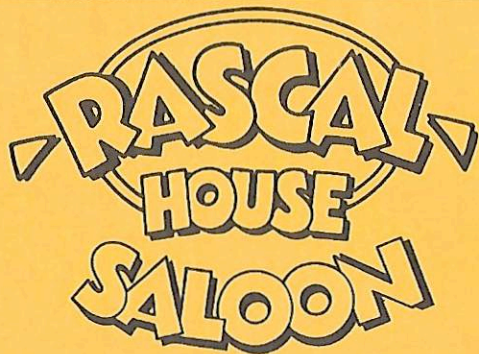




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M			
L			
XL			
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French	Regular		

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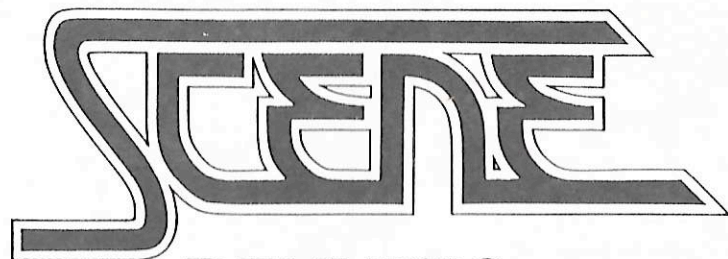
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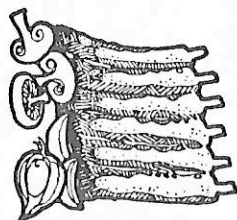
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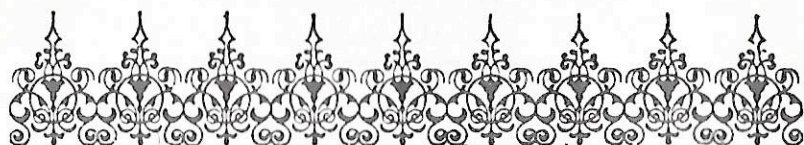
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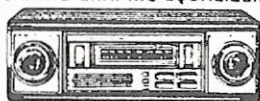
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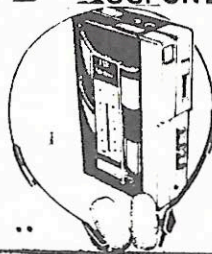
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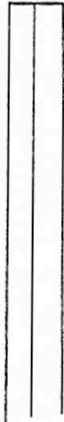
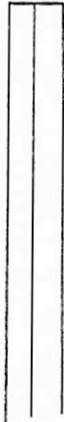
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Program Guide

HOUR	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY					
1:00 PM	Religious	On Track	Powerline	Performing Arts Profile	U.N. Radio	Museum News	New Dimensions					
:30	Heartbeat Theatre	Inquiring Mind	Man and Molecules	National Arts Review	Cambridge Forum	Human Condition						
2:00 PM	CLASSICAL MUSIC PROGRAMS	BIG BAND JAZZ	MODERN MUSIC	HUNGARIAN ROCK	BLUEGRASS HOUR	ALBUM OF THE WEEK	COUNTRY CROSSROADS					
:30				SOUTHERN ROCK	OLDIES SHOW (60's & 70's)	LOCAL SHOW						
3:00 PM												
:30												
4:00 PM												
:30												
5:00 PM	Swedish Soloists	Focus	Consider Alternatives	Next 200 Years	Scan	Listen to Their Voices	City Club Forum					
:30	Guide to Instruments	ROCK INTRODUCTION	ROCK INTRODUCTION	ROCK INTRODUCTION	ROCK INTRODUCTION	Radio Free America						
6:00 PM	Two On The Aisle											
:30	Science Features											
7:00 PM	GOLDEN AGE OF ROCK AND ROLL (oldies) 50's	BEREA City Council or UFO Journal				EVENING WAVE	FUNK AND TWO IS 88 (dance music)					
:30												
8:00 PM												
:30												
9:00 PM	JAZZ "N" E-Z	ROCK INTRODUCTION				HEAVY METAL ATTACK	In Black America					
:30							JAZZ Intersections					
10:00 PM												(progressive)
:30												
11:00 PM							1988					
:30												
12:00 AM			STUDENT SENATE									
:30												

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PROGRAM SCHEDULE

WCSB Request Line: 687-3515

WCSB 89.3 FM

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7 a.m. :30	Shades Of	KAREN DEL •	The Baddest Music	Wake Up	Music For The New Age • DAWN	WHO KNOWS	TTH FOLK
8 a.m. :30	Blue •	Witness the Change	In Town •	With UNCLE WIGGLE		Coffee & Cigarettes For Breakfast • HENRY PIKTURNA	
9 a.m. :30	MATT FRANKO		MONSTER DAN				Sound Affects In Color New & Old Rock With DAVE SWANSON
10 a.m. :30	PreWax Appliance Soiree	BILL CONSTANTINO •	Wild Rumpus •	Danse Moderne •	BOB FLORES • Assorted Flavors In Jazz	PRESS BOX	
11 a.m. :30	• ROB CARUSO	Rock	MISS SADIE	STEVEN MICHAELS		POLISH HOUR	
12 a.m. :30	CSU FORUM	ON STAGE	TOWER MUSIC		CUT OUT GEMS	GERMAN HOUR	SLOVENIAN HOUR
1 p.m. :30	Incense & Peppermints TIM STEWART	KEITH THE K • Leisure Without Effort	WEDNESDAY AFTERNOON ALTERNATIVE	ABBY and PAUL	TOM VENTURA • Jazz	CRISTOL LATINO	Music From The Hearts Of Space
2 p.m. :30				Children Shouldn't Play With *		ACTUALIDADES BILINGUES	MARTIN • Flux Words & Music
3 p.m. :30	Off The Wall But On The Air	BLIS H •	Traffic Jamming • Jazz • MARLIES	1999 •	JOE HUNTER • Jazz	MOHAMMED'S Hip & Trendy Rock And Reggae JAH Is Love	WORLD MUSIC
4 p.m. :30	ANN CARROLL	Destination Unknown	HUNGARIAN HOUR	SANDY SMITH			CECIL CROSS • Jazz
5 p.m. :30	SLOVENIAN HOUR	SLOVENIAN HOUR	THEATER OF THE EAR	CZECH HOUR	ITALIAN HOUR	PENNIE STASIK Is The Small • Indies	
6 p.m. :30	WIND WORDS	BEST OF BRITAIN	In The Tradition •	CHRIS KELLY • Sleep No More • Serious Music	Rivers Of Swing •	New Improved Dead Rubber Bubbass • STEVEN POLK	TOM CRAMER • Variety Jazz
7 p.m. :30	BOB HISNAY Radio Nine • New Music	PROFILE YOU'RE ON THE AIR	MWATABU OKANTAH	NEW DIMENSIONS	MICK & JULIE MILLER		
8 p.m. :30			AT THE ARABICA				
9 p.m. :30			Green Fields of Amerikay •	DAVE S •	JOE MACK • Heavy Metal	MARK EDWARDS • Psykick Dance Hall (Underground)	JOHN BOYD • Jazz
10 p.m. :30	JOHN VEVERKA	RICH BARTON • Rock					
11 p.m. :30	•	Pilgrims, Ladies, Outlaws & Longhaired Rednecked Hip- pies/Country and Bluegrass	Traditional Music	No Focus			
12 p.m. :30	Blue Monday						
1:00 a.m.	RICK G	TTH'S		On the Verge			
2:00 a.m.	Jazz 'till 4:30 a.m.	Other Folk Show	RON THOMPSON	PENNIE STASIK Non-Mass Music			
3:00 a.m.							
4:00 a.m.		GLENN'S Private Parts	Rock	DTB Around The Dial	THE SURGE	Veni Vidi Yauwwky	• Jazz
5:00 a.m.	?						
6:00 a.m.							

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DE-FANTASIZING MUSIC AND THE ROLE OF COLLEGE RADIO

-by Pennie Stasik

Have you ever heard that small tribal societies have a different "kind" of music than large mass societies? Well, this idea intrigues me, particularly as it relates to college radio. Specifically, college radio is an important part of "tribal" music here in America.

First of all, tribal societies are small, close-knit groups. And a remarkable thing in these societies is that everyone is a musician. Distinctions between the audience and the music maker just don't look like those in mass societies. Think about how music occurs at campfires and intimate parties. Then think about stages and lights and loud bands separated from the tables and chairs and audiences in the dark, and you get an idea of the difference. Let's call the music made by tribal-campfire societies "grassroots music".

Certainly, America puts out a lot of grassroots musics. Appalachian/bluegrass is grassroots music. So is Cajun music, early jazz and some "avant-gardes". Hardcore is grassroots music. Got the idea? Now, Brit-tech-high-funk music (as heard in America, for instance) is not grassroots and neither is most classical. Rock-hero music and studied-jazz isn't grassroots, either. For now, we'll call it "non-grassroots" music. (Now all of this can get pretty complex and debatable, I admit, because music is a liquid thing that has a tendency to flow over any boundaries which we attempt to set for it. I'd be willing to discuss any of my categories here, and maybe even change my mind on one or two of them, but I think the distinguishing features of grassroots music would still hold.)

Grassroots music is almost invariably recorded on "independent" labels rather than the corporate labels of the music "industry" in the non-grassroots category. So it's grassroots/indie music and corporate/industry music. Also, the vast majority of recorded grassroots music is not as readily available in the same way as corporate music.

And who acts on behalf of musicians by providing easy access to their music? Well, two groups really: First, there are those who make musicians available by direct sale of their products (such as record stores and booking agents). Second, there are those who make musicians available by direct presentation of their products (such as radio and television).

Let's take radio as our example. In the case of commercial radio, there is an indirect exchange going on which sells the audience to the station's advertisers. The more of you who tune in, the more money the station gets from its advertisers. So the station wants you to listen--real bad. The advertisers buy YOU, the audience, from the station by using some of the station's time to have a chance to invite you to "drop in" and "come see". This is mass radio. Now non-commercial radio doesn't get its money this way, as you might know. It gets it through institutional and public funding. And that's where WCSB, a station supported by CSU and the surrounding community, fits in (and so do most other college radio stations). As a result, WCSB is granted the luxury of being able to please a small (by industry standards) audience. (I think it works out something like: fewer people are pleased, but pleased more intensely.) In turn, WCSB has a sort of responsibility to play less-heard/grassroots musics, because they can afford to, and because less-heard does not mean un-hearable.

There is another factor important in all of this: the depersonalization of both the audience and the musician. This is crucial to corporate music. The more the audience spends, after all, the more successful the business is. Right? And that takes large audiences (or smaller audiences with lots of money; but this is largely the exception, so we'll stick to talking about large audiences). The bigger they are, the bigger the myth of the musician (think of the increasing distance between audience and musician in a live setting as the size of the performance space increases, for instance), and as the fantasy of the music builds with the dollars, the person--as seen by the audience and the musician--disintegrates. Now I think myths and stuff like that are just fine and all, but campfire music is important, too, because it's another entirely different way of enjoying the world.

Finally, everything all comes together when college radio becomes grassroots radio by offering grassroots music, ultimately taking music out of the laps of the corporate mystics and putting it back around the campfire. Let's call it Campfire Radio. Its audience is small and there's plenty of exchange going on between that small audience and all those radio people. And this new "marketplace" of musical and radio ideas does a lot to defantasize both music and radio and to break down those barriers between musician and audience and between dj and audience. And when barriers snap, the wealth of new ideas can be really exciting.

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