wCDB
90.9 FM

TRAINING MANUAL
PART 1 – DEMO TAPE

Welcome to the All-New-for-1993 WCDB Training Manual. As a new member of WCDB, there is a lot of material for you to learn so you can begin your DJ career as soon and as easily as possible. You can think of this as your textbook for the WCDB Training Course, with the only difference being this text doesn't cost $87. The manuals are divided into two sections. The first one will cover what you need to know to make your demo tape. The second manual, which will be given to you later, deals with more of the technical and FCC rule knowledge you will need to become a cleared DJ. This is done so that you are given only the information you need to be concerned about to reach each milestone in your training. If you were given all the information at once, you may feel somewhat overwhelmed and we would never get any new DJs.

You can expect the training classes to follow the basic organization of this manual. The training process lasts only a few weeks, and there is a lot to cover. You will do your most important learning, however, during the first five to fifteen weeks that you do your show on WCDB. The best manual and training process in the world won't ever be as educational as just getting down and dirty with the controls of this radio station. If we get you competent enough to sound reasonable on the air and not destroy any equipment or break any FCC rules, then we've done our job.

You will be happy to know that these manuals are brand new for the Fall 1993 semester. They represent a quantum leap forward in quality and quantity of information over the old training manual, which was so outdated it didn't once even mention compact discs. If you have any suggestions for making the manuals better, please bring them to the attention of the Training Coordinator. We hope you enjoy your training experience, and we are glad to have you as a prospective new DJ.

History of WCDB   WCDB radio has a long and involved history, but we'll just give you the highlights here. The station started in 1965 as WSUA, an AM station broadcasting from a former janitor's closet in Brubacher Hall, Downtown Campus. The signal could be heard at 640 AM only in residence halls of the uptown and downtown campuses. The format was mostly rock and Top 40. The small but hard-working staff always pursued becoming an FM station, and their long hard struggle paid off by March 1, 1978, when WSUA became WCDB, broadcasting at 90.9 on the FM dial, with 10 watts of power. The first song ever played on WCDB was Bruce Springsteen's "Born To Run."

WCDB continued efforts to increase its coverage. In 1982, the station increased its power tenfold to 100 watts, its present power. Even though ten WCDBs still wouldn't equal the power of your own hair dryer, it does carry the signal as much as 40 miles in some directions, depending on the terrain.

Since its sign on, WCDB has developed its formats into the three main categories that now comprise it, namely Alternative Rock, Jazz, and Contemporary Soule. Over the years, some specialty shows have come and gone, but many of them have had enough staying power to continue to this day, like Club 91, the Reggae Show, Latin Beat, Discovery, and The Local Show. In 1992, WCDB created a talk show format as well.

We mention the history just for your own knowledge and interest. Hopefully, it will give you perspective as you sit behind the microphone and do your show, realizing all the talented and dedicated people who have worked at WCDB these many years. Our long history also carries a lot of weight in the listening community as well. When you've been lighting up the same spot on the dial for 15 years, people tend to remember who you are and will tune in often. There is <u>never</u> a time when no one is listening to WCDB. As evidence, it is often minutes from when the station signs on until the first request comes in.

Since 1991, WCDB has undergone an almost complete technical upgrade. Much of our studio equipment is new, and the equipment and wiring all the way up to our antenna is new and improved.

WCDB's on-air audio has never sounded better in the history of the station. After more than 15 years on the FM dial, WCDB still manages to get better every year.

Programming Opportunities   As you begin your training process, it is important to pick one of the three main formats as the potential type of DJ you want to become. The training process is similar for all formats, but different formats have slightly different needs and techniques. If you train in a given format, it is entirely permissible to end up doing a different format show once you are cleared. It may make your training easier, however, if you do pick the most likely format when training begins.

As we mentioned earlier, the main formats of WCDB are Alternative Rock, Jazz, and Contemporary Soule. There are also specialty music shows such as Club 91, which is alternative dance, industrial and techno music; the Reggae show; Latin Beat; the New Age show; *Discovery*, which is a new album played in its entirety; and *Retrotations*, classic alternative music from the late 1970's through early 1980's. As a new DJ, you are allowed to work on these shows, depending on the need for hosts. Once you are a DJ for six months or more, you may propose new specialty shows to station management. If approved, you will be given your own specialty music show. The Station Handbook will tell you more about this if you're interested.

In addition to being DJs, there are many opportunities each semester for newscasters, sportscasters, people to interview live bands or musicians who visit WCDB, Producers, who edit tape and make recorded announcements that air throughout the day, and people to assist in running the various departments. The Station Handbook describes many of these opportunities. You will receive your Handbook later on during your training. As the Handbook will tell you, every DJ needs to also have some other function at the station to help with its operation. No one at WCDB is "just a DJ."

Training Procedure   There are four main components to the DJ clearance process. The first is the series of training classes you are about to begin. In each class, small groups of prospective DJs meet weekly to learn the basic tasks of being a DJ. Each class is instructed by an existing WCDB DJ, who will demonstrate all needed procedures, answer questions, give advice, and keep the course of the classes moving in the right direction. These DJs have all gone through this process just as you will, so they know what it's like. In addition, classes are offered at many different times during the week, so if you miss one, you can come to another meeting of the same class and still cover the same material. Classes are conducted in WCDB's Production Studio, and during class you will be able to use the highest quality equipment located there. This equipment is very similar to the equipment in Master Control, where you will ultimately do your show. Still, you may ONLY use the Production Studio during training with the direct supervision (meaning he or she is in there with you) of your trainer, the trainer of another class, or the Production Director. If you even go into that room at another time by yourself, you will be thrown out, possibly of the entire station, and possibly permanently.

During the weeks that you are taking your classes, and even after training ends, you may avail yourself of the WCDB Training Studio. We are one of only a few college stations in the nation with an actual working studio that DJs can use solely for practicing. The studio is located just off the short corridor leading to the record library. During training classes, time in the studio is at a premium, so a sign-up sheet is posted so that hour blocks of time can be reserved. The studio is available only Monday through Friday from 9am to 5pm, but you can practice in it other times if you get permission from the Station Manager, Program Director, or Chief Engineer. See the sign-up sheet for details on this.

While the Training Studio is an actual working radio studio, the equipment in it is not exactly state of the art. Still, the equipment is functional, and must be handled with care. Practice is the MOST IMPORTANT part of your training! Unless you have years of experience in radio, it is not possible to

learn all the procedures for being a DJ without practicing. So expect to practice many hours during the weeks of your training process. Be patient, treat the equipment with care, and report any problems to your trainer or to the Training Coordinator.

The Clearance Process   Your classes will concentrate on those skills needed to make your demo tape at first. As soon as you and your trainer feel you are skilled enough to make your demo, you will be assigned a time to come in and work with another DJ to record parts of an actual show on tape. This tape will be given to the Program Director to see if you have the skills and knowledge to host a music show. If you have sufficient skill to make announcements and mix music, you can move on to the next task. If not, you may practice and then repeat this step until you get it right. NOTE: If you have past on-air radio station experience, you may not need to do a demo tape. If you skip the demo, you will still be expected to be competent in all areas involving the first part of this manual.

The next goal once you pass your demo, is to learn more about the equipment, more advanced procedures for running the radio station, and coping with on-air problems. The information you will need to know for this test will be in the second part of the training manual. Once you learn this, you are ready to take your Engineering Clearance test. In this test, you will meet with a member of the WCDB Engineering staff at an appointed time in the Production Studio. You will once again demonstrate your knowledge of equipment and handling problems by doing a show. There is also a part of the exam where you must answer questions on a verbal test. These questions will be about station rules, policy, and FCC rules. If you make the grade in this task, you move on. If not, you repeat this step.

The final step in the clearance process is the On Air clearance. This is a time when you do a show on the station for fifteen to thirty minutes while the Program Director is in the room. The difference here is that you are really on the air during this step. The idea is to make sure your talents do not crumble under the pressure of live radio. This is not a difficult step at all, and is more of a rite of passage than a test. It's very rare that anyone fails this step. At most, you just get some advice from the Program Director. Right after you finish this clearance, the PD will discuss your show time slot with you. Be prepared for overnights or early morning. No new DJs get prime slots their first semester on the station. This is a good thing. It takes time to get comfortable with the station, the music, and the idea of speaking to many listeners. Fringe hours are a good time to do this.

So that concludes the introduction section of the Training manual. The next chapter begins the actual DJ training process, and you should read the next chapter completely before your first training class. Chapter 2 covers the station's equipment, but only those items you need to know to make your demo tape. Once your demo is cleared, you'll be taught the rest of the equipment.

In the next manual are descriptions of WCDB's policies and rules, which you'll need to know for your engineering clearance. As a trainee, you should keep only the following basic rules in mind:

1. You are permitted to be in the station Monday through Friday 9 AM to 5 PM, unless you are in a training class that meets at another time, or unless you have permission from the Station Manager, Program Director, or Chief Engineer. You may not bring guests into the station outside of business hours.

2. You may not smoke anywhere in the station. You may not bring food or drink past the corridor between the lobby and the rest of the station.

3. You are welcome to explore WCDB's record and CD libraries, and you may listen to or even tape these recordings on the stereo in the live studio. You may not borrow any records, CDs, or tapes from the station at any time.

4. You may not go into the Production Studio except as part of your training class. You may not make calls from the station phone.

There are other rules you'll hear about later on. For now, stick to these and you'll be set. If you violate any of these rules, you will at minimum be thrown out of the training process for the semester.

Lesson 1.   Introduction to WCDB, Music Libraries, Equipment

Your first class at WCDB will give you the chance to find the station in the campus center if you have not already done so. First, your trainer will introduce him or herself, and give you a quick tour of the station. The purpose of each room will be mentioned, and the location of vital equipment and music libraries will be included. The tour will conclude in the Production Studio, which is where all training classes take place. From this point on, all lessons will meet in Production. Remember, though, you are only permitted in Production during a training class.

Once settled in the Production Studio, the trainer will explain some of the major program philosophies of the station, including why we play the music we do. The remainder of the lesson will be an introduction to the main pieces of equipment you will be learning and using in the weeks ahead. Along with the equipment will be an array of new terminology that you will need to master. This terminology is included below so you can review and become familiar with it.

AP machine the Associated Press news service, which sends news items to our computer, of which a chosen few print out on a standard computer printer.

Audition   a place where you can send some sound signal in the console so you may hear it in the studio or record it but not put it over the air. Used to Cue Up if Cue is broken.

Board, Console, Mixer the large control panel in each studio where the levels of each record, tape, CD, and microphone are adjusted and mixed together to do a show.

Cart   a small tape **cart**ridge used to record and playback IDs, promos, and songs up to 8 minutes long. Also, the process of recording something onto one of those tapes.

Channel   a way or a path of some signal. Stereo sound uses two channels, left and right. WCDB uses a 12 channel console so up to 12 sounds can be mixed together at once.

Compression   equipment WCDB uses to automatically adjust the volume of very soft or very loud sounds to make it sound consistently loud to the listener.

Cue   a way to listen to something in the studio before you put it on the air. Like Audition, but used more often to Cue Up since it's easier to use than Audition.

Cue up   the process of making a tape, CD, or record ready to be played on the air by moving the sound to a point "just before" the point where it will be picked up. CDs do this automatically.

EBS stands for Emergency Broadcast System. An FCC-imposed system which requires us to be alert for national or local emergencies, and to periodically test the system used to alert others. Tests of this system are received and sent by WCDB.

Frequency the spot on the dial where WCDB is located, namely 90.9 megahertz. Also can mean the pitch of a tone or sound. Low frequencies mean bass, high frequencies mean treble.

Modulation the extent to which sound is being fed to something else. The station sends your show to the transmitter, where it modulates the radio waves people can tune in to. When you record a tape, you modulate magnetism that the tape records. If you send something too much sound, that is **overmodulation**. Too little is called **undermodulation**. Neither one is desirable.

Monitor   a way to listen to or check up on something. WCDB uses speakers and headphones as ways to monitor what we broadcast.

Mono a place on the console where sound is sent in which the two channels of stereo are blended together to make one sound. Also refers to the lack of stereo sound, or when two stereo speakers produce identical sound.

Output the signal some device creates which can be used by another device. The output of your stereo feeds your speakers.

continued...

Pot   short for **pot**entiometer. A knob or slider on the console which controls how loud the sound is

going through that channel. To **pot up** something is to push the slider up, and to **pot down** is to push it down, partially or all the way.

Program the main destination of all signals on the console. Normally, all sounds to be played over the air are send to Program. The mix of these signals is then sent over the air.

Segue pronounced SEG-way. A smooth transition from one sound or song to another. The art of overlapping the start of the next song over the tail end of the previous one.

Signal the electrical pulses or currents that represent sound or music. Microphones turn sound into weak signals, and speakers turn strong signals back into sound.

Source a place or machine where a sound or music signal is coming from. Sources can be microphones, CD players, turntables, or tape decks. Sources are mixed in the console.

The following diagram shows the basic signal flow of WCDB. The console mixes different sources together, and the console output feeds compression equipment. The compressed sound is then put over the air. This is not required knowledge but it may help you understand how the station works.

Remote Control

Transmitter

Processing

Console
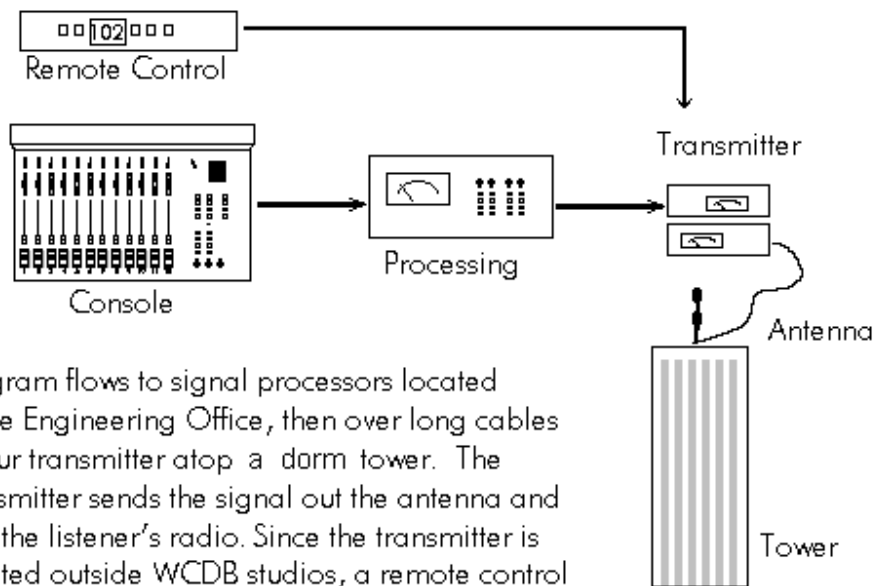
Antenna

Tower

Program flows to signal processors located in the Engineering Office, then over long cables to our transmitter atop a dorm tower. The transmitter sends the signal out the antenna and into the listener's radio. Since the transmitter is located outside WCDB studios, a remote control is used to turn it on and off and monitor its operation.

Music Sources

WCDB plays almost all of its music from CDs and records. A few songs are played from tape, but not many. The equipment used to play records, CDs, and tape cartridges will be illustrated to conclude the first class.

CD Players. WCDB uses regular type CD players like you might find hooked up to a home stereo. Some of these machines are professional units designed to be more durable, but they all work very similarly to home units. However, the CD machine in the Production Studio is not the same as the one in Master Control, so teaching the operation of the Production unit is not going to be that beneficial to you in the long term. Still, you will use it (possibly) during your demo tape. Basically, use the drawer

open/close button to open the drawer and then insert the disc you want to play. Press Pause. Press the number button for the track you want to play. If the number is one digit, press the single digit. If it is 10 or higher, press the ">10" button, and then the two digits. Lastly, if you want the machine to stop by itself at the end of the song and not continue to play the next one, press the Program button. When you're ready to start the CD playing, press Play. If you are checking the song before playing it on the air, you may use the fast scan buttons (marked << and >>) to move the pickup to any point in the song.

CD Cart Machines. WCDB uses a different kind of CD player as well as the previously mentioned type. CD Cart players are machines that can play CDs which are encapsulated in plastic protective carriers. These carriers are called CD Carts. The advantages of the system are that the disc never has to be touched by human hands, and that the discs are more secure since they are permanently fixed inside these carts. If someone tried to break open the cart, they would likely break the disc also. Above all else, the machines that play these CD carts are designed for on-air radio use, and therefore they are very easy for DJs to use. Many of WCDB's older CDs are in carts, but the CD players can be used to play even uncarted CDs if they are placed inside carts temporarily. Your trainer will show you how this is done.

To play a CD cart, turn the track selector knob on the machine until the track number to play is lit up on the front. Then insert the CD cart, clear side up, straight back into the machine until it clicks downward. Do not press down, the machine will allow the disc downward when you have pressed it in far enough. If the cart doesn't want to go into the slot smoothly, DO NOT FORCE IT IN. If you do, it may become jammed in the machine. Check that the cart is closed and try again, or else don't use that cart until an engineer checks it out. Also, note that you may insert the cart first and select the track number at any time later.

CD Cart Player
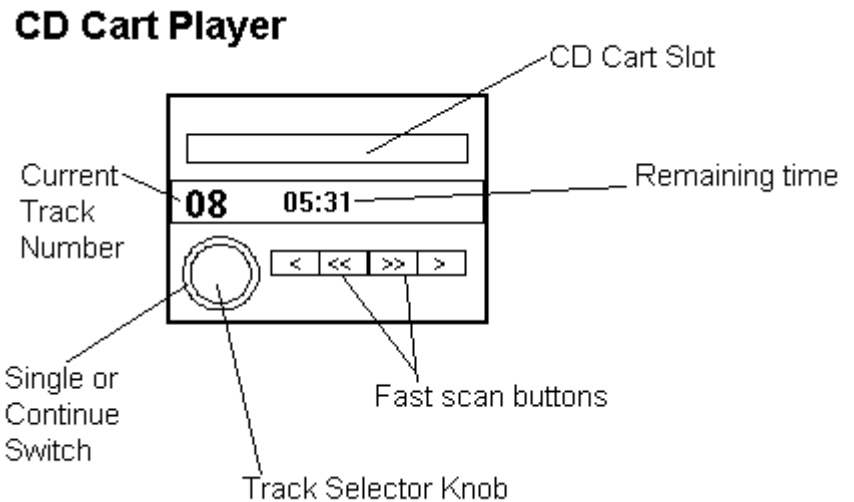
Whenever a disc is inserted or whenever the track number to play is changed, the Stop button will blink in yellow. The machine is looking for the song during this time, so wait until the blinking stops. Once the Stop button is steadily lit, you may play the CD by pressing Play, or you may start it from the Console (more on that next class). Also, the time of the track will display on the front panel. While the cut plays, this time will decrease by one second until the song ends. About 35 seconds before the song ends, the Play button will blink to remind you that the song will be ending soon. When the song ends, the CD will stop by itself and not play the next song.

Just behind the track selector knob is a small ring which is actually a switch that can be set between Single and Continue. When set to Single, the machine plays the track number you selected and then stops. You can make it continue playing any remaining songs by switching it to Continue. It will play until the switch is set back to Single, or until the disc ends. NOTE: If you do set the machine to Continue, to play a song that may take up more than one track on the CD for instance, be sure to put it back to Single later on. The next DJ, or even you yourself may not check the switch later and will assume the machine will play one song. If it continues unexpectedly, it may possibly ruin a segue.

If you are checking out a song before airing it, you may press the scan buttons to move forward or back quickly. There are two buttons for forward and two for backward. The double arrow buttons scan

quickly and the single arrow buttons scan slowly. You can scan even if you have not started the song playing. Once you press any of the scan buttons, you will need to press Play to make the disc play again. NOTE: If you use the scan buttons before airing a song, you must re-select the track number with the selector knob or else the machine will not cue up to the beginning of the song. Make sure you understand this.

There are advanced features your trainer can show you at a later time to play a track only from a certain point on the disc, to skip over a slow beginning for example. There is also a more advanced CD cart machine in the Production Studio, but you do not need to know how to use this one.

Turntables.   Compact discs are so easy to use since the machine locates the beginning of any song and then plays it instantly on demand. Turntables and records are not as easy to use, require more delicate handling, can skip, and do not sound as good on the air. Still, since we have more than 20,000 vinyl albums in the library, and since they are still used a good deal on the air, turntables will remain a major part of the training process. You'll be happy to know that WCDB uses the best turntables you can buy for a radio station (although not in the Training studio). With a little knowledge and practice, you will be fluent in handling records and turntables.

There is not much to know about the turntable. It can start and stop very quickly. There are no automatic arms or lifters. You place the turntable on the mat, place the stylus down at any point on the disc, start the turntable, and it begins playing. Your trainer will show you proper record care, storage, and handling. Don't touch the wax!

To play a record on the air, it must be cued up first. This is so that you can make the song start at a known point in time, an essential part of doing a segue (see lesson 3). To cue a record, follow all the steps you would to play the record normally except that as soon as the song begins playing, stop the turntable. The stylus should still be on the record at this point. Now, with your hand, you must rotate the record backward (counterclockwise) slowly until you hear the start of the song "unplay." Now the stylus will be at a blank spot on the record "just before" the start of the song. Turn the record backward just a little bit more to give the turntable a chance to start before the song does. Now the record is cued. Your trainer will demonstrate this many times, and you will have a chance to practice it at least once in class. You must practice this repeatedly in the Training studio until you can do this in your sleep. Remember, too, when you cue a record, you will be listening to the sound from the turntable in Cue while (hopefully) something else is going out on the air. The next class, including the Console, will fill you in on all the details of how this is done. NOTE: Turning records backward is not bad for the record if you use, as WCDB does, professional turntables. Don't do this on your home turntable, though.

Cart Machines and Carts.   If you are new to radio, it is not likely you will have seen carts before. Still, they were invented for radio use, and that makes them easy to use for DJs. Carts are plastic cases with recording tape inside. The tape is actually a loop, so it has no end. As the tape plays, the same tape is pulled out from the center of the reel and continues to wrap around endlessly. This is done so that as soon as the tape has played, it is ready to play again without having to rewind it.

Even though the tape is in a loop, the machine that plays it will not play the tape forever. When the cart was originally recorded, the recording cart machine put a marker on the tape at the spot where the recording began. From then on, all cart machines will stop at this marker. Whenever the cart machine is started again, the recording will play immediately, and then the machine will continue quietly until it finds the marker. The process of finding the marker is called re-cueing.

The cart machines in Production are similar but not identical to the ones you will use in Master Control. Cart 1 in Production is a recording machine, but it works just like the play-only ones used on the air. You may ignore all buttons except Start, Stop, and Fast Forward. On Cart 2, Start is called Reproduce. All cart machines can be started from the console, so this difference is not important. When

our cart machines re-cue, the Stop button blinks slowly to remind you that this cart has played once already.

WCDB uses carts for legal ID announcements by recording artists, station promos, songs sent in by local bands with no record or CD to send in, and so on. Playing a cart is simplicity itself. The cart to play is inserted into the machine and the Stop button will light up. To start the cart, press Start, or start it from the Console (more next lesson). The cart will play whatever is listed on the cart label. While the cart plays, it is locked in the machine and cannot be removed until it re-cues. When the material ends, the DJ will continue with his or her show as usual, and the cart will play silently until it re-cues. **IT IS IMPORTANT THAT THE CART ALWAYS RE-CUES BY ITSELF.** If the cart is stopped before it re-cues by itself, it will not be cued up for the next person to play it. The next person will have no way of knowing the cart isn't cued up, and it will ruin the flow of their show. If the next person happens to be you, you will not be happy. So make sure you never stop a cart by pressing the Stop button. EVER! The Stop button only exists to stop totally blank carts that will never re-cue otherwise, or to abort the playing of a cart that is physically being chewed up by the machine. If you press Stop, the button blinks rapidly to warn you that the cart has not re-cued.

Also, for your information, carts can be fast forwarded. If you play a cart in cue to hear what it sounds like, you can press Fast Forward to rapidly advance it to re-cue. This takes less time than allowing the cart to play through by itself. Most WCDB carts will fast forward automatically at the end because of a second special marker put on the cart when the cart was made. This just helps them re-cue a bit faster.

There can be more than one item on a single cart. For example, many of our legal IDs are on multiple cut carts. When one ID plays, the machine will advance to the next marker it finds. This can be a second, third, fourth, etc. recording on the same cart. Each time the cart is played by a DJ, a different announcement will be broadcast. This creates on-air variety and saves having to store one cart for each recording. Properly labeled carts always have descriptions of each cut so you can find what you're looking for and so you will know how long the recording is. The label will have something like Q:MUSIC FADES on it to advise you this is how the cart ends. You may also see a word or phrase in quotation marks as the cue. This means that those words are spoken and that you should start the next item immediately following those words.

This concludes Lesson 1. Next week we will learn how to operate the console. Be sure to read the lesson before class so not all the information will be new to you.

Lesson 2.   The Console

Before beginning this class, make sure you have read all the terminology included in Lesson 1. Ask your trainer questions if there is anything you don't understand. Mastering the terminology will make this lesson much easier.
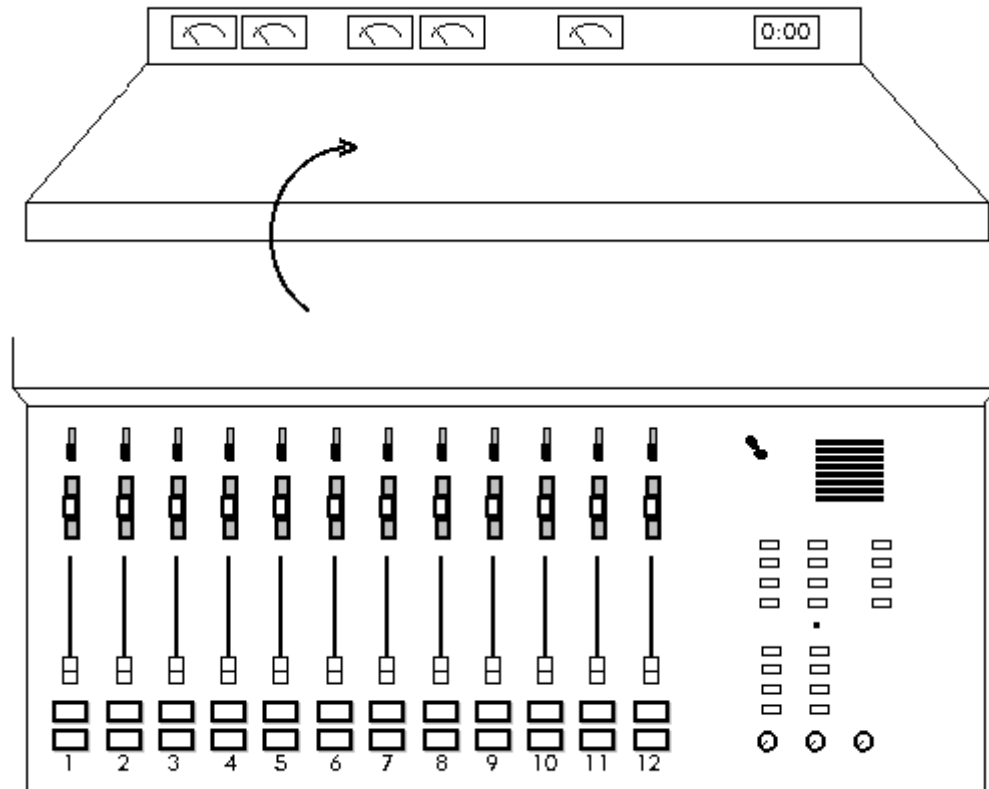
The heart of any radio studio is the Console. The console is the control center for all sources connected to it. It is where different sources like records, CDs, microphones, tapes, and even other studios are blended together skillfully by the DJ to create a radio program. The console allows different sounds to have different volumes. For example, when reading the WCDB Calendar with background music, the music should be relatively soft and your microphone should be reasonably loud. The console also allows different combinations of sounds to be sent different places, such as to a tape recorder, whether or not they are also sent over the air. The console is large and may look intimidating, but you will see that it is really just multiple instances of the same control, plus some supporting controls.

A
B — Input Selector

PRG
AUD
MONO — Bus Selector

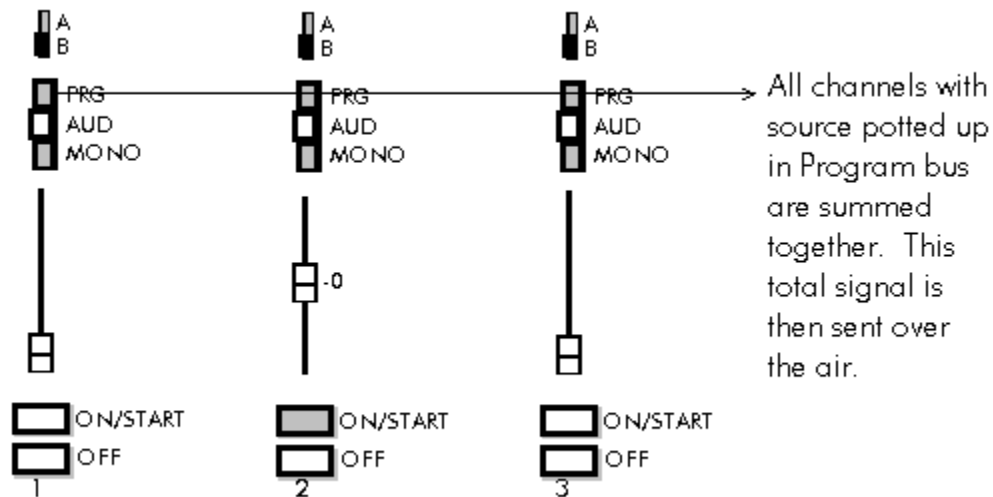Fader

ON/START
OFF } Channel On/Off
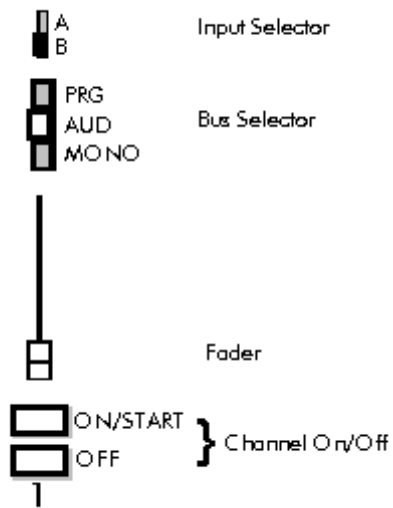
The console is divided into channels. WCDB's consoles are all 12 channel consoles. That means up to 12 different sounds can be mixed together at a time. This is good, because there are 12 sound sources available in Master Control. These include three microphones, three CDs, two turntables, two cart machines, a Reel tape machine, and the Production Studio. That means each channel has one source or machine connected to it. In the Production studio, the same console has 20 things connected to it, but only 12 can be combined at any time. This is because each channel can have two things connected to it but only one of them can be selected for that channel at a time. The way to select which of the two inputs the channel will control is via the Input Selector switch. This is the top pair of buttons on the channel marked A and B. In Master Control, only the A inputs are connected, so only the A buttons should ever be pressed on that console. Make sure all 12 of the A Input buttons are pressed whenever you prepare to begin your show.

Each channel has a sliding control on it that adjusts how loud or soft the signal is for that channel. This is called a fader, or pot (short for potentiometer). When the slider knob is at the bottom of the pot, the signal has no volume, and cannot be heard at all. As the control is "potted up" or pushed higher, the volume increases. Generally, the normal place to push the fader to when you want to play something on the air is where the fader knob points to the zero mark on the scale. Otherwise, they should be at the bottom of the scale. Of course, there are exceptions. More on this later.

When the fader is all the way down, it can be pushed down even further into the Cue position. The fader will click down and a small light that says Cue (not shown) will light up. The signal connected to this pot will be heard in the cue speakers when the pot is pushed down like this. This is how you put, say, a turntable into Cue so you can hear what you are cueing up without it being put on the air. Faders should only be in Cue when you need to hear them in Cue. Otherwise they should be taken out of Cue.

Just above the pot is a set of three large buttons marked Program, Audition, and Mono. These control where the sound that goes through that channel will go if the pot is pushed up. There are three locations in the console that can you can send signals to. These are Program, Audition, and Mono. Things you send to Program are mixed together and go out through the console's Program output and are fed to the station's compression and transmitting equipment. That means that Program is everything you want your listener to hear, and only that. Audition is a second location that you can send things to. In Master Control, the Audition output feeds the tape recorder. There is a third location, called Mono, used only for special purposes not worth mentioning here. Program, Audition, and Mono, for technical reasons, are called busses. These buttons, three for each channel, are the bus selectors. You can see that for each channel, you can send the sound to any combination of busses, or locations inside the console. Program is most important, since that's what the audience hears on the air. Make sure the Program button is pressed for every channel on the console, **whether you plan to use that channel or not**. All 12 Program buttons should always be pressed down. Also, you should keep the Mono buttons pressed on all 12 channels too,
since the newscasters sometimes need to use this mono mix in their headphones. If you see channels in Audition, it may be because someone is taping something. Probably best to ask before changing any buttons. As long as all 12 channels are in Program, it's all right if you never even touch the bus selector buttons.

All channels with source potted up in Program bus are summed together. This total signal is then sent over the air.

Each bus has a set of meters just above the console panel. The meters show you the levels of all the things being sent to each location. The levels you need to be concerned with are Program, since that is what your audience is hearing. Different records, tapes, CDs, and microphones will not be recorded with the same volume, obviously. These meters show you if there is too much volume, or too little. You can adjust the volume as needed by sliding the pot for the offending signal up or down. The proper reading for the meters is so that the needles swing up toward the middle of the scale, somewhere under the red zone. There are red lights inside each meter, but you can ignore these. If a meter reads above zero a lot and occasionally hits the top of the meter scale, you should slowly pot down the channel for that song a little bit. Always adjust levels slowly. If a song is very soft, such that it is hardly making the meters move, you should pot up the channel for that song, again slowly.
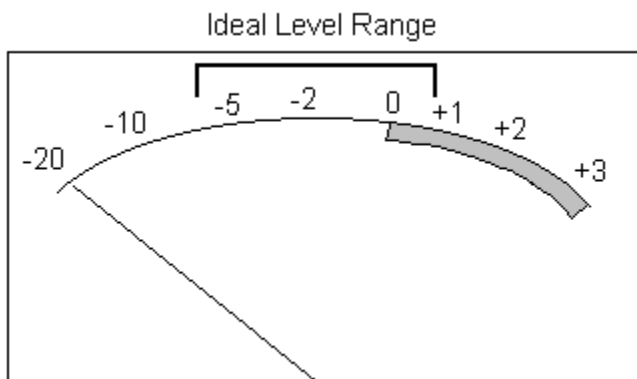

Don't worry too much about making sure the levels are exactly in the middle of the meter. You will find that if you set a given pot to the zero mark on the scale, the meter levels you will get will be acceptable. You will only have to adjust maybe one or two songs per show. There is compression equipment the station uses to smooth out the different levels of songs so that they are all the same to the audience. The meters only show your levels, not the levels of what is actually on the air.

The last pair of controls on each channel are the channel On/Off controls. These are red and yellow buttons at the bottom of each channel. When you press the yellow button, the button lights up and all sound that goes through that channel is turned off, even if the pot is pushed up. When the red button is pressed, the channel turns on and allows sound through to the fader. This is important to remember! Just because a fader is pushed up does not mean its source will be heard. The red On button must also be pressed.

The red On button does more than just allow sound to go through that channel. It also will start the machine connected to that channel if that channel is for a turntable, CD player, or cart machine. This is how music can be started from the console. Therefore, when you cue something up, you can push the

pot up on that channel up to the zero mark. No sound will go through that channel as long as the yellow button is lit up. When you press the red button, the channel will turn on and the machine will start. This one button causes two simultaneous events.

To see if you understand how all these controls work together, look at the diagram below and figure out, by number, which channels will have their sources heard on the air.   The answers are at the end of this section. Buttons shown in gray are pressed in or lit up. If you're a real expert, what will be heard in Audition and in Mono?
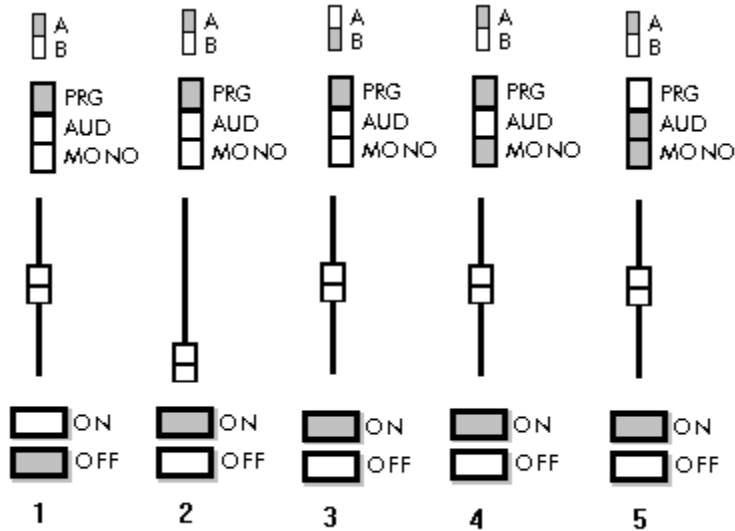
The rest of this section deals with buttons on the console that are not part of each channel. These are on the right side of the console.

The way you hear what you are playing in the studio is via two overhead speakers. These are called Studio Monitors. The volume of sound you hear from these speakers is set with the Monitor volume knob. Above this knob are eight buttons in a vertical column. These select what will be heard in the speakers. You can choose between Program (the raw signals combining to make your show), Audition (any pots set to Audition), Mono (any pots set to the Mono bus), and Cue (any pots clicked down into the Cue position). There is also the choice marked "Air," which is the actual audio on the air as received by a tuner set to 90.9 FM. When possible, you should listen to Air for two main reasons. The first reason is that if there is a transmitter problem or if we go off the air, you will be among the first to know about it and can react promptly. The second is that the air sound includes the effects of compression and sounds somewhat more slick and professional than the sound in Program. Compression may smooth over inconsistencies in the music that may irritate you if you were to listen to Program. In other words, since the audience hears "air," you should monitor what they hear as a good point of reference during your show. These are suggestions, however, and you may prefer the more natural musical sound of Program in the speakers.
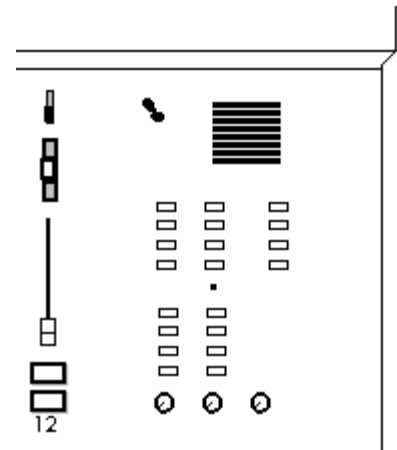
There is a second set of selector switches and a volume knob for the studio headphones. You will need to wear headphones when you speak on the air because when the microphone is turned on, the speakers in the room turn off to eliminate feedback. The volume can be set for headphones differently

than for speakers, and you can even select a different listening choice for headphones. Many Soule DJs listen to Cue in their phones and Air on the speakers.

A third knob is Cue volume. This is the volume of sound in the cue speaker. The cue speaker plays anything in cue, but it's a small speaker that is sometimes hard to hear. The Master Control console (but not the one in Production) has a silver toggle switch called "In-Monitor Cue" that will superimpose the sound from Cue into the regular studio monitors. This is a neat convenience feature since it automatically makes the monitors softer and lets you hear what you're cueing up in large clear speakers whenever you put any pot in Cue. You may or may not want to use this feature, though. Soule DJs don't usually use it since they listen to Cue in their headphones. If you do use "In-Monitor Cue," don't leave any pots in Cue longer than you need to since it keeps the monitors dimmed.

The Talkback button (not shown in diagram) is a red button used to talk to the newscaster in the news booth using the main studio microphone. This works even if the microphone is not on the air, not potted up, and not turned on. Simply press the Talkback button and speak into the microphone and the newscaster will hear you. You may listen to their response by putting their microphone in cue. Of course, don't use this when the newscaster is on the air. The Talkback in the Production studio is used to talk to the Live Studio.

Next to the talkback button is a headphone jack. You may bring in your own pair of headphones and plug them in to the console here. The headphones WCDB provides are connected elsewhere.

The last set of buttons controls the timer on the console. These can start, stop, and reset the counter. You will not normally need these buttons. The fourth button, called Auto, should be down all the time. This will reset and start the clock whenever you start a machine from the console. For instance, if you play a 12 second cart, when you start it from the board the counter will keep a running count on the time since the cart started. When the clock reaches 12 seconds, you start the next item. Of course, the next item may reset the clock again, but it won't matter at that point.

Differences between the Training Studio and other consoles. At this point in time, the console in the training studio is different and in many ways inferior to the ones in Master Control and Production. This section deals with the differences relevant to your training. Remember, you are being trained to use the good console in Master Control, but you need to practice on the console in the Training studio.

The training console is also a 12 channel console. The input selectors are at the top of each channel. Below that are Audition or Program selectors. On this console, you can only choose one or the other but not both. For practice, you only need to use Program anyway. The fader is similar in operation. At the bottom of the fader travel, the channel will also go into Cue, but there is no click or red light to confirm that condition. There is also a button on each channel of the Training console marked "Q," which can force a channel into Cue even if the pot is up. You do not want to do this. **Make sure none of the Q buttons are pressed.**

There are no channel on/off/start buttons on that console, so you will need to start the turntables and cart machine by reaching over to the machine itself and pressing Start. On the Training console, since there are no on/off buttons to control the muting of the monitor speakers, the muting is activated whenever the microphone channel is in Program or Audition. **If you cannot get the Training studio speaker to work, check that the microphone is not in Audition or Program.**

There is only one set of meters on the Training console, and they are the LED type. They will behave slightly differently than real meters, but the theory is the same. You should play sources so that

the levels light up most of the LEDs under zero, but not light all of them up. This is just a guideline. Levels are something you will master more completely once you begin doing shows.

The volume controls and monitor selectors for the speakers and headphones work identically as they do on the Production and Master Control consoles except they use rotary selectors and not rows of buttons. Only listen to Program in the Training studio, since nothing else is connected.

Answer to Console Quiz: The source for pot 4 will be heard on the air. Pot 1 has its channel on/off buttons turned off. Pot 2 is not potted up at all. Pot 3 does not have its input selector set to Input A. Pot 5 is not in Program. Expert answer: The source for pot 5 will be heard in Audition, and a mixture of pot 4 and pot 5 will be heard in Mono. For an explanation, note how the bus selectors are set.

This concludes the second lesson. Next week, we will talk about segues, making music flow from one song to the next. As always, read the lesson before class.

Lesson 3.   Segues

A segue, (pronounced SEG-way), is a smooth transition from one thought or topic to another. If you think of songs as thoughts or topics, you can immediately see how segues are involved in playing music on the radio. When you hear a song played on the radio on most stations, when it ends the next song begins just as the ending one fades out. For a brief time, there are two songs playing at the same time. This is a segue.

Segues are a major component of your show as a DJ. How well you do segues between songs has a tremendous impact on the slickness and listenability of your show, almost more than the music selection itself. The truly good segue is not noticed by the listener, but bad ones are. The best segues are so smooth that no one is aware you've started another song but you! You can think of segues as an art with a background in science. We cannot teach you the art, but we can teach the science. Once you learn the basics, there are three ways to master the technique: Practice, practice, and practice.

Since you know how to cue up records and CDs, and you know how the console is operated, you have all the building blocks needed to do a proper segue. You still need a few more pieces of vital data, however. Consider for example the segue between Song A and Song B. If Song A is playing and you plan to segue to Song B, you have to know how Song A ends and how Song B begins. The types of endings should influence how you will segue between the songs. The beginning of Song B should be familiar to you: you just cued it up a few moments earlier (you did listen to the beginning even if on CD, didn't you?). But how does song A end? If you have heard the song before, you may already know. But for those millions of other songs you'll be playing that you don't know the ending to, you should play the ending of a song in Cue before you cue it up. Otherwise, you'll have to anticipate the ending based on how the song sounds near its conclusion.

There are two main ways songs end: Cold and Fade. Songs that end cold mean that there is some finite moment, note, or sound that is the final sound of the song. It can be a sustained chord, note, drum hit, or even spoken word. Sometimes the last note lingers on, or sometimes it is very abrupt. Generally, a cold ending means that all the musicians on the recording stop playing at some definite point. A song that fades is different because the music continues to play, but the sound on the recording gets softer and softer until it can no longer be heard. In this case, the musicians play on but we can't hear them.

Songs are not the only things you will segue between. You will also segue between recorded IDs and promos on cart. In this case, the outcue (usually marked 'Q:' on the cart label) will tell you how the cart will end. Typical outcues you will see are Q:"WCDB Albany" or Q:Music fades. In the case of cues in quotation marks, that means they are spoken.

The last thing to consider during segues is the nature of your program. Rock and Soule shows require fairly tight segues to keep the music moving along. Soule shows use DJ mixing techniques which are very elaborate segues that layer songs on top of one another. Jazz format shows, on the other hand, are at an easier, slower pace, and it is acceptable to let one song end completely before starting the next one. Your DJ Trainer will teach you the appropriate technique to use. For now, let's get to the science!

Here is the basic procedure for any segue. As in the earlier example, Song A is playing so pot 7 on the console is on the air. You wish to segue to song B, which is on turntable, so it will play using pot 8. Using Cue, listen to the end of Song B, then cue it up. Once you have cued up the song, you may push pot 8 up to the zero mark. Remember, the record isn't yet playing and the channel Off button is still lit, so no sound will be able to interfere with Song A yet.

As Song A nears its conclusion, place one hand on the fader for channel 7 (yes, that is the channel for the song that is playing, not channel 8) and the other hand on the start/On button for pot 8. At the time you wish to segue, press the start/On button and start the next song. Don't do anything with pot 7 yet! You must wait for the song to be heard on the air before you begin potting down pot 7. If you don't, you will snuff out the ending of Song A and it will sound abnormal. You must only fade out Song A after Song B has established itself, or unless Song A has completely ended anyway.

You don't want to wait too long before potting down pot 7, of course, because if you are playing an album, there is the chance the following song will start and ruin your segue. This is not really a threat with CDs since the machines stop after one song provided that is what you want. Similarly, with carts, once they end, the machine mutes and will not make any further sound, so you can take your time potting down that channel on the console.

Live Albums   From time to time, you will want to play a song on a live LP or CD, or play an excerpt from a long series of songs that are all run together on the disc. This case requires a slightly different approach to segueing. In this case, you would cue up the song to played exactly the same as usual, except that there is no definite start point. So just pick one. Cue up to any spot about two or three seconds before the first sound you want to play on the air. Also, do not pot up the channel for this song. When you start this CD or record, the pot should still be all the way down.

As before, when you want to segue, press start/On on the console, but then immediately and smoothly fade up the pot for the song you started. It will fade in as the old song ends. You will still need to keep one hand on the other pot to fade that song down once it is over. As before, when the second song ends, it will continue to play (such as applause, the next song, etc.) but you will smoothly fade it out during your next segue or announcement.

NOTE: Since CD machines stop after one cut when set to single mode, you will want to set them to Continue mode when playing live albums on CD or multiple songs from the same CD. As always, don't forget to set the machine back to Single later on.

Some final thoughts: CDs are very easy to segue from because the timer on the CD player counts down to zero seconds on any song. As the last few seconds tick away, that's generally a good time to segue to the next song. This is just a guideline, of course. Always use your ears! What sounds best is ALWAYS right. Also, we keep mentioning that compression equipment that makes softer songs louder and vice versa. This can fool your ears when songs end, though. As a song fades out, the compression will make the sound louder so you won't hear the fade. Don't worry, though. All you need to do is watch the meters on the console. As they begin to drop in level, you will know that the song is fading. Once you get your own show, you will see how this works.

Okay, so now you have all the information you need to begin practicing your segues. You will get to try it repeatedly in class, and then you should practice in the training studio until you are confident. You must segue well in order to pass your demo tape. You will also be required on your demo tape to segue to and from at least one live album, so learn both methods well. You should expect to segue 50 or more times before considering yourself well-practiced. If you want, get opinions and advice from other DJs and trainees when practicing in the studio. This will keep you from practicing bad segues over and over.

Next lesson, you will learn how to speak on the air. Read the section before class.

Lesson 4. Announcements

The last lesson before you make your demo tape is how to use the microphone and how to speak on the air. First, we will cover the technical stuff, then discuss what to say and how to say it.

Microphones   Each studio includes a microphone mounted in a swivel arm that can be used to adjust the mic position. The microphones in Master Control and Production are very high quality and convey your voice over the air with clarity. They are also very sensitive and delicate, and should be treated with the utmost care.

In every studio, the leftmost pot on the console, pot 1, is connected to the microphone. The microphone channel is slightly different from other channels in three ways. For one, you can't put the microphone in Cue. That's fine. Who needs to cue up a microphone? The newsbooth microphones do go into Cue, but that's because they're in another room and Cue is needed to talk with the newscaster when they are not on the air. Another difference is that when the microphone channel is On, the speakers in the room turn off. This prevents feedback and keeps the room quiet so no background noise goes on the air during announcements. The last difference is that the same channel On button is connected to the "On The Air" light located just outside the studio door. This light comes on to warn people who might otherwise come into the studio not to do so since the microphone is on. If you are careful to be quiet, you can slip inside the door while this light is on, but only if you really need to since it is distracting to the announcer.

You can think of Announcements as segues to and from your own voice. This will help keep the procedure for speaking on the air consistent with what you already know about using the console. When you wish to speak over the air, first put your headphones on so you can hear yourself when the speakers turn off. Next, with the mic pot (pot 1) all the way down, press the red start/On button on the mic channel. If people are in the studio with you, you might also wish to say "Standby!" so they are warned to be quiet. Just before you wish to speak, pot up the fader to the zero mark, and begin speaking. You may need to fade down the song that is playing to about halfway up the scale so you can be heard above the music. If you start any other song while speaking, you will want to play it too at about half volume. If you do this, you can speak over the intro to a song, or can use an instrumental song as a background theme for your announcement. When speaking over music, raise the music to full volume when you are done speaking.

When you have finished your announcement, (and assuming you have started some other song or cart), fade the mic pot all the way down, then press the yellow Off button on the mic channel. You may then take off your headphones.

Proper mic use must be demonstrated later during your Engineering Clearance. You must do the following, in proper order, to pass: Put headphones on, press On button, pot up fader, speak, pot down fader, press Off button, (take off headphones). Get into this habit now. If you leave the pot up and just use the On and Off buttons, you will fail your clearance.

Announcements   The act of speaking on the air between songs is called Announcing. Some people at WCDB call this "doing a rap," but this is not a good radio term. It just kind of stuck from the old days of WCDB. So call them "Announcements." How you do your announcements is largely up to you for the most part. You have your own unique personality and style of speaking, and we want to preserve that in your show. But we also want to preserve our FCC license, so there are some limitations. There are also guidelines on what you should try to talk about.

There are some announcements you will make which are Scripted. Here, what you have to say is spelled out for you on paper in the Copy Book. These announcements are easy. Just say what it says on the paper. There are also ad-lib announcements, which you make up yourself. Mostly you will do ad-lib announcements. Even when you need to read a scripted announcement, it usually is embedded in an ad-lib one. For example, you almost never just open the mic and read. You should mention the songs you played, the time, the weather, your name, or whatever you feel is appropriate, and then move on to the script. This will make it sound less like you are reading. You should try to sound as realistic as possible. We do not want reading machines working as DJs. But you are new at this, so as long as you sound human, know what the rules are, and don't freeze up on the microphone, we'll give you a show.

So what should you say? A good rule of thumb for many years has been this: as little you need to. Announcements should not last terribly long. At WCDB, emphasis is on music, and that is what the audience expects. We do not want you to rush, or feel stifled, however. If you have something relevant to say on the air, there are no time limits *per se*. Just don't go on endlessly. You should probably mention the call letters (WCDB) at least once per announcement. You should always try to mention every song you played in the previous set of music. Talk about the music, the albums, the artists. As needed, mention the time, or your name (any air name is fine), the temperature, the soup of the day, or anything else you believe the audience of your show truly would be interested in hearing. Jazz DJs are encouraged to mention musicians' names featured on the songs they play.

There are a few pieces of advice to consider when speaking on the air. These may help you develop a style of announcing that works well for yourself and the station. First, before you are about to speak, decide on the first phrase you will use and keep it in your head. When you go on mic, say that phrase, and then just roll with it from there. Some people have trouble deciding what to say just as they begin speaking. This may solve that problem. Also, don't always begin every announcement with the phrase "And that was..."   If possible, never start any two announcements the same way. Finally, always keep in your head that WCDB has one listener. When you speak, you are speaking only to that person, whomever you imagine them to be. We know in reality that there are many people listening to WCDB at any given moment. Still, if you construct your conversation to be with one person, you will make **any** one person feel like you are talking to them. Avoid phrases like "all of you out there" or "if any of you."

Song lists.   Every song you play is written down on a playsheet. After you play a set of songs, you should mention what you played. You may start at the last song that just ended or perhaps is still even fading out and then go backward up the list. If you use this approach, don't say "and before that" over and over. You may also go through the list forward such as "We started that set with..." Between songs, you do not have to say connecting words like "followed by" or "also" unless you want to. A simple list read is fine. Also, don't always give titles and artists the same way. Do artist-title and title-artist randomly within a list. By all means include album names if you want to. As a guideline, if you have anything you want to discuss about a song in detail, try to work it out so that you mention that song last in your list if possible.

You don't say!   It's a free country, but only sort of. There are things you must NEVER say on the air. Some are obvious and some are not, but know what these items are as if your show depended on it (because it does). First are the many so-called "four letter" words. If you would like a list of these words, there is one in the Station Handbook. These words, and their derivatives, may not be spoken by you over the air. If they are part of a song, that is covered by a different section of the training manual. You may not make libelous statements about individuals including public figures, school officials, professors, or students. You may not make racial slurs. You may not give out personal telephone numbers, names and addresses including the location of parties, information about lotteries (non-state governed), raffles, or games of chance. You may not offer any giveaways not approved by WCDB management (you can't give away that extra can of soda to the first person to visit the studio, for

example.) You may not give out fraudulent station call letters or IDs, or fake announcements about public disasters or emergencies. The only radio station phone number you may mention on the air is 442-4242. You may not mention prices of goods being sold unless they are being sold by a nonprofit organization such as WCDB. This applies to concert tickets too. Ticket prices may be mentioned if the tickets are being sold by the Student Association, the parent entity of WCDB.

The last rule about what you may not say involves something known as a "Call To Action." You may not tell the audience to "do" something for which someone receives compensation. This means you may not tell anyone to buy something, go to some concert or club, or go to any event unless being sponsored by a nonprofit organization. When we make concert and club announcements, we are making statements of fact: The Humping Squirrels will appear at Bogies this Sunday night. The station may not say someone should go to see this show, because we are calling people to action. Any statement which calls people to action which involves money changing hands is forbidden.

Other things you should try not to do include using radio technical jargon on the air. Don't say things like "and right now, if I cued it up properly, we have..." or "hang on, let me find the right cart..." because the audience does not know or care what cueing up or carts are. Also, if another station member is in the studio with you, you should not speak with them or to them. Even if they speak to you, they are not on microphone and cannot be easily heard on the air. Of course, if they are not a cleared station DJ, they may not speak on the air at all! Also, don't do Roommate Radio, where your announcements and song selection are geared toward the tastes and inside knowledge of only your close friends. We are a radio station, not your stereo system.

Regarding talk about the music you played: If you can't say anything nice, then don't say anything. If you played a song that you did not care for after hearing it, don't say that you hated it. This is especially true of requests. Don't be rude to the listener's tastes over the air. Someone listening may have liked it, and if you speak badly of a song you alienate that person. This is not a way to win listenership.

Finally, it is suggested that you occasionally make reference to the fact that we are a school radio station and that we are associated with the State University of New York at Albany. You don't have to do this often. Indeed, once per show would be plenty. Just try to work it into your announcements. Don't make a big deal about it. These announcements are also on some carts that you may play.

Critique these Announcements   See how good you are at recognizing problems with announcements by reading these. Ignore music selection, just focus on what is being said. Your DJ trainer will discuss these in class.

1. "And that was Excra-Mint and their song Use Tootie, and before that was Talking Heads and Burning Down The House, and before that was Nirvana and Lithium. Next is Suicidal Tendencies. WCDB 90.9 FM, the Only Alternative."

2. "Okay, that's the new one by Spiritualized, and their new CD is out and everyone out there should go buy it because it's really good. It's 2:26, 26 minutes past two o'clock, and right now here's a public service announcement. If you feel you have been cheated out of money..."

3. "...and we're gonna wrap up the show with Miles Davis, because I've got a God damn Psychology midterm to study for and I haven't eaten dinner yet, so needless to say I'm hungry because I got up at six today when my roommate Cindy Beckman started choking..."

4. "We also want to send a shout out to the gang down at 92 Central and the party going on down there..."

This concludes the lesson on announcing.

Making Your Demo Tape

Making your Demo tape is the first milestone you will need to clear to become a WCDB DJ. This is your first attempt at putting all your knowledge of music and equipment to use in creating a radio show, and the results will be put on tape for the Program Director to hear and evaluate. When you have mastered all the skills in the first four lessons of this book, you may request an appointment to make your demo through your trainer. Only your trainer can schedule a demo tape appointment.

During your demo, you will be actually conducting a show by yourself, and your DJ assistant will be there to answer your questions, give you suggestions, and start the tape recorder during your announcements and segues. The tape will only contain a very short representation of your show so that the Program Director doesn't have to listen to all the music you play. He or she is busy enough with other demos.

Music formats and philosophy will not be covered in this manual since the three formats require different philosophies. Music selection will be taught to you informally at some point during your training. Still, the music you choose will be written down, so you must pick music WCDB would play, and that you would play on your show when you get one. In fact, if your demo is cleared, you may be asked to select a whole show's worth of music so that your knowledge of WCDB's format can be ascertained. Choose your music carefully.

There is no reason to be nervous. Your demo assistant is not there to evaluate you. He or she will only start the tape recorder just before you speak or do a segue. Once you are done, they will stop the tape. If there is a problem, you will have the opportunity to do something over again before anyone ever hears it. Of course, if you can't get it right after two or three tries, perhaps you need more practice.

Your assistant will tell you how to do each step, and will help you somewhat with each. However, all the equipment must be operated by you with no assistance. Also, try to present your show during the demo as if you were really on the air. Don't say "My name is Fred, and this is my demo tape" unless you would really say that on your show. And unless your name is Fred.

Your assistant will let you hear your demo tape when it's finished. The tape and your playlist will be left in the Program Director's mailbox, and you will hear from him or her in a few days. Make sure your current phone number is written on the playlist. Do not bug the Program Director unless you are fond of Sunday morning 4 AM time slots.

The playlist you will need when making your demo is bound into the training manual on the next page. You may tear it out and use this copy on the day of your demo, or you may get additional copies from your demo assistant. Always use the Demo Tape sheet to submit your demo tape. Also please remember that although your assistant is there to help you, it is up to you to make sure your demo is submitted properly.

You can expect your demo tape to take 90 to 120 minutes to make. Good luck, and we'll see you in Part 2 of the Training Manual!

Demo Tape of: NAME: PHONE #:
       DJ ASSISTANT: DATE:

PLAYLIST

SONG 1			
ANNCT 1>>>>	INTRODUCE YOURSELF, TELL SONGS YOU PLAYED, WHAT'S UP NEXT.		
SONG 2			
SONG 3			
CART 1			
SONG 4			
ANNCT 2>>>>	SONGS PLAYED, PSA, DO A LEGAL ID (WCDB ALBANY).		
SONG 5			
SONG 6			
SONG 7 (LIVE) CROWD FADE IN/OUT!!			
SONG 8			
ANNCT 3>>>>	SONGS PLAYED, READ A PROMO, DO THE WCDB CALENDAR. DON'T FORGET TO READ THE BACK PAGE OF THE CALENDAR.		
SONG 9			
CART 2			
SONG 10			
SONG 11			
ANNCT 4>>>>	SONGS PLAYED, READ THE WEATHER, SAY GOOD-BYE.		
SONG 12			