

Campus News

Community-Minded WBUR-FM Looks to Community for Help

By DAVID BIEBER

BOSTON — Community involvement pays off for a radio station when it gets into trouble. Such is the case with WBUR-FM, Boston University, which has been serving the Boston area residents for 20 years. On March 20, the station's entire record library was destroyed by a fire. No one was hurt, but the station, which depends largely upon personal contributions from its listeners, sees much potential difficulty.

"Our second annual 'Marathon' which we really depend upon looms on the horizon," said the articulate station manager, Will Lewis, "and the show must go on. The question is, How? We have received a few professional courtesies since Friday. WCRB in Waltham has donated 100 albums and was making courtesy announcements. WGBH also was making announcements about our mishap. WBCN-FM asked its listeners to donate albums as well. They also offered us the use of their classical library and as soon as we catalog their records, we will start using them. We still have

to build a new classical library, however. The one which was destroyed took 20 years to build. I doubt if we can ever replace some of the albums we had," said a dismayed Lewis.

WBUR-FM had hoped to raise \$35,000 during their marathon scheduled to start Monday (6). Now the ante has been raised to \$40,000. This is a fair price to the community when one considers the services which the station performs. "We play more classical music than the full-time classical stations in Boston. We also have more jazz than any other station in Boston. We broadcast two major weekly drama programs from Pacifica and BBC and present the only black community oriented programming at night," said Betsy Russell, station program director.

The program for the black community is handled by 15 trainees at the station. It is called "The Drum" and is used to train qualified young Blacks, Spanish speaking youths and white urban poor for jobs of responsibility in broadcasting.

School Demonstrates Sound Modulators

BOSTON — Condor Electronic Sound Modulators, one of the most recent innovations in the music industry, were demonstrated recently at the Berklee School of Music "Sounds of the '70's" program. The units, developed by the Innovex Division of the Hammond Corp., were used throughout a three-hour concert by students and faculty of the school demonstrating the technique.

Hammond has developed two

modulators, one for use with guitars, and the other for reed instruments. The units, which are attached to the instruments, and play through regular amplifiers, impersonate the sounds of other instruments, creating the illusion of big band sound without big band personnel or equipment.

According to Lee Berk, vice president of Berklee, these qualities make the modulators ideally suited for college campus bands which hardly have instruments like French horns and bassoons among their ensemble.

The Condor Reed Sound Modulator (RSM), a gadget the size of a small amplifier, has different stops integrated into its circuit for the instrument sound the player wishes to create. Included are stops for bassoon, English horn, bass clarinet, French horn and trombone. A musician playing a tenor saxophone, simply has to attach one end of the input cord to the modulator stop, and the other to his instrument for

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The program is so good that the regular, daytime soul station in Boston always puts in a plug for its "brother" nighttime show.

The most important project at the station right now is the rebuilding of its record library and the marathon. In addition to relatively uninterrupted programming, listener sponsors are also given a one-year free subscription to WBUR-FM's monthly programming guide, Folio, which lists classical music selections and regular and special programs. There had been hopes of giving away a free record with a \$15 subscription. Often individual programs such as the "Indian Exchange," devoted to the music of India, offer gift certificates to local specialty shops in return for contributions. The programming for the marathon will be determined by listener requests and what is on hand in the new library. Lewis hopes that his plea for new records will be heard by all companies.

What's Happening

The IBS Convention is finally upon us. Things will be happening Thursday (3) through Sunday (5) at the LaSalle Hotel in Chicago. Sunday marks the beginning of the NAB convention which is also being held in Chicago. All of those who register for the IBS will receive free entry to the NAB. This will be a good chance for all college radio people to see the non-college radio people in action. There is also the 1970 meeting of the Association for Professional Broadcasting Education in Chicago at the Pick Congress Hotel Saturday (4) and Sunday (5). The theme for the meeting is "A Half Century of Broadcasting." Opening the first luncheon on Saturday will be John Macy, president of the Corporation for Public Broadcasting, Washington. At the Sunday Luncheon will be Grover Cobb, a former NAB Board chairman who is presently the vice president of broadcasting for Gannett Co., Inc. of Rochester, N.Y. There will be a regulations seminar with Joseph Ripley of University of Kentucky and a Facilities seminar with Worth McDonald of the University of Georgia on Saturday. Also Saturday will be a look into Broadcasting's past by Rosel Hyde, former chairman of the FCC and Henry Fletcher, president of KSEL in Pocatello, Idaho. The keynote speaker for the convention will be Willard Walbridge, chairman of the NAB's Board of Directors. He will also participate in a panel discussion on today's broadcasting. Also participating in the discussion will be Elton Rule, president of ABC-TV and FCC Commissioner Robert Wells. Saturday evening will feature six workshops on the topics of Educational Materials, Historical Studies, Experimental Research, Curriculum, Good of the Order, and an Editors Round-table. The future of broadcasting will be dealt with Sunday morning when Leonard Reinsch, president of the Cox Broadcasting Corp. of Atlanta, will speak.

J. Long of WOCR at the State University College in Oswego, N.Y., sends a newsletter and survey sheet to anyone who needs a laugh now and then—especially the record companies. It is called "Turntables." He reports good service from every company receiving his letter. Give anyone else ideas?

The only college programming aid I received this week was for "I Got Them Ol' Kosmic Mailman Blues Again Uncle," by Mr. Zip. It's been breaking out all over the country but is getting aced out in some markets by a record by Tricky Dick and the Troops called "Back Door Man." Good luck to all.

Poppy Will Help College Radio With 17 Campus-Tour Proceeds

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to the record industry by appealing directly to a key buying public—the students in our colleges and universities. We feel that credit should be given to these stations for their role in developing new artists." All participating radio stations have received a promotion kit which outlines the basic direction which the promotion should take. "We wanted to give these people what we thought would be the best way to approach the promotion of a concert. Most of the stations have highly personalized the campaigns developed from our kits. These people know the best way to reach their audience which is primarily composed of their peers." Eggers feels strongly about personal appearances of an artist on the college campus. "Since we are going directly to those people who buy the records, and since we are working closely with stations that are run for the students and by the students, the tour can only be a success. Personal appearances are the best way to gain recognition for an artist."

The underlying philosophy be-

hind the campaign is to stage a concert which will benefit everyone. "Record companies have flooded the market with so much product that there is a danger of overexposure. The best way to prove an artist worthwhile is to let him appear before his established and prospective record buyers. The campus station will obviously bene-

fit from the concert in a monetary fashion. It will also benefit by the promotional campaign they run. It will further their knowledge of both the music and radio industries."

There is another reason why Eggers chose to promote the concerts on college radio. "The listener runs the college radio

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Adderley Artist-in-Residence At Calif. U. Jazz Festival

LOS ANGELES — Julian (Cannonball) Adderley will be an artist-in-residence at the fourth annual University of California jazz festival on the Berkeley campus, April 24-25. Adderley, who has been adding lectures to his regular college concert dates, will be on hand for the Berkeley school's entire jazz week starting April 19.

This year's festival theme is "Black & Blues." Also announced for the festival is bassist Charles Mingus. Appearing with Adderley's quintet will be his brother Nat on cornet; Joe Zawinul on keyboard instruments; Walter Brooks on bass and Roy McCurdy on drums.

Adderley, who originally began earning his living as a school teacher in Florida, has found strong acceptance for his series of lectures. His manager John Levy sets up the entire program of lectures capped with a formal concert by the Adderley band.

Adderley began talking to students about jazz nearly two years ago at the State College in Albany, Ga. He was originally scheduled to perform during the school's Negro History Week, but the concert expanded into a seminar on the contributions of the black man to American music.

Adderley has been performing and speaking at other black

colleges and as he has gotten more involved, he has had to prepare a formal schedule of topics. The saxophonist's regular package includes a lecture-demonstration of jazz styles down through the years, a question and answer period and a regular concert. On the second day, individual members of the band conduct clinics on jazz improvisation as it applies to their instruments.

During his first day lecture, Adderley discusses music of pre-1930's, 1930-1940 (the bop era), 1950-1960 (hot and cool styles and gospel funk). The second day's topics revolves around "Black Music: a Social Factor" and exploring the academic possibilities of jazz through patterns of improvisation.

Crewe's Push On Vacations

NEW YORK—Daytona and Fort Lauderdale, two long time college vacation haunts, will see one of the few record promotions geared to college students during their vacation time. Crewe Records is planning an all out promotion campaign for these two areas via local radio stations WMFJ, Daytona, and WSRF, Fort Lauderdale. The

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Best LP's

- These are the best selling LP's at Goody's Discount Records serving the University of Cincinnati in Ohio. LeRoy Goodlander is the manager.
1. "Deja vu," Crosby, Stills, Nash & Young, Atlantic, SD 7200.
 2. "Bridge Over Troubled Water," Simon & Garfunkel, Columbia, KGS 9914.
 3. "Hey Jude," Beatles, Apple, SW 385.
 4. "Take Me to Tomorrow," John Denver, RCA Victor, LSP 4276.
 5. "Morrison Hotel," Doors, Elektra, EKS 75007.
 6. "Joe Cocker!" Joe Cocker, A&M, SP 4224.
 7. "Frijid Pink," Frijid Pink, Parrot, PAS 71033.
 8. "Chicago," Chicago, Columbia, KGP 24.
 9. "sssh," Ten Years After, Deram, DES 18029.
 10. "Closing the Gap," Michael Parks, MGM, SE 4646.
 11. "Santana," Santana, Columbia, CS 9781.
 12. "American Woman," Guess Who, RCA Victor, LSP 4266.
 13. "Everybody Knows This Is Nowhere," Neil Young and Crazy Horse, Reprise, RS 6349.
 14. "Grand Funk," Grand Funk Railroad, Capitol, SKAO 406.
 15. "Volunteers," Jefferson Airplane, RCA Victor, LSP 4238.