

# Hey Mr. DJ, can you spare some air?

The bands, the record companies, the marketing executives, the non-profit organizations, the student disc jockeys—they all want as much as they can get.

This is air, college air. "Ten years ago, college radio was the new frontier," said Troy Trinkle, lead singer of the band Mere Mortals, based in Bloomington, Ind., home to Indiana University. "But now... there are promotion agencies that all they do is call (college stations) every day and bug the hell out of them" to play their records and their bands.

Those stations "don't have to sell ads, they just play what they want," Trinkle said.

Hence, the appeal to undiscovered bands, like Mere Mortals, that have a recording they want the college audiences to hear. Trinkle estimates Mere Mortals spend six or sev-

en hours a day calling about 60 different college radio stations in six states. So far, the effort has netted results in Indiana, Ohio, Tennessee and Illinois at a half dozen stations.

"From a band's perspective, it is a necessary evil. If you can get on 30 stations' lists, that will help you with the bigger (commercial) stations," Trinkle said.

After R.E.M., the Athens, Ga., based alternative band (now fairly mainstream) made college radio play lists nationwide in the early '80s, bands saw the potential for success in targeting college radio. But that has meant a virtual saturation of the market.

"Your disc is thrown in the studio with 200 other compact discs that no one's ever heard

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of," Trinkle said.

To add to the steady stream of arriving music from the bands and promotion agencies, record companies have entered the picture as well.

College radio "gets a lot of attention from record companies," said Gary Landis, vice president and director of programming for Westwood One Radio Networks. "They are now viewed as a definite area to get advanced exposure for a lot of different bands, both new bands and those ignored by the mainstream."

Greg Adamo, general manager of WSIA, the college radio

station of the City University of New York College of Staten Island, agrees.

"The commercial record labels are now only sending us the things they want us to break. They are using us for marketing," he said.

Landis, who worked at the University of Southern California college station KUSC in the early '70s, said involvement in college radio is a good first step for future disc jockeys, programmers and directors.

College radio "helped me begin to feel for what I did or didn't want to do" within the medium he said. "It allowed me to hone my talents outside the classroom."

Realistically, however, Landis said college radio experience will most likely only help

students get their first jobs. Still, Landis, who oversees hiring for Westwood One, said the business is a good one to pursue.

When asked about the possibility of turning his experience at KUNV into something more permanent, possibly a career, disc jockey Jared Dean, said "that is a distinct possibility. Not only have I received exposure to the workings of a station, but it's like I'm on the ground level in promoting bands that aren't known yet. I can further along their career just by playing their music every week."

"Radio was seen as the bastard child when I was in college," Landis said, "but it's been legitimized. There are now some very handsome financial opportunities."

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The music was a mix between hard driving rap (akin to Public Enemy) and rich Rock 'n' Roll (like Anthrax). Is this all starting to sound familiar? Well, hopefully, this style of music will go as well as the performance.

Deputy Dirty Bob and The Beast were the two vocalists strutting around stage and sometimes getting in the crowd. The energy produced between band and crowd drove some of the strays from the outer edges to the dance floor.

At first the bouncers tried to subdue the youth, but eventually let the crowd pretty much do what they wanted. This allowed the crowd to release energy and permitted the band to get the masses pumped and hyped.

If you missed The Hard Corps this time around, don't worry. They will be touring with Ice-T and Body Count (Ice-T's thrash band) in February. Check it out, there will be no disappointment.

also impressive, rarely missing a note. And despite all of their snarling and growling, Cornell left the stage with a grin on his face. "See you later. I'm going to Disneyland," he told the crowd.

But what separates an opening act from a headliner became clear throughout Soundgarden's set. The Seattle band lacked, even with Cornell's menacing acts of rage, the kind of stage presence it takes to reach 20,000 people. Soundgarden is still in the process of making the switch from small clubs to large-scale arenas.

Hopefully, this will change when Soundgarden hits arenas across the country with former Guns opening act Skid Row.

Perhaps the way Soundgarden left the stage Saturday night, signifies the future for this band. After all the other band members had gone off, Thayil struck a note on his guitar and set it up on a ladder where the sustained shrill continued for minutes after he left. Maybe Soundgarden will continue on and on and on.

Las Vegas why they just may be the most prolific band in rock 'n' roll today by blowing away the audience with not only their dynamic stage presence, but the intensity and sincerity of the music itself. G N' R performed a solid three hour show in a professional, no-nonsense manner, putting to rest speculation that they bring trouble every where they go.

Las Vegas has not seen a show of this magnitude or proportion for quite some time, if ever. This was the first event to officially sell-out the T & M in advance, so it may be a milestone for attracting big acts to the area.

the effect and obtained a court injunction when Boucicault's *After Dark* opened in New York with a similar scene.

Mark Jensen, a graduate playwright student at UNLV, has adapted the original script for this production. It was necessary to appeal to an audience 125 years later while maintaining the integrity of the original. The process took a great deal of time and research.

Performances are at 8 p.m. Jan. 30, 31 and Feb. 1, 5-8 with matinees at 2 p.m. on Feb. 2 and 9.

Tickets for the production are \$7. Tickets and information can be obtained from the Performing Arts Box Office at 739-3801.

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