

do that anymore. They just report to the trade zines like *Gavin Report* and *College Music Journal*...

UTV: You've also had on air interviews before. Who are some names people might be familiar with?

Steve Kreitzer: Check out the website...

UTV: Oh, c'mon!

Steve Kreitzer: You're wracking my brains here...

UTV: Hey, you've had Jello Biafra on the air, haven't you?

Steve Kreitzer: Yeah.

UTV: You've had Tesco Vee on the air, haven't you?

Steve Kreitzer: No, I haven't.

UTV: You haven't?

Steve Kreitzer: I never got the new CD...screw Tesco Vee!

UTV: Awh, don't say that!

Steve Kreitzer: I should make that a song. "I never got the CD, so screw Tesco Vee!" Okay, let's see...Black Flag, Corrosion Of Conformity, Raw Power, Dag Nasty, DOA, No Means No, The Exploited, Youth Of Today, MDC, 7 Seconds, Warzone, DRI, Sick Of It All, Leeway... I've had spoken word artists on the air doing live readings, like Nick Tocvek and Seething Wells, these total anarchist, off the wall gonzo poets that are just amazing and funny as hell. We've also had a duo from Canada called Rhythm Activism come up and play. They're sort of a performance duo that do spoken word and music at the same time. Maybe I'll start re-running some of these old shows.

UTV: Do you spend your own money on the show?

Steve Kreitzer: Yeah; everything for the show comes out of my own pocket. The mailings, the postage for that, comes out of my own pocket -- last year I think we spent \$800 on postage alone. Bands who get interviewed on the air, I make copies of that, so I buy tapes for that, printing, phone calls to the

labels...

UTV: The radio station has those Radio Marathons...

Steve Kreitzer: Yeah, the Radiothons.

UTV: When do those normally take place?

Steve Kreitzer: Whenever we need money. WUSB, like everything other not-for-profit entity, has to raise money to keep its operating costs in line, so twice a year we'll have a Radiothon, which is a one or two week pledge period similar to the pledge-a-thon you'll see on public TV, where we'll ask the listeners to send in a few bucks if they can spare so we can pay for keeping the cost of a station like WUSB on the air. There are expenses such as the phone, and electricity, and upgrades, and maintenance. No one at the station gets paid; I'm a volunteer. The only people that get paid at the station are the general manager and the chief engineer; everybody else is voluntary, which amazes me. A station like WUSB can stay on the air 24 hours a day, seven days a week with all volunteers. That makes it kind of a special place to work. There is every imaginable culture, ethnic group, sexual orientation at the station, and we all get along.

UTV: The Radiothon's coming up in February, right?

Steve Kreitzer: It usually happens in March during the Spring break. The Radiothon is a good thing because we get a good idea of who the audience is, but the bad thing is that a show of my type gets a lot of young listeners that don't feel they have to pledge, or they do pledge and they don't feel they have to send their money in, which is kind of a bummer because we count on their support. We put together some really cool packages, premiums of hard to get records, CDs, and books, and offer them at like, half price what you'd pay at the store, and people just don't come through, and it's really disappointing in that way. I wish the audience I have would follow up

on some of their stuff. It's good to get the calls for the pledges, but when I find out the only 50% of the people paid it's a downer. It makes me wonder if I'm making an impact out there.

UTV: Any cool stories?

Steve Kreitzer: One of the cool stories is back in the early '80s, along with my show I was also airing the *Maximum RockNRoll* radio show, and one night on one of their shows they played "Bourgeois Fascist Pig" by The Dicks, and happening on campus that night was a Classical concert, and one of the writers from *Newsday* happened to be going to that Classical concert, and on the way home he heard the *Maximum RockNRoll* radio show. Well, he mistook "Bourgeois Fascist Pig" to be "Kill the Fucking Niggers." The next day I get a call from the station manager who's all up in arms with people around him yelling and screaming in the background, "What did you do? Last night you played this song and the NAACP is gonna be coming down on us, and *Newsday* is coming down on us. WHAT HAPPENED LAST NIGHT?" I really wasn't paying attention to the show that night so I left work early and went home, got the tape out, and the only song even close to what he thought he had heard was the Dicks' "Bourgeois Fascist Pig." Once I played it for the station they realized he was totally incorrect and everything got blown out of proportion. A few months later I was in San Francisco and I was hanging out with Tim Yohannon and when I was invited up to the *Maximum RockNRoll* radio show, and being a DJ myself and knowing about FCC obscenity rules and the "seven dirty words," they asked me to relate the incident that had happened a few months earlier around the Dicks' song, and of course being the jerk that I am, I actually said "fuck" on the air. Like, "Yeah, some guy from the



Many thanks to the 114 people who came to our CD release party. Many apologies to those who could not get in... an all ages show is in the works with you in mind. (Don't you love promoters who change the rules last minute?) Thanks to those who support underground music! We're playing Tommyknockers on February 14th. Bring your favorite sweetheart.

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