of the rack beneath the turntables.

Relaying an EAS alert

When an alert has been received, and has been selected for relay (based on the filters that have previously been entered), the Incoming Alert LED on the front panel is lit.

The display will also show that an alert is pending by showing these two lines:

```
Length: mm:ss  
P Filter Name mm:ss
```

Length is the total number of minutes and seconds that will be taken up by the alert, including the attention tone, if any, the audio, if any, and the data (always present).

The mm:ss on the second line will be counting down.

P is a character that says what will happen to this alert when the count reaches zero and you do nothing in the meantime.

- P means any current broadcast will be muted and the alert will be played. (P for play)
- D means it won't be played. (D for delete).
- H means your station automation is delaying the message, usually because a commercial is playing. The count down counts how long until the ENDEC will play the message over the air anyway.

You can do any of the following:

1. Nothing. If it is an important message (as defined by whoever built your filters) it will play when the timer expires. If it is not important, it will quietly expire and not play on the air.
2. Listen to the audio that came in with the alert if you missed it the first time. Press **pend** then press **cue**. The audio will then be played from a speaker on the EAS, not over the air.
3. Send it. To send the alert before the countdown hits zero, press **pend** then press **send**, then press **proceed** (or **abort** to cancel). This will play the audio on the air.

4 On the Air: Having a Good Show

People listen to WMHD primarily for the music, but it's the DJs that really give the

station its character. The way you conduct yourself on the air can mean the difference between a good show and a bad show. Remember, practice makes perfect! You may find that DJing a show with a second person may help you to improve your on air personality. Occasional tasteful banter between two or three DJs can be entertaining for listeners. Reading news on the air can also help to improve your on-air abilities.

4.1 Your Ego

Most people listen to WMHD for music, not because you are the DJ. Do not run your show for a few friends who you know are listening. Inside jokes or humor aimed at someone you know is boring for everyone else who is listening.

WMHD is a group. **When you are on the air, you represent all of us.** Speak in terms of “we” and “us” rather than in terms of “I” and “me,” unless you are telling a brief story about yourself.

Example

No: I've got music coming up from Rilo Kiley.

Yes: On the way, music from Rilo Kiley.

4.2 Speaking

Enunciate and speak with expression. You should sound relaxed, friendly and conversational.

Beware of sounding fake or hyped. Speak with some added influence and inflection, but do not force the issue. You should not try to sound cool or heaven forbid, like an overly excited Top 40 DJ.

Let the listener know who you are. Give your name at least once, but no more than three times an hour. Blend it into your delivery.

Example

Jim Grey here on WMHD 90.7 FM with music from Franz Ferdinand. 872-6924 is the number to call...

WMHD, The Monkey. You just heard from Franz Ferdinand, a song called “Auf Ausche”. Jim Grey with you on a Thursday evening, and the music continues...

4.3 Call Letters

The letter W is pronounced “double-you.” “Dubba-you” is a grudgingly acceptable pronunciation. However, “dubya” sounds uneducated. Listen to professional DJs. Most say “double-you” and an occasional renegade says “dubba-you.” Do not use “dubya.”

Pronounce the call letters as “double-you emm aych dee.”

Every time you go on the air, make sure you give the call letters or the nickname (and not the entire legal ID). This lets listeners know who we are.

4.4 Show Flow

Mix songs together to keep the music level constant – do not wait for a song to completely fade out before starting the next. When you go on the air to talk, quiet song intros and outros work well to make a smooth transition. Do not let any dead air pass between your voice and the beginning or end of songs. Just because you can still hear notes in your headphones doesn't mean that a listener studying with the volume down low can hear them. Quiet spots annoy listeners.

Note: Listeners want to hear the music, not your voice. Talk over music only as a device to avoid quiet spots. Do not talk over an entire song intro or outro.

Do play instrumentals under your voice when you talk on the air, especially if you are going to be talking for a long time. Playing an instrumental at half volume under your voice makes you sound more professional on the air. This can be challenging and might take some practice before you master the skill, but it's worth the trouble. You may have an instrumental, which you use as a theme for your show or you may pick a different song each time. A collection of instrumental songs that may be spoken over are available in the studio on CD or by request from the Production Director. Tape the first show on which you try this and then listen to the volume of the music compared to your voice in order to determine if you have things at a level, which sounds good.

Dead space is bad. If there is silence on the air and there is enough time to say "dead space," then you have dead space. Try to avoid this at all costs. There should be no breaks in music or talk. Blend them and make them flow.

Tell the listener what you are playing and what you plan to play. Give some background on the music but keep your on-air breaks short. You should go on the air about every 15 - 20 minutes.

4.5 Music Selection

Do not use all your best material at once. **Avoid the hits. Avoid the hits. Avoid the hits.** Coldplay did more than just "The Scientist," Modest Mouse did more than just "Float On." In other words, it's alright to play popular bands, but try to play more than just the hit songs from each album. Contrary to popular belief, there really are awesome songs from hit artists that don't make the national charts. So if you are not familiar with any music from a band other than the well-worn hits, listen to bits of other songs from their albums in audition or on the listening station. WMHD is known for giving their listeners something different. If we play what listeners already know, they think "I can listen to W*** instead to hear that."

Exception: If a listener requests a well-known song and it fits format, play it. Try to serve your listeners.

Learn how to accept and deny requests. You do not have to play something you don't want to play just because it was requested. But remember to trust the audience. They know what they like.

4.6 Mistakes

If you goof, FORGET IT. Continue as if the mistake did not happen. This is very important, especially when you play the wrong track. Let it play, then play the correct song later. DO NOT CUT THE SONG and hit the air with “oops, we are experiencing technical difficulties.” It is best not to mention on the air that you made a mistake. Avoid the urge to kick yourself about it. Your audience does not want to hear that you are a loser. They want to hear music. Play another song and by the end of the song, they have probably forgotten that anything went wrong.

If there is dead space because you accidentally ejected a CD, and you don't have any other music ready to play, turn on the microphone and say something you're familiar with saying (such as the Station ID) while you ready another song. Saying something familiar will make it easier to talk and fiddle with equipment at the same time. The best way to avoid dead air in ejection situations is to always have a couple CDs ready to play.

4.7 Presentation

Be mindful of transitions. For example, if you are playing soft music and want to switch to harder rock, do it slowly over a few songs, or go on the air between a soft and hard song to signal the change. Good transitions require practice. An experienced WMHD DJ can make a good transition between songs they have never heard before. Remember to take full advantage of auditioning levels when deciding what song to play next and at what level.

Keep overall music levels constant. Listen to each song's levels as they play. Twiddle the channel sliders to keep a consistent sound.

Be sure to continuously watch the levels on the meters. **Red lights are bad.**

4.8 Censoring

Just as DJs are prohibited from using inappropriate language on the air, DJs must also censor inappropriate language in the music they play. Many of the CDs in the station are the “clean” or “radio” version of the album, but some CDs are not clean, so DJs must pay attention to music selection.

4.8.1 What Language is Inappropriate

The FCC and WMHD make a distinction between indecent and obscene material.

The legal definition of indecent material is anything concerning sexual or excretory activities or organs. **Music** containing indecent material is permitted only between the hours of midnight and 6 AM when it is unlikely that children are listening to the radio. **DJs may NOT discuss indecent material on the air at any time.**

Obscene material consists of the “seven dirty words” and their components (or related but not listed words). **Obscene material is prohibited at all times.**

We are all responsible adults who have the best interest of the station in mind. The seven words, provided so that you can avoid them on the air, (censored here) are sh*t, p*ss, f*ck, c*nt, c*cks*cker, motherf*cker, and t*ts. Transmitting these words is a federal offense. Treat it as such.

A first offence in uttering obscenities while on the air results in a heart-to-heart talk with the Program Director. A second offense results in executive action and possible suspension of DJ privileges.

4.8.2 Checking Songs for Appropriateness

If you plan to play a song on the air that you have never heard, there are several things you can do to determine if the song is appropriate for airplay besides listening to the whole thing.

Look at the cover of the CD. If the CD is labeled “clean”, then the songs are pre-edited. Check the song title too. If a particular song is labeled “clean” or “radio edit” it is probably appropriate for airplay.

Often times, if certain tracks on a CD contain inappropriate language, either the recording label, a music director or a DJ will put a sticker on the front of the CD warning that certain tracks should not be played on the air unedited.

If there is no sticker on the CD cover or if you want to determine the location of certain words in a song, you can check the liner notes (the little booklet in the front of the CD case). Take the booklet out of the case and if it contains lyrics, read through the song you wish to play. If there are no profanities in the song, play it! If there are only a couple profanities in the song, you can try to cut them out (see Section 4.8.3). If there are many or repeated profanities, choose another song.

4.8.3 Cutting Out Profanities

If a song contains only a few inappropriate words and you are sure of their location, you can edit the song as it plays on the air. The easier method of cutting out profanities is as follows: Press the OFF button for the device in question before and the ON button after the profanities. The inappropriate word has been edited. Because the song is interrupted where the word is edited and listeners hear this, it is not desirable to do this often. For this reason, only play songs with no or a few profanities that can easily be edited.

There are better methods of cutting out profanities from songs, which avoids interrupting the song entirely. However, they are more difficult and may take some practice. In general, the use of professional sound editing equipment or software can achieve this goal. But, it cannot be done live and is often time consuming. You can also try using the volume slider to quickly lower the volume of the song during each profanity. Eyeball the volume level beforehand so that you can return the slider to the correct place.

4.8.4 If a Broadcasting Song is Inappropriate...

If you accidentally play a song on the air which turns out to be totally inappropriate and unfixable, you may have to fade into another song by sliding down the slider of the inappropriate

song and sliding up the slider for the next song. Use your judgment as far as what point in the song to do this. Letting an inappropriate song play on the air could win you a heart-to-heart talk with the Program Director.

To help other DJs out, if you find that a track on a CD is unexpectedly inappropriate, you can add your own warning label to the CD by writing the track number and a description on a slip of paper which you can then slip in front of the liner notes (the little booklet in the CD cover) for DJs to see.

Example:

Profanity, Track 7. Frequent usage of the "F word".

4.9 Taking Requests and the Phone

The request line is 872-6924. On campus, listeners can call x6924. Many DJs also mention on the air that "6924" spells out "M-Y-C-H" on a touch-tone phone. If you are willing to play requests, give the request line on the air every time you talk. If you prefer not to take requests, you can minimize the number of times you say the number on the air. The Request Line is printed along with the Station Identification on the wall next to the right-hand monitor in the Broadcast Studio.

When you pick up the phone, say "WMHD, Request Line". Obviously, be polite and helpful on the phone. If the caller requests a song, the best thing you can say is "I'll see what I can do." That way, if you have the requested song and it fits into your show, you can play it. If you can't find the song, (remember to check the database and the records before giving up on a song) you could pick something similar to play, maybe by the same artist. Let the listener know on the air that you couldn't find the requested song, but are going to play the following song by the same artist. That lets the listener know you are trying.

When you get requests, ensure that your listeners know when next you get on the air, and give the request number again. Don't forget to mark the request column in the song log!

4.9.1 Interrupting Calls

If someone calls, and you are about to play another song, do so first, then answer the phone. If someone calls when you are on the air, let your listeners know that you're going to answer the phone, then play your next song and answer the phone. You can finish whatever you were talking about after taking the call and playing the song. If there is more than one DJ in the station, one can answer the phone while the other talks on the air. Only official DJs and Officers should answer the phone in the Studio, non-DJs and guests should never answer the phone even if you are on the air unable to take the call. Conversely, you should never answer the phone and turn over the microphone to a guest in the studio.

4.9.2 Harassing Calls

Although you want to be polite to your callers, you must draw the line when it comes to harassment. If you find you are receiving calls from people who are not listening to your show,

are not interested in the station, who just want to talk, or who are being inappropriate, you are being harassed and **you need to take action**.

The first thing you need to do is hang up. If you can get away with being polite and then hang up (“I need to go start the next song, bye” *click*) that’s great. If that’s not working, **just hang up**. You can’t get bad karma from protecting yourself in this situation. If the phone rings again, you can choose not to answer it. The voice mail will take the call and maybe we will find out who has been harassing you.

After getting rid of the caller, your next task is to **alert the Personnel Director or the General Manager ASAP!** It is possible that other DJs are also being harassed, or that they may have information on your bothersome caller. The officers will take action to protect you and the other DJs while protecting your privacy.

Most importantly, **DO NOT GIVE OUT ANYONE’S PERSONAL INFORMATION TO CALLERS**. DJs who may call in to ask for the phone numbers of possible substitutes can use the switchboard or the web to find out the information they need. They do not need to get it over the phone. Don’t give it to them. Help protect the station and its DJs.

4.10 Introducing the Next Show

Since WMHD offers many different music genres to its listeners, there is often a vast change in music from one show to the next. In order to make transitions between shows go smoothly, DJs should let their listeners know what’s coming up next. Toward the end of your show, when the next DJ has arrived, ask him or her for his or her DJ name, show name and genre. Sign off your show by reminding your listeners to tune in to your show next week and then introduce the next DJ and show. The next DJ might be willing to banter with you briefly on the air, and then take over, or s/he might let you sign off, play one last song, and then take over. Let the next DJ know how much time is left on your last song so that s/he knows how long s/he has.

4.11 Programmed Slots

As a DJ you have a great deal of freedom as far as what you can play on the air. You can play the station’s music or bring in your own. Unlike some radio stations we do not require you to limit yourself to songs from a specified playlist. However there are certain programmed time slots, which require their DJs to incorporate a small number of songs from new or charted albums during the show. The Program Director can inform you as to the specifics a programmed show slot.

5 Beyond the Basics

WMHD and its DJs are always looking for ways to gain and keep listeners. The following sections of the manual discuss non-music additions, which can help you produce a really great show, as well as ways of attracting listeners.

5.1 News and Show Spots

The numbers of bells and whistles you can add to your show are endless. Careful selection of programming extras can lead to a really good show.

The computer in the Broadcast Studio allows you web-access to news, weather, events, sports and more. Read news and weather only from sites that the Program Director has determined to be legitimate.

Above the record players, near the PSA pinups and under the label “NEWS” are various news spots and events items recommended by the Program Director for reading on the air. These can be read at any time during your show.

As a DJ, you can work in the Production Studio with the Production Director to record short advertisements for your show (see Section 5.4). These advertisements are then made available to other DJs to play during their shows, thereby gaining you more listeners. Do the same for other DJs and play their spots on your show.

5.2 Giveaways

A great way to get more people to listen to your show is to give away CDs, music videos, and more on the air. Record labels send the station singles and extra copies of CDs to give away as a promotion of their music. As a DJ, you can sign up to give away music on the air. As people listening win things on your show, they will be more inclined to listen in again as well as tell their friends to listen to WMHD and to your show.

The Giveaways Process is as follows:

1. **Sign up** for a giveaway on the *Giveaway Sign-up sheet*, located above the Giveaways Box. If you wish to receive a giveaway every week, check the appropriate box.
2. A week later, **check the Giveaways box** for an envelope with **your name** on it. The envelope should contain really cool stuff (most likely a CD) for you to give away on your show*.
3. If you do give away the cool stuff on your show....
 - **ON CAMPUS WINNER:** Cross out your name on the envelope and write the name and box number of the winner on the envelope. Put the CD back in the envelope, put the envelope back in the giveaways box, and the winner will receive the CD in campus mail.
 - **OFF CAMPUS WINNER:** If the winner is not from Rose, write the address of the off-campus winner on the giveaway envelope. Put the CD back in the envelope, and put the envelope back in the giveaways box. The winner will receive the CD in the mail.
4. If you don't give away the cool stuff on your show....
 - **Cross out your name on the envelope.** Put the giveaway back in the envelope. Put the envelope back in the giveaways box. It will be returned to the office with the rest of the cool stuff waiting to be given away.
 - If you have comments concerning the returned giveaway, feel free to include a note with the giveaway, or to contact the Promotions Director (promotions@wmhdradio.org).

If there is nothing of your genre to giveaway at this time, you shall receive a note in the giveaway box stating so. Check in again next week.

Note: The way in which giveaways are handled and distributed is subject to change, please follow the current procedure as outlined by the promotions director and executive board, if different from above.

5.3 New and Charted Music

WMHD is proud to bring college music to Rose-Hulman and the city of Terre Haute. The Charts and the New Music Shelf are places DJs can check to find out which albums are the latest and greatest in college music.

When new music enters the Broadcast Studio, it is placed on the appropriate genre section of the New Music shelf. Some of the programmed show slots require DJs to play a minimum number of songs from this shelf. All DJs should take the opportunity to bring their listeners the latest and greatest in college music from the New Music shelf. If you play a song from the New Music shelf, mark the “NEW” column of the Song Log for that song.

Every week the WMHD music directors tally up which albums were played how many times and submit charts of the most played albums to the College Music Journal (CMJ). The latest CMJ Magazine can be found in the WMHD Office. Flip to the back to see the WMHD charts printed! The WMHD charts are also posted in the Broadcast Studio.

The Main Shelves (Rock/Pop) Music Director charts the Top 30 new music albums. The Top 30 spans all genres, not just Rock/Pop, and the chart can be found pinned to the wall near the right monitor. Top 10 charts and albums of other genres may be found near their respective shelves. Not all charted music lists are published by CMJ, but every music director is encouraged to create a Top 10 charted music list regardless of publication and post it in the studio.

5.4 Advertising Your Show

In order to acquire listeners, there are a couple things you can do in addition to having a good show. First, make sure you have a show description on the WMHD website (<http://www.wmhdradio.org>). Descriptions from the website may be accessed by the public, used by the Promotions Director for advertising purposes, and read as show promos on the air.

You can create your own flyers and posters and pin them up both on and off-campus. Flyers should include all the information listeners need to listen to your show: WMHD 90.7 FM, The Monkey, your show name, your show time/day, description of what you play, request line... Remember, your show flyers represent all of WMHD. Be sure to show it to the Promotions Director (promotions@wmhdradio.org) BEFORE pinning them up everywhere.

The Broadcasting Club’s Production Studio offers DJs the opportunity to record spots for their radio shows. A spot is a short (about 15 seconds) advertisement for a radio show that gets played during other radio shows throughout the week. You can create your own spots with your voice,

or you can work with others to create a spot for your show. If you are interested in creating a spot for your show, contact the Production Director (production@wmhdradio.org).

5.5 Syndicated Shows

WMHD provides for its listeners a number of syndicated shows, free programs produced for public, non-commercial radio. For example, “Fresh Air”, a program broadcast by NPR stations, is a syndicated show. Syndicated shows expand the range of WMHD and help to attract listeners. As a WMHD DJ, you may ask (or be asked) to baby-sit a syndicated show. This is a good opportunity to better the station and do your homework at the same time. All you have to do is show up, press play, and then slip in PSAs and Station IDs at the breaks.

**Good Luck
& Have Fun!**