

Posters, Poets And Radio Program Ping-Pong

By John Moretti

Raising Fine Art To New Heights: Hats off to Sam Bowen, art director at Lubbock Poster Company and new breed of philanthropist. Bowen has been hoisting paintings by local artists up where they'll do us some good on those hot, bumper-to-bumper drives home - onto his company's vacant billboards - and community response has been overwhelmingly positive. Last November, faced with a vacant location on Loop 289, Bowen recalled "Crossover," a painting by Lubbock artist Paul Milosevich he'd seen years earlier and whose proportions (1 unit by 4 units) were precisely the same as a standard billboard's. Bowen contacted Milosevich only to learn the painting had been sold to a restaurant in Santa Fe, N.M., however, the artist **did** have a quality photograph of the work, and Bowen wasted no time in processing the snap into a billboard-size reproduction. When the "art poster" went up, the calls and letters began coming in. Says Bowen, "I can't believe how much attention this has received. We've had calls from people asking what was being advertised, even a lady asking us to settle an argument-turned-ugly over exactly **which** stretch of highway 'Crossover' depicted." Another painting by Milosevich, "Roadie's Parthenon" (title courtesy of musician Eddie Beethoven), went up soon after, and both works continue to rotate into newly vacant locations. One work which hasn't moved is "Las Trampas Mission," a pop-art piece by Bowen's daughter Carol Wells, which greets road-weary travellers inbound on the Clovis Highway. Bowen assures me his pet project will continue, vowing to raise the collective consciousness "...every chance I get. There's lots of talent right here in Lubbock." Lubbock Cultural Affairs Council Executive Director Russell Hughes tells me Lubbock Poster Co. will be receiving a certificate of appreciation for its efforts and, if that weren't enough, the project should soon make the "Topic A" section of **Texas Monthly** magazine. Send **your** thank-you notes to Bowen and the Lubbock Poster Co. at 1219 Ave. A, Lubbock, Texas 79401.

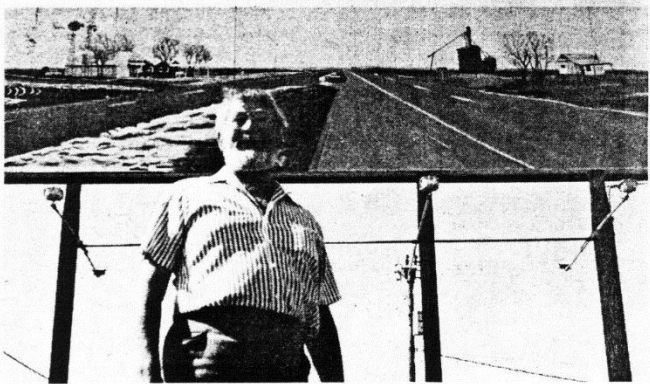
I like to think of him as "The Gentle Giant," and he likes to refer to himself as "Old McDonald." I speak of one **Walter McDonald**, associate professor of English and creative writing director at Texas Tech - and more recently, winner of the 1987 Juniper Prize, a distinguished annual poetry award sponsored by the University of Massachusetts Press. McDonald's profound and sincere modesty prevents him from commenting on winning the award, or even giving sage advice to aspiring poets - so I'll toss in my own. Register at Texas Tech, get your name on McDonald's usually long waiting list, and don't give up. I didn't, and McDonald - to whom I'll always be grateful - turned my disdain for flowery prose into an unquenchable infatuation with **ars poetica**.

Wireless Flashes: Jeff Ivan, alias "The Rok Doktor," moves his heavy-metal music showcase, "Powerchords," from Tech's KTXT-FM to KFMX-FM and will continue to air the program from 10 p.m. to 1 a.m. Saturday nights. Ivan founded the program back in June of 1986 and has enjoyed the status of hosting Lubbock's only heavy-metal radio program. Ivan tells me the record companies have been quick to provide "tender loving care and next-day record service," probably due to the fact that "Powerchords" will be reporting record adds and drops to **The Hard Report** and the **College Music**

Journal, two established music-industry trade magazines which track metal music played across the country. **Saturday, June 6** was a strange day indeed, marking both the third anniversary of the "KTX Top 20 Countdown," and the last appearance of Scott Ward as the program's host. Ward founded the show in 1984, and has since spent countless hours compiling music trivia and showbiz gossip into an easy-to-digest and often hilarious radio magazine. No word yet on who might step into his rather large shoes, but you can still catch Ward's entertaining style weekday afternoons on KLLL-FM, as the best afternoon-drive announcer the station has ever had.



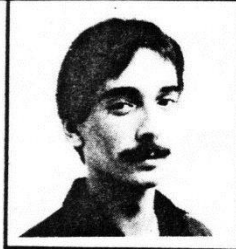
KLLL's **Scott Ward** (left) polishes his on-air form with KFMX's **Jeff Ivan** - alias, "The Rok Doktor" (right).



Lubbock Poster Co. Art Director **Sam Bowen** beneath **Paul Milosevich's** "Crossover." Staff photos by John Moretti.

Python, Headroom, Flying Hamburgers And More Radio

By John Moretti



As he prepared to dive into a meal which included his favorite West Texas condiment, jalapeños, I spoke to recent guest lecturer and founding Monty Python member Graham Chapman and asked him for his impressions of American television. Quoth the Python, eyes twinkling mischievously, "There certainly is a lot of it, isn't there?" Chapman thinks favorably of Texas though, as a Dallas TV station was the first American facility to have the moxie to begin airing Monty Python's "Flying Circus" series. On "being British," whether to blend into one's vacation destination or to remain in control while under duress, Chapman suggested, "Try and give the appearance of being under a heavy dose of tranquilizers, develop a sense of gross understatement, be much too deferent, and much too aware of one's social class." It's nice to note that several of those tactics may work well when visiting the local IRS office for that first audit.

D-D-D-Digital personification Max Headroom's new program, "20 Minutes Into The Future" on ABC has this viewer asking lots of questions. Granted, I thoroughly enjoy the program's **Brazil**-esque depiction of a not-so-Utopian future, but how did Edison Carter's forehead heal so quickly after the beating it took in the first episode? When it rains in the future, what do they do with the hundreds of video monitors we see stacked atop ledges, rocks, and crates? Why is Carter still around anyway? If you've seen the original Max Headroom pilot (available on videocassette) in which Carter dies--leaving legacy Headroom running amok in the airwaves--you might agree that ABC should have also **ixnay**ed Edison and left the social commentary and corporate villain-busting to Max. He's got better hair and a larger vocabulary.

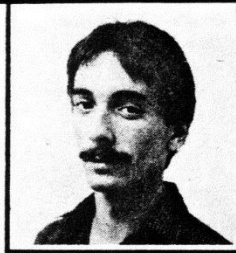
Local Radio: "The Music Station," KRLB 99.5 FM returns to the broadcast battlefield with the third new home to be given away in the station's "Rainbow Sweepstakes," and this year's grand prize will also include a complete landscaping job, said Program Director Rob Roberts. Loyal and longtime listeners will have noted the absence of personalities Joe Biondi and K.C. Montgomery. Biondi has relocated to KAPT-FM in Austin, and Montgomery hit the road to Houston to pursue further education and perhaps a husband. Dave Scott is back on the air from 3 p.m. to 6 p.m. after a six-month stint in Tulsa, and after three years as a part-time announcer, Paul Bair has signed on full-time in the noon-to-3 p.m. slot. Listeners with AM car radios will be happy to hear that FM-99 will be simulcasting it's signal on AM counterpart, KRLB-AM 580, from dawn to dusk daily. Also, KRLB's "All Day Listener Contest" will continue weekly, ratings or no ratings.

What does "The KTXT Top 20 Countdown" have that the other locally aired weekly music countdowns don't? Why, a friendly and knowledgeable host with a local listener's line - walking music trivia databank and heckuva nice guy Scott Ward. Ward follows the Contemporary Hit Radio charts in **Radio & Records** magazine and packs each program full of factual tidbits and industry gossip culled from the trades, **USA Today**, and other reliable sources. Ward said he spends about three hours preparing each week's countdown, and it shows. As for future ambitions, Ward showed true restraint when he told me the only thing he wants out of life is to have a "Masters Of The Universe" action-figure named after him. Rib-tickler Ward still ends each program with his now-notorious pearl of wisdom, "It's not whether you win or lose, it's how **good** you look while you're playing the game." Tune in from 10 a.m. to noon, Saturdays on FM 88.1 KTXT.

Pavlovian pitch premieres: Watch for the new Wendy's television commercials and keep the napkins by the tube. **Advertising Age** magazine reports the new spots will feature an enormous, hovering Hot'n Juicy from which costumed figures grab "nibbles" as they float by in slow motion. The purchase of some \$50 million in network time will ensure us of having the buoyant beefsteak ooze through our living rooms more than once in the weeks to come.

Formats Change As Radio Wars Heat Up

By John Moretti



If you've noticed a recent surge in on-air activity coming from your favorite radio station, there's a reason: the spring Arbitron ratings "sweeps" began May 2nd and will continue for roughly 12 weeks. Broadcast personnel fondly refer to ratings as "the closest thing to war in peacetime," and because a single-digit increase or decrease in ratings-points can mean a difference of thousands of dollars in advertising revenues, the competition is fierce. For us listeners, ratings mean a three-month barrage of hype and hyperbole, and the usual avalanche of cash and merchandise giveaways.

With ratings come the inevitable changes in programming strategy. The biggest news in local radio has to be the format change from Contemporary Hit Radio to country by KSEL FM. The call-letters and slogan have changed also; they're now KKIK FM, "The All New 93.7 KKIK," and reflect the station's change in ownership. Operations Manager/Program Director Rick Schramm said the new owners researched the market thoroughly and found enough people voicing a desire for an alternative country FM to justify the switch. I asked Schramm how he felt about KLLL changing its slogan to "Kickin' Country For The Eighties" just before KKIK took to the air and he replied, "I love it! We couldn't have **bought** better local pre-publicity." Tune in to KKIK for details about its "switch parties" and related promotions.

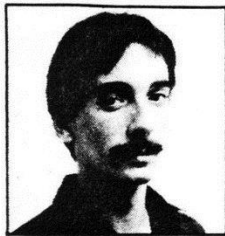
Brand new Breakfast Flake Russ Dealy is in place over at KFMX 94.5 FM. P.D. Gary Winter told me morning man Dealy hails from the rain-drenched state of Washington and will be dreaming up different and "wacky ways" to unload "lifestyle prizes" each morning during the station's "No Contest Contest." You might want to stay on top of this one as things promise to get pretty wild. FMX is also offering "The Jazz Show," which airs from 10 a.m. to noon on Sundays.

KZII 102.5 FM ("Z-102, The Magic FM") has finished fine-tuning its format, and although its target demo remains the same, the music has taken a gentle swing away from "Classic Rock" and towards an Adult Contemporary sound, said P.D. Don Sitton. The ever-popular "Breakfast With The Beatles" will continue in its 9 a.m. to 10 a.m. Saturday morning time slot, and Z-102 has also picked up "Solid Gold Saturday Night" from now-defunct KSEL. The program will air Saturdays from 6 p.m. to 11 p.m. The station's "Magic Marathon" contest gets underway at 7 p.m., April 30th at Cycle City on West 19th. The last "Marathon" contestant to remain on his or her feet and in bodily contact with a Bertone sports car will win the car and will probably deserve a good, long nap.

You may remember KTEZ 101.1 FM's change from Easy Listening to Light Adult Contemporary. "Things are going quite well," said Operations Manager Diane Gray. She noted that their research shows a steady increase in audience size, and that although KTEZ's target demo is 25 to 49-year-old females, "more and more guys are tuning in." The station will be sponsoring a Health Fair in May and will continue its "Coffee With K-Lite" and lunch giveaway promotions.

Texas Tech University's station, KTXT 88.1 FM, will continue to offer a wide variety of alternative music programming, said Operations Director Kirk Kellam. Until the university's Fine Arts station (KHOM) powers up, KTXT will continue airing Classical music from 10 a.m. to noon on weekdays, 12:30 p.m. to 4:30 p.m. on Saturdays, and 3 p.m. to 5 p.m. on Sundays. Jazz can be heard Monday nights at 10 p.m., Reggae on Tuesdays at 10 p.m., New Wave on Wednesdays at 10 p.m., Heavy Metal on Saturdays at 10 p.m., and Urban Contemporary (Soul) on Sundays from 5 p.m. to 1 a.m.

Watch this space in the future for more on the local radio wars, and an all-around look at what's happening in the world of entertainment. Correspondence regarding this column should be typed and sent to AT LARGE, The Entertainer Showcase, P.O. Box 16262, Lubbock, Texas 79490.



By John Moretti

Ponty's Bone Picked

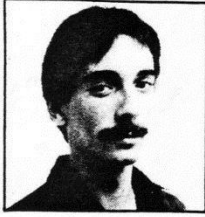
CNN's Ratings Coup

Ponty Bone's music is one thing; an infectious hybrid of styles steeped in Southern culture and heavy on the accordion (I caught his band's performance some years ago at a Joe Ely reunion concert). Bone's apparent attitude toward the press, however, is another story. A local free-lance journalist reports he was "put on hold" for an entire Saturday after Bone initially slept through a telephone appointment arranged the previous night. When Bone **was** reached, he told the journalist "he was busy, but would call back in a little while." Bone called the journalist twice during the afternoon to say he was still busy, "but would call back shortly," and ultimately promised a 5-minute telephone interview "between 7:00 and 7:30." The journalist said that Bone never did call, and had no explanation or apology for his behavior at Saturday night's show. The journalist has scrapped plans to tailor a feature story about Bone's unique musical style for **Texas Monthly** magazine, and "will not be attending any more Ponty Bone shows - polka or no polka." Over the years, I've often wondered why it seems that many musicians spend equal amounts of time complaining about how hard it is to make a decent living playing music, and missing (or even avoiding) the very publicity opportunities which might lift them out of the doldrums.

Turkey Indicator: One just knew that NBC's "Return of the Six-Million-Dollar Man & The Bionic Woman" was going to be slightly less than promising when, within the first half-hour, we were treated to antiquated phrases like "Tao-taltee," and "Awwsummm" during an exchange between actor Lee Majors and a scantily clad (and thus obligatory) really-dumb-blonde-scripted-in-just-to-flash-a-little-skin. I've been more entertained scouring the kitchen sink.

Heavy Metal Heaven: If baking to a crisp with tens-of-thousands of beer-and-sweat-soaked, frenzied rock fans is your idea of an afternoon well spent, you'll just swoon over the official lineup for the Texas Jam, scheduled for June 20 at the Cotton Bowl. Boston will headline the show (kicking off the band's American tour) and Whitesnake, Tesla, Poison, and Aerosmith will provide enough additional audio-firepower to shake your fillings loose (rumor has it that Run DMC will barge onstage during Aerosmith's inevitable rendition of "Walk This Way"). Think about it; for a paltry \$22, you can see Dallas, purge your ears of excess wax, and convince yourself to never have children - all in the same trip. Call KFMX-FM for ticket details.

The Whole World's Watching: Last September, when Cable News Network committed itself to gavel-to-gavel, live coverage of the congressional Iran-Contra hearings, the network knew it risked losing a big chunk of its audience - as earlier experience had shown. Happily, such was not the case when live coverage began Thursday, May 5. CNN Public Relations staffer Kitsie Bassett told me by telephone that, so far, exhaustive coverage has been anything **but** detrimental to the all-news network. Bassett said that the week of May 3 - May 9 (as compared to the same period one year ago) saw the following: **morning** (10 a.m. to noon) ratings up 129%, audience share up 146%, and household penetration up 131%; **afternoon** (2 p.m. to 5 p.m.) ratings up 229%, audience share up 153%, and household penetration up 129%. It's not like



Artist
Paul Milosevich
And Dancing Dogs

By John Moretti

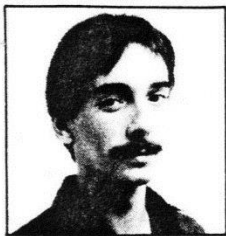
As you step into artist Paul Milosevich's front room, the first thing that strikes you is the sheer number of paintings hanging on the walls. Then, you realize they're all slightly different - a staggering array of styles, techniques, and mediums. The artist is not unlike his art - the product of experiences as varied as they are colorful - and his chronology reads like a class list for a Ph.D in Life. Milosevich has worked as a sales clerk, a stenographer, a janitor, at a gas station, on a wheat harvest, and as an instructor of Art at several universities. One of Milosevich's styles - charcoal portraiture - is particularly well known in the country music recording industry as he has, for some years now, been rendering the official artist portraits for the Nashville Songwriter's Hall Of Fame, including those of Tom T. Hall, Mel Tillis, Loretta Lynn, Tex Ritter, Wilf Carter, Carl Perkins, Chuck Berry, Gene Autry, Ernest Tubb, Hank Williams Sr., Waylon Jennings, Johnny Cash, Kris Kristofferson, and - most recently - 1986 inductees Dolly Parton and Otis Blackwell. The job came about after Tom T. Hall met Milosevich at the 1972 South Plains Fair, saw his work, and asked him to do the cover artwork for a children's album he was recording. That led to another album cover for Hall, and album cover artwork for Joe Ely. Milosevich was also involved in "The Great East Broadway Onion Championship Of 1978," a notorious billiards battle between Tom T. Hall and Joe Ely (he's mentioned in the song of the same name by Tom T. Hall: "...me and Paul and Jim and a guy named Al"). Milosevich's work has been featured on the "Today Show" and Nashville Network's "Crook And Chase," a country music television magazine. Here in town, he's best known for two paintings which have graced billboards courtesy of Lubbock Poster Co.'s Sam Bowen, and his frequent area exhibitions and workshops. What can we expect in the future from such a diversely talented artist? Perhaps a series of paintings depicting local golf courses in the style of Norman Rockwell. Milosevich, when he isn't applying his Midas touch to the canvas, can be found happily roaming any of the local fairways. He's been an avid fan of the sport for 35 years and, while he says the project is "on the back burner," it should be only a matter of time before he tackles the task. Next time you catch wind of a Milosevich exhibit, treat yourself to a little culture and, when you spot the gracious gentleman in his trademark hat, tell him the kid with the funny last name sent you.

Bark Like An Egyptian: Upscale pet-pamperers are the target audience of a summer ad campaign soon to be unleashed by Quaker Oats Co. to introduce its new premium dog food, King Kuts. **Advertising Age** magazine reports we'll see animated dogs prance across the screen, paws poised Egyptian-style and wearing pharaoh-esque headgear. The ads will stress the product's unique look - meat **slices** in a light gravy. The go-ahead on the \$23 million national campaign follows successful testing of the product in four markets last year and confirms my suspicion that some advertising may indeed be "going to the dogs."

I dropped in on a recent set by local country band Texas Breed and was thoroughly refreshed to see a band which a) was in control, b) was in tune, c) was courteous enough to ask an early-evening, dining audience if the sound was too loud, and d) delivered bona fide, tight three-part harmony. Catch Texas Breed Sunday, June 28 at Villa Country. They'll take to the stage about 8 p.m.

UFO expert Bud Hopkins will be the featured guest on the Jim Bohannon Show, Saturday June 27 beginning at 10 p.m. on 1590 AM, KEND. If Hopkins is worth his salt, he should mention the Lubbock Lights, a five-day aerial display of precocious and fast-moving lights over the city back in late August of '51. You can call into the program to get more on the Lights, or to grill Hopkins on his theories. Dial (703) 685-2177. Let it ring and they'll answer when it's your turn.

AT LARGE JOHN MORETTI



By John Moretti

BUILDING heartBEAT

BUGS BUNNY BLEEPED

Yep, right here in Lubbock: an internationally renowned video artist and producer and his partner are working late hours toward completion of their first collaboration, **heartBEAT**, for which raw footage was shot in January and special effects are currently being "built." The artist and producer is **Dr. Kim Smith**, professor of art at Texas Tech; his cohort is **Duane Conder**, KLBK news photographer and image-manipulator extraordinaire. Smith describes **heartBEAT** as "a narrative form of music video which deals with the thoughts running through a guy's mind after arriving home from work." He explained Conder's special effects will help convey the main character's inner monologue, and should provide a nice tingle to the cortex too. Musical scoring for the project is being written and will be performed by Tech Music Department doctoral candidate **David Kneupper** and explores a wide variety of musical motifs, much in the manner of works by Brian Eno and David Byrne. Smith already has a number of impressive accomplishments under his belt including Top Award at the 1984 7th International Tokyo Video Festival for his production of video artists Bruce and Norman Yonemoto's **Vault**, Best Independently Produced Music Video at the 1985 Canadian VideoCulture Awards for his production of **Go For It Mike**, and some pioneering work on an interactive videodisc version of **Lorna**. All three videos have been shown worldwide. **heartBEAT** is expected to go to post-production no later than September and we should be treated to a local premiere sometime in October. Hmm...Halloween would be appropriate, n'est-ce pas?

If you're a fellow connoisseur of classic cartoons and make a dash for the telly on Saturday mornings to catch "Bugs Bunny" on ABC, you may have been noticing the steadily increasing number of bad jump-cuts and nonsensical action sequences. **Electronic Media** magazine reports ABC is taking considerable heat for what many feel is excessive editing of violent scenes which the network feels are "imitable by kids." Warner Bros. cartoon directors Fritz Freleng and Chuck Jones have joined animation buffs in protesting editing which they feel is ruining classic examples of the art and turning some works into impossible-to-follow stories because integral scenes are being removed. ABC defended its policy by pointing out that many of the old cartoons were made with adults in mind, and that children "perceive them differently." Warner Bros. executive Edward Blair sees the problem as "an enormous paradox...of venerating the art form on one hand, and mutilating it on the other." Personally, I find the whole brouhaha delightfully ironic. The same directors who are delivering public diatribes against editing "their" cartoons and coloring "their" black and white movies are the same guys who begin rewriting scripts and screenplays as soon as they get "their" hands on them.

Bob Mould, lead singer and guitarist for New Music group Hüsker Dü, sang the praises of the Hub City after the band's April 19 concert at Fast and Cool. Mould told host of KTXT's **Ethereal Transmissions** Jay Howze the band so enjoyed the city's laid-back atmosphere and enthusiastic concert-goers, he'll be sure to include Lubbock on any future tour schedules and will even be encouraging other bands to do the same. Now, if we could only convince the concert promoters that Lubbock residents will buy their tickets before the night of the show...

AT LARGE JOHN MORETTI



TV's Fall Season Rated, Vintage Programs Revived

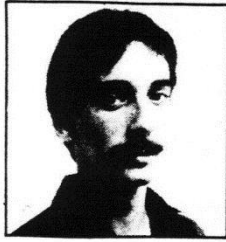
By John Moretti

Despite a still-smouldering war between the Televangelists, revivals are more popular than ever - television program revivals, that is. The latest buzz from Hollywood suggests we'll soon be overrun with updated screen versions of vintage TV shows, and among programs rumored to be in some stage of production are former favorites such as **Batman**, **The Flintstones**, **The Jetsons**, **Gumby**, and even **Mr. Ed**.

A recent and fairly unscientific survey of top ad men by **Television/Radio Age** magazine rated network offerings for the 1987-88 prime time television season and, according to the results, we can expect only one all-around "hit." The rest were rated as "maybes" and "misses." So why even turn on the tube, come fall? Because each network has at least one decent program in the can, including ABC's **Hooperman** (earning seven "maybes" and three "hit" votes), CBS's **Frank's Place** (also earning seven "maybes" and three "hit" votes), and NBC's surefire ratings weapon, **A Different World** (the only program to win ten solid "hit" votes). ABC is shovelling cash into one of its programs in particular, **The Dolly Show**, which - as you might guess - showcases the irresistible talents of delightful Dolly Parton. The network is said to be dropping a cool million into each show, which will air this fall on Sundays at 9 p.m. and is scheduled to run for 44 one-hour episodes over two seasons, "provided the show survives." It should be a more lively TV season anyway, as networks and advertisers alike are trembling in their argyles over the "people meter," the latest audience-measuring tool in ratings methodology. If the little boxes are accurate - and controversy over their accuracy abounds - they should prove to be only a boon to television consumers by finally telling network executives what we really watch.

Electronic Media magazine reports five of the country's largest cable companies, including locally established Cox Cable Communications, plan to introduce a "pay-per-view" movie channel some time this fall. Although the venture is still in the planning stage, chances are rather good for Lubbock residents to be among the first to be offered subscriptions to the system, as Cox Cable Lubbock is already involved in test-marketing new cable products and services such as "video classifieds."

Sunday, July 26 marks the local finals of the "KEND Country Showdown," a C&W flavored "battle of the bands" which has been showcasing area-wide musical talent for the past several weeks. The lineup for this weekend's finals includes **Prairie Fire** (from Snyder), **The Convertibles** and **Easy Money** (both from Lubbock), and **The Texas Rebel Band** (from Levelland). The show begins at 8 p.m. at the Villa Club, 54th and Avenue Q, and each band will be judged on its performance during a 20-minute set. There is no cover charge for the event, and if Sunday night finds you without much to do, all the bands would welcome your support. Sunday night's winner will journey to Billy Bob's in Fort Worth to compete in state finals with a shot at making it to national finals to be held in Nashville later this year. Grand prize is a one-year booking contract, a one-year recording contract with CBS Records, and \$50,000 in beer money. If you have your doubts as to what those contracts might ultimately spell for a "little ol' band from Texas," grab a copy of **Billboard** or **Radio & Records** magazine. Look up the country charts, and you'll no-doubt spot the 1985 Country Showdown grand prize winner, **Sweethearts Of The Rodeo**, now playing to sell-out crowds and riding the crest of their fourth Top-40 country single. May the best band win.



Star Trek, Stickers, And Cereal Marketing Savvy

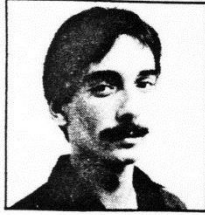
By John Moretti

Attention Trekkies: "Encounter at Farpoint," the pilot for Paramount's first-run syndicated series, "Star Trek: The Next Generation," will debut the weekend of October 3-4. So far, three of the 24 one-hour episodes are in the can, and the series will enjoy the benefit of rather large per-episode budgets of \$1.3 million. The program is set in the 24th century and features an all-new cast and crew: Patrick Stewart (Capt. Jean-Luc Picard), Jonathan Frakes (Cmdr. William "No. 1" Riker), LeVar Burton (Lt. J.G. Geordi La Forge), Denise Crosby (Lt. Yasha Yar), Gates McFadden (Chief Medical Officer Dr. Beverly Crusher), and Brent Spiner (Lt. Cmdr. Data). Despite the cutesy names, clips of the pilot have been stirring up very strong praise and heavy sales. Paramount wisely put original Star Trek producer Gene Roddenberry on the payroll and back on the set, and that, coupled with special effects that hadn't been dreamed of back in the late sixties, should mean a "must see" come October. Check your local listings.

"Beam Me Up Scotty. I Just Drove Through Lubbock's Traffic Light System; There Is No Intelligent Life Here" reads a bumper sticker on a friend's car. Sorry, they're not for sale - yet. Seems that one Walter Armstrong, disgruntled ex-employee of Lubbock's municipal engineering department, had them printed to help vent some of the frustration he feels after working for the city. Armstrong told me he has a lawsuit pending against his former employers, but space won't permit me to tell the whole story. If you **must** have one of those clever fender-patches, call Tammy Wilson at 765-9248. She has a dozen or so left from an original run of only 250, but is considering printing more if costs can be recuped.

If you're a late baby boomer/technology junkie, stay out of your local supermarket's cereal aisle. Some overpaid marketing genius has just devised the perfect way to sell overpriced, sugar-coated floor-sweepings to both gullible children and their parents. How? "Ghost Busters" brand sugar sweetened cereal now sports a 4"x5" color **hologram** (a laser-produced, 3D image) on the front of "Limited Edition" boxes of the cereal, making it next to impossible for my wife to talk her otherwise health-conscious husband out of laying down \$2.38 for a heavily processed product which made his mouth-hurt as he ate it, and his blood sugar level soar an hour later. Still, if you can force yourself to discard the bag of cereal, the box makes a really spiffy ornament for one's desk - which is where mine is sitting right now.

It all began with MTV's "Amuck In America Report," a 30-day, cross-country video tour featuring segmented, off-the-cuff reports hosted by VJ Alan Hunter and ex-Merle Norman model Josie Bell. So popular were the 5-minute, top-of-the-hour features that MTV continued to employ the concept - a sort of road-weary corporate goodwill. We saw "MTV's Mardi Gras Weekend," "Spring Break '87," "Hedonism Weekend" (on location in Jamaica), and most recently, "MTV Goes Hollywood." The network is readying another round of mobile madness, "MTV's Museum Of Unnatural History," said to be a cross between Epcot Center and Barnum and Bailey. In early 1988, the event will begin rolling through 27 of the country's largest shopping malls with features such as "Long Live Rock (the legends, the moments), Products for Better Living (outrageous futurama), New Music (star in your own music video), and Addicted To Style (interactive displays of consumer products)." MTV, of course, will track the tour on the air, and as soon as I can pinpoint the stop closest to Lubbock, I'll let you know.



KOHM's Progress, Gray Hairs For MTV, And Ellerbee: Alive & Well

By John Moretti

Considering what it takes these days to get an FM radio station on the air, KOHM has just about won its battle to begin providing full-time classical programming to local residents. Dr. Clive Kinghorn, Mass Communications faculty member and director of Tech's KTXT-FM, told me it's just a matter of securing the go-ahead from the Federal Communications Commission to upgrade KOHM's power from 3,000 watts to 20,000 watts. Kinghorn noted that public support for the proposed facility has been nothing short of mind-boggling. So far, more than \$80,000 has been raised toward the \$100,000 target, and that figure is clear of expenses. Of course equipment will have to be purchased and installed, programming developed for the hours the station will be on the air (Kinghorn is modestly aiming for 365 18-hour days-per-year), and a staff of volunteers organized (the most difficult hurdle in running a nonstop business like radio), but Kinghorn is unabashedly optimistic they can do the job. The potential for a station like KOHM is unlimited. An affiliation with National Public Radio may be applied for (NPR has been - and still is - a purveyor of widely lauded programming such as "All Things Considered"). The station will have other options as well, such as tying-in live - or via tape-delay - to WFMT Chicago's celebrated satellite service, "The Beethoven Network," and opera from San Francisco, Chicago, and Milwaukee. The format may even allow for other musical art forms such as jazz, folk, or even big band. Simply put, the wait is going to be worth it. The FCC's deadline for petitions to deny the upgrade has passed, the construction permit has been signed, and the basic license to broadcast is tucked away safely in a file cabinet. Unless a nasty case of the bureaucratic flu finds its way into FCC headquarters, Lubbock should be enjoying the best of Bach to Bartok by the first of the new year.

Ch-ch-ch-changes: Music Television - alias MTV - continues to go through them as the network enters its sixth year of Gonzo broadcasting without any of the five original faces who helped launch the video era. And, to prove once again that nothing - and I mean **nothing** - is sacred, plans are on the boards to finally scrap "The Young Ones," a sitcom comedy cross between Monty Python and **Animal House** which currently airs at 10:30 p.m. Sundays. If you own a VCR, there's still time to tape all six or seven episodes of the show before its demise. Perhaps that's why I'm so fond of the program - it's the first show I've seen in a long time which can hold up to repeated viewing and still make me howl. MTV reports "The Young Ones" will probably be replaced by an in-house production entitled, "The Comic Strip."

I ran into vintage local musician Mike Pritchard at a reggae party (dee barthday splash, mon) thrown by Lubbock Audio-Visual V.P. Scott McMullan and was thrilled to hear, above the calypso din, that he's putting together a new band with drummer Bobby McDowell, bassist Jimmy Mason, and string-bender extraordinaire Jesse Taylor. The band, as yet unnamed, will serve up a steady diet of blues and R&B and will concentrate on regional touring. Fill your gas cans while prices are cheap, or cross your fingers that we'll be treated to some of their fine playing at any of the area's clubs.

Pity poor Linda Ellerbee. Every news program she's been part of has eventually earned the "thumbs down" for poor ratings, while we viewers have stayed up late just to catch a few words of her genuinely clever reportage of all that's offbeat, strange, and humorous. Ellerbee has just announced the formation of her own production company named - oddly enough - Lucky Duck Productions, which will be developing another "news in review" show for ABC. Despite her run of lousy ratings, Ellerbee is still commanding yearly salaries of nearly half-a-million bucks. Just proves the lady has **something** the networks haven't figured out how to use. And so it goes.