

Radio rambling

by J. L. Schmidt

"All right you hot sweaty teeny bop kids out there in radio land, stand by, for in five minutes its time for the hot hundred top records of the week." AM radio, audio modulation with the emphasis on modulation.

Juice up that old boredom beater tube thumper radio sometime and settle back for a rather interesting trip through the sociometric extremes of the media. A small manipulation of the dial, every five minutes or so will whisk you deep into the heart of the country, vibrate you with pulsating rock and slide you back out on the heels of the giant blue jazz machine or the stuffy black classical limousine.

Early evening ramblings in AM country will allow you to visit the high points of scintillating southeast Nebraska. Start at the low end of the dial and move slowly up until, wow, you're on the spot of the old home of Johnny Carson. A rather smooth round from out of the night in Omaha with a former bubblegum disc jockey at the helm.

A little further finds things rather bleak until almost eleven, and then comes Omaha based smooth sound number two, which is spiced with NBC Monitor and the sometimes humor of Johnny Carsons nighttime sidekick, as well as several other well knowns on weekends.

The high side of the civil defense sign brings you briefly to Lincoln where you can hear news, news, news, nothing but . . . and a few old scratched discs on occasion.

Moving on to the lower side of civil defense brings you to the original bastion of Omaha gummer, the station with no Doors, where everything comes out but nothing gets in, where anti-drug commercials are intermingled with jargon to "turn on."

A quick move to the next loud sound brings you to the local smooth sound of the evening where soft talk and smooth semipop records prevail. A small distance to the right is the local gum fortress where you can hear your favorite high school pep club as they storm the walls in the parking lot and exchange some real up to date jive with the boys inside.

If you're early enough, the real gold can be found at the bottom end of the rainbow dial (before sundown.) This is a station which is truly bringing it all back to the country.

Later in the evening, even

the cheapest cub scout crystal receiver can bring the big sounds from the giant clear channel super watt rock chalk sweat and tears into your home.

Sandwiched in between dragway showdown commercials and high pitched it remover hard sells comes the supersounds of Chicago where you can hear tomorrow's popgum today on any one of a variety of earsplitting channels.

The midwest citadel of soul, rock, roll gee where's the dance this weekend, no more bald men in Oklahoma Kansas Nebraska Iowa and Spearfish South Dakota belts out its all night message to coke drinking french fry snarfing I'd kiss you but my braces get in the way a-unc.

Or, get your free autographed Moses T-Shirt with a special order of how I found the way of life at the revival without being influenced by a bevy of bible beating ex-vacuum cleaner salesmen who have decided that religion should cover the air-waves at bedtime.

Puff, puff, puff.

Tired of all that hot sweat?

Flip the switch to the magic sounds of Frequency Modulation, frequently magnificent FM radio.

You too can be a head with one of two locally available rock stations . . . one Omaha based and the other underground right here twelve stories in the air in beautiful downtown Lincoln.

After eight hours of semi pop puton and mild mannered microphonics, the Omaha media festers, swells and pops into the sounds of progressive, progressive rock. From airplane to zepelin you too can fly high underground with the soft voice which interrupts the sounds only to bring some musicallogical meanderings for your mind.

Lincoln's electric labyrinth is home for long hairs all day long, be they stuff shirt or no shirt at all types. Classical hours and rock shows complement each other . . . something which seems to be the rule for the entire FM band, though not enough in Nebraska . . . but, as John Lennon would say . . .

"It's getting better all the time . . . it can't get no worse"

Flock: the new music sensation

by No. 6 KFMQ
Progressive Rock Pro

Wild amplified echoing electric violin is the outstanding characteristic of the new rock group, Flock.

Flock is not just another band demonstrating experimentation of their instruments to carry the weight of their music. They are musicians — really good musicians.

Their prodigious and varied talent has to make them one of the most unusual groups to appear on the rock music scene today.

Like many groups, they combine extravagant free form guitar with complex musical variation consisting of good brass blending and occasional orchestration.

Fred Glickstein, who plays three or four different styles of guitar, in fact different guitars (acoustic, 12-string, electric) is as good a solo guitarist as any in the business.

Another important feature of Flock's music is the artistically harmonic blending between Goodman's violin and the tenor sax of

Rick Canoff and Tom Webb.

Flock's sound is a mixture of some of the most eccentric and humanly native music that can be heard. Perhaps this is what makes their work so unusually dynamic.

The Flock creations are so unusual that most who listen will be amazed. The group's members are seven truly serious musicians with serious music that will never make "Top 40," John Mayall says.

"Flock is exciting, stimulating and deserves to make it up front where it counts."

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Peddling Nixon: a review

by Paul Ideker
College Press Service

(CPS) — If "The Selling of the President 1968" tells us anything, it tells us that despite the recognized need, at the time, for a political leader who could "bring us together," Richard Nixon was sold to the American voter through a campaign which soft-peddled white racism and took an ignorant public for granted.

Joe McGinniss should be criticized only for not letting the American people in on some of the "behind scenes" manipulating which resulted in the election of Richard Nixon as the 37th President of the United States while they still could do something about it. Now, in retrospect, the book could easily be retitled "Understanding Your President" and promoted as a hand book for people who want to know why Nixon is Nixon.

"The Selling of the President 1968" states, without reservation, that the American people were "sold" a bill of goods during the Nixon campaign. Surrounded by an expert team of media manipulators, Richard Nixon won on technique rather than substance.

One of those aides is quoted, candidly, in a conversation: ". . . The most powerful man in the world. An' he's (Nixon) going to be elected on what he didn't say. He's created an image

of himself through cornball sunsets and WASP-y faces and no one remembers what he says. Which is gobbledygook anyway, of course."

When a hint of substance did creep into the Nixon campaign it was carefully engineered to assure maximum results when the voters went to the polls — every detail was examined and evaluated.

Not acceptable

A commercial entitled "Vietnam," which included a series of "wounded soldier" pictures backed with the Nixon "nonposition" on ending the war, was judged, according to McGinniss, not able for showing in the South and Southwest by one of Nixon's media men.

"His reasoning was quite simple," states McGinniss, "A picture of a wounded soldier was a reminder that the people who fight wars get hurt. This, he (the aid) felt, might cause resentment among those Americans who got such a big kick out of cheering for wars from their Legion halls and barrooms half a world away. So bury the dead in silence. . . before you blow North Carolina."

The major part of Nixon's television campaign was centered around hour long "man in the arena" shows staged by the Nixon media troops. Packed with local members of Republican clubs for affect, and including questions tossed at

the candidate by a panel of average citizens, the shows were geared at regional audiences. It was in this phase of the campaign that McGinniss found the greatest evidence of racism. The feeling among the "engineers" was that a balanced panel was essential.

"First, this meant a negro. One negro. Not two. Two would be offensive to whites, perhaps to negroes as well. Two would be trying too hard. One was necessary and safe. Fourteen per cent of the population applied to a six or seven member panel, equal one. Texas would be tricky, though. Do you have a negro and a Mexican-American, or if not, then which?"

McGinniss recalls in the book a conversation which took place while the "team" was preparing for an arena spot that was to be shot in Philadelphia:

On this one we definitely need a negro. I (an aid) don't think it's necessary to have one in every group of six people, no matter what our ethnic experts say, but in Philadelphia it is. U.S. News and World Report this week says that on eof every three votes cast in Philadelphia will be Negro. And goddammit, we're locked into the thing, anyway. Once you start it's hard as hell to stop, because the press will pick it up and make a big deal out of why

no negro all of a sudden. . . (a local production man) know one in Philadelphia . . . He's a dynamic type, the head of a self-help organization, that kind of thing. And he is Black.

"What do you mean, he's Black?"

"I mean he's dark. It will be obvious on television that he's not white."

"You mean we won't have to put a sign around him that says, 'This is our negro'?"

"Absolutely not."

"Fine. Call him. Let's get this thing going."

In the still commercials, which became a trademark of the campaign, the undertone of racism was also found. McGinniss reports the reaction of one of the creative people in the campaign to "political" changes in his work.

"They had to change something in every single spot. The riot commercial originally ended with a picture of a negro boy staring into the smoldering ruins of what had been his home. That had to go: for political reasons, they said. They (the Nixon advisors) were afraid they'd be accused of trying to stir up sympathy for negroes who riot. We also had to drop a shot of a group of negroes looking at the same kind of thing. It wasn't bland enough. We had to use uninhabited ruins."

In another still commercial

a young black soldier's face filled the screen while Nixon was saying "They provide most of the soldiers who died to keep us free." The remark was intended for the "forgotten Americans" but the Nixon manipulators decided that the black soldier would have to go.

"We can't show a negro just as RN's saying 'most of the soldiers who die to keep us free' . . . That's been one of their big claims all along — that the draft is unfair to them — and this could be interpreted in a way that would make us appear to be taking their side"

And so it went. The carefully planned campaign that won Richard Nixon a nation and lost the nation its dignity. But where are the media men now?

It is a well-known fact that Nixon feels ill-at-ease on television and has, at very best, a low esteem for the printed media. In view of the image crisis that it would appear the President is faced with at present it would seem that the men who gave the "image" life in the first place should be called back to give a transfusion.

The "new" Nixon of 1968 is rapidly reverting to the Nixon we all knew in 1962. His reluctance to be the "man in the arena" for reporters over the past months indicates that his image-makers really didn't finish their job.

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