A Guide to Creating Ball State's "Rock 'N' Roll Scene"

An Honors Thesis (HONRS 499)

By

Paul D. Nelson

Dr. Joseph Misiewicz

Ball State University

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Purpose of Thesis

With today's age of MTV and the recent trend towards "college oriented rock," it is only natural for the University to integrate this music into campus programming. In recent years, this has not been effectively accomplished at Ball State. Although the conditions were right, no one, to this point, had fully seized the opportunity. Because of this, no guidelines or pre-established rules have been established to govern the way concerts are presented on campus, or by whom. With a highly detailed account of a very successful year, it would be unfortunate if no formal record were left behind. This, in a sense, is that formal record which can be used to learn from past successes and failures. This booklet should become a staple in the University Program Board's library.
Musical Entertainment
1992-1993

A Guide to Creating Ball State’s “Rock ’N’ Roll Scene”
What's Inside:

Introduction
Organizing a Committee
Dealing with Agents
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Year in Review
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INTRODUCTION

The University Program Board’s Musical Entertainment Committee is currently the only organization of students on Ball State’s campus that exclusively programs concerts. Everything from booking the show to “tear down” after the show is done by students.

It is the responsibility of the Musical Entertainment Chairperson to effectively oversee a committee, work within budgetary guidelines and program “musically related” events for the diverse Ball State community. Individual composition of the committee is at the discretion of the current chairperson.

Responsibilities of the committee members includes, but is not limited to, choosing program events, distributing promotional materials and working at the events from “set-up” to “tear down.” Weekly committee meetings are held to ensure all members are continually updated on the progress of the committee and its events.

Over the past four years, the committee has been booking bigger named acts. This year, UPB’s Musical Entertainment Committee programmed 12 concerts featuring 24 different bands with 13 of these bands at “national” status. 1992-93 also marked the year when UPB hosted its largest concert to date. On top of that, the continued support of medium sized shows has given UPB and Ball State some respect within the professional world of concert promotion.

What this booklet provides is an overview of a very successful year along with informative insight for future reference.
ORGANIZING A COMMITTEE

As a student, one of the most challenging tasks you will be confronted with is overseeing a committee of peers. The size and make-up of the committee is solely up to the committee chairperson. Every committee will have members who don’t participate. As a rule of thumb, however, try not to let the committee grow to more than 20 people and never discriminate against anyone wanting to join. A committee of over 20 people is too large to handle.

As a chairperson, you are faced with the basic duties of any manager. Your overall output can be judged on the output of your committee. Always keep in mind that when a person joins a committee, they are expecting to be led, and when a person assumes the responsibility as a chair, they are expected to lead. Because this is a basic “societal norm,” your committee will see you in a “different light” when you are expected to perform as the “Musical Entertainment Chair” and respect your demands.

If, by chance, your demands are not respected, you should immediately re-evaluate your leadership abilities, for there is an obvious flaw somewhere. Some helpful hints to establish respect:

* Control the conversations at meetings
  (try to eliminate “chit-chat” during meeting business)
* Respect your committee members as you would like to be respected
* Delegate duties/tasks (follow up)
  (This gives committee members a feeling of importance)
* Be personable
  (Committee members enjoy a friend as a leader, not a tyrant)

These guidelines alone won’t make you a better leader overseeing a committee, but may enhance your abilities.
I. WELCOME
II. UPCOMING EVENTS

III. OLD BUSINESS

IV. NEW BUSINESS

V. EXEC REVIEW/MISC

VI. QUESTIONS
DEALING WITH AGENTS

Along with running a committee, another important task for the Chairperson is to deal effectively with booking agents, each with his/her own distinct personality. Some work well with colleges, while others would prefer not to. Remember, when programming concerts, you deal with a lot of agents who handle professionals on a daily basis and do not have the time to handle an "amateur college kid." For this reason, the better prepared you are before talking to him/her, the more respect you will gain.

Below are some guidelines to make working with an agent easier:

Always be cool and professional.

Try to appease an agent as long as they seem to be doing the same for you. You may find yourself doing more shows with "cool" agents with bad bands than you will with a bad agent with "cool" bands. Don't get caught in this trap.

Always know your open dates. (an added benefit is to have a reservation printout on your desk for quick reference when talking with an agent about a date you don't already have reserved. This eleviates the, "I'll have to check on that" syndrome.

Be up front with an agent. Although this may be difficult to do, you have to remember they are salespeople working on a commission basis.

Until you have a signed contract or final confirmation, do not advertise a show that could still fall through.

Keep dated notes of your conversations in the agency's file. These could become valuable in future negotiations.

Always use UPB's contract (for legal purposes). Tell the agent it is a requirement of the university and you have no choice. (This requirement took effect 3/5/93)
Working with an agent (con't)

Know the basics of the sound equipment that UPB can provide. This should be itemized and at your disposal.

The University can NEVER PROVIDE ALCOHOLIC BEVERAGES on a band's rider.

Know the jargon.

**Rider:** Additional contractual provisions on a separate form that detail special requests of the band (i.e. food, sound, merchandising, security). A rider is a negotiation tool and can be altered with the agreement of both parties.

**Routing:** An open concert date falls within a specific timeframe.

**Inclusive:** The cost of sound and lights is already included in the band's price.

**Avails:** Short for available dates.

**Flat Rate/Fee:** Guarantee with no split point.

**Split Point:** The point after which a predetermined percentage of the profits goes to the band.

Know the specifications of the rooms you are working with (i.e. dimensions and capacity)

**BALLROOM:**

Mainfloor:
- 53' 11" x 81' 11"
- 14' 3" x 16' 7" (ceiling)

Stage:
- 14' 2" x 25' 8"
- 39" (floor to stage)

Capacity: 500 (seating)
PROMOTIONAL SUGGESTIONS

With years of experience as both a committee member and a chair, I have compiled the following list of promotional suggestions that should be incorporated with virtually every show.

Provide one roll of masking tape to each committee member semesterly

Send press releases to local/regional radio and press (especially college)

Utilize campus mail to send announcements of upcoming shows to the presidents of all campus organizations. Also, flyers can be sent via campus mail to the residence halls with a note requesting them to be posted.

Have a Daily News contact. This could be a personal friend, committee member or the friend of a committee member. Daily News coverage is invaluable!

Obtain Greek support. This could be done by making a game out of it (best banner in front of house wins 10 free tickets) or you could let them work security in exchange for tickets.

Utilize local record stores. Provide them with promotional posters/flyers to display or distribute. Offer to hang them up yourself if you can.

Do your best to distract from the fact that the show is “Alcohol Free”
CUTTING A CHECK

“Allow years in advance if you want your check on time.”
- Anonymous 1993

Suggested Formal Process:
The process of getting a check cut starts with the contract. After the contract has been sent through the system with all proper signatures (agent and Ball State’s Director of Finance), a check request must be filled out by either the UPB advisor or treasurer (both have to sign it). From there it is sent to the Vice President of Student Activities for a signature before being sent to the Director of Finance. Once signed by the Director of Finance, it is sent to the Accounting Office for processing. Once in the Accounting Office, allow a minimum of two days for it to be ready. To be safe, occasionally make a few phone calls to “check up” on the status of your check.

Shortcut:
Because the process of getting a check is crucial to the performance, a shortcut through the red tape has developed over the years. The basis of the shortcut is footwork on your part. You become a carrier and walk the check request through to each individual, have it signed and walk to the next stop until you hand deliver it to the Accounting Office. The benefit to this process is that you know the status of your check request at all times (because it is in your hands)! Also, it takes less than 1/2 hour to do.

Shortercut:
Like every process, revision can always make it more efficient. This process is much like the original shortcut except you take the check request with you during the time that the contract is being signed. Because the Director of Finance signs both documents, he might as well do it at the same time!
YEAR IN REVIEW

Getting into concert promotions is not as glamorous as it may seem. The next section gives a behind the scenes look at what went on to make each of the 12 Musical Entertainment shows for the 1992-93 school year.
SHOW #1: Holiday Ranch

It has been a tradition of recent years that the University Program Board help program the “Welcome Week” activities for Ball State. The upside to a show of this nature is that the money for it comes from a separate budget, the downside is organizing a show the first week back to school. Options for “what kind of show” is virtually unlimited.

This year, to go along with the “Walk-in” movies in the Quad, the Musical Entertainment Committee’s contribution was an acoustic concert by Holiday Ranch preceding the movies. The Holiday Ranch show had been booked since the spring of 1992 and because of this, a variety of promotional techniques were utilized. This show is very important because it will set impressions in the minds of new freshman of the quality of UPB programming.

Although Holiday Ranch is not a “big name” band that can be seen on MTV, they are very good at what they do. Because of this, I feel the audience was rather impressed with their talents and enjoyed the show. Although, I have always been very hesitant on rebooking smaller acts, Holiday Ranch may have created a small following at Ball State.

SHOW #2: The Soup Dragons, Tom Tom Club, Black Sheep and James

Planning for Ball State’s biggest concert in years began in late August 1992. After a phone call from Darrin Murphy of the William Morris Agency, I proceeded to explore possible outlets to actually make this show reality. Because the base price of the show was $15,000 more than my entire budget, I was forced to look for an agency to co-promote the show. After talking with Angie Henderson of Power Play Attractions about the show, she informed me that she was sure that she would be able to help me out. A few days later, she said that Power Play would work with us on the show.

Although most of this sounded much too easy, it really wasn’t. When dealing with a show of this magnitude along with an “unknown” outside agency, you must be prepared from all angles. A key element to know is what the expectations are of each organization (Power Play & UPB) and what your organization can effectively provide (within the boundaries of University rules). As the saying goes, “knowledge is power” and when booking a major concert, it is essential that you are quite familiar with the process of booking concerts, the jargon and some “unwritten rules” of con-
cert promotions. This was quite evident when I was placed on a conference call between Darrin Murphy (William Morris, Los Angeles), Angie Henderson (Power Play, Nashville), and Jonathan Levine (William Morris, New York). The end results of this phone call were to determine whether the show would take place or not with only 5 weeks before the "tentative" date. During this conference call, Darrin, Jonathan and myself were all in agreement to the terms for Power Play. Unfortunately, Angie was in over her head, and at first, would not agree to standard procedures when co-promoting with a university. When the suggested terms were demanded by the William Morris agents, Angie reluctantly agreed. With Darrin and Jonathan serving as witnesses, Angie's agreements were legally verbal contracts. For this reason, we proceeded with the show.

I obtained progress of the show through contacts with Power Play and William Morris. I found it was a must to always be in touch with both agencies in case conflicting stories arose from Power Play. This was essential when Power Play tried to "pressure" Ball State into certain commitments by threatening to cancel the show. I knew through William Morris they were legally bound to our show. I did not succumb to their pressure and in return, I placed pressure on them.

My initial demands were that UPB would provide security, and local advertising, in return for 10% of gross and our name as co-sponsors. It is customary when co-promoting with a college that there is a 90/10 split of gross, or a flat rate up front with a smaller split point. Unfortunately, Power Play was not interested in giving UPB any money. Their philosophy was that it was their money paying for the bands, so they should reap all the benefits. I had to prove to Power Play that I too had expenses in the show, plus, without the University Program Board, Power Play would not be able to get into Emens Auditorium (it is not available for public rental). This alone meant I was providing them with the chance to come onto a college campus, for a mere 10% of gross. Still, Power Play did not want to commit themselves to a contractual agreement.

I was not going to do this show until I had a signed contract between Power Play and the University Program Board. I drew up the contract, and included a flat rate of $2000 to be paid to UPB for services rendered and no split point. Like most everything else, this came back to haunt the show later when Power Play tried to renig on paying. However, in early negotiations with Power Play, it was explained that Emens Auditorium would have full retention of all money off of the tickets sales along with
outside expenses they will incur (Emens rental, labor costs). From there, they are able to allocate to appropriate amounts to those contractually providing a service (bands, labor, caterer, UPB, Emens) first and distribute the remainder (net profits) to the necessary promoters. This standard policy of Emens Auditorium, along with UPB’s original faxed correspondence with Power Play, saved many people, including UPB, from Power Play, “taking the money and running.”

SHOW #3: Stinging Rain and The Blanks

Stinging Rain has been in contact with UPB for a few years trying to get a show. Late last year, the Musical Entertainment Committee expressed interest in the band, but nothing panned out. This year, when the opportunity arose, we decided to try it.

Because it was the first show paid exclusively by the Musical Entertainment budget, I considered this show to be our first. As always with the first show of each semester, I was a bit hesitant about what type of audience response there would be, especially with a “no name” band from out of state. As with every show, I tried to find a local band to support the headliner. This always works two-fold. First, the local band loves the exposure and will generally play for free. Second, being local, a small audience is sure to attend to see their friends play. Since Stinging Rain has a very “soft alternative pop” sound to their music, the acoustic band, The Blanks, were asked to open the show.

With this show, the only problems that occurred prior to the engagement was that Stinging Rain did not like the fact that we were supplying the sound and soundman. It is not uncommon to find the smaller the bands, the bigger the egos. My only advice in a similar situation is to be strong on your stance. Many times bands (and agents) just figure they are dealing with some “kid” who doesn’t know what they are doing. You can only defend your professionalism through a strong will and good track record. Remember, you are paying the band for a service, and the conditions of a signed contract are legally binding (not too many bands or agencies want to fight a large institution in court)! Hopefully, the band will realize that the are not as big as they would like you to think they are and all will be cool.

The show went off and sounded good. Although attendance was down (approximately 80 people), I feel this was partially attributed to the rainy conditions outside.
SHOW #4: Big Wheel and Crankpin

In early October, I had the opportunity to do a show with either The Lemonheads on November 6, or Eugenius on November 13. Unable to get a room for November 6, I decided to pursue the Eugenius show. I wanted the November show to be one with a band of some stature keeping in the direction of my goal to enhance the quality of concerts on the Ball State campus. Being a Scottish band on a major label, I felt Eugenius was the perfect opportunity.

Unfortunately, Eugenius had decided to cancel its headlining American tour to take a break from “the road.” Since no contracts were signed, no harm was done, with the exception that I was left with an opening on November 13.

On quick notice, I contacted Karen Booth at Start Booking. I had spoken to her last year about doing a show with the band Big Wheel. I found out that Big Wheel was just finishing up a new album and would love the opportunity to play. Ironically, they finished mixing the album in Indianapolis on November 13.

Finding an opening band for this show was much easier. Having heard Big Wheel was coming, the local band Crankpin, approached us and requested to open the show. Not taking this request into account, the Musical Entertainment Committee listened to the demo tapes of Muncie’s local bands and their choice was, in fact, Crankpin.

The show went off with no apparent problems, with the exception that the check was not ready for them and had to be mailed at a later date. Big Wheel so much enjoyed playing at Ball State that they immediately requested another show for the spring after the new album was to be released.

INTERIM PERIOD

After the Big Wheel concert, UPB’s Musical Entertainment Committee was essentially done programming for the fall semester. A last minute opportunity was available to get Def American recording artists, the Jayhawks. Lack of time and the upcoming Bryan Adams concert in the arena forced me to pass on the opportunity.

As a rule of thumb, with no upcoming events to preoccupy your time, the interim period in late November and early December offers the perfect
opportunity to begin confirming shows for second semester. Also, bands touring in late winter/early spring are beginning to look for dates around this time.

While working on shows for second semester, I stumbled upon the opportunity to do a Soul Asylum concert in late January at a very inexpensive price. At that time, my budget could handle it, and I felt that this show could be the one to keep UPB programming on the “rock 'n' roll map” with respect not only from the industry, but also from the students at Ball State. With the Soul Asylum show, everything seemed to be at a go. I had discussed the entire situation over with my advisor and had gotten her approval. To make sure that she clearly understood everything, I had her approve the offer before it was faxed to the agency. The offer was faxed and now it was time to wait for the reply.

During this time, news of this show “raised the hairs” of some people because it was felt to be counter-productive with the “Unity Week” events other UPB committees were programming at the same time. Unwillingly, I was forced under a lot of pressure to pull my bid. It was at that time I discovered that once a bid is submitted it can be considered legally binding and upheld. Fortunately, the agent was not upset with my request and subsequently “pulled the bid.” On a lighter note, it was good to see Soul Asylum performing on January 22 for “MTV's Inaugural Ball,” for it was the same day our bid had requested. Soul Asylum did, however, play in Indianapolis in March to a sold out crowd at The Vogue.

Soul Asylum or no Soul Asylum, I still had to continue to work on filling my spring dates as best I could. I wanted to have some idea which bands might fill the open slots. To do this, I first sent out a “form” letter with our available dates to a variety of agencies I had hoped to work with and followed up the letters with a quick call. With agencies I had already been in contact with, I just simply called.

During the next few weeks, I began confirming, or “tentatively holding” some key dates. My goal was to have a good portion of my spring semester already booked going into the Christmas break. A benefit to this is the ability to create quality promotional material that display all upcoming concerts. In the end, a total of four dates were confirmed or 90% confirmed going into break. Work on this overlapped slightly into break as I was forced to fax needed correspondence to agencies and UPB members over break to keep in contact and up to date with the progress. Unfortunately, no promotional work was done until after I returned, exhausting
any chance of utilizing the free time during winter break!

Once back from break, my first plan of attack was to spread the word about upcoming shows. I did this in two ways; one was by sending a press release that announced the few confirmed UPB shows to the Daily News, Muncie Star and Nuvo News Weekly in Indianapolis. The other plan of attack was to create a half sheet flyer to hand out at shows that announced upcoming events.

SHOW #5: Neurotic Box and Legion

Late in the first semester, a local pizzeria, The Flying Tomato, had a fire. One unique attribution to the Flying Tomato was that it allowed local bands the opportunity to play every Sunday night. With its doors closed for remodeling, local bands were without a venue. With this in mind, I decided to return the Project Underground series to its original roots and have a Project Underground concert featuring a local band as the headliner! The band chosen for this show was Neurotic Box. Neurotic Box had played for UPB three times last year and have probably the largest following of all Muncie bands. Because this was their show, I allowed them to choose their opening band. Their choice was the “death metal” band, Legion.

As stated earlier with first shows of each semester, I was hesitant of what kind of crowd response we would see. As a promotional gimmick, I decided to play on the fact that the Flying Tomato could no longer do shows and that UPB was here to keep the spirit alive. The slogan “The Tomato couldn’t take the heat, check out the alternative” was created. Response to this was quite favorable from Flying Tomato employees, but unfavorable from some university officials. But then again, you can’t please everyone!

The outset of this show was like no other. The university had their eye on me to make sure “proper Student Center policies” were followed. On top of that, word came to me that Legion hoped I wouldn’t mind if a “mosh-pit” developed. I explained to them that I couldn’t be held responsible for any potential injuries created from a mosh-pit, and would be forced to stop it if it got out of hand. My next step was to create quick flyers that stated a few UPB rules and liability releases for all those entering the show. I wanted to cover myself, in case the worst did happen.

The turnout for this show was like no other. The Tally was at maximum capacity with around 300 people filling the place. With that big of a
crowd, there was no room for a mosh-pit! The results of the show were all favorable, no one got hurt and I got the chance to inform hundreds of people of my other shows through announcements and the half sheet flyers.

SHOW #6: The Dashboard Saviors and Reaction Formation

To continue with the trend to establish UPB Musical Entertainment shows as an actual venue to see quality bands perform, my next show featured The Dashboard Saviors. The selling points I attempted to focus on for this show was the fact that the Dashboard Saviors were from Athens, Georgia (home of R.E.M.) and their debut album was produced by Peter Buck of R.E.M.

To locate an opening band was difficult because Muncie has no bands that I was aware of that could compliment the sound of the Dashboard Saviors. Utilizing contacts from the previous year, I called upon the Chicago-based band, Reaction Formation. For some reason they dig Ball State and will play for practically nothing.

My hopes for this show lingered on the R.E.M. connection. With R.E.M.'s name being so big on the college circuit, it would seem people might take interest in something new that was closely linked to a popular band. Although approximately 100 people turned out for the show, I do not feel we picked up many stray R.E.M. fans. This may partially be attributed to the press the show received in the Daily News which focused exclusively on Reaction Formation rather than the Dashboard Saviors.

SHOW #7: Antenna

This year for UPB's annual recruitment drive, I was asked if I could get a band to perform a concert that we would offer for free to those attending recruitment. The idea behind this was that a free concert by an established name would attract more people than normal and we could sell UPB to them while demonstrating some aspects UPB.

This show was not hard to assemble once I knew the amount of money I had to work with. I called John Strohm of Antenna directly, and he agreed to do the show at my asking price. Having the bands "okay" was crucial when speaking to the agent because he said they couldn't do the show and wanted more money! After explaining to him that I had already gotten confirmation from the band, he had to change his stance.
Not being an "official" Musical Entertainment event, I was only a silent observer. It was quite obvious to me that in the hands of someone outside the Musical Entertainment Committee, proper procedures to ensure a quality turnout were not followed. The end result was a good concert with a below average crowd. My first Antenna concert (1/92) drew 250 people paying $2 apiece while this free concert only drew 25 people...makes you wonder.

THE SHOWS THAT NEVER WERE

The time in February passed quickly. Unlike December, events are taking place while work to finish programming the semester continues. News suddenly came that the band Dillon Fence, slated to play February 27, was backing out of their contract leaving UPB with a concert but no band. Also, around the same time, I was fighting a battle with Do Easy Bookings over a show I had never given final confirmation on.

In a fax sent to Do Easy in December, I explained that we were interested in a particular date, but with winter break approaching, it could not be officially confirmed until January. After learning about the legality of faxes from the Soul Asylum incident, I made sure my fax to Do Easy could not be held up as an "official offer." Anyway, late February came and Erik Selz of Do Easy decided that he wanted to finish up the details on the show. It was at that time I explained to him that we were no longer interested in the show because it wasn't a financially good decision and the timing was bad. This placed him in a bad situation because he had routed the Drunken Boat tour around the Ball State show. His only form of defense was to attempt to threaten me with the legalities of a faxed offer. I was forced to take him on head-to-head in a heated phone discussion. With my original copy of the fax in my possession, I was able to prove to him verbatim how he had no defense that we had made a binding contract. Of course, he still fought on. From there, I suggested he call my "higher ups" and take it out with them. (I knew he would have no chance once he went beyond me, and the thought of dealing with a large powerful institution in court would take effect) I was completely right, for he backed down on the basis that "he wants to keep in good relations with Ball State." During this unexpected hassle with Do Easy, I had two shows quickly approaching. The February 27 gig, which was gratiously filled by Crankpin, and my big "Static Tour" was just over a week away.
SHOW #8: Crankpin and Black Spring

The February 27 show marked another Project Underground featuring a headlining local band. The band Black Spring were brought in from Kalamazoo by Crankpin.

The uniqueness to this Project Underground was that it was promoted almost exclusively by word of mouth. No flyers were created and only one advertisement was placed in the Daily News. Still, 75 people managed to show up to support Ball State's local music scene and I considered the show a success taking into consideration our limited expenses.

SHOW #9: The Static Tour: Jawbox/Tar with Zero Boys

Never before had I ever done a show on a Tuesday evening, but the only chance I had getting on this tour was to take all Tuesday show. After discussing this with the committee, it was decided that it would be a very good opportunity to try. Originally, when the show was booked, I was assured that the UPB show would be the only Indiana appearance on this tour. Because of this, I wanted to charge admission and open it to the public (also a stipulation in the contract). This could only be done by hiring University Police officers as security. Although UPB has had a perfect track record controlling our shows in the past, even 1100 people at the Soup Dragons' concert, we knew that we had to appease people "higher up" and hire security.

To make the bill even more attractive, I added Indianapolis' own Zero Boys onto the ticket. Even Jawbox and Tar were equally impressed to see the line-up I had compiled for this show. This show had a lot of potential behind it and I was hoping for some good coverage in the newspaper. Because I had heard nothing from the Daily News, I decided to send them some prewritten articles and a separate note to the editor explaining the importance of this show. The end result was a small column article on the second to last page. I did receive word back from the Daily News explaining I should give them more time before a show to properly assign and develop the story. What confused me was the fact that they had information on this show since January with my original press release!

Tuesday rolled around and the people came. I believe the bands
were a bit hesitant about the entire show at first, but once the crowd of 300 people showed up, things went a lot better. No major catastrophes occurred and Jawbox went back to their booking agent praising UPB/Ball State and the wonderful shows we do.

As a sidenote: Our "Static Tour" show was not the only Indiana appearance after all, but the Bloomington show that was added later did not compare to the Muncie show in support or attendance!

SHOW #10: React to Art: Arson Garden, Neurotic Box, Ghotifish and Dry Rhythm Caustic

Each spring the Audio Visual Committee of UPB puts on their one and only event of the year. The event, "React to Art, React to Video," is a student art competition that allows student artwork to be judged by their peers for cash prizes. While the art portion of the program takes place during the afternoon, the evening features the talents of local bands playing original music (an art form in itself). Being an Audio Visual event, the Musical Entertainment has never budgeted any money for this show, but with the great financial success we had been having, it was time to give a little back to Ball State. This was done by having a "national" band headline this year's "React" performance. React has always been a free event (concert included) and the committee this year voted against a proposal to charge admission.

The national band found to play "React" was the Bloomington-based band, Arson Garden. Having received favorable press and reception in the United States and abroad, Arson Garden was just finishing a small stateside tour. Along with Arson Garden, the local bands chosen to play this year were Dry Rhythm Caustic, Ghotifish, Crankpin and Neurotic Box. One week prior to the show, Crankpin pulled out, which created more playing time for the remaining bands.

The show itself got a late start, but the people came out in droves. Approximately 450 people attended this year's concert (up 150 from last year). This could be partially attributed to the fact that each local band has its own following, "React to Art" is a staple in UPB programming, or the small "playbill" flyers created for the show were well received. Other possibilities include the fact that a national band was headlining a free concert, the Daily News wrote an article or that the Indianapolis news weekly, Nuvo, mentioned the show.
Who knows, but I think they all helped in some way or another.

SHOW #11: Ball State Unplugged: The Dorkestra and Vulgar Boatmen

As a committee, one key factor to avoid is getting stuck in a programming rut. By this I mean programming the same type of shows with no variation. It is for that reason that we try not to allow the same local bands (no matter how good they are) to open every show.

One series which has slowly dissolved over the past few years was UPB's "Coffee House" series. Due to faltering attendance, "coffee house" shows slowly went from being monthly, to semesterly, to yearly. In a chance to try to revive this series, I decided to take a different approach to the same idea. With the recent surge of interest in acoustic based or folk music, I decided to call the program "Ball State Unplugged." The idea for this show was originally discussed to the committee in January. The Musical Entertainment Committee was very excited about the idea and even enhanced it by adding an "open stage" in the program. An "open stage" would allow anyone with a guitar a chance to showcase their talents in front of the audience. Unfortunately, with our busy spring schedule, the show was placed on the back burner.

Finally, under demand from the committee, the show stepped into the forefront of our "musical agenda." The original proposed line-up for the April show included performances by The Blanks, Lafayette's Two Penny Hangover, Bloomington's The Dorkestra and Indianapolis' The Vulgar Boatmen with the open stage slated in the middle.

The first problem the show encountered was that it was not within our budget to obtain all the bands. Second, the Vulgar Boatmen announced they did not want to play acoustically (and I knew they were too expensive "plugged-in"). Finally, The Blanks announced that they had broken up one week prior to the show. A quick revision to the entire format of the program and crucial "hardball" negotiations with Do Easy Bookings resulted in Ball State's first "Unplugged" performance.

The return of The Dorkestra from a performance last year along with favorable Daily News coverage resulted in a Tally filled with spectators early in the afternoon. Originally, the show was to be outdoors, but of course, it rained. The biggest downfall to the entire event was The Dorkestra arriving over an hour late. This set everything behind schedule. I was, however, pleased to see some people take advantage of our open
stage to showcase their talents.

The free Vulgar Boatmen show later that evening was not as well received as I had hoped, but the overall turnout throughout the day was good enough for a first show, that I believe it has the potential of becoming a standard series. Hopefully, analyzing last year's situation will only enhance next year's.

SHOW #12: Crazy Daze Concert: Eleventh Dream Day, Antenna and Big Wheel

In February, Kelly Bailey returned from the NACA National Conference with the idea of a "Last Blast Before Finals" styled program. This idea was well received by the other executives who, in turn, wanted to get involved with their respective committees. For the Musical Entertainment Committee, we wanted to end the year with a huge free outdoor music fest featuring something bigger than the local band scene.

I had discovered that Chicago-based, Eleventh Dream Day was beginning a national stateside tour on March 23. A quick call to Twin Towers Touring allowed me to secure a March 22 show with the band, subsequently, kicking off their tour. My goal for this show was for it to be a free concert in the Quad. With it being outdoors, I felt that some people who may feel inhibited about entering the ballroom would feel free to walk by the Quad with no sense of commitment to the show. Unfortunately, with graduation three weeks away, the Quad was off limits. The only open area outside I could find was on the Student Center's own front lawn. Because it was my final show, I was allowed to spend my last dime. With some financial assistance from the Ideas and Issues Committee, I was able to call both Antenna and Big Wheel personally and request that they return to Ball State too play on this bill. Both agreed to play and the line-up was set.

For my final show, I had captured the talents of three "national bands," two of them on tour, each having new albums out, and was able to offer it for free to anyone! In fact, Antenna's new album had just been reviewed in the latest Rolling Stone, while the new Eleventh Dream Day album could be found reviewed in Spin Magazine.

Because of the wet week and waterlogged ground, the show was moved indoors. As a crowd formed waiting for the doors to open, Big Wheel had yet to show. Upon finally arriving, sound check revisions were quickly organized and the show begun almost one hour late. Over 200
University Program Board Presents

ROCK 'n ROLL under the STARS

Friday, August 28

OUTDOOR CONCERT with HOLIDAY RANCH...

Holiday Ranch entertains with rich acoustics and powerful lyrics. Nominated for three Minnesota music awards, this dazzling duo will perform an outdoor concert in the Arts Terrace Lawn at 7 p.m. Admission is free.

and OUTSIDE on the BIG SCREEN...

Let Wayne and Garth take you out of this world and into their own as you watch Wayne's World. Afterwards, do the time warp during the cult classic Rocky Horror Picture Show. The movies begin at dusk in the Arts Terrace Lawn. Admission is free.

THE ROCKY HORROR PICTURE SHOW

Rain Location is in Ball Gym.

Events listed are sponsored by University Program Board in conjunction with Welcome Week.
University Program Board Presents

ROCK 'n ROLL UNDER THE STARS

Friday, August 28

OUTDOOR CONCERT on CAMPUS...
Holiday Ranch entertains with rich acoustics and powerful lyrics. Nominated for several Minnesota music awards, this dazzling duo will perform an outdoor concert in the Arts Terrace Lawn at 7 p.m. Admission is free.

AND OUTSIDE on the BIG SCREEN...
Wayne's World
The Rocky Horror Picture Show
Let Wayne and Garth take you out of this world and into their own as you watch Wayne's World. Afterwards, do the time warp during the cult classic Rocky Horror Picture Show. The movies begin at dusk in the Arts Terrace Lawn. Admission is free.

Rain Location is in Ball Gym.

Events listed are sponsored by University Program Board in conjunction with Welcome Week.
PROTON PRODUCTIONS PERFORMANCE CONTRACT

PARTIES. This is a contract for entertainment services dated 5/1/92 between the undersigned Purchaser of entertainment (hereinafter referred to as "Purchaser") and Holiday Ranch (hereinafter referred as "Artist").

PERFORMANCE. Artist agrees to perform under the following conditions:

a) Name of Purchaser: Ball State University
b) Date: August 28, 1992
c) Event: Back to School Concert
d) Starting time: 7:00 pm, Finishing time: 8:30 pm, Length & Number of sets: 1 - 90 min. set
e) Location: The Quad
   Address: Ball State University, Muncie, IN 47306
   Contact person/Phone: Kelly Bailey/Janice Altland, 317/285-1031 or 1926

PAYMENT. Payment of $700, Cash or check payable to Erik Newman - ss# 468-90-9341

BINDING CONTRACT. This contract is binding on both parties. Purchaser shall be responsible for payment for performance in the event Purchaser should cancel performance. This contract cannot be cancelled except by Artist as follows:

a) Artist is unable to perform because of proven detention by accidents, epidemics, extreme and dangerous weather condition, or any other serious legitimate conditions beyond Artist’s control.
b) Purchaser does not comply with each and every condition of this contract.
c) If any perceptible precipitation occurs during an outdoor performance.
d) If Purchaser’s guests or invitees at a performance become uncontrollable or any dangerous condition or circumstance exists which may threaten the safety of the Artist, his support musicians or members of his support staff.

DAMAGE. Purchaser agrees to pay for all damages done to Artist’s equipment due to the wrongful acts of Purchaser, its employees, agents, guests or invitees.

COLLECTION AND FEES. Unless other arrangements are made, Purchaser shall pay for all costs of collecting payment including reasonable attorneys’ fees.

TECHNICAL REQUIREMENTS. The following technical requirements shall be provided by Purchaser in the following manner at Purchaser’s expense: Artist will provide sound & lighting. See rider attached.

SALE OF PROMOTIONAL GOODS. Before, during and after the performance, Artist shall be entitled to sell the following promotional goods: cassettes, cd’s, t-shirts

PROMOTIONAL MATERIALS. Artist will provide Purchaser with the following promotional materials at Artist’ expense: 20 posters, 6 - 8x10’s, 2 tapes, 4 promo

OTHER PROVISIONS:

Purchaser will provide 2 single rooms and 2 hot meals the evening of performance.

Please return 2 copies of contract (with maps) to Proton Productions.

IN WITNESS WHEREOF, the parties hereto have executed this contract the day and year first above written.

Kevin Daly / Artist Representative

Purchaser’s Signature: Stanley L. Wadman 317/285-1186
Print Name: Proton Productions
Phone Number: 529 South 7th Street, Suite 310
Address: Minneapolis, MN 55415
City: Muncie
State: IN 47306
Zip

Any and all riders attached hereto are made a part hereof.
EVALUATION

Event: Lil'Palooza
Featuring: The Soup Dragons
With Special Guests: Tom Tom Club, James, Black Sheep
Date: Wednesday, October 7, 1993
Time: 8:00 p.m.
Location: Emens Auditorium
Admission: $15.50 (with BSU ID)/$17.50 (general)

Promotions Used:
- Flyers
- Daily News Advertisements
- Daily News Classifieds
- Record store displays
- Posters (from record label)
- Daily News coverage
- Radio commercials

Promotional Overview/Suggestions:
Promotions for a show of this magnitude must be handled by more than one person who is familiar with the surrounding communities. Newspaper advertisements outside of Muncie along may have been helpful. Also, a press release should have been sent to surrounding radio stations as well as newspapers.

Event Summary:
Because this event was co-sponsored by an outside promoter, a lot a work was taken off the hands of UPB. Unfortunately, the work done by the promoters was not up to professional standards. Always check the background of a promoter if you are unfamiliar with them. Other than that, it was great to see UPB’s name on the event, however, it was also good that we were not overly financially involved in the show too.

Expenses/Income:

| Supplies             | $48.91 |
| Stamps               | 77.36  |
| Daily News Classifieds (3) | 62.40  |
| Marsh                | 10.69  |
| Daily News Advertisements | 782.60 |
| Kinkos               | 388.40 |
| Total                | $1370.36 |

Power Play Attractions $2000.00

Contacts:
- Angie Henderson
  Power Play Attractions (615) 226-2204
- Darrin Murphy
  William Morris Agency (310) 859-4233
Dear Angie:

Upon request, this is a rough "skeleton" of some obligations the promoter is to expect at Ball State when working with Emens Auditorium. Please forward this onto him. The information below has been taken from a variety of notes I have compiled in recent meetings and should be fairly accurate.

EXPENSES:
- Auditorium rental: 7% gross/$1000
- Stage labor: $12/hr (plus overtime if required)
- Security: $25/person
- Additional: 3% of gross for tickets

This show will be reserved seating only. The University is on the Ticketmaster system and will handle the ticket sales. The University retains all the money, pays all the bills and will divide up the money in the end.

Since I have compiled all of the above information from notes taken while in a variety of meetings, feel free to contact me if there are any questions or confusion and I will try to clear them up. I am looking forward towards having this show a huge success!!

Sincerely,

Paul Nelson, Musical Entertainment Chair
February, 1992

Hailing from Glasgow, Scotland, THE SOUP DRAGONS release their second Big Life/Mercury release, HOTTWIRED, to the world on April 21. What a "divine thing"...

With their last album, Lovegod, The Soup Dragons broke the mold of retro-60s bands by bringing together powerful rock and roll with an alternative dance flair that catapulted them to international success. Lovegod sold over 300,000 records in the U.S. alone with "I'm Free" a multiformat smash, reaching No. 1 on the Alternative charts twice, the Top 10 at Dance and garnering major CHR and Dance airplay.

The band gained notoriety as they toured the U.S. twice to sold out audiences, both on their own headlining tour and with INXS. "I'm Free," the video was a monumental hit at MTV with BUZZ BIN status for 10 weeks.

With the buzz continuing, HOTTWIRED takes us into 1992 with 12 new songs all penned by lead singer, Sean Dickson. The first single, "Divine Thing" will be released to Alternative Radio on April 6 with Dance, AOR and CHR to follow. This highly anticipated worldwide release is set for breaking formats wide open. The band's signature sound bursts through on "Pleasure," "Sweet Layabout," and "Dream-On (Solid Gone)," while "No More Understanding" and "Absolute Heaven" take the band to new heights.

THE SOUP DRAGONS are set to tour the U.S. in June, July and August.

Just a little background on the band that we are determined to break here at Mercury. Spin Magazine named THE SOUP DRAGONS one of six bands to break in the 90s. For us, the 90s are here and this band is set to break in a major way.

Now, go over and pop this sucker into your tape deck. Give it a listen. Get yourself HOTTWIRED. Then you'll understand what it all comes down to.

Welcome to the sound of a hit band...
LIVE IN CONCERT

TWO SOUTHERN DRAGONS

SPECIAL GUESTS

TORA TORA CLUB

BLACK SIZED

JAMES

ALSO FEATURING PETER SHALVON

DePauw State University
Wabash Auditorium

Saturday, October 10th, 1970

Doors open at 7:30

Ticket: $1.75 at door, $1.50 at proper outlets

Presented by Elia/Power Play Attractions,
WPSU, WZPL, and Mercury Records
tom tom club
featuring Tina Weymouth and Chris Frantz formerly of Talking Heads
with
james
the soup dragons
and
black sheep
also featuring dj peter shalvoy
emens auditorium
wednesday, october 7, at 8 p.m.
tickets: $17.50
$15.50 w/ BSU id
tickets on sale at emens box office and ticketmaster outlets

presented by Elias//Power Play Attractions, U.P.B.,
WZPL and Mercury Records

live at Ball State
DON'T BE AFRAID OF YOUR FREEDOM

1992 MTV Video Music Awards Best Alternative Video nominee

straight from Scotland

the soup dragons

with hit singles "I'm Free" and "Divine Thing"

with

black sheep
tom tom club

james

also featuring DJ Peter Shalvoy

live at Ball State

emens auditorium

Wednesday, October 7, at 8 p.m.

tickets: $17.50

$15.50 w/ BSU id

tickets on sale at emens box office and TicketMaster outlets

presented by Elias/Power Play Attractions, U.P.B., WZPL and Mercury Records
manchester england's middle name is James

performing at Ball State with the soup dragons black sheep and tom tom club also featuring dj peter shalvoy

emens auditorium wednesday, october 7, at 8p.m.

tickets: $17.50 $15.50 w/ BSU id

tickets on sale at emens box office and ticketmaster outlets

presented by Elias/Power Play Attractions, U.P.B., WZPL and Mercury Records
EMENS AUDITORIUM
WEDNESDAY, OCTOBER 7, AT 8 P.M.

TICKETS: $17.50
$15.50 w/ BSU ID

EMENS AUDITORIUM
WEDNESDAY, OCTOBER 7, AT 8 P.M.

TICKETS ON SALE AT EMENS BOX OFFICE AND TICKETMASTER OUTLETS

PRESENTED BY ELIAS/POWER PLAY ATTRACTIONS, U.P.B., WZPL AND MERCURY RECORDS

TICKETS ON SALE NOW
Ball State's Hottest Concert in Years!

**'LIL' PALOOZA**

**THE SOUP DRAGONS**
From Scotland — MTV Music Awards Best Alternative Video Nominee — Featuring Divine Thing

---

**tom tom club**
with former Talking Heads members
(Tina Weymouth and Chris Frantz)

---

**BLACK SHEEP**
#1 Billboard Dance Single "Strobelight Honey"

---

**James**
One of Morrissey's favorite bands

HOMECOMING WEEK
Wednesday, October 7
8 pm, Emens Auditorium
Get Your Tickets Now!

Tickets available at Emens Box Office and all TicketMaster outlets
$15.50 w/I.D., $17.50 general

---

/PowerPlay Attractions and UPB
TICKETS ON SALE NOW!!!

LIVE IN CONCERT
THE SOUR DRAGONS
SPECIAL GUESTS
TOM TORTE CLUB
BLACK SHEET
JAMES
ALSO FEATURING PETER SHALVOY

October 7, 1992
HOMECOMING WEEK

Emens Auditorium  8:00 PM
Ball State University  @ Muncie, Indiana
Tickets at all TICKETMASTER Locations
$15.50 w/Student ID  $17.50 General Public
LIVE IN CONCERT

THE SOUP DRAGONS

SPECIAL GUESTS

TOM TATAN CLUB

BLACK SHEET

JAMES

ALSO FEATURING PETER SHALVON

SEARCH FOR DETAILS IN THE DAILY NEWS!

Ball State Daily News Advertisement (1/4 page)
Good seats are still available for the SOUPDRAGONS. Top 35 hit "Divine Thing". Tickets available at Emens Box Office.

 Appearing live at Ball State BLACK SHEEP

*Hit singles include "Flavor of the Month" and "Strobe light honey"

This Wed. at Emens Auditorium

Get your tickets to see the SOUPDRAGONS

Hit singles include "I'm Free" and "Divine Thing."

Emens Auditorium Oct. 7, 8 p.m.
Alternative rock group
to play Muncie in October

By RODNEY RICHEY

Music for a college-age audience is coming to Ball State University.

The Soup Dragons, an alternative rock band from Scotland, will perform in concert at 8 p.m. Oct. 7 in Emens Auditorium, according to Paul Nelson, musical entertainment chairman of Ball State's University Programming Board.

On the bill with Soup Dragons will be Black Sheep, Tom Tom Club and James.

Tickets go on sale at 10 a.m. today at the Emens Auditorium box office and at all Ticketmaster locations. Tickets are $17.50 (general) and $15.50 (students). For more information, call 285-1031.

Nelson said Monday that he had been in contact with several talent agencies, including the well-known William Morris Agency. Recently, the agency called to say that Soup Dragons was available.

"My main focus has been to program something in Emens for the students," Nelson said.

"We're looking to do more. Silly hookup with Sunshine Promotions to bring in more student-gearied acts."

The Soup Dragons, performing Oct. 7 at Emens Auditorium.

By SEAN O'NEIL
Staff Reporter

One of Britain's premier alternative rock groups is coming Oct. 7 to Emens Auditorium. The Soup Dragons will headline a performance which also includes Tom Tom Club (ex-Talking Heads), rap act Black Sheep, and Morrissey's favorite band James.

"So far all administrative responses have been positive," said Paul Nelson, University Program Board musical entertainment chairman. "This is one of the first times something of this magnitude has been done for the students. When I talked to administration, they said 'Go for it.'"

UPB, Elias/Pow Play Attractions, Mercury Records and WZPL in Indianapolis.

Nelson said he was in negotiations with the William Morris Agency, a world-wide talent agency when he learned of the tour.

Ticket sales started late because the Emens show was only recently confirmed with William Morris, he said.

Nelson said the bands did not want to play a venue the size of University Arena, so Emens was chosen instead.

"Emens has been more than responsive and helpful to us," Nelson said.

Barbara Slusher, Emens box office secretary, said indications are positive.

UPB and Elias/Pow Play then worked out the details that brought the bands to Muncie.

McCloud said he hopes the 3,500 capacity Emens Auditorium will sell out for the Homecoming Week concert.

Tickets are on sale at Emens Box Office and all Ticketmaster locations.

The cost is $15.50 for students and $17.50 for the general public. All tickets are for reserved seating.

The Soup Dragons, presented by Ball State University Programming Board.

Also featuring: James, Tom Tom Club, Black Sheep.

Date: 8 p.m. Oct. 7

Emens Auditorium

Tickets (on sale today): $17.50 (gen.), $15.50 (students)

Information: 285-1031

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The Soup Dragons, performing Oct. 7 at Emens Auditorium.
Soup Dragons headline Lil'palooza

Daily News Staff Report

A concert featuring alternative rockers The Soup Dragons and James, rappers Black Sheep and the danceable Tom Tom Club tonight might prove to be one of the hottest concerts on campus this year.

Mercury Records launched the tour with The Soup Dragons filling the headline spot with intimates Black Sheep and James following. Tom Tom Club put out the word they were looking to tour and the Soup Dragons took them up on the offer.

The bands are as varied as the successful Lil'palooza tour of this summer which inspired the concert to be called Lil'palooza.

Here is a brief profile of each of the bands:

The Soup Dragons

Hailing from Glasgow, Scotland, this hot alternative band is kicking off the second leg of their U.S. tour supporting their latest album. The current single "Dream Thing" received a nomination at the MTV Video Music Awards for Best Alternative Video. Their debut album, "Soup Dragons," reached the top five in the alternative music charts and is climbing its way up Billboard's pop chart.

The Soup Dragons came hot off the tail of their multi-format smash remake of the Mark Jagger and Keith Richards single "I'm Free" from the "Lovedog," which sold over 200,000 copies.

Scotland's funky rock band consists of bassist Robby Dailie, guitarist Jim McCullough, lead singer and guitarist Sean Dickson and drummer Paul Quinn.

The band considers itself more rock and roll and guitar oriented than its U.K. namesake, the Charlatans and their 80s sound.

An interview with Tom Tom Club on pg. 5

The band takes its name from a 70s British television show and has recorded two other albums called "Hung Ten" and "This Is Our Art: The Soup Dragons.

New York native rappers Aarea and Al!f Law are shining high. The rap acts single "The Choice is Yours" went to the top of the rap charts while also receiving a MTV Video Music Awards nomination for Best Rap Video. "Streetweight Honey" looks like it might be just as popular as it climbs the charts and has received major dance-club play.

The rappers claim their origins are found in the hip-hop sounds of fellow rappers Queen Latifah, De La Soul, and A Tribe Called Quest.

"This album is about thoughts and experiences we've had, expanded to the tenth power. Everything can relate to everything Black Sheep does, it's real," Drea said.

James

The seven members of James from Manchester, England have finally broken through. After ten years, they have built an audience in England and are ready to reach American audiences.

Muncie Star

Bryan Adams will be first to rock University Arena

By RODNEY RICKEN

The official University Arena岩石

Canadian rocker Bryan Adams will perform in concert in the arena at 8 p.m. Nov. 18.

Adams had been cranking up his tour for months that a major rock act was being considered this year for the venue, which opened Jan. 18.

The seven members of James from Manchester, England have finally broken through. After ten years, they have built an audience in England and are ready to reach American audiences.

THE BALL STATE DAILY NEWS • TUESDAY, OCTOBER 6, 1992

Band interviews . . .

The Tom Tom Club, featuring ex-Talking Heads members, and The Soup Dragons interviews are coming.

Photo courtesy of John Hendricks
Tom Tom Club talks music

By CHRISTOPHER BARTON
features reporter

Forget sex, drugs and rock 'n' roll...

For Chris Franz and Tina Weymouth, the winning rock musician lifestyle is Bob Marley's: marriage, and, okay, rock 'n' roll.

Franz and Weymouth, veterans of the legendary Talking Heads, have mixed business with pleasure by sharing a marriage and their own 10-year-old band. The piercingly heavy dance-ho!d Tom Tom Club, like all of that, knock on wood. We never really saw ourselves as rock stars. We're not in the same league as ...'

"It's nice (to work with a spouse)... Being a drummer and bass player, I think it's a good idea to spend a lot of time together, because the best rhythm sections are people who are often times brothers or sisters. Any kind of closeness is good."

-Chris Franz
Tom Tom Club

as Talking Heads bandmates has been magical, but Franz is hopeful. "We don't want to burn any bridges," he said.

Until the next time they reunite with bandmates David Byrne and Jerry Harrison, Franz and Weymouth don't plan on sitting on their laurels. They've got another album, their second, plus the head-to-head time with the band.

"Of all the work we've done, the people who are often times brothers or sisters. Any kind of closeness is good."

-David Byrne

"It's nice (to work with a spouse)... Being a drummer and bass player, I think it's a good idea to spend a lot of time together, because the best rhythm sections are people who are often times brothers or sisters. Any kind of closeness is good."

-Tina Weymouth

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-David Byrne

David Byrne, Franz, Jerry Harrison, and Weymouth in Talking Heads.

"It's nice (to work with a spouse)... Being a drummer and bass player, I think it's a good idea to spend a lot of time together, because the best rhythm sections are people who are often times brothers or sisters. Any kind of closeness is good."

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Black Sheep (PolyGram Records) - A Wolf In Sheep's Clothing

Now that rap music is getting more commercial success, every record label has rap acts of their own. PolyGram's artists are Black Sheep and after listening to their album, A Wolf In Sheep's Clothing, they are just another rap act.

Nothing really sticks out on this album except for some offending songs the PMRC drool for. In the song, "Pass the 40," Black Sheep rap about "Hoes come to the crib for a free hysterectomy." Arrogance is the key to songs "To Whom it May Concern" and "Hoes We Know."

Rap references to "booty" are as trite as heavy metal terms like "sticky sweet" and "prisoner of love." Booties are mentioned often on this album.

Black Sheep do their own version of Ice Cube's "Black Korea" with "Go to Hail" were an Arabic cab driver is beaten up because of his lack of English.

Obscure samples include Paul Butterfield and Herb Alpert. In the song, "To Whom it May Concern," the words "sample" and "unique" are used in the same line. To each his own.

Black Sheep aren't as dangerous as Ice Cube or N.W.A., as sexist as 2 Live Crew or as original as Arrested Development. They're just another rap band and "Wolf" is just another rap album. Nothing more, nothing less.

— MATTHEW SOCEY
The Soup Dragons (Big Life-/Mercury)- Hotwired

In 1990, I saw the Soup Dragons open for INXS in Indianapolis. Judging by INXS’ dwindling popularity and the Soup Dragons’ fantastic new album Hotwired, the group’s concert roles could be reversed within the next few years.

The four member band from Glasgow, Scotland formed in 1985, but it was not until the release of its Lovegod album that the Soup Dragons approached superstar status. Lovegod sold over 300,000 records and spawned the number-one alternative smash, “I’m Free.” With the superb songs from Hotwired, the Soup Dragons will not be giving up that status anytime soon.

“Divine Thing” is the best cut on the Soup Dragons’ 12-track set. It is the group’s first single and is now climbing up the Billboard pop charts. It also recently received MTV’s Video Award nomination for Best Alternative Video.

You can listen all you want, but there is not a bad song on this album. Two highlights are “Pleasure,” which should be the Soup Dragons’ next release, and “Forever Yesterday,” the slowest cut. Additional good tracks are “No More Understanding,” “Running Wild” and “Mindless.”

The comparisons can start between the Soup Dragons and INXS. In all honesty, the two bands’ sound is extremely similar. Hotwired should kick the Soup Dragons into the musical spotlight. It is definitely worth the cost to buy their album.

-ERICH W. WILLIAMS
James (Mercury) — Seven

James’ album “Seven” is musical air conditioning. It doesn’t serve totally as an expression of emotion or ideas, as much as it soothes and airs out the listener.

This release is a cross between the Smiths, Echo and the Bunnymen and a very sedate, pre-patent-vinyl U2. Tim Booth’s breathy, sometimes creaky vocals hang loosely on the musical stylings of the six piece band, which includes trumpet, violin and other instruments atypical to many pop outfits.

The lyrical content of “Seven” doesn’t always stand out, and the music — caught somewhere between disco and Brian Eno-esque techno-doodie — is sometimes extremely danceable and sometimes vegetative.

The liner notes don’t include lyrics, save for one song titled “Ring the Bells.” This unspectacular song reflects feeling of dread and mistrust, with lyrics like “I no longer feel my God is watching over me/Got to tell the world we’ve all been dreaming.”

James is certainly a tasteful, fashionable band to behold. Their music is neutral, even at the most energetic peaks, and serves more as good background music than a piece of artistic inspiration. There is passion hidden in the creases of “Seven,” but the true emotion is hidden within layers of studio reverb and lush production by Mark “Spike” Chase and ex-Killing Joke member Youth.

Atmospherically speaking, James is a breath of fresh air. The music is essentially laid back, and the true message doesn’t attempt to overpower. Maybe James lulls the listener, but nothing more demanding than that.

— CHRISTOPHER BARTON
Scottish band vows to return to Ball State

By SEAN O'NEIL
Staff Reporter

"I'll be back, Muncie," Sean Dickson, lead singer of the Soup Dragons, shouted on his way to his tour bus, according to Paul Nelson, University Program Board musical entertainment chairperson.

The Soup Dragon's Scotsmen entertained just over 1,000 people between 11 p.m. and midnight Wednesday in Emens Auditorium.

The evening's events started at 8 p.m. with James and continued with Black Sheep's rap, dance rock from Tom Tom Club and concluded with the Soup Dragons.

"The feedback I received was that it went really well," Nelson said about the concert, "the performance was really good."

Nelson did not see much of the show because he was backstage but said he heard lots of positive things.

"The Tom Tom Club was having a ball," Nelson said of the bands reaction to the Ball State crowd. He said that James was reserved. Nelson had no chance to hear Black Sheep's thoughts on the crowd.

The so-called Lil'paloza tour heads to Bloomington, Ind. for its next stop.
Ball State ‘passes the test’ with alternative rock show

By MICHELLE KINSEY
Star staff reporter

Did Ball State University pass the alternative music test by featuring four bands and four different musical tastes all in one night at Emens Auditorium? Yes.

The Soup Dragons, with special guests James, Tom Tom Club and Black Sheep, provided more than 4 hours of dance, rap and alternative music for a small but enthusiastic crowd Wednesday night.

James, of England, provided the perfect warm-up for the show as the group mixed the soothing sounds of violin and accordion with a hard-hitting primal drum beat on songs like Next Lover off the album Seven.

Still revved up from James, the crowd stayed standing for Mista Lonng a and Drez of Black Sheep.

The native New Yorkers, protected on both sides of the stage by two mammoth bodyguards, had fists pumping and girls screaming as they performed The Choice Is Yours and Flavor of the Month off their album A Wolf in Sheep’s Clothing.

The Tom Tom Club transformed Emens into a dance club during its set as its members incorporated reggae, funk, pop and disco into their songs.

Former Talking Heads band members Chris Franz and Tina Weymouth, along with two scantily clad women providing high-pitched, harmonized vocals, pulled out all the stops with high-energy songs.

Just when you thought you had enough dancing, sweating and singing, the Soup Dragons took to the stage, complete with laser lights, video screens and ’60s-inspired dance club music.

At times the music seemed monotonous, but the Scotland-based band was visually entertaining as it worked the audience into a frenzy with songs off its new album including Dream On and Divine Thing.

What are the chances of this happening again at Ball State? Pretty good, according to Paul Nelson, musical entertainment chairman of University Programming Board, although Nelson said he hoped for a bigger crowd (estimated attendance: 1,100).

Emens general manager David Froenicke said: “We don’t have any reports of damage to the place, so I can’t say there is any reason why we wouldn’t do it again.”
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**Run Date:** 10/23/92  
**Site:** 015  
**Location:** Ball State University Administration

####university program board

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FROM:     Monica

The total amount of reimbursed advertisements for Soup Dragons concert was $782.60. This amount should be taken out of Musical Entertainment and given to Promotions DN ads.
This agreement is entered into between the University Program Board ("UPB") and Kevin McCloud ("Contractor").

In consideration of the mutual benefits that the parties derive from this agreement, the parties make the following statements and covenants:

1. Contractor operates under the following name: Power Play Attractions

2. Contractor agrees to provide the following service(s):
   - Payment of performers (Soup Dragons, James, Tom Tom Club & Black Sheep)
   - Rider Expenses
   - Auditorium Rental & Expenditures
   - Ticket Expenses
   - Outside Advertising

3. UPB agrees to provide the following service(s):
   - Security
   - Local Advertising (Campus Newspaper & Flyers)
   - Local Promotion
   - Local ticket sales

4. Compensation: Contractor agrees to pay UPB the following amount as full compensation for service(s) provided:
   - $2000.00

5. Contractor agrees to supply, at its own expense, all materials and accessories necessary to provide the service(s).

6. Contractor shall be responsible for all expenses associated with transportation, set-up, and removal of its materials and accessories associated with providing the service(s).

7. Contractor shall indemnify and hold harmless UPB and Ball State University (BSU) against any claims, losses, injuries, lawsuits, legal fees, or other damages associated with the provision of service(s), regardless of who shall make such claims as a result of the provision of service(s). Such indemnification includes all employees, agents, officers or assigns of UPB or BSU.

8. For any losses Contractor may incur in performing service(s), Contractor agrees to hold harmless UPB and Ball State University (BSU). Such exculpation includes all employees, agents, officers or assigns of UPB or BSU.

9. Contractor shall, at its own expense and discretion, secure suitable insurance coverage for its members or property pertaining to provision of service(s).
10. Should Contractor fail to perform any obligations under this agreement, or otherwise breach this contract, then Contractor agrees to pay UPB's attorneys' fees and court costs incurred to enforce the agreement's provisions through legal proceedings.

11. Date of event: October 7, 1992  
   Place: Emens Auditorium  
   Address: Ball State University

12. Additional Contract Provisions: Contractor agrees to supply UPB with fifteen (15) complimentary tickets. Contractor also agrees to allow UPB shared billing of the event.

13. This writing constitutes the complete agreement between the parties. All other understandings, representations, or agreements are merged in this document.

14. Should a court of competent jurisdiction determine that any provision of this agreement is unenforceable, then such provision shall be severed, and the remaining provisions shall remain in full force and effect.

_________  ____________________________
University Program Board  
Advisor or Agent  
DATE: ___________________  DATE: ________________

_________  ____________________________
Associate Vice President  
for Student Affairs

_________  ____________________________
Contractor  
DATE: ___________________  DATE: ________________

_________  ____________________________
Director of Finance & Asst.  
Treasurer, Ball State Univ.
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</table>

**TOTAL** 4,585.93

**PLANATION:** Rental of Emens Auditorium for SOUP DRAGONS CONCERT on 10/07/92. $2,000 due to University Programming Board per SOUP DRAGON agreement.

**PREPARED BY:**
D. Froenicke
Emens Aud.

**AUTHORIZED BY:**
Janice Altland
SC 114

**APPROVED/CONTROLLER**

**ENTRY CODE (10-11) - 6**

**DATE (13-21)**

**DOCUMENT NO (55-58)** 31292

**PREPARE ORIGINAL AND ADDITIONAL COPIES AS NEEDED. INDICATE DISTRIBUTION OF COPIES BELOW. FORWARD TO ACCOUNTING OFFICE.**
EVALUATION

Event: Project Underground
    Featuring: Stinging Rain
    With Special Guests: The Blanks
Date: Friday, October 30, 1993
Time: 9:00 p.m.
Location: Ballroom
Attendance: 80

Promotions Used:
    Flyers
    Daily News Advertisements
    Daily News article

Promotional Overview/Suggestions:
The Daily News article was very helpful (written by UPB’s Daily News representative) I feel promotions got out late, therefore not fully capitalizing on the supporting local band.

Event Summary:
Wet, rainy conditions could be possibly one reason the turnout was down. The show may have been better in the Tally, because even with a lot of people, the Ballroom still looks empty.

Expenses/Income:

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stinging Rain</td>
<td>$500.00</td>
</tr>
<tr>
<td>Sound (Top in Sound)</td>
<td>44.00</td>
</tr>
<tr>
<td>Kinkos</td>
<td>13.00</td>
</tr>
<tr>
<td>Total</td>
<td>557.00</td>
</tr>
</tbody>
</table>

Income: $52.00

Contacts:
Nathan Depew
Rain Productions
(412) 458-1687
STINGING RAIN: CALLING FOR A STORM

From the first note everyone is dancing at the Grove City Sportsman's Club. "Living in a rural area started us touring early on," says Stinging Rain singer and band leader, Nathan Depew. "This is like our home turf." This restates the obvious to anyone fortunate enough to be in the room. The frenzy of pure emotion can be felt by everyone as Stinging Rain jams an arena-sized show into a tiny venue.

Stinging Rain's audience spans as wide a spectrum as their music. An observer not caught up in the excitement would be able to identify all the standard demographic labels at a show. "We get thrown into the Alternative category mainly because we don't fit anywhere else," states bassist Paul Fry. "This is happening to a lot of bands right now - Toad the Wet Sprocket, Pearl Jam - we're in good company." The music ranges from slow, thoughtful melodies to fun, upbeat pop to driving, high-energy rock. Lyrics are "heavy", as blues great B. B. King described those of Bono, but never preachy; Depew is internally impressionistic in his approach and socially aware as a natural consequence. The listener will also appreciate the whimsical side of Depew's world. "I write a lot about birds," he shyly confesses.

The band's two self-released discs have garnered impressive college airplay for being as yet unsigned. Depew confirms Stinging Rain's desire to head back into the studio sometime after this semester's college tour. "I'm not sure when the next album will be released, but I do know one thing: we're ready to record again."
Stinging Rain

Featuring Special Guests The Blanks

Project Underground

Friday, October 30, 9 p.m.
Student Center Ballroom
Cover $2
YOUR TIME

Pennsylvania band Stinging Rain brings unique style to Muncie

BY BROOKE HICKMAN
Staff Reporter

Some bands are easy to place into a musical category. The problem with the group Stinging Rain is their original style of music makes them impossible to describe.

Tonight the band, which hails from Grove City, Pa., will make a stop and play in the Student Center Ballroom at 9 p.m. Admission is $2. The Blanks, a local band, will open the concert. The event is sponsored by the University Program Board.

The band offers variety to its listeners. Their self-released album, “The Dream,” covers a wide spectrum of musical moods. There’s some high-energy rock and other songs have a pop-like feel. An occasional ballad can be found, too. The album is a series of melodic snapshots which show different sides to this creative, up-and-coming band.

What’s most impressive about this group is they are self-sufficient. The lyrics and music were mainly written by the lead singer, Nathan Depew. The band is comprised of guitar, bass, drums and keyboards with an occasional violin. The combination of the instruments coupled with Depew’s soothing vocals makes for quite a few ear-pleasing tunes. These guys aren’t simply talented, they are gifted at creating a complete musical package.

Their best song is “Quest.” This sensitive song with an upbeat tempo tells of a man in search of love while he deals with the craziness of everyday life.

The title track and “Darkness at Twilight” are also good for a listen. The soulful ballad “Beautiful Dancer” proves there are still a few hopeless romantics left in the world.

Stinging Rain’s music is difficult to decipher. Each time a song is played it could be interpreted a hundred different ways. No song sounds the same twice, but that proves to be a strength in this band’s case.

Stinging Rain will perform in the Student Center Ballroom at 9 p.m. tonight.

Courtesy of Nondescript records.
UNIVERSITY PROGRAM BOARD
BALL STATE UNIVERSITY
SERVICE CONTRACT

This agreement is entered into between the University Program Board ("UPB") and
Rain Productions ("Contractor").

In consideration of the mutual benefits that the parties derive from this agreement, the parties
make the following statements and covenants:

1. Contractor operates under the following name: Stinging Rain

2. Contractor agrees to provide the following service(s):
   a. Type(s) of service(s) provided: To headline a Project Underground

3. Chronology and Location(s) of the Service(s):
   a. Service Date(s) and Time(s): Friday, Oct. 30, 1992 9:00 p.m.
   b. Service Place(s): Ball State Student Center Ballroom
   c. Service Address(es): Ball State University
   d. Length of Service(s): 2 hours playing time
   e. Set-up Time(s): 4:00 p.m.
   f. Miscellaneous: Local band (TBA) to open show @ 9:00 p.m.

4. Compensation: UPB agrees to pay Contractor the following amount as full compensation
   for service(s) provided: $500.00

5. Contractor agrees to supply, at its own expense, all materials and accessories necessary to
   provide the service(s).

6. Contractor shall be responsible, including expenses, for any advertising associated with its
   provision of services. Contractor assumes all liability for the contents of such advertising. Student
   Organization reserves the right to approve all advertising prior to dissemination.

7. Contractor shall be responsible for all expenses associated with transportation, set-up, and
   removal of its materials and accessories associated with providing the service(s).

8. Contractor states that, in performing the service(s) under this agreement, Contractor is not
   infringing on any property right, copyright, patent right, or other rights of any persons or legal
   entities.

9. Contractor shall indemnify and hold harmless UPB and Ball State University (BSU)
   against any claims, losses, injuries, lawsuits, legal fees, or other damages associated with the
   provision of service(s), regardless of who shall make such claims as a result of the provision of
   service(s). Such indemnification includes all employees, agents, officers, or assigns of UPB or BSU.

10. For any losses Contractor may incur in performing service(s), Contractor agrees to hold
    harmless UPB and Ball State University (BSU). Such exculpation includes all employees, agents,
    officers, or assigns of UPB or BSU.

11. Contractor shall, at its own expense and discretion, secure suitable insurance coverage
    for its members or property pertaining to provision of service(s).

12. The parties understand that, should UPB provide security for Contractor's materials and
    accessories, such security is merely for sake of convenience and in no way shall be construed
    as a guarantee of safety of the Contractor's property.

13. The Contractor agrees that none of its employees, agents, or volunteers shall be under
    the influence of alcohol or controlled substances at any time while furnishing such services. The
EVALUATION

Event: Concert
   Featuring: Big Wheel
   With Special Guests: Crankpin
Date: Friday, November 13, 1992
Time: 9:00 p.m.
Location: Ballroom
Admission: $2
Attendance: 125

Promotions Used:
   Flyers (3 variations)       Posters (from record label)
   Flyers (half sheet)        Daily News article
   Daily News Advertisements
   Display in front window of Discount Den
   Posters/flyers taken to One Music and Karma Records

Promotional Overview/Suggestions:
Fairly well covered promotionally, I feel follow ups to the record stores to ensure displays were put up would have been essential. Also, making sure record stores have display material at least two weeks in advance. Utilizing press releases sent to area newspapers and radio (college especially) also would not have been a bad idea.

Event Summary:
The show sounded great and all those in attendance had a great time (as well as the band). Although a pseudo-established name, a Tally show may have been better. Check was not ready for the band, therefore, $100 was taken from the door (and eliminated from their contract) as they needed the money!

Expenses/Income:

Expenses:
   Big Wheel                        $ 400.00
   Sound (M. Sitlooh)              130.00
   Kinkos                          41.00
   Sound (Top in Sound)            96.22
   Total                           667.22

Income:                           $ 12.00

Contacts:
Karen Booth
Start Booking
(919) 932-5256