

TEACHING RADIO in an IVORY TOWER

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CBC Radio, University of Western Ontario

I've developed a reputation among my radio students as being a bit of a 'hard-ass.' But I'm glad for it. I teach radio skills, writing and technique, to a group of young, aspiring journalists at the University of Western Ontario in London. They are ambitious, smart, and hopeful, but for many, this one year they spend dabbling, pushing buttons and trying out the mics is the first time they've done any radio work. In 12 months they'll earn a Masters degree, but what is this degree worth? Can students assume that it's a measure of their own skill and competence in the craft? Can employers in the radio industry use it as a guide for hiring?

I graduated from the same program three years ago. I was top of my radio class, and viewed my degree as proof of a certain expertise. Such is the hubris of youth - and the false promise of the degree. On graduating, I was quickly humbled. I packed my bags and took the first job I could find - in Sudbury. It turned out it was a great job, and it taught me oodles. I learned more about radio in those eight weeks than I did during my entire 12 months in university J-School. Nothing can replace doing *real* radio.

Based on my experience at Western and on anecdotes from grads of Carleton and Dalhousie (Ryerson remains something of an exception.), University based j-schools today spend too little time actually 'doing.' radio. For years J-schools have grappled with trying to teach hands-on skills, while at the same time offering a healthy serving of academics, theory and history to please the keepers of the ivory tower. In the battle between the practical and the academic, both can end up as mediocre.

Radio gets short shrift. Next to the glamour of TV, and the Woodward and Bernstein allure of print, radio is an endangered species. There are fewer jobs in the radio field. Fewer students want to pursue the craft. University resources are allotted accordingly.

I barely have time to teach basic radio writing and editing in the standard forms of news and short feature production. Classes are too jammed and there's no time for students to pursue major length radio documentaries. Further, marking standards are lax - or too polite. Instructors are afraid to tell students the harsh truth about their work, or whether it

even meets the professional standards they'll encounter on graduating. No one sent *me* back to the drawing board saying "Dave - that's a dumb story idea." or "This radio story needs a lot of work, better sound, a re-mix?". Instructors hand out B's and A's by the boat load. There's a certain unreality fostered in journalism schools when everyone's afraid of setting a 'real world standard.'

So, back to me being a hard ass. I've reflected long and hard on the short comings of my own radio schooling. Today as an instructor, I refuse to hand out A's for anything but exceptional radio work. I refuse to accept weak story ideas that wouldn't fly in the real world. I push my students and refuse to coddle them. They may think this is unfair. But I know what awaits them in the competitive world of a continually shrinking radio industry. I also know how much each of them pays in tuition these days, so I figure it's the least I can do to prepare them.

Full Moon revisited

In August it was all crickets, all the time. Full Moon Over Killaloe was a pilot project initiated by CSIRP and funded by the Canada Council and the Ontario Arts Council. The purpose of the retreat was to provide a space for people working with sound to expand the boundaries of their own art. With a heavy radio focus, it was also intended to stimulate the interest in audio art at the radio station level and get more audio art happening.

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October 1999

Editor's Note

Barry Rueger <rueger@synapse.net>

CSIRP continues to grow, and add new members. Some of them appear in this issue of *Wavelength*, for which I'm very grateful. This issue is a bit later than planned. Like much of the work that goes into running CSIRP, the editorial duties for *Wavelength* are done on a volunteer basis. As I write this I'm in the middle of CKCU Radio's annual Funding Drive, so time is at a premium.

Of course, that's what makes CSIRP so valuable - our members are all very active in their fields. When they speak, they speak from experience. That's why our newsletter is full of hands on advice, and practical discussions that you can put to use immediately. CSIRP is a tool that you can use to become a better, more successful radio producer.

If you're not yet a CSIRP member, this will be the last complimentary newsletter that you will receive. The online version will still be available on our website, but a few weeks after the paper version is mailed. If you find this newsletter - or the job leads and other advice on the can-radio list - helpful, please take a moment to send us a cheque or money order today.

CSIRP News

Victoria Fenner, Executive Director <fenner@synapse.net>

It's been a busy first year for CSIRP. In addition to *Full Moon Over Killaloe*, we also produced an audio art workshop called *Bells and Whistles* for Ottawa area artists interesting in crossing over to sound. Now that the course is all together, we would really like to repeat it in other communities. If you are interested in sponsoring an audio art workshop in your own community, talk to us.

We're in the planning stages for new project called *Global Youthspeak* For five days next November, high school students will explore their place in the global village through a 5 day temporary radio station. It will be broadcast in Ottawa through its own frequency and transmitter and also in real time on the Internet. The project is being initiated by World Inter-Action Mondiale, an Ottawa-based global education organization. CSIRP will be working with WIAM to provide training courses for the youth participants and to support the project with our collective expertise. For more information, contact me at the email above.

Our current board is pleased to announce that they have been joined by Phillip Coulter of Toronto and Chris Brooks of St. Johns. John Hall, of Toronto, is stepping down. Probably next spring, we'll make it official by having an AGM and a real board election. In the meantime, any member is welcome (and encouraged) to join the board.

Get involved! The more great radio projects we can get going, the more creative our airwaves will become!

Wavelength

Is the member newsletter published quarterly by *The Canadian Society for Independent Radio Production*. *Wavelength* encourages submissions from members and readers. *Wavelength* is available in PDF format at <http://www.web.net/csirp>.

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Meet Your New Board Members!

Chris Brookes <radio@nfld.com>

Chris Brookes is one Canada's better known radio documentary producers. His work has won many national and international awards, and has been broadcast on public radio in the United States, Ireland, Australia, New Zealand and England as well as the CBC. He was the founding Artistic Director of the Nfld. Mummies Troupe Theatre, and a producer of CBC Television's "East of Canada" series. He lives in St. John's where he operates the independent production studio Battery Radio.

Philip Coulter <tandem@idirect.com>

Philip Coulter spends about half of his time making documentaries and producing other types of programmes for Ideas on CBC Radio. The rest of the time he produces spoken word audio tapes and CDs. His background is in CBC Radio, where he produced arts and documentary and non-classical music programmes for years, was executive producer of Friday Night and The Entertainers, recorded countless concerts, and produced compilation CDs of Canadian musicians.

My Favourite Microphone

What people are using.....

“Top quality microphone for sale. I paid \$35. Asking \$20. Only used one semester. Great for interviews.”

When I saw that ad posted on the Carleton Journalism school newsgroup it made me laugh. I’ve never paid less than \$125 for a mic, and even then I knew what the limitations were.

Still, after thinking about it, I decided that this ad reminded me of one important point: technique is often more important than equipment. So my advice these days is simple: learn how to use a mic - any mic -to get the best quality sound. Then, when you know what you need, buy yourself the best mic you can afford.

Earlier this month we asked a few active CSIRP members what mics (and recorders) they were using.

Andy Posthumus

C-101.5 Mohawk College Radio

[<posthua@mail.mohawkc.on.ca>](mailto:posthua@mail.mohawkc.on.ca)

“...I use two recorders. One is a Marantz PMD 221 the other a cheap little Realistic Minisette-20.

The key is the microphone which I use for both, none other than the bulletproof Electro Voice 635A. The sound quality difference is almost indistinguishable with the same mic between the \$600.00 tape recorder and the \$75.00 one.”

Dave Seglins

[<dseglins@dapa.com>](mailto:dseglins@dapa.com)

“As for microphone and recorder... I don’t know the mic, but I’ll look. Recorder: SONY Mini-Disc

EV635A

II.”

John Muir - CFFF Radio [<jkmuir@trentu.ca>](mailto:jkmuir@trentu.ca)

“I’m using a Sony MZ-R3 minidisc recorder, although for quick and dirty voice only, a \$50 Radio Shack cassette deck seems to do the trick. The mic depends upon the task.

EV 635a mic for a single voice in a controlled (ie QUIET!) place.

Shure SM57 mic (unidirectional) in the real world of noise and hum - I own a couple.



**Shure
SM57**

I also have 2 Realistic PZMs modified for balanced output and overvoltage for a no brainer “off the floor” stereo stage pick-up in various configurations

For a full band or orchestra gig I use a full rig pick up with a dozen mics, direct inputs through a mixing board and outboard processing gear.”

Victoria Fenner [<fenner@synapse.net>](mailto:fenner@synapse.net)

“Here’s a mike that will really have your friends and neighbours guessing. The modern version of the “Kunstkopf”, for those who are familiar with it. It’s particularly great for radio drama and will give an amazing 3-D effect. The two mics (for stereo) are buried in the ear canals.

An added bonus for women is that you can sit it beside you in the passenger side while you’re going to remote locations to record and it looks like you’re travelling with a big, scary guy. Nobody’s gonna run YOU off the road.

And think of all the fun you can have dressing him up when you’re not using his ears to record. You can buy him a hat collection. And earrings!

I’ve said enough. See for yourself

<http://www.neumannusa.com/ku100.htm>”

Kunstkopf

Also check out the website below.

It is a great primer on microphones, one that I wish I had found when I was trying to match my microphone output to my mini-disc. It would have saved me a lot of grief. Also, very good explanations about how microphones work, the differences between condenser and dynamic and so on.”

http://arts.ucsc.edu/EMS/Music/tech_background/TE-20/teces_20.html



Memories of Tape

Is tape dead? As more of us move from reel to reel to computer editing and digital recording, it seems like we have pretty much abandoned the endless rolls of long brown vinyl. Funny thing was, when we asked for tape stories we found that people didn't want to talk about razor blades or those incredibly expensive Edit-All blocks. Instead, they told us of the subtle ways that technology has changed the craft.

Victoria Fenner <fenner@synapse.net>

No computer program will *ever* require me to get down on my hands and knees and pick up every little half inch bit of tape, which in addition to containing that annoying "um" I cut out, also contains the first syllable of the word I don't want to cut out. And then taping together all the 1" bits to find the missing piece, and then shaving off the precise 2 mm. of tape that is needed without getting the "um". Without having the 2 mm. accidentally getting wedged in the crack in the editing block.

Or splicing in a piece of tape only to find I spliced it in backwards. Glupr, nyork, eh blurpnyerp ...

Dan Malleck <dan.malleck@sympatico.ca>

CFBU Brock Radio

When I arrived at CFBU in 1998, I was horrified to find that there was not a reel to reel in the place. I had used digital recording for years at CFRC, plugging a deck into my own computer at home, but there was nothing quite like the tactile satisfaction of slicing then splicing. I savoured the thrill of getting an edit perfect after carefully listening, back and forth, and marking with that white grease pencil, and slicing clean, and then reconnecting with that cute little slip of editing tape. That feeling will never disappear for me.

I tried to convince the staff at CFBU that reel to reel was cool. How portable it was, how cue-able. But they wouldn't go for it.

The worst part was, they lacked the "ear" for editing. What with the ubiquitous "undo edit" command, the ability to hear a cue - to anticipate the perfect edit before cutting and pasting - is a lost art. And that ear comes in handy when you're going live to air, or helping someone else edit, or even just showing off ("How'd you do that?!" "I've got the ear!")

Call me a nostalgic old fart, but even after almost a year of digital only, there is something vaguely unsatisfying about the digital process. I feel disassociated from my work. Computers make me get in there, do it quick, and get out. There's no jumping from deck to deck making sure they play on time. No razor blades, tape and grease pencil. No high fives when I make the seemingly impossible edit sound seamless. Just a passionless computer screen, a waveform, and a bunch of 23 year old skeptics.

Liam Allen - CHMA <chma@mta.ca>

About 7 years ago, I was working on a sound design for Eugene Ionesco's "Rhinoceros". In the play, the rhinos were representative of Nazi Germany and the mentalities present within a fascist regime.

The challenge at hand was in trying to create the beast itself. How does one reflect the qualities of lumbering power in a soundscape? Here's how it all came together in the end.

I gathered a group of actors and led them through an improv session where they were the rhinos themselves. I recorded them grazing, walking, engaged in territorial fighting - the whole she-bang. This gave me a good start. I placed that over a tight tape loop of a King Crimson song, but it still wasn't enough.

That afternoon I was walking past a large meeting hall where actors were moving sofas around to accommodate their workspace. I was struck by the sound of the wooden legs scraping, rumbling, and groaning over the parquet floor in this cavernous room.

That night I strapped an Otari 50/50 to the couch, plugged in an ambient mike, taped one to the couch itself and began running around the room at breakneck speed. I looped it and layered it and it was perfect.

Although the experience was not specific to reel to reel tape, the sight of me prancing about this room pushing a couch and tinkering with this sizable hunk of recording machinery must have been one to see from a safe distance.

David Kattenburg <kattenbu@westman.wave.ca>

Earth Chronicle Productions

Radio is about voices. Seem obvious? In the course of editing digitally, doing things I could never do with a razor blade and my Studer Revox, I am rediscovering the human voice as radio art.

I have undertaken to master The Earth Chronicles, a series of 32 audio documentaries, onto CD. In the basement studio of Earth Chronicle Productions, an hour's drive from the Saskatchewan border, I am listening once more to voices originally laid down on brown, quarter-inch tape, on my beloved, mono, Nagra III, in the course of travels back and forth across Canada between 1992 and 94.

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Here are the voices I first heard in living rooms and offices, in forests and automobiles, on beaches, boats and ferries, from the north shore of the St. Lawrence out to the west coast of Wickaninnish Island.

Sitting in my basement, I recall the hours I spent recording these voices, meeting the people behind them. They were hospitable men and women — in northern Ontario, the Eastern Townships of Quebec, the Georgia Strait, the Turtle Mountains of southwest Manitoba, the Bay of Fundy. They would put me up, feed me, lend me their automobile. They would spend a few hours or days with me — a strange kind of guy, but pleasant — showing me the places they found so special, that they wanted to protect.

Soon they would forget me. I would go home and spend months with them in my room in Hamilton, listening to their voice again and again, cutting it up with a razor blade, a length of quarter-inch tape over each shoulder, perhaps, or around my neck; stretches and scraps of tape on the desk beside me; long loops rolled up on the floor. The voices I had recorded were crisp, bright, rich, passionate.

I became familiar with their tone and cadence. Listening again and again to the rumble in their chest or the smile on their lips, I imagined that I knew these people intimately. They were the closest of friends.

Now, listening to them once more in the basement studio of Earth Chronicle Productions, it is as if I am engaged in forensics. I edit their words with a mouse. I search for silent gaps to cut and paste.



The other story involved a head to head challenge against a recently purchased mini-disk unit. As a result, I found myself defending the honour of reel to reel against a major proponent of the newer technology.

It turned into an editing contest between analog and digital. A piece was selected, edit points agreed upon in advance, and then transferred to both media. The race was on - they with their buttons, I with my blade.

Truth be known, I had no idea how either of us would fare. We were head to head for the longest while, both frantically hacking and slicing in our respective fashion. In the end, as we were both approaching the finish line neither could be called ahead of the other. Until... The Tracking Error.

As I snipped and taped up the last couple of bits, my worthy opponent was cursing, poking, and flicking power buttons in an attempt to un-freeze his machine. This time at least the razor blade proved faster than the computer! I accepted the bragging rights with grace and aplomb. I thanked every engineer from the beginning of time that slippage, breakage, and stretching were words I had no use of that day. And I declined a subsequent rematch against the editing software package.

With the sweep of my wrist and click of my finger, I methodically search out and eliminate soft sighs, wheezy inhalations and saliva pops. I discover bad edits — often as trivial as a silent gap between adjacent background noise beds — and I fix them. I find the precise point — quite literally, the precise point — where a person's voice begins, and I meld it to the one previous.

I zoom in on these voices in Cool Edit, down to the sine wave itself, scrutinizing them in intimate detail, like bits of ancient manuscript in a modern lab. As I point and probe, I recall how I edited these voices for the first time — rocking open palms, in decreasing swings back and forth, back and forth; a turn of the head, a lowering of the ear; stroke of wax pencil and razor blade; carefully tape and press. Where in this wave form are the blade and tape? Where is the softness in a syllable or the passion in a person's voice? Can it be distilled?

I don't know. The indecipherable essence of the human voice is what makes radio so much fun for me. When I stand back and listen to these voices, digitally polished now, I feel a great desire to go out with my Nagra and start all over again.

Dave Seglins <dseglins@dapa.com>

One of my 'tape-editor' tasks at rant radio CFRB 1010 in Toronto was to dice and slice the so-called "week's best" interviews into several, full, hour-long reels. Scores of snippets, spliced into stretches of tape. Without fail, it meant a ritual that left me pock marked with grease pencil, fingers sticky with splicing tape, and bits of tape under my nails.

Inevitably, I'd spend hours unraveling, losing, dropping, erasing endless 'vital pieces' of tape, hanging off my left shoulder, another over the right, a few taped to the wall? one dropped into the garbage can. Ahhh? the good old days of quarter-inch tape. Good riddance!

to head challenge against a recently purchased mini-disk unit. As a result, I found myself defending the honour of reel to reel against a major proponent of the newer technology.

The Editing Grudge Match! *Liam Allen*

How-To Column

Douglas Samuel

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More and more people are finding it necessary to connect XLR style outputs from a microphone to the 1/8" mini-stereo style inputs of a minidisk recorder.

Modifying a cable to accomplish this is very simple if you know how to solder, and know how to wire the connectors. Even if you do not know how to solder, you probably know someone who can, or you can find a stereo repair shop to do it for you.

This article will explain how to modify the cable, and also why. Soldering techniques are beyond the scope of this article however.

How it's done

The XLR connector uses three pins: positive signal, negative signal, and shield. The mini-stereo connector also has three pins, but they are used quite differently: left channel, right channel and common/shield.

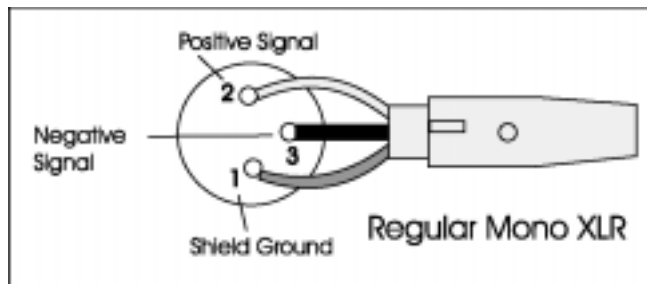
The key to interconnecting the two different systems is to re-wire the XLR connector so that it matches the configuration of the mini-stereo connector. This is accomplished by connecting the negative signal to the shield pin, reducing the three wires of an XLR connection to two. The shield and negative wires together now form a common/shield connection, which is connected to the common tab of the mini-stereo connector.

The next step is to connect the signal of the XLR to the mini-stereo connector. There are two ways of going about this: making a monaural connection with one XLR to both left and

Making an XLR cable for your minidisk recorder

right channels of the stereo connector, or connecting two XLRs, hence two microphones, one to each stereo channel.

In the case of the monaural connection, connect the positive signal output from the XLR to BOTH left and right channels of the stereo connector. This delivers the same signal to both channels, rather than recording one channel blank.



In the case of the dual XLRs, connect all three common wires together (each XLR shield & negative), common tab of the mini-stereo connector. The positive signal from each XLR is wired separately to the left and right signal tabs of the stereo connector.

The easiest place to make the connection between shield and negative signal is at the XLR end. Connect the shield of the cable to pins 1 and 3; and the signal wire to pin 2. You can make the 1 - 3 pin connection at the mini-stereo end instead if you want, but it is a smaller connector, and a little harder to do at this end.

If you are using cable with two signal wires plus a shield, it is possible to connect the left and right channels of the mini-stereo connector at either the XLR end of the cable or the mini-stereo connector. Make the connection at which ever end of the cable you find more convenient. If you are using cable with only one signal wire plus a shield, you will have to make the left-right connection at the mini-stereo end, which is easy to do.

You have the choice to make an adapter to connect the mini-stereo to XLR with a short cable, then connect your micro-

Full Moon Continued from page 1

Altogether, there were seventeen of us. Through workshops, audio art concerts, individual mentoring, interactive feedback and independent creative time, the participating artists developed and shared new ideas with each other and with our two guest artists, Hildegard Westerkamp and Michael Waterman. The interaction of established audio artists with young, emerging artists resulted in a week of listening, soundmaking, works in progress and dynamic collaborations.

FMOK was held at the Killaloe Fairgrounds, a rustic camping facility in the heart of the Madawaska Valley (thanks to Tim Rivers-Garrett, our site manager, we did have a stove and fridge under an improvised tent. And a shower stall, which we were ALL very grateful for, especially by the end of the week). But the roughness of the facilities worked -- the experience of liv-

ing without walls created an artistic edge that we felt we needed. We lived, worked and created 24 hours a day with energy focussed on the work itself, rather than having to deal with distractions of daily society.

The location itself created conditions under which our art could (and did) flourish. The campgrounds are located in the bottom of a small valley, creating a sense of isolation from the outside world. The hills on all sides create an unusual and interesting acoustic space. There is also a minimal wooden stage, built at the bottom of a hill. The sound reverberates up the hill, creating interesting recording possibilities for listening, recording and performing. It is also far enough from the nearest neighbour that we were able to work on sounds late into the night without disturbing anyone.

phone cable to that; or make one adequately long cable to run from the mini-disk to microphone. Either will work.

The pin-outs of the XLR connector are: pin 1 is shield ground; pin 2 is usually positive signal; and pin 3 is usually negative signal. Some manufacturers may switch pins 2 and three. This will not effect the cable, unless you plan to mix two different mi-

crophones for stereo recordings. In this case, phase inversion could be a problem. The key here is consistency. As long as both XLR connectors are wired the same, and both microphones are wired the same, there will not be a problem. If you use exactly the same make and model of microphone for each channel, you will be fine.

The pin-outs of the mini-stereo connector are: tip is left, center ring is right; case and tab (also referred to as "sleeve") are signal common.

Your Choice of Cable

All cable must be shielded, or you will risk picking up audile electrical noise on the cable.

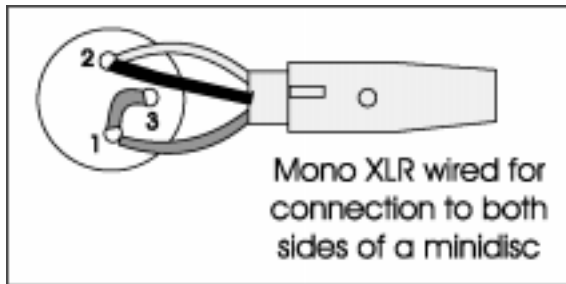
A word of caution: use only light-gauge cable between mini-stereo and XLR or risk damaging the rather fragile jack in the mini-disk! These tiny jacks are one of the most common places for failure on mini-discs and cassette recorders. The thicker cable will put much more mechanical strain on the mini-stereo jacks, compared to lighter gauge cable. An alternative is to have some sort of strain-relief for the cable, so that pulling on the mic. cord does not put any pressure on the mini-stereo connector.

I would recommend cable with just one conductor and a shield as it is more likely to be lighter and more flexible. The difference between various cables has as much to do with the insulator as the wire, so you may find yourself with a choice between a lighter gauge cable with two signal wires, or a heavier gauge wire with one connector. Choose the one which suits you best. Of course, you can use smaller-gauge cable for an XLR-to-mini-stereo adapter, and then a standard mic cable from there to your microphone.

Why it Works

Most professional microphones use a *differential signal*, which uses two wires for the signal, and a separate shield connection. In the case of stereo, there are a total of five wires: a pair for left, a pair for right, and a shield which encloses all signal wires.

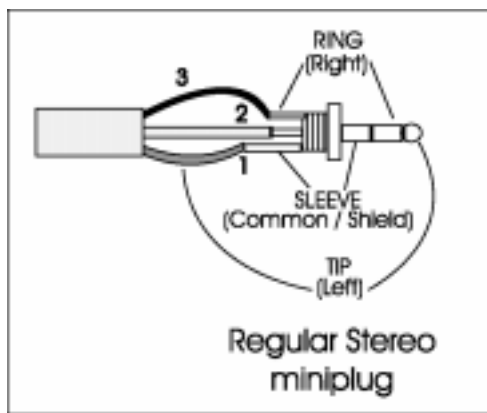
Consumer electronics, such as the minidisk, use a single-ended configuration, with the shield doubling as signal common, and a second wire for the signal. In the case of a stereo connection, there are three wires: left, right and common/shield (shared by both channels).



A differential signal means that each signal is carried on a pair of wires, which are either twisted together, enclosed together in a shield, or both. The signal is measured between positive signal and negative signal. The measurement from either signal to the shield is **IRRELEVANT!**

Single-ended configurations are more susceptible to noise, since the shield, which is meant to keep interfering electromagnetic signals out, is also used as the return path for the signal.

Differential configurations keep the signal wires completely separate from the shield, making it more immune to noise. There are other reasons that make differential more noise immune which go beyond the scope of this article.



While a differential signal is more immune to noise, it is also more complicated, requiring more wires, thicker cable, and more complicated connectors.

Consumer electronics generally use shorter wires, and being the last stage in the electronic trail from studio to listener, the implications of a little noise entering the system is less severe. Besides, consumer applications typically use much shorter cable runs, making the system less susceptible to noise.

Editor's Note: Over the years I have learned one thing. Every person who fixes electronics has his or her own way of doing things. There are other suggested variations for wiring minidisc to XLR cable, and various ways of completing the design described here. Your circumstance will determine what works best. I'll welcome similar articles from interested readers. BR

CSIRP - Join now! Don't miss the next issue of *Wavelength!*

Full Moon.....Continued from page 1

Some of the participants suggested that the experience of living in minimal surroundings forced them to face the artistic experience to the exclusion of all else. There was no sound other than the sounds of nature and those we created ourselves. The challenge to create was present 24 hours a day for all seven days. And the participants rose to the challenge.

I still can't believe what a fabulous week it was. We shouted to the hills and listened to 180 degree echoes. We recorded each other's voices, the coyotes calling from the hills, crickets, crickets and more crickets, sounds of cows being milked the old-fashioned way, voices in the village ... collectively we must have recorded at least triple the time we were there. A field trip to the Bonnechere Caves was a highlight — we had three different performances going on at any one time (and by the way, my EV 635 was a great mike for that environment — picked up the reverb just great).

Perhaps the greatest value of the experience was being able to take the time to listen. Over the week, it occurred to me many times how we, as radio producers, focus so much of our time projecting ourselves outwards. How often do we take the time to be still and listen? The quality of our words and our sounds can only be powerful and real when what we hear is the basis of what we speak. If we don't hear and really listen to what we're hearing, how can we speak with authenticity and authority?

We are planning to hold FMOK again next year, and the year after, and the year after than. And we've already been batting around some ideas for next year -- like building a permanent sound sculpture as a monument to our soundmaking, issuing a Full Moon CD about , or establishing a virtual Full Moon on the Web.

If you're interested in finding out more, or signing up for next year, contact Victoria Fenner (fenner@synapse.net 613-274-4441) or John Muir (jkmuir@trentu.ca 705-748-1777)

Special Projects

If you have any ideas for CSIRP projects, get ahold of us and we'll talk. Sponsorship money can be found for good ideas. Now is the time — fall is prime grant-writing season. Call or email and we'll take it from there.

The Great CSIRP Millennium Membership Drive

One of the things we are doing at CSIRP is convincing funders, politicians and other cultural leaders that radio in Canada is alive and well. One of the ways we can convince them to get more interested in radio is by telling them "CSIRP has thousands of members who all care about the future of radio in this country". So we came up with a little scheme to boost membership.

Until December 31, the special pre-Millennium membership rate will be \$25. Encourage your friends in radio to join. Encourage your friends who like to listen to radio to join. This is a special limited time offer!

Only \$25 'til the end of the Millennium!

CSIRP - Join Today! Become a Member of the Canadian Society for Independent Radio Production.

A One Year Membership is only \$35. \$25! Til December 31, 1999!
Just copy this form and mail it with your payment.

Name: _____

Address: _____

City: _____ Province: _____ Postal Code _____

Phone Number: _____ Email: _____

Mail your payment to: Canadian Society for Independent Radio Production
c/o C101.5 Radio, Mohawk College
135 Fennell Avenue West, Box 2034, Hamilton ON L8N 3T2
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