

# Rock 'n' roll...

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Marsh: He's just exploded that. He's the right performer to come along at the right time. Just like in the '50s, for some reason or another, it had to be someone who was white and southern, and I think by the same token, right now it had to be someone who was black and androgenous and bourgeois to the extreme.

It just blows up these cultural myths that black people don't want to hear white people and white people don't want to hear black people, which is just a lie anyway.

MF/CB: Do you see Jackson as having made the trail easier for other blacks?

"When I'm denied access to the music that black people make, not just black people lose. I think I lose, and you lose and we all lose... The struggle is because my rights, your rights and everybody's rights are violated when anybody's rights are violated."

Marsh: No, I see him making the trail easier for everyone. When I'm denied access to the music that black people make, not just black people lose. I think I lose, and you lose and we all lose. So, I don't see it that way...The struggle is not to get some separate but equal thing, it's not to get black people's rights. The struggle is because my rights, your rights and everybody's rights are violated when anybody's rights are violated. It comes back to the fact that my cultural rights have been impoverished when I don't get to hear these people or see them.

MF/CB: Is the apartheid breaking down because of Michael Jackson?

Marsh: No, it's not breaking down because of Michael Jackson, it's breaking down because the audience does not want to be segregated. Michael Jackson happens to be the person history threw up to demonstrate the point.

MF/CB: So he's more the beneficiary than the cause?

Marsh: Well, yeah, but you wouldn't want to — it's just like history isn't made by personalities, it's exemplified by them. And, I just don't like to get into that real superficial thing of this guy did that and this guy did that and there's no connection between there and there.

I mean, what do you think it means that within six months either way of Elvis making his first record, the Supreme Court had made the Brown vs. Board of Education decision. You think that was a coincidence?...I don't think it's a coincidence. Just like I don't think it's a coincidence that within six months of Michael Jackson making it very, very clear that white people didn't want segregated musical culture that AOR stations started falling apart, and that became a dying format. And what came back was a much more integrated, Top 40 style of

programming...

Top 40 desegregation

MF/CB: What do you see as the ultimate effect of Top 40 or Contemporary Hits radio or whatever they want to call it? Is it good? Is it bad?

Marsh: Well the thing is unless you make some fundamental changes — it's the same thing if you look at Vietnam and Central America, why doesn't the same thing happen the same way. It's because the corrections that needed to be made in the course of society as a whole haven't been made, therefore the same problem comes up over and over again.

The rise of Top 40 is at the same time inevitable as a response to finding out that they dropped the net over us again, putting out the big racist lie and whatever and as they're exposed, something like Top 40, something more integrated, more positive, will come up. But the clamps will go back down again unless something changes in the philosophy in the methodology of the way we do business in this country in my opinion...

In the sense that we've been talking about Michael Jackson, what he symbolizes, I don't want there to be another Michael Jackson. Next time there's a Michael Jackson, I want him to be recognized from day one as a great performer. And this whole stupid divisive issue of race, is just, not forgotten about because that's so many hundreds of years down the road in this country but it's secondary as it should be to his talent, to his emotion and the things that he projects through his talent.

MF/CB: Have you had a chance to take in the music scene here at all?

Marsh: No, I just got here last night. The only thing I really know about Lincoln and music, I guess, is Charlie Burton.

MF/CB: What is the state of music journalism today?

Marsh: Clearly if I was satisfied I wouldn't have started my own publication and taken the kind of economic and other risks that are involved. I would say the problem is that things tend to be discussed in more or less formal terms and a lot of the content never gets discussed. It's too easily dismissed.

MF/CB: What effect will all the recent record mergers ultimately have, not only on the business of music, but on the product itself?

Marsh: My answer to this tends to be a little bit more hard-lined than many of my Marxist friends would subscribe to. Why would anyone suspect the record industry is going to be any different than any other industry...Right now, the motion of the Reagan government is toward complete laissez-faire capitalism, and that leads to lots of mergers. That means in this so-called recovery, all the wealth that's generated will be used by one big company to buy another big company, which is socially non-productive. But why would you think the record industry would somehow be immune from this simply because it's glamorous, whereas steel industry isn't, is a mystery to me...

Is it bad for music is a better question. Or is it bad for people? The answer is yes. It's very bad for people. It's bad for people in terms that it eliminates jobs, it's bad for people in terms that it squanders resources. And it's bad for people in terms of that it squanders and respresses creativity...

MF/CB: What do you listen to when you're not reporting or reviewing?

Marsh: All kinds of stuff. Could be The Pretenders this week and the Stanley Brothers next week, gospel music the week after that, Chuck Berry the week after that...I always seem to come back to rhythm and blues, because that's where I started out. I listen to a lot of surf music, I listen to a lot of bluegrass music...There isn't anything I don't listen to — including bad music, a category I do recognize.

The University Program Council Black Special Events Committee Presents

## Blacks in the Military

Monday, February 27 at 7:30 p.m.  
UNL-Nebraska Union Rostrum

Moderator: Jessie Myles, UNL Sociology faculty  
Jeff Ross: representative from the Social Actions Office at Offutt Airforce Base  
Newman Dalton: retired United States Airforce Captain



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## Movies shown as Q-card finale

The crazy antics of Larry, Moe, and Curly and one of last year's pop movies *The Wall* were featured as a last hurrah for the KFMQ Q-cards Wednesday and Thursday nights at the State Theater, 1415 O St.

Keith Miles, a deejay at KFMQ, said the station held the event as a life-style promotion. "It (the Q-card) is a tool we use to connect advertising and promotion. We find

out what kind of listeners we have this way," he said.

"This (the movies) seems to be more popular with the age group that KFMQ is trying to attract," said Bob Gulland, manager of the State. He said *The Wall* and *The Three Stooges* appeal to different age groups.

"We're really pleased about the turnout," Miles said. Gulland estimated that there were approx-

imately 300 people present for the *Three Stooges* films.

Miles said new Q-cards will be out in about a week.

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