

THE BOOTH BIBLE



WRMC 91.1 FM
MIDDLEBURY COLLEGE RADIO

The TRUTH, the WHOLE TRUTH, and NOTHING BUT THE TRUTH;
PLEASE RESPECT the WISDOM OF THE AGES.

INTRODUCTION

Dear Radioheads,

This document contains all the information related to broadcasting that you were given during your DJ training, should you need a refresher. It also contains the answers to the most common WRMC troubleshooting questions and more. It is updated each year to reflect the station's current setup and policies.

If you don't know how to do something, look it up in here. If something goes wrong, look it up in here. Unless there is an emergency, please refrain from calling a member of the WRMC Executive Board for help until you have searched for the relevant information in here first.

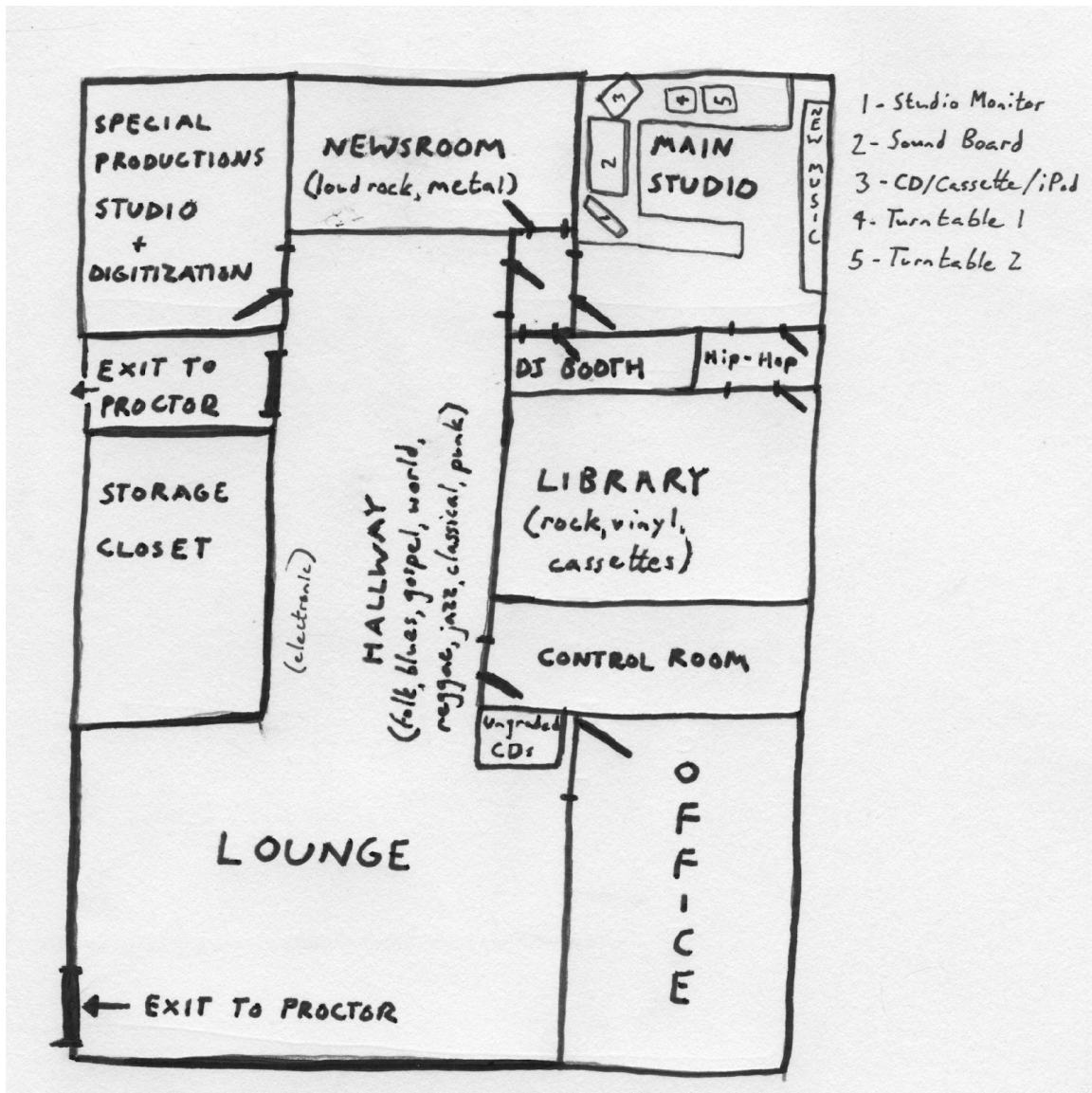
Have an idea for something to add? Tell the Programming Director at the next General Board meeting!

Love,
The WRMC Executive Board

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A MAP TO GET YOU STARTED



WHO'S WHO ON THE WRMC EXEC BOARD

So you know who to talk to about what. If you know what the different roles are but not who's currently filling them, just go to the ABOUT tab of the WRMC website and you'll see their names, photos, and titles!

THE GENERAL MANAGER, or GM, is the head honcho at WRMC. Although the different members of the Executive Board are independently responsible for their own tasks, they ultimately report to the GM. The GM approves the other Exec Board members' decisions, organizes voting, and makes sure that everyone on the Exec Board knows what they need to be doing and have everything they need to make that happen. The GM is also WRMC's primary liaison with the Middlebury administration, including Student Activities, and with the government, namely the much-feared F.C.C., and is responsible for making sure WRMC complies with guidelines and laws set forth by those parties. Beyond all that, the GM makes sure WRMC runs smoothly by leading General Board meetings, communicating with all the DJs when necessary, and performing a wide range of miscellaneous tasks. If you have a general question about WRMC, elections, the way General Board meetings are run, the station's relationship with the College, the F.C.C., or another topic unspecific to any other Executive Board member, ask the GM about it.

THE PROGRAMMING DIRECTOR is the person from the Executive Board that DJs will interact with the most. The Programming Director is the person who decides what shows happen when, makes sure that all the DJs are properly trained, and polices the attendance and execution of all the shows on WRMC. Basically, if it involves what's actually on the air, the Programming Director is in charge of it. The Programming Director will contact you if you miss a show without finding a substitute, and you'll call the Programming Director if you can't figure out why your music isn't playing on the air. If you have a question about how to do something on the air or whether something is okay to say or do on the air, talk to the Programming Director.

THE BUSINESS MANAGER handles money matters at WRMC. The Business Manager is the one who applies for our budget each semester, fights for it, and determines how it is allotted to the different branches of the station. If you have a money question, talk to the Business Manager.

THE TECHNICAL DIRECTOR is the person who knows how the radio equipment actually works. If you have an issue while on the air, you'll want to call the Programming Director, but if you have a broader question about the equipment, a question about the digitization process, if you want to learn how to make an Intro CART, or if you've got a specific question that doesn't necessarily affect your broadcast, the Technical Director is the person to speak with. Also, if you break any equipment, let the Technical Director know right away.

THE MUSIC DIRECTORS, or MDs, are the folks who are responsible for making sure WRMC gets new music! The MDs work with labels and promoters to acquire digital and physical copies of the latest music, then make sure that these CDs get graded and placed in our library properly. They also chart our most-played new albums at NACC (North American College and Community radio chart) and interact with the music industry most directly of any of the Exec Board members. You should talk to the MDs if you have questions about getting new music for the station, grading music, charting our plays, or the music industry as it relates to college radio, or if you want recommendations for new music to play on your show. Additionally, the MDs supervise the activities of both the Library Manager and the Genre Managers.

THE CREATIVE DIRECTOR oversees WRMC's brand identity. Principally, this means managing the online presence of WRMC and ordering merchandise. On the online end, the Creative Director

manages the website, edits the blog, photo-documents the year at WRMC, and keeps our social media pages updated. On the merch end, the Creative Director decides what merch to order and designs its graphics when necessary. The Creative Director also has the power to alter WRMC's logo. Talk to the Creative Director if you have issues relating to the website, the blog, social media, station photography, graphic design, merchandise, or brand identity.

THE CONCERTS COMMITTEE usually comprises two people, who plan the year's concerts including Grooveyard and Sepomana. They search for touring acts that could fit Middlebury into their schedule, work with their touring agents, and are responsible not only for physically making concerts happen (i.e., setting up, etc.) but also advertising successfully and arranging ticket sales with the Box Office. Lastly, the Concerts Committee manages the Concerts page on the website, which keeps user sup to date with the latest concerts in VT and beyond. Talk to the Concerts Committee if you have an idea for a band who'd be a great fit for Middlebury, if you want to help out with a concert, or if you've heard about a show they should add to the Concerts page.

THE LIBRARY MANAGER is the person in charge of managing WRMC's physical music library and making sure everything in it gets digitized, evaluated, and filed away correctly. They are the person to talk to if you have questions about the physical library, how it is organized, and how you can access it; or if you have suggestions about how we could use it better.

THE LIVE STUDIO MANAGER is the person in charge of the station production studios. Whether it's for recordings, WRMC Live Sessions (our version of NPR's Tiny Desk), setting up on-air-performances, and more. If you are interested in recording/mixing an album, setting up a live band for your radio show, or interested in being a part of the Live Sessions, reach out to them!

THE GENRE MANAGERS are not technically Executive Board members, and any general board member can apply to be one at the beginning of the semester! Genre managers work under the supervision of the Music Directors. Each week, the Music Directors send a personalized list of new albums of a specific genre to each Genre Manager and ask them to listen to and review the albums by the end of the week. Possible genres include Electronic, Folk, Heavy, Hip Hop, Jazz, and World. There can be 1-3 genre managers for each genre, and the Music Directors are responsible for the application and selection process. Talk to the Music Directors for more details if you are interested.

THE SUMMER MANAGERS are usually two people who are in charge of all the duties of the Executive Board during the summer vacation. This is a paid, 32 hrs/wk position, run through SEO and the Language Schools, that any General Board member can apply for. All DJs will be alerted when applications open in the spring, but if you have any questions about this position before then you should get in touch with the current GM. You can view logs of all the things past Summer Managers have accomplished on the wall of the office, behind the door.

THE GENERAL BOARD is not an Executive Board position, but it's even more important – it comprises all WRMC DJs who aren't on the Executive Board. That means **YOU!** If you're a DJ at WRMC or involved with Radio Theater (or even if you're just a substitute DJ) you're technically on the General Board. So come to a General Board meeting and get involved! Hell, you don't even have to be a DJ if you're too busy this semester, you just need to be excited about WRMC!

BASIC RULES

If you follow these rules, you're already on your way to being a stellar DJ. Please note, however, that all are taken very seriously and that there are consequences for failing to comply with these policies. Below the list, find explanations of each. And remember, although these are the station's rules, everything you're told in training and everything printed here constitutes further guidelines that should also be respected.

1. No dead air, and do not leave the studio unattended during a show.
2. Food and drink must stay in lounge and hands must be washed prior to DJing.
3. Alcohol, drugs, and smoking are strictly forbidden in the station.
4. Do not play content with, or use language with, profanity or obscenity.
5. Do not endorse or advertise for anything except WRMC itself.
6. Assume full responsibility for your opinions.
7. DO NOT MISS YOUR SHOW.
8. Be punctual.
9. Give a station I.D. every hour, on the hour.
10. Guests are not allowed to touch any equipment.
11. Do not play more than two songs by the same artist within one hour.
12. Reshelve any CDs, vinyl, or cassettes you use.
13. Do not remove music from the station.
14. Be gentle with equipment.
15. Listen to the Executive Board – they're in charge.
16. Be honest when reporting issues.

1. NO DEAD AIR. Never. Not even a little. If no one is broadcasting, Automation should be on air, not silence. **AND NEVER LEAVE THE STUDIO UNATTENDED DURING A SHOW.** Solo DJ who has to pee? Sorry – hold it until the show's over. We aren't kidding about this one.

2. FOOD AND DRINK are permitted in the station lounge **only**. Under no circumstances should there be food in the studios, the tech room, or the office. If you eat or drink before going on air, **WASH YOUR HANDS AND DRY THEM THOROUGHLY.**

3. ALCOHOL, DRUGS, AND SMOKING are forbidden in the station. Furthermore, you can NEVER EVER broadcast while under the influence of any mind-altering substance. (No matter how slight that influence.) If you do so, **you will lose your show** immediately and may be banned from WRMC. Do not even bring alcohol or illegal drugs into the station lounge, whether or not you intend to use them.

4. DO NOT USE PROFANE LANGUAGE OR DISCUSS OBSCENE MATERIAL ON AIR. No matter the content of the music you play, you are in absolutely no circumstances permitted to use foul language on air. Your own language should be even more pristine than pre-10:00 PM song lyrics – don't even say "damn," "ass," "hell," or other "light curses." Do not graphically discuss sex, drugs, or violence, and do not condone or advocate recreational drug or alcohol abuse. Callers, too, are forbidden from swearing or being otherwise obscene over the air. Content with profanity in it cannot be played before 10:00 PM or before 5:00 AM (see below for more info).

5. DO NOT ENDORSE anything or recommend purchasing anything while on the air. If you think an album is really great, you can say that, and if you think people should listen to more of it, you can say that, but you can't suggest they buy it.

6. ASSUME FULL RESPONSIBILITY FOR YOUR OPINIONS. If you express a controversial view on air, that's okay, but be sure to explain that it's your own view and not that of WRMC, of Middlebury College, or of any other party besides yourself.

7. DO NOT MISS YOUR SHOW. If you have an unavoidable conflict and have to miss a show, you MUST find a substitute DJ by emailing everyone, and you MUST do this **with 48 hours' notice**. *We have a 2-strike policy for failing to comply with the attendance policy.*

8. BE PUNCTUAL AND DO NOT MISS YOUR SHOW. Arrive 5 minutes early to make sure you're set up and the transition is smooth. Start exactly when you're supposed to, and don't run over into the next DJ's time slot. If the DJ after you is late, stay for up to 15 minutes so the transition can still be smooth. If they're a no-show after 15 minutes, notify the Programming Director and leave (turning on Automation before you go, of course!).

9. GIVE A STATION I.D. at the top of every hour (see below for more info).

10. GUESTS are welcome to come broadcast with you – but only trained WRMC DJs are permitted to operate any of the station's equipment. The only thing a guest should do is speaking into the mic; you, the trained DJ, need to be in charge of everything else, just as if there were no guest. Training at another station does not count as being trained at WRMC. All station rules and F.C.C. laws apply to guests.

11. DO NOT PLAY MORE THAN TWO SONGS BY THE SAME ARTIST IN ONE HOUR. Doing so counts as advertising for them according to the F.C.C. and is therefore illegal (see Rule #5).

12. RESHELVE any CDs, cassettes, or vinyl you take out, and when you do so, put them back in the correct spots (see below for more info).

13. DO NOT REMOVE MUSIC FROM THE STATION. You're welcome to take ungraded music from the New Music box in the lounge to review and return to WRMC – just make sure to tell the MDs what CD you're taking. However, music that's already in our library STAYS in our library, WITHOUT EXCEPTION. Not even if you promise to return it. If we notice something is missing, we will make every effort to find out who has it, and there will be consequences for stealing music from the station, possibly including losing your show.

14. BE GENTLE WITH EQUIPMENT. Duh. You break it, you buy us a new one....

15. LISTEN TO THE EXECUTIVE BOARD – they're in charge. These kids know what they're doing – that's why they were voted onto the Executive Board in the first place! If they tell you something is not permitted, don't do it. If they teach you how to do something, then that's how to do it – don't try it a different way. The equipment at WRMC is expensive and if you decide to ignore the words of the people who know best how to take care of it, you could damage it!

16. BE HONEST when reporting issues to a member of the Executive Board. If you broke something, admit you broke it. Tell us everything leading up to the problem. If you withhold information, it will take us longer to fix the equipment or, worse, we could become misled and end up fixing something that wasn't broken while the real problem persists. We'll be much happier if you just tell us what happened!

ON-AIR CONDUCT AND ETIQUETTE

To do a radio show, no matter the concept, you need to speak on air. Remember, you're broadcasting on the radio and representing both WRMC and Middlebury College (in demeanor if not in ideology) – so please act like it, by being polite and professional. Here are some things (there's 12) you should keep in mind to do this and execute the perfect broadcast.

1. SPEAK CLEARLY! Speak up, enunciate, keep your mouth close to (but not touching – gross!) the mic. When you're talking on air, the Program Levels meter will register your voice; make sure you're falling in the 3-5 range so listeners don't need to adjust their volume whenever you start speaking.

2. INTRODUCE YOURSELVES! After you give the station I.D. (see below), tell the listeners your name. Continue to do so on a regular basis throughout the show. This can be your real name or a DJ name. Not giving a name on air is like starting to talk to someone you've never met without ever telling them who you are – that is to say, awkward and rude.

3. INTRODUCE YOUR SHOW! You might think your mother is the only one tuning in to your 3:00 AM ambient noise show, but you'd be surprised. During a given broadcast, not all of your listeners will be regulars, and many might tune in with no idea what your show is all about. Give its name as frequently as possible (so they can find you again if they like what you're playing/saying!) and describe its overall concept at least once.

4. APPRECIATE THE LISTENER! When you start your show and especially especially especially at the end, greet your listeners and say, **"Thank you for listening!"** They could have put on any other station or not listened to the radio at all, but they chose to listen to your favorite songs for one to three hours. That's really nice of them!

5. GIVE THE DATE AND TIME! On the hour (with your station I.D.) if not on the half-hour. If you're feeling super-professional, give the local weather report, too....

6. INTRODUCE THE NEXT SHOW! One element of a smooth show-to-show transition is letting the listeners know what's coming up next. We're proud of our programming and want as many listeners to tune into as many shows as possible, so rather than check out at the end of your show, hype up the next show to keep **your** listeners round for the **next** show. Likewise, when you begin, shout out the previous DJs for their awesome broadcast.

7. AUTOMATION IS ONLY TO BE USED AS A LAST RESORT. The slider on the sound board all the way to the right is the AUTOMATION slider. Automation is a playlist on infinite shuffle-loop; it plays when there is no DJ on the air. However, unless the schedule has a blank slot, there should ALWAYS be a DJ on the air. Automation should therefore only be on when the DJ after you does not show up after 5 minutes or when something goes horribly wrong on the air and you need to put it on while you figure things out. Automation is NOT intended as a buffer between shows. The transition between shows should be seamless: when you're the next show, get your music ready or begin by speaking, it doesn't matter, but **DO IT ON TIME**. Do NOT EVER put Automation on just to buy yourself prep time – if you need more prep time you should have been here earlier. Likewise, don't let the DJs after you attempt to do that, either. If they aren't ready, keep playing music until they are, and kindly ask them to please be more prepared so you can leave on time in the future. If you have a repeat offender trying to put Automation on after your show even after you've explained to them not to, tell the Programming Director.

7. BE CONSCIOUS OF HOW MUCH YOU'RE TALKING! If you're a music show, music should take up more of your airtime than talking. If you're a talk show, music should only be played as an interlude. Also be considerate and aware of what you're talking about – what is of interest to you and your co-DJ is not necessarily worth treating at extended length on air.

8. KNOW WHAT YOU'RE PLAYING BEFORE YOU PLAY IT! You should know what you're going to play on the show before you arrive at the station to broadcast. Don't get caught scrambling to find the next song – too much can go wrong, from the CD not being in the case to accidentally double-clicking a track on iTunes and causing it to play. And you should know **all about** what you're playing – artist, album, label, year of release. This is information listeners may want to know, and your job is to inform them!

9. OFTEN, FADE > NO FADE! Sometimes tracks fade into one another gracefully, but much of the time, this isn't the case. Often, fading in and out of tracks is easier on the listener. It also prepares you for the next track – it's chaotic and embarrassing when the song ends abruptly and the next one starts playing before you expected it to. If you're broadcasting from iTunes, check your song-to-song transitions in advance of your show so you know when you'll want to fade in and out.

10. MAINTAIN CONTINUITY! Be easy on the listener – don't veer wildly from genre to genre. Taking requests is fine, of course, but you should only do so if the request is for material that fits your show. And if you're playing a request, find a way to make sure it integrates gracefully with the other songs you're playing by finding good transition songs. Ideally, your show concept is specific enough that such disruptive musical transitions aren't even possible.

11. REP WRMC! Let listeners know about our website, our blog, our Facebook/Twitter/Instagram/Soundcloud/Spotify/Flickr pages, any events we have coming up, etc. Inform them that all your past playlists are accessible on our site, and recommend they check out our schedule and our weekly music charts.

GIVING THE STATION I.D.

All DJs are **required** to give a station I.D. at the top of every hour; if you've got the time in your broadcast, every 30 minutes is even better! Giving a station I.D. tells listeners using actual radios (e.g., those driving through Addison County who've randomly tuned in) what station they're listening to. That way, if they like what they hear, they know where to look on their dial or the internet to hear more! Here is the official station I.D. tag which you should read out **every hour, on the hour**, if not more frequently:

WRMC 91.1 FM, Middlebury College Radio

Usually this is prefaced by a greeting and/or something like, "You're listening to..." or "This is...".

ANNOUNCING COMMUNITY EVENTS

If you know of anything cool happening on campus or nearby this weekend, **announce it as a community event!** Part of WRMC's role as part of the campus media is to keep people informed of what's going on. We do this through our news programming, but we're also a very effective way to disseminate and circulate information about upcoming events (NOT PARTIES) whether academic, athletic, artistic, or social in nature. HOWEVER, when announcing events, you are NOT permitted to recommend that listeners attend said event if that event costs money. This counts as endorsing the purchase of tickets, which you'll recall from the rules above is illegal. Instead, simply describe the event and let them know where they go online to find out more information.

You should especially announce **WRMC events such as Sepomana, Top 91, the Radio Theater's annual live broadcast, other on-campus concerts/events we sponsor (not parties), and sports games that will be broadcasted on WRMC.** When announcing WRMC events that cost money, you are allowed to recommend that listeners attend and purchase tickets and give them information on where to buy tickets, etc. – it's endorsement and advertising, but only for ourselves and is therefore fine.

On the **Concerts** tab of the WRMC website, you can find a regularly updated list of cool concerts happening in Middlebury, Burlington, Montreal, at nearby colleges and universities, and beyond. You might wish to alert your listeners to some of these, too, especially if there is genre overlap (e.g., if you're broadcasting a metal show and there's an awesome metal band coming to Higher Ground in Burlington this weekend) but also even if there isn't. Remember, you can't actually recommend that people go to these events, just let them know that they are happening. Your phrasing can mean the difference between sharing community events and breaking federal law.

PROFANITY AND OBSCENITY

THE FOLLOWING CORRESPONDS TO FEDERAL LAW.

DJs, guests, and callers can **never** use profanity or discuss obscene material on the air. This includes curse words (even "light" ones like "damn" or "ass") or graphic discussion of sex, violence, drugs, etc. This is true at all times of day and night, and there are consequences for failing to observe this law. Neither can DJs broadcast music or other content including profanity or obscenity. **The exception to this is shows that occur after 10:00 PM or before 5:00 AM.** This is what we call **"Safe Harbor."** Content can contain profanity and obscenity during these late/early hours, but DJs, guests, and callers are still prohibited from using such language themselves.

...SO, WHAT CONSTITUTES A CURSE WORD?

In general, if you wouldn't hear it on a primetime comedy on a basic-cable station, you can't play it outside of Safe Harbor. If it would be permitted on such a TV show, it's okay to play – but still not okay to say!

...SO, WHAT CONSTITUTES OBSCENE MATERIAL?

This one is trickier. Basically we mean graphic discussion of sensitive topics like sex, drugs, and violence. It's okay to refer to their existence if it's relevant for some reason, but there's no situation in which you should be getting detailed, **EVEN DURING SAFE HARBOR.** The music you play can get detailed about such matters, but **ONLY** during Safe Harbor.

THE GOLDEN RULE #1:

If you're unsure whether it's okay to play or say on air, **DON'T** play or say it! If you feel like you're approaching a questionable "grey" area, it's better to avoid it than to risk it and then get in trouble. If you're unsure if something's allowed, just ask the Programming Director over email or at the next General Board meeting before your show.

THE GOLDEN RULE #2:

Preview everything you play. Look up the lyrics on line. Don't be the DJ who plays a song with "fuck" in the chorus because you were too lazy to check it out first. If you're playing a CD, check the sticker we've put on its case, which will tell you which tracks contain profanity.

SELF-CENSORSHIP: If a song has just one swear word in it and you know **EXACTLY** what second it occurs during, you can try to "bleep" it out by quickly pressing your laptop's MUTE button (if you're on a laptop) to mute the swear and then pressing it again to put the song back on. You can also turn the volume down and up again very quickly on the application (if using a laptop or the studio monitor) or on the board using the sliders. Just be sure to be quick – so you don't mute more than one word, which sounds terrible – and make sure to mute the word. Trying and failing to self-censor is the same as blatantly playing profanity. Don't try to do this with a song riddled with swearwords. If you have to censor more than twice in one song, you shouldn't be playing the song at all.

SO, WHAT DO I DO IF...

...I PLAY PROFANITY OR OBSCENITY BY ACCIDENT?

Turn off the song or other content immediately and change to something else. DON'T APOLOGIZE or otherwise draw attention to it; just play it off like it didn't happen, and don't do it again.

...I SWEAR BY ACCIDENT?

Again: don't draw attention to it. Ignore it, and carry on.

...A GUEST OR CALLER SWEARS ON AIR?

Before permitting a guest to join you or a caller to speak on air, you should have briefed them on the rules regarding profanity and obscenity. If a guest breaks these rules, play it off and then remind them after you've put music/content back on the air of the rules. If a caller swears once, play it off and try to prevent it from recurring. If you've got a caller who knows the rules but clearly has a dirty mouth, take them off the air immediately. It's your job to keep these situations under control and to recognize them before they get out of hand on the air.

...IF THERE'S A SLIP-UP AND IT'S REALLY BAD?

If you somehow allow something really horrible, or a great volume of profanity, to get on the air, you can't really play it off gracefully. Apologize to the listeners, put on something you are 100% sure won't have any such language in it, and then call the Programming Director to let them know what happened. It's better they learn from you than from an irate listener.

PLAYLIST LOGGING

Playlist logging is essential. Most importantly, it helps the MDs keep track of what's charting at the station, but it also tells our online listeners what's on the air at any given moment and allows them to access past playlists of the shows they love! You **must** log your playlist **every time** you broadcast, and you **must** do it live. The first thing you should do after pressing "Play" on your first track is log in and begin your playlist. Fortunately, it's not a hassle because this process is straightforward and is the same every time!

1. Open the WRMC website on any web browser (wrmc.middlebury.edu). Click **LOG IN (the literal log)** in the upper-right corner. On the login page, log in using your **Middlebury email username and password**.

2. Return to the WRMC website. Now that you've logged in, there should be a grey menu bar at the top of the page. Select the button that reads, **ADD NEW**. On the menu that drops down, click the option for **PLAYLIST**.

3. You will be redirected to a page with a drop-down menu featuring the name of every show you've ever broadcasted on WRMC. Select the show you're currently broadcasting and click **START SHOW**.

4. A new tab will open on your web browser with the **DJ Chat** function. In the original tab, you will have been redirected to the **Playlist** page. **Whenever** you play a track, fill out a line on the playlist and click **ENTER**. Check the box for **ROTATION** if the album the track comes from is currently on the WRMC Rotation shelf (right behind you, with a white **Rotation** sticker on its spine); check **NEW** if it was released in the last 6 months; check **REQUEST** if it was a request.

***IMPORTANT: You must fill out every field on the playlist, and you must spell everything correctly.** Don't know what album your song is on? If you're playing it on the radio, you really should, so look it up – don't leave the field blank! **Wikipedia, Discogs, Last.fm, Amazon, artist/label websites, iTunes, Bandcamp, and Spotify** are all easily accessible online resources that can tell you the information you **need to know** about the tracks you play. By filling out all fields and spelling correctly, you allow WRMC to match your playlist info with the data on the website **Last.fm**. This is how we get the album artwork to show up on the website, which looks snazzy, informs listeners, assists the MDs, and conforms with the law. Everybody wins! If you're playing a single, find out what the physical release was called – probably something like "Song Title (Single)" or "Song Title (7)". If an artist is featured on a track, put it in the song title, like so: "Song Title (featuring Featured Artist)."

5. Continue logging your playlist throughout the show. When you're finished, click **END SHOW** (be sure to do this a little before the end of your time slot so that the next DJs can fit in the booth and prepare for their show!). You will be redirected to the **PROGRAM LOG** page. Fill it out truthfully please!

6. Submit your Program Log. In the upper-right corner of the screen, on the grey bar, is your name; select it, and from the drop-down menu that appears, click **LOG OUT**. Don't forget!

E.A.S. (Emergency Alert System)

One of the fields on the Program Log asks about E.A.S. messages. E.A.S. stands for EMERGENCY ALERT SYSTEM. The government uses the E.A.S. to override radio broadcasts to disseminate emergency information. We get a surprisingly high number of E.A.S. messages on WRMC because of the dangerous thunderstorms and snowstorms that afflict Vermont. When an E.A.S. message is interrupting your broadcast, you will know. It's preceded by a very loud buzzing that cuts off your broadcast. Then the message is read out, and then there's another buzzing and then your content resumes as it was before the E.A.S. message interrupted. Aside from the actual content of the E.A.S. message, there is NOTHING to worry about. Just keep doing your show unless the message suggests you should be doing otherwise (e.g., in the case of a tornado alert or something along those lines). In your Program Log, be sure to be truthful when answering the E.A.S. questions as the Programming Director needs this information.

THE WEBSITE

The WRMC website is a resource you should use! In addition to hosting our playlist log, the website is home to our schedule, including archives of all the playlists from every current show; our Top 30 chart, which the MDs submit to CMJ each week to show what new music has been played the most on WRMC; the Concerts tab, which is your guide to all the best concerts happening in the area; and the blog, where your fellow Gen Board members write awesome critical commentary on music! Don't neglect this resource and be sure to notify your listeners of it as well!

SOCIAL MEDIA

WRMC is on Instagram. Check the page out, and rep them to your listeners. You can find all the Exec Board profiles on there, participate in March Madness, End of Year Wrapped Battles, and more. We post events, concerts, and all other relevant WRMC information year round on there, so if you're one not to check your emails, you might as well check the Instagram (turn on post notifications to stay in the loop).

If you have any ideas about the website or social media accounts, reach out to the Creative Director.

BOARD BASICS

The WRMC sound board can be intimidating even to veteran DJs – there's so much going on! So many buttons! However, all those buttons serve a purpose: the board's main objective is to communicate to you, the DJ, EXACTLY what's happening on the air at any given moment. If anything ever goes wrong during your broadcast, there's a 99.9% chance the board will tell you exactly what it is, if you only know how to read it. In the sections below, you'll get a more detailed guide to using different parts of the board. However, before all that, here's a simplified diagram that tells you what the different parts of the board do. If you can get this information down, you'll have a much easier time DJing in general, especially in tricky moments. We'll cover all the important stuff in more detail later in this manual, but on the next page, find explanations about a few miscellaneous attributes of the sound board.

Mic1/Mic2: These sliders control mic volume, make sure these are up when you are talking, and all the way down when you are playing music.
NOTE: When mic volume is up, in-studio volume will be muted.

TT1/TT2: Volume sliders for our turntables on the right.

Automation: This should be up before your show starts and after your show end. If it is not playing music, please call the Technical Director.

Program Volume: This is the volume of the music being broadcast. The upper bars are your "peaks." If these get too far up (a lil past midway) or start turning red, turn your volume down. This is measured in dB and you generally don't want to go past the 0-5 range.

Studio Volume: Turns up the volume in the studio, does not affect the volume on air.

Headphone Volume: Adjusts the volume of the headphones. No affect to the volume on air.

CompTr: Channel for the computer to the left. This can be used if you want to access WRMC's spotify premium.

CD1/CD2: Volume sliders for the CD players on the adjacent rack.

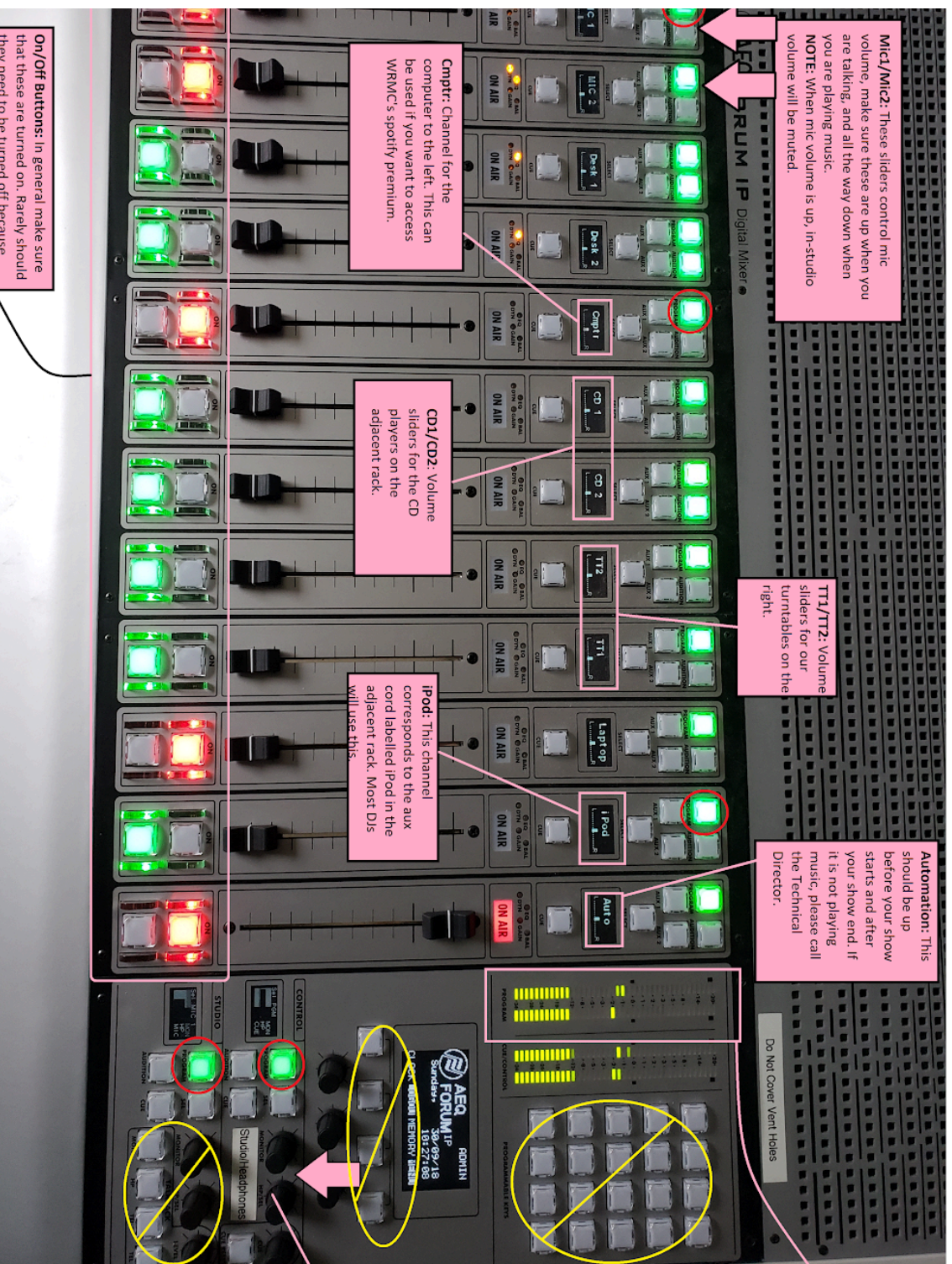
iPod: This channel corresponds to the aux cord labelled iPod in the adjacent rack. Most DIs will use this.

Don't touch keys circled in yellow unless instructed otherwise

On/Off Buttons: In general make sure that these are turned on. Rarely should they need to be turned off because when the volume is down all the way, nothing will be broadcast.

WRMC BOOTH BASICS

Note: Program is used to designate audio that is being broadcast live. The program keys circled in red on the right and on the top are examples and should always be on unless you've been educated on audition/cue functions. This applies to the program keys for all channels you are trying to broadcast, not just the examples circled.



HOW TO USE THE SLIDER

DISCLAIMER: PLEASE DO NOT TURN THE SLIDER BUTTONS FOR THE MICS, LAPTOP, COMP, and AUTOMATION OFF UNLESS TOLD OTHERWISE. THE BOARD AND SLIDERS ARE SET SO THAT DJs OF ALL EXPERIENCES ARE ABLE TO USE THE BOARD WITHOUT HAVING TO DO ANY TROUBLESHOOTING DURING PROGRAMMING.

Sliders control the volume of everything being played through the board and on air. Slide up to turn up the volume, slide down to turn it down. If the slider is all the way down it will not make any sound. PLEASE NOTE THAT SLIDERS MUST BE TURNED ON TO WORK. To check if a slider is on or off, check if the button underneath the slider is: **Green**, it is off. **Red**, it is on. Sorry, our board is a little silly.

You will only ever need to turn a slider on or off if you are looking to use Cds, Cassettes, or Vinyl. Sliders such as MICS, LAPTOP, the PC (Spotify), and AUTOMATION should be set to be **ON** at all times. If you see that they are **off**, flip it back **on**.

THE VOLUME LEVELS METERS

There are two digital volume meters on the upper-right side of the board. The one that concerns the volume of the audio being broadcasted is the PROGRAM meter.

THE GOLDEN RULE with the PROGRAM meters is if the levels aren't moving, nothing is playing. **something is off.** (refer to "How to Use The Slide")

You control the levels by moving the sliders on the sound board. Moving the slider up increases that slider's volume, and you will see the needles move higher. Turning up the volume in the studio or on your headphones will not affect levels – only the sliders and the volume control on your device (e.g., a laptop or mp3) can affect the actual on-air volume, as reflected in the PROGRAM meters.

YOUR MUSIC AND YOUR VOICE SHOULD PEAK AT 3 AND NO HIGHER. In general you want a 5-3 range on music and voice. If the needle isn't passing 5 even at the music's loudest moments, you need to adjust your slider to make things louder. If they're passing 3 at all, you're making your listeners deaf! Adjust accordingly.

The point of monitoring Levels is that you adjust your volume so the listener doesn't have to. If the listener has to constantly turn the radio up or down, you aren't monitoring your Levels very well. Thus, when adjusting your slider, be sure to do so **veeeeeeeeeeeeeerrrrrry slowly** so as not to jar the listener or sound sloppy. **Glide the Slide.**

THE VOLUME ALERT LIGHT

You may notice a little **red** light in the Program meters at the very peak of your levels (see BOARD BASICS). This light turns on when your music is distorting at its loudest points – in other words, when your music sounds bad. Your levels may be fine but the quality of the music being played doesn't sound very good at those levels. When this happens it's almost always a case of the device's volume being set too high. The studio monitor, laptops, and iPods should have their volume set HALFWAY (or more) when playing on the air; any further adjustments

should be made using the slider. So if the red light is on, turn down your device volume (be sure to turn off the "bloop" sound that plays when you adjust a Mac's volume first) and simultaneously turn up the slider, until the red light is off but the Levels meters are still in the proper range (3-5).

THE MICROPHONES

The Microphones are controlled by MIC 1 and MIC 2 on the sound board. They are fairly sensitive, just speak loudly and clearly in the proximity of the microphone (~1 ft.) DO NOT touch your mouth to them – they aren't clean and it'd be a shame if you got sick and had to get a sub DJ because you made out with a microphone.

Note that when either MIC slider is up even a tiny bit, the studio speakers will mute to prevent a feedback loop. (See BOARD BASICS above).

PLAYING CONTENT FROM A LAPTOP

You can play audio content from a laptop using iTunes, Spotify, Windows Media Player, or any other audio playback application. Plug the black **USB-C** cord labeled into the **USB-C port** on your computer. The laptop's volume is controlled on the board using the slider also labeled **Laptop**. It's NOT the slider labeled **Comp** – that's the studio computer! Don't get confused! Once you're plugged in, you're ready to go. Here's a few important things to keep in mind.

Disclaimer:

(Write something about why spotify is janky) Never ever ever ever ever ever play a video stream over the air. EVER. No Youtube. Not even Vimeo. No video streams, ever. They sound horrific and, again, if something happens to the internet then you'll have no show.

CHECK YOUR VOLUME.

If you are using Apple Music, **turn on "Sound Check"** under Playback. If you are using Spotify, **turn on "Normalize Volume"** under Settings/Preferences; this sets/equalizes the volume levels for all songs you play, consistency is key! Apple Music and other playback applications have their own volume that operates separately from your laptop's volume. This in-application volume (in Apple Music it's located at the top, next to the playback box) should be ALL THE WAY UP. However, your laptop's system volume should only be HALFWAY UP. If your music is too quiet, adjust the levels on the board, not the laptop volume. Having the laptop volume higher than halfway (or the in-application volume lower than 100%) will affect not only the volume of the music on air, but also the quality. Using the sound board will maintain a good quality sound while adjusting the volume.

TURN OFF CROSSFADE

When on air, you don't want a song to immediately start at the end of one song when you didn't mean it to. It sounds choppy and silly on air. The time crossfade uses to move from one song to another can be used to glide your slider down for a smooth transition from song to speaking, and song to song. If it's stylistic for your show I guess you can keep it on...

AUDIO FILES MUST PLAY AT A BITRATE OF AAC 256 KBPS / 320 MP3 (or higher).

If a file's bitrate is lower than 256 KBPS, it will sound like shit on the air – fuzzy, loud, thin. Thankfully Apple Music's base audio quality is 256KBPS, Spotify isn't if you don't have premium, so keep your streaming quality at high under Preferences if you can.

IF YOU'RE USING A MAC, TURN OFF THE VOLUME ADJUSTMENT ALERT SOUND.

You know, that blooping noise that plays when you turn the volume up or down? Yeah, that still happens when you're broadcasting. So, for starters, MAKE SURE YOUR VOLUME IS SET CORRECTLY BEFORE YOU START THE SHOW! (see above) But also, if you're on a Mac, then under SYSTEM PREFERENCES there is a tab for SOUNDS, and on that menu there is an option to turn off these alert noises. Set this to off so you don't have any embarrassing moments on air.

MAKE PLAYLISTS AND PAY ATTENTION TO THE REMAINING PLAYBACK TIME.

In audio playback applications, when a track finishes, the next one starts automatically. You'll need to be paying close attention so that you stop at exactly the correct moment and don't either cut off the song or let the next one start. This is why fading in and out is often a better idea. Also, your songs should be on a playlist already so that when a track finishes, the next thing to play is your next song and not the song that's next in your general iTunes library.

PLAYBACK SHOULD BE THE ONLY THING HAPPENING ON YOUR LAPTOP.

If you're playing your show from a laptop, your laptop should have no other open applications. If you need to use the internet, use another laptop, a smartphone, or the studio monitor. Too often, the internet has pop ups that make noise and are difficult to control, and it's really embarrassing to have that happen on air – not to mention unprofessional. Turn on DND, and close chat applications – they will interfere with the broadcast before you know what's happened! Just shut down all applications except for the audio playback program you're using and you'll be fine. Lest you're brave ig. Hearing discord notifs on air is a little silly.

PLAYING CONTENT FROM AN MP3 PLAYER (VOID I DO NOT THINK WE HAVE AUX IN THE STU)

To play from an iPod or other mp3 player, just plug it into the iPod cord and adjust volume using the iPod slider. Your mp3 player's volume should be set HALFWAY. Follow all of the rules above under PLAYING CONTENT FROM A LAPTOP – i.e., make playlists, pay attention to the remaining time. You'll need to check all the info for your mp3s – bitrate, volume adjustment – on your computer before you put the playlist on your mp3 player.

ALSO, NEVER EVER EVER EVER EVER EVER EVER play audio content from your phone on air. Even if you have an iPhone, playback is automatically interrupted by calls, and there are few things more embarrassing, unprofessional, and just plain stupid than allowing your phone to ring over an FM frequency for all to hear. If you want to use an mp3 player, it has to be STRICTLY an mp3 player – not a phone with audio playback capacity.

PLAYING CONTENT FROM THE STUDIO MONITOR

You can also play audio from the studio monitor. This computer's volume is controlled on the board by the COMP/Spotify slider. It has its own volume, controlled on the keyboard – this should be set to 50-75%, and then all further volume changes should happen on the board. As with laptops – see above, PLAYING CONTENT FROM A LAPTOP – the audio playback applications on this computer all have their own volume separate from the computer volume, and these should be set ALL THE WAY UP. All the rules stated above in PLAYING CONTENT FROM A LAPTOP apply to the studio monitor – that is, bitrate, volume adjustment, and so on.

You can either play music from our digital library, your playlists in iTunes, Spotify, or your preferred streaming service, or play your own music from an external source. To do the latter, just put it all on a USB drive and plug it into the USB port below the desk. Then drag your playlist into iTunes and proceed according to the rules set out above in PLAYING CONTENT FROM A LAPTOP.

PLAYING CDs

This is (used to be) the easiest way to play music at WRMC! Just follow the steps:

1. Make sure the CD player is on. We have three, labeled CD 1 and CD 2.
2. Make sure the corresponding slider is also on – they are labeled as well. If there is no slider corresponding to one of the CD players, it means that player isn't hooked up to the board at the moment. No sweat – just use one of the other two!
3. Put the CD into the CD player.
4. When it's loaded the CD info, press the SKIP FORWARD button (>>) until you arrive at the track you would like to play.
5. The PLAY button will flash green. When you're ready to play the track, press PLAY and it will begin. The CD player will count down the remaining seconds of the track, so you'll be able to tell exactly how long until the track ends.
6. When the track is over, the CD stops playing, so be sure to have another track ready on another CD player, your laptop, the turntable, etc.

Don't forget to check the CD sticker for our recommended tracks and for the list of tracks with profanity and obscenity!

ANATOMY OF A CD REVIEW STICKER

The reviewer's initials and the date should be in the margin somewhere....

Label	Genre	Sub-genre	File Under (what other music does it sound like?)	Grade (A+ - F scale)
Best tracks:	Property of WRMC 91.1 FM			
this track is esp. great!	Middlebury College			
TRACKS WITH PROFANITY!				
Reviewer's comments:				

GENRE ABBREVIATIONS

- B = blues and soul (hallway)
C = classical (hallway)
E = electronic including ambient and dance (hallway)
F = folk and country (hallway)
H = hip-hop (library)
J = jazz and funk (hallway)
L = loud rock and metal (newsroom)
P = punk and hardcore (hallway)
R = rock/pop, all subgenres (library)
W = world and reggae (hallway)

PLAYING VINYL RECORDS ON THE TURNTABLES

WRMC has lots of vinyl records in its library. Play them! Just be very careful. We have two turntables in the studio, controlled by the sliders labeled TT1 and TT2. Both will not always be connected to the sound board so be sure to check before putting a record on. Before you play vinyl, make sure the vinyl is not cracked or dirty. Do not play dirty vinyl – ask the Technical Director how to clean it at the next General Board meeting, and stick with vinyl in good playing condition.

IMPORTANT: If you have never used a turntable before, **DO NOT** try to do so on the air. Ask the Technical Director to teach you sometime before your show (General Board meeting is a good time to do this).

Follow these steps to play a record:

1. Make sure the correct slider is on and turn the levels up to around 5 (you can adjust later if necessary).
2. Turn on the POWER knob in the bottom left corner of the turntable platform's surface.
3. Select your record's proper speed below the Power knob – either 33 or 45 RPM.
4. Place the record on the turntable.
5. Press START (also in the bottom left corner).
6. Use the needle brush to clean the needle **VERY VERY CAREFULLY**.
7. Carry the needle **VERY VERY CAREFULLY** to the desired groove and use the lever to carry it down.
8. When the track is finished, lift the needle off the vinyl using the lever and **VERY VERY CAREFULLY** place it back in its holder.

If you want to play a 7" record, you will need a 7" adapter. Let the Technical Director know in advance and they will get one for you and show you how to attach it to the turntable.

USING THE DJ BOOTH

WRMC also has a DJ Booth with two additional turntables for live mixing. These are not for casual use. If you would like to use the DJ Booth, contact the Technical Director or Live Studio Manager and they will arrange to train you.

PLAYING CASSETTES

The cassette player is not usually connected to the sound board. If you would like to play cassettes, talk to the Technical Director and they will get it set up for you if possible. Once the cassette player is connected, just turn it on, put your cassette in, select the track, press PLAY, and monitor your levels on the slider assigned to the cassette player.

CHAT

The DJ Chat function opens automatically when you begin logging your playlist each show. Listeners access it by clicking on its icon on the WRMC website, on the left side above the current playlist. As of recent, the chat isn't the most active but feel free to tell your listeners it exists on the website.

RECORDING YOUR SHOW

Any DJ can request for their show to be recorded, just respond to the google form the Technical Director sends out at the beginning of each semester, or ask later because you forgot and suffer the consequences.

MAKING AN INTRO CART FOR YOUR SHOW

Every show can have an intro CART – a little introductory track you make yourself that has the name of the show and the DJs, a station ID, and some fun music or sound effect suited to the show concept. You can make one yourself in any audio recording application – Audacity, ProTools, GarageBand, etc. – or, if you need help, ask the Technical Director and they will make an appointment for you to come join them in the Special Productions Studio to make one.

THE NEWSROOM (THIS INFORMATION IS INCORRECT AS OF 10/1/2018)

When you have more than 4 or 5 DJs on a show, the Main Studio is too crowded – it overheats the equipment and makes it hard to access the mics. So for large groups – news shows, Radio Theater, etc. – most DJs will be in the Newsroom while one or two remain in the Main Studio to actually control the show. The DJs in the Newsroom have no responsibility, all they need to do is talk. When they arrive, they should find a pair of headphones. Each pair is numbered and there is a correspondingly numbered jack cord in the center of the Newsroom table. The DJs in this room should plug in their headphones and sit around the table. If they need to adjust the headphones volume, they can do so on the box in the corner below the studio window – there is a separate set of controls for each numbered pair of headphones. There is also a master volume control for these headphones as a group on the soundboard. Above the controls for the studio speakers and headphones (Section C on the diagram found earlier in this manual), on the far right end of the board, is another, identical set for the Newsroom. As with the Main Studio, the bottom dial controls the headphones volume in the Newsroom and the top dial controls the speaker volume in the Newsroom.

The big mic hanging above the table in the Newsroom is the STUDIO BOOM; it's an Input 2 option on one of the sliders. This mic is very sensitive, and will pick up people talking at a normal volume quite far away from the mic. For the Newsroom to talk on the air, just turn ON this Studio Boom so that the ON button is lit up **green** and move the slider up. Voices, as always, should be peaking between 5 and 3 on the Program Levels meter. REMEMBER, if the Newsroom is on the air, they can't be on CUE.

The DJs in the Main Studio can still talk on the air, too! Just use the MIC1 and MIC2 sliders like usual and everyone can talk on the air even though they are separated into different studios. REMEMBER, if the Main Studio is on the air, the Newsroom can't be on CUE.

There's another mic in the back of the Newsroom. This is the STUDIO LECTERN, and it's the Input 2 option next to the STUDIO BOOM on the sound board. This is for performances in the Newsroom, or for when there are so many people in the Newsroom that two mics are needed to pick their voices up (this is probably just too many people for one smoothly executed show, fyi). It operates just like Studio Boom!

INTER-STUDIO TALKBACK(**THIS INFORMATION IS INCORRECT AS OF 10/1/2018**)

Inter-studio talkback is for shows that utilize the Newsroom as well as the Main Studio. DJs in the two rooms can talk back and forth to one another over the system without it going on the air. REMEMBER, if a slider is switched ON and its volume is up AT ALL, that slider is on the air! Don't accidentally put someone on the air while they think they're just doing inter-studio talkback – that could get bad!

FOR THE NEWSROOM TO TALK TO THE MAIN STUDIO, OFF THE AIR:

Just put it on CUE! (See above).

FOR THE MAIN STUDIO TO TALK TO THE NEWSROOM, OFF THE AIR:

This is a little trickier. Make sure the mic you're using is ON but that the slider is ALL THE WAY DOWN. Next, press SELECT above that slider. Now, on the far right side of the board, there is a big button called TALK. Press and hold this button down so that it lights up **red**. Next to it there are two options, GUEST and STUDIO. Make sure GUEST is off and STUDIO is on, so that STUDIO is lit up **green**. Now talk! You'll be heard in the headphones of the DJs in the Newsroom. If you do this and put the Newsroom on CUE at the same time, you can hold a normal conversation between the studios! Just remember that if you turn the mic up even a little, you'll be on the air instead of on talkback – and if Cue is on while you're speaking on the air, it's not going to be pretty.

TROUBLESHOOTING F.A.Q.

I'M TRYING TO PLAY CONTENT OR SPEAK ON THE AIR, BUT I CAN'T HEAR ANYTHING!

1. **Don't panic. Check the obvious:** did you unplug the usb-c cable, pause the music, mute your source, etc.?
2. **Are your headphones on? Is the volume up?** There is a headphones master volume dial in the bottom right corner of the sound board and individual controls on the box on the left. Remember, your headphones are the most reliable indicator of what's on the air.
3. **Is the slider you're trying to use turned **ON**? Is its volume up?** If the Program Levels meter is moving, something is playing on one of the sliders, though it may not be the one you're trying to use. Remember, if the slider is turned **ON (RED)** and its volume is up, that slider will be on the air!
4. If you're playing from a laptop, an mp3 device, or the studio monitor, **is the device's volume up?** It should be HALFWAY up (AT LEAST, maybe more).
5. If you're playing from a laptop or the studio computer, **is the application volume up?** Remember, this volume is separate from the device volume and should be ALL THE WAY up.
6. **Is your slider set to the wrong input channel?** Look above the channel and make sure that the "PROGRAM" button is **green** and turned on. This indicates that the channel is broadcasting out on the radio. **IF** it is greyed out, press it. "PROGRAM" should be the only **green** button that's on above the channel you are trying to play audio from.
7. **Still hearing nothing? Is Spotify/Desktop still not working? Restart the computer, it will probably work.** If not, Uh oh – radio emergency! Turn up the AUTOMATION slider (so there's not dead air) and call the Technical Director immediately – see the phone numbers posted on the window above the board.

LAPTOP NOT WORKING?:

Did you switch your audio output? Check your sound output settings on your device to see if it is playing to the USC-C / CODEC cable.

HOW CAN I TELL WHAT'S ON THE AIR?

1. Listen to your headphones.
2. If that's not working for some reason, turn up the knob labeled studio volume in the studio.
3. Ask a friend to tune in and tell you how the show sounds. (or tune in yourself.)

THE MUSIC I'M PLAYING SOUNDS TERRIBLE! HOW CAN I IMPROVE THE AUDIO QUALITY?

1. **Digital files must be at a bitrate of 256 KBPS.** See PLAYING CONTENT FROM A LAPTOP for information on how to check this. Lower bitrates are forbidden because they sound like shit.
2. **When you play the content, does the little red light above the slider turn on?** This is the VOLUME ALERT light (see the VOLUME ALERT LIGHT section of the manual). If you're playing from a laptop, the studio monitor, or other audio devices turn down the volume on the device until this light turns off, simultaneously turning up the slider so the levels stay between 5 and 3. Your content's quality should improve immensely.
3. **You sure as hell better not be streaming your files from (free) *Spotify*, Pandora, Youtube, or the internet in general. Sounds like shit.**

Thanks for reading. Talk to an Exec Board member if you have any further questions. Happy broadcasting!

