

91.5  
WCDB

AIRWAVES

The

MUSIC  
MAGAZINE  
of WCDB

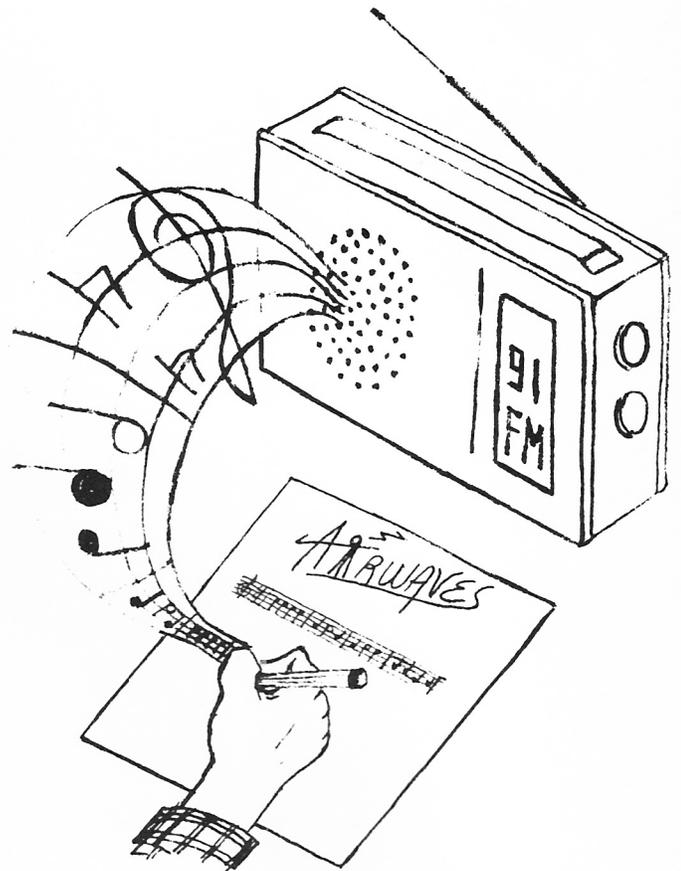
PROGRAM  
GUIDE  
INCLUDED

spring '81



Somehow this is supposed to be an introduction. A welcoming letter from a new magazine done by a few masochistic students. In this short space I'm expected to tell you what we're doing here; why we've even bothered to expand from a pull-out program guide into "SUNY's first music magazine". Oh, but its possible you've never seen the program guide; a seed planted by a maniac genius who ran things a while back. Which we're currently trying to nurture into an elegant tree. How poetic! But does it get the message across?

So I'll try to explain what we're all about. We're a radio station-WCDB 91FM-you know "the rock alternative", "we let music breathe", we have that wild r&r party at the Rafters. So why bother putting out a music magazine? Leave that to the multitude of journalists, some say. The program guide, with a few station highlights, is sufficient dabbling into the written media. Ah, but we didn't think so. There are a few within our midsts who believe a need exists for an involved sojourn into the world of music. So why not from the radio folks? Our job is, after all, to play the music of the day. Why not write about it as well? There's alot going on musicly that doesn't come across on the airwaves. And of



course there's a bit of harmless ego involved-seeing your name forever embalmed in print and all that.

So we've been chasing shadows getting enough ads to pay for the printing, chasing potential authors and artists to commit their collective genius to words and pictures. And the end result? Maybe you'll get a clearer idea of what causes the frenzy on the third floor. Maybe you'll pick up a few new tidbits about a musical idol. Maybe you'll even put the poster up on your wall- to hide the cracks- we think its pretty good. Hopefully, you'll find it a pleasant diversion from economics, politics, business, or whatever your particular sentence happens to be. At best you'll realize those addicts at 91FM know alot about their music and you'll turn us on instead of that other station you've been cursing at for having too many commercials.

That is, after all, what we're all about-music. And the neighborhood needs a music magazine. So we're trying something new. Welcome to *Airwaves-The Music Magazine*. We think you'll like it. And if you do, why not try the live airwaves as well; 91FM has alot to offer.

OK, so I'm prosetizing. But, remember, I too am among the addicted.

Trudi Lesser

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# QUICK CUTS:

by Joan Brandejsk

## Spring Thaw

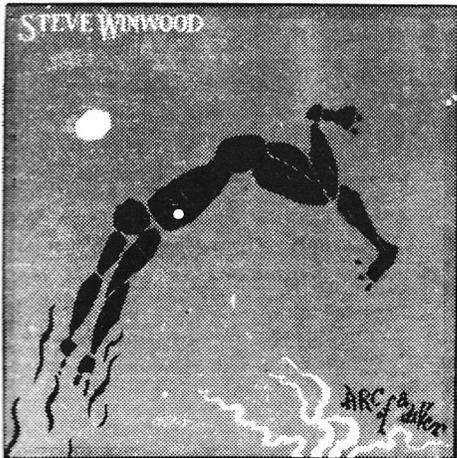
The post Christmas letdown effects everyone, including the record industry. With hopes of massive givings of "the gift of music" (as the ad says), record labels push for release of their big biggies safely before the holidays, October being a prime month. That leaves the records by the unknown, the untested, or unbankable for January and February release. If last year's crop of small fry is any indication, (Clash's London Calling, The Pretenders, Costello's Get Happy!, Utopia's Adventures in Utopia), then this "let down" should be very much as upper.

The turn of the year features the return of some tried and true favorites, the breaking of young upstarts, and first glimpses of future winners. These albums make you stand up and take notice, grabbing you on their own merits, not by hype. The songs filter through the heavily backed albums left over from Christmas (Zenyatta Mondatta's great but I've been de doo doo doo de da da da'd out), and they catch you and hold you. Plus you remember them through the summer.

Some of the creme de la creme of the post-holiday crop:

### STEVE WINWOOD-Arc of a Diver:

Rock's wunder kind, a veteran of Spenser-Davis, Traffic, and Blind Faith to name a few, returns with a polished piece of art. Every cut on *Arc of A Diver* is melodic, free moving, and ever so beautifully done. Kicking off with "While You See a Chance" clear down to the blissful "Dust", Steve Winwood still has the touch to weave music and lyrics and voice to do them justice. Beautiful vinyl.



### JOHNNY AVERAGE BAND-Some People:

American white reggae with some classic pop intermixed. At first glance, The Johnny Average Band seems to have the typical star-maker machinery formula, but things go a little deeper. Infectious at first, sharp professional musicianship second time around, JAB has the makings of a fine band, but the writing needs time and maturity to show full fruit. "Shake, Shake Your Shake it" and "What You Gonna Do" stand up and out.

### THE CLASH-Sandinista:

The glory boys of *London Calling* return, three records and 36 songs strong. The question is not how good is it, but how can The Clash continue to do it? Mick Jones and Joe Strummer have still to learn the fine art of self-editing. And the politics are definately Marxist theory 101, but the unbridled energy and determination haven't diminished either. Like the former Nicaraguan rebels the album is named after, The Clash have taken power and now point the way to the future.

### JORMA KAUKONEN- Barbeque King:

After the Psychedelic funk of Hot Tuna and the aucostic blues of his last solo album, Jorma has rediscovered rockabilly blues and folk. Backed by Vital Parts, (Denny DeGoud and John Stench), Jorma relearns your basic guitar licks and finds out finesse can be accomplished in 2:52. Replays of old standards "Milkcow Blue's Boogie" and an absolutely charming "Love is Strange," highlight Jorma's own writing which has a new energy and perspective to it. *Barbeque King* is definitely worth a second helping.

### DOUG AND THE SLUGS-Cognac and Bologna:

From north of the border comes a six man band who've heard one or two Southside Johnny records, a few AM singles circa 1969 and added a bit of Canadian-bred madness to produce a really fun album. Boogie-ing down to "Too bad," "Chinatown Calculation," or swinging to "Tropical Rainstorm," *Cognac and Bologna* makes a very palitable dish.



### U-2-Boy:

I feed a diet of Bowie and Talking Heads, educated in the mod school of r&r, U-2 attacks with a vengeance, and lets up only long enough to give the listener a chance to catch all the little intricacies that make *Boya* mature piece of r&r. "I Will Follow," "Into The Heart" and "Another Time, Another Place" are just the best of *Boy*; U-2 will soon have you too under it's influence.

### RY COODER-Borderline:

A venerable side man since the late 60's, Ry Cooder has put some very consistant albums out but never had a shot at the big time. With his Tex mex country guitar and boppy blues, Ry makes *Borderline* a winner. "630-5782," and "Crazy About My Automobile" have that slash and slide to make even the most stalwart among us give a staggering sway of the hips. 3M digital recording-fine tunes, the whole effort.

### THE TEARDROP EXPLODES-Kilimanjaro:

A fresh fusion-new wave and jazz, blends onward and upward. With the pure gut emotion of "Ha, Ha I'm Drowning", and the power pop bop of "Treason", The Teardrop Explodes reaches new heights in progressivism.

*This is just a smattering of what can be found in the stacks for the first two months of the year. Well worth the purchase.*

The economic woes of the past few years have forced record companies to enact some unpleasant policies, especially in the college radio department. Unfortunately, these decision-makers, because of numerous reasons, are unable to fully realize the actual power of college radio. We, who work day after day at this station, know of the struggle to make ourselves heard, in the community, as well as the nation. However, maybe because of all the adversity facing us, we always seem to reach our goal. The hardship is that when the "impossible" is achieved, few outside the community hear about it, including these decision-makers. Well, this story is just an example of what one mere 10 watt college

never happen" attitudes. To us, as I will illustrate, this only meant to bypass the conventional and create new avenues for which our ideas would be recognized.

Persistence and determination are fundamental characteristics for those of us in college radio. These have, and always will be, the key to all our successful undertakings which have been many in our short two year history. One such event laid the foundation for our attempt to "Vaporize" the city of Albany. WCDB's rock 'n roll dance parties have become established events in the area. Held semi-annually during the school year for capacity crowds of approximately 1000 people, they are in demand from clubs who want the business. One

band no matter which date was eventually secured. This finally did happen, but not without its problems. The date chosen was Saturday, December 20, putting the show in the middle of finals week. The doubts increased. Further pressure was applied when a commercial station in the area became annoyed at being closed out of an event in which it now wanted to play a major role. Many attacks from certain parties, frustrated at being "scooped" by us had to be withstood. The denial of any help from the Vapor's record label left us completely alone to sell out a date with a band that was relatively unknown and was performing in the midst of finals. Sound impossible? Most thought so. Even some of us began to doubt our own ability. However, what must be kept in mind is that college stations are always the underdogs, risking everything for adventurous ideas.

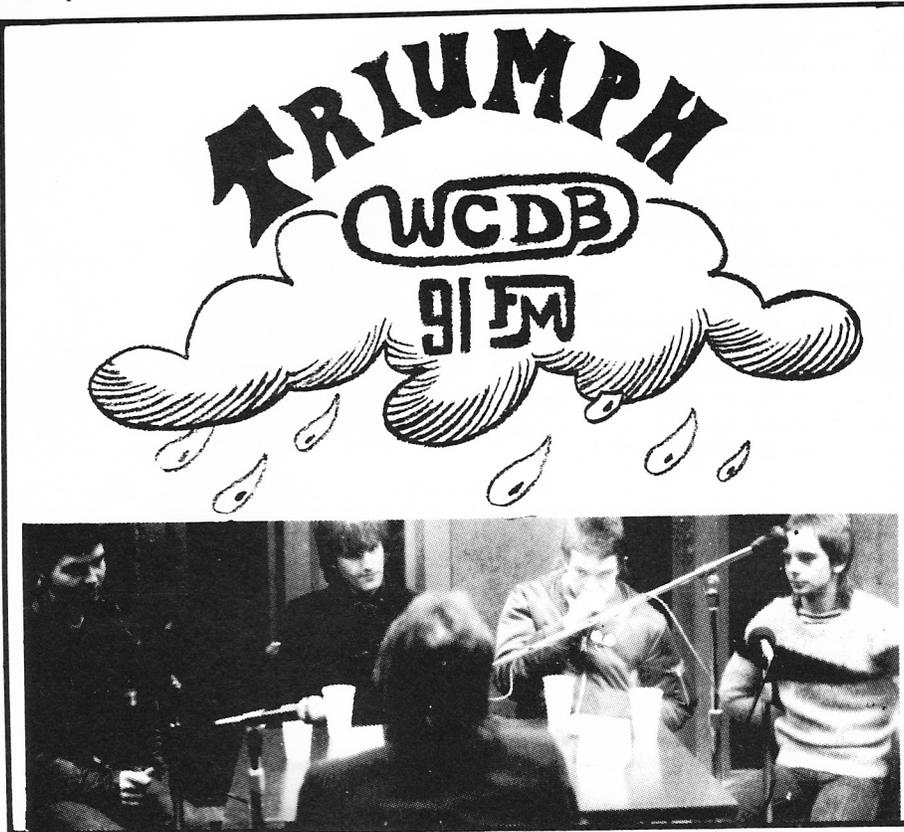
Faced with this situation, we used our best weapon; our minds. Programming was emphasized; the Vapors were played every hour. Promotional schemes were devised; DJ's began turning Japanese. Vapor's music was heard throughout our campus center, where tickets were being sold. Invitational cards were scattered all over dinner tables. This is in addition to the conventional banners and posters which occupied most of the surface space on and off campus. Less than 10 days of this advertising was enough to sell over 500 tickets by Friday, the 19th, one day before the actual event. By Saturday afternoon it was close to 600 and at approximately 9:30PM there were no tickets at all. The club was completely sold out. In all, about 700 people crammed the Hullabaloo that night with an estimated hundreds more turned away at the door. Everyone had a wonderful time, including the Vapors, who took our address, promising to send us an imported copy of their new album as soon as possible.

The Hullabaloo was also very happy with the evening. The show was one of the most heavily attended in the club's history. They quickly and enthusiastically invited us back for another party in the very near future.

Another promoter was "flooded" by our accomplishment and said he expressed the opinion of many others throughout the community. The manager of an up and coming NY band, also with one album out, told us that they would be interested in playing the area only if we would promote them. And on and on and on...

All this done by a 10 watt college radio station, selling tickets in one location, during finals week, for a relatively unknown band, in less than 10 days. Sounds impressive? Not really, nothing any other college station couldn't have done.

by Russ Rieger



radio station, WCDB, Albany, (SUNY), has done, knowing full well that there are countless others around the country equally worthy of this space.

As a station which prides itself on breaking new and unknown artists in the Albany community, we got behind The Vapors as soon as we received their first imported single, "Prisoners". Anxiously awaiting the release of their debut album, we were thrilled when it equalled our expectations and thus began making arrangements for a huge promotion which would be needed in any area as stubborn as Albany. Unfortunately, because of the guarded position taken by United Artists as to what a 10 watt college radio station could possibly have, our plans were thwarted. At WCDB however, we are accustomed to dead ends and "impossible,

such club, the Hullabaloo in Rensselaer, agreed to have a band perform at one of these events. We saw this as a perfect opportunity to break the Vapors in the area and negotiated with that in mind. The club owners in Albany had every intention of overlooking The Vapors because they believed the band lacked drawing power.

An agreement was finally reached with the Hullabaloo in which they would sign The Vapors for a private dance party, and we would guarantee a full house, (at \$3 a person and \$5 at the door). Since this was an unprecedented action taken by us, many eyebrows were raised by those who doubted our ability to fill the club.

This uncertainty intensified as the date of the party was moved four times. Each time it was us who insisted on staying with the

# Local & Live



Jorma Kaukonen  
March 20  
C.C. Ballroom

Todd Hobin  
March 21  
C.C. Ballroom



Donnie Iris  
April 3  
HullaBaloo



Todd Rundgren  
April 19  
J.B. Scotts



Pat Metheny  
April 23  
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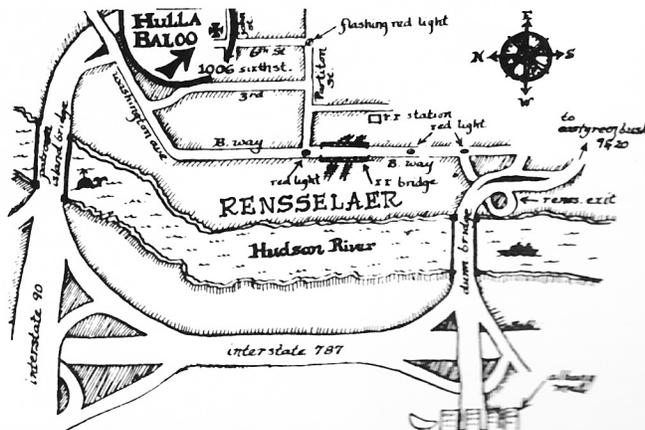
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# BLOTTO MANIA

## Albany's Slick Six

by Bill Goodfriend

In a small room on the third floor of SUNYA's Campus Center, several people are huddled around a tiny, black and white television screen watching with intensity as the Yankees of New York take on the Kansas City Royals in the American League playoffs. Their gestures and comments all allude to a certain zest for excitement, fun, and, yes, that elusive goal called success.

These baseball fans are soon to excite and elate several hundred fans of their music. Yet, for now, they're content to patronize their own idols. They're fun, they're serious, they're not so serious- they're Blotto: Albany's answer to what Lee Harvey Blotto describes as "popular culture rock".

Those who've heard their music or seen the band live ask many questions about the group that already has two Extended Play albums out and is almost certain to release an LP this spring. Questions like "Who are these nutty musicians?", and "How do they come up with such wild songs as 'I Love You Calvin Klein', or 'My Baby's the Star of a Driver's Ed Movie'?"

We spoke with the band members, in search of some answers, after a recent performance at J.B. Scott's. True to their pop culture status, guitarist Bowtie Blotto feels that T.V., in general, has exerted a major influence on the band's lyrics and style. With the flamboyant and witty Broadway Blotto writing all of the group's original material, everyone pitches in to "choreograph" a particular song and make it visually fun as well as musically pleasing. Take, for instance, Blotto's version of Johnny Rivers' "Secret Agent Man", in which guitarists Broadway and Bowtie team up with vocalist and spy extraordinaire Sergeant Blotto to form a visual troika on stage. They seem to enjoy the act and audiences find it both musically and visually exciting. In fact, the band has taken a liking to spy movies, as is manifested once more in the new Blotto original "Goodbye, Mr. Bond", featuring some borrowed riffs from the films and some hot new licks from Broadway on guitar.

Indeed, Blotto, combining their good stock of original and borrowed material, has achieved a good deal of notoriety in the past year. It all started (at least, this chapter of the Blotto story did) with the release of their first EP, *Hello, My Name is Blotto, What's Yours?*, and the hit tune

from that album, "I Wanna Be a Lifeguard". That song went over very big-big enough to be voted second on a WNEW-FM listener's poll as Summer Song of 1980 (The Rolling Stones' "Emotional Rescue" came in first by a mere two votes) and second on that station's "Rookie of the Year" contest to the B-52's, virtual veterans of the business.

It's said that when the Motels played J.B. Scott's recently, they exclaimed with admiration, "Oh, wow! Blotto played here?". The Blotto family got a definite kick out of that one.

But, they still felt that they had to prove the validity, the viability of the band as more than just a one-hit group. That, says drummer Lee Harvey, was because "A lot of people thought 'Lifeguard' was just a song from a funny little band that didn't know how to play. That's why *Across and Down* came out so soon." Thus, the birth of the band's second EP, *Across and Down*, and continued success for Blotto.

When asked about being on the verge of some large scale success (such as a major recording contract), Bowtie offered, "A lot has happened since October". Arista thought Blotto was big because they had their own label. Distributors such as Jem and Northeastern began courting the group and it now appears that Blotto will release a summer-oriented album this spring on some major label. The Blotto's, however, won't discuss specifics, and this may be more superstition that caution, as all indicators point in that direction.

Here in Albany and around the Capital District, Blotto has achieved somewhat of a cult stature, albeit an unusually large cult. In the true hometown spirit, fans flock to see the band whenever and wherever they go. That's been a major change for the Blotto family, but they still prefer Albany to the Big Apple. As Lee Harvey put it, "You can't keep a car in New York, and the rents are outrageously high. Albany's nice and easy." However, their lifestyles here have changed considerably. "We can't just pop in to 288(Lark) for a cocktail. 288 has become real touristy lately. In the summer, we were there every night," Lee Harvey added.



And, yet, they're not complaining all that much. Blotto have come a long way from the early days in 1979. Then, Bowtie made bookings with clubs through telephone calls, Sergeant acted as PR director, mailing promotional and business information to various recipients and Lee Harvey took on the role of shipping clerk. Now, their road manager, John Danison, takes care of much of the business and Blotto Industries, Inc. as it is officially known with the banks, creditors and debtors, is a growing concern.

Many people have helped them along the way, including SUNYA's Long Island contingent. When WLIR and WNEW-FM began paying closer and closer attention to Blotto, they smelled something rosy in Cedarhurst. Blotto's theory is that, when students went home for the summer, their raves caught on and so did the music. We concur with that opinion, because, as the first area radio station to play the debut EP, 91FM was a forerunner of those ranters and ravers. And, of course, Vin Seelsa down in New York didn't hurt the matter any. He's that wild DJ on WNEW-FM that really took a liking to the band and their music. Blotto feel that they owe him a lot of thanks.

The most thanks, however, go out to the Blotto family themselves. Without names like Cheese and Chevrolet (which, incidentally, were originated long before the band; i.e., one has to be a certain caliber of zany to be a Blotto), without pizza parties at Bowtie's house which lead to innumerable off the wall lyrics, without their hard-driving rock 'n' roll, we wouldn't have Blotto to kick around the turntables or nightclubs of Capitaland. And soon, it seems, there will be many more album racks adorned with such song titles as "Jump Start My Heart", and "Before the Second Feature Starts". Good luck boys. We know you'll never disappoint the home town crowd. Maybe, we'll all get 'Blotto' together at this year's Mayfest.

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

ROCK 'N ROLL →

Rock 'n Roll  
2pm Third World

10am CLASSICAL  
1pm 3RD WORLD

JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ JAZZ SPOTLIGHT

ROCK 'N ROLL

"FRONT ROW CENTER"  
9pm R'n R  
↓ ↓ ↓

"Blast from the Past" OLDIES

"FRONT ROW CENTER"

SPECIAL OF THE WEEK

OPEN FIRE

Album of the Week

Third World

"NOTES FROM THE UNDERGROUND"

SUSPENSE

BRAZEN DANG

R'n R

ROCK 'N ROLL

91FM

SPRING SCHEDULE

Rock 'n Review Weekdays!  
11am  
4pm  
11pm



**ALBUM OF THE WEEK**

Keep up with the latest music from the model makers as well as those who dare to break the mold. 91FM picks the best of the week's releases to air en totale, and sometimes copies are given away.

**BLAST FROM THE PAST**

The rock 'n roll Tailor takes you to the hop and beyond. Dust off the cobwebs of your musical mind with the good doctor.

**ROCKIN' REVIEW**

Three times daily, during the week, we bring you quick bits of info on the music scene. Find out who's on tour, who's recording, which bands are splitting up, or hear a review of some new vinyl.

**JAZZ SPOTLIGHT**

Join our jazz experts as they highlight one artist each week. Expand your musical brainpower and enjoy some great sounds.

**FRONT ROW CENTER**

Sit centerstage for some of the best live performances ever. Twice weekly you can hear classic concerts from old favorites as well as some things you won't hear anywhere else.

**OPEN FIRE**

Anything goes is the motto on this call-in talk show. This is your chance to air opinions on topics which amaze or enrage you. It's your dime so don't waste it!

**SUSPENSE**

A mixed-bag collection of rare old radio drama. Each week Vincent Price, Peter Lorre, and Orson Welles will bring chills up your spine and make you think twice about entering that dark room.

**NOTES FROM THE UNDERGROUND**

From across the ocean, across the nation, or across the street. These uncommercialized artists all surface on the underground.

**SPECIALS**

**91FM SPORTS**

With a special ear on campus athletics, we bring you complete coverage of the Great Danes, as well as the big leagues.

**INFORMATION**

**MUSIC**

Much of the current music being played on so-called progressive radio these days is totally derivative in nature. You swear you've heard that guitar riff somewhere else, or the lead singer sounds just like someone else. Although this plagerism is necessary for the survival of rock and roll, if overdone it can stifle creativity and make for thoroughly bland and predictable music.

What you notice first about **Adam and The Ants** that they have no direct sources. Their latest album, "*Kings of the Wild Frontier*" is unlike any other record, (not even the group's first LP *Dirk Wears White Sox*). The sound is distinctive yet extremely catchy, and I found myself chanting this strange "antmusic" all around campus, (bringing some very strange looks from non-antpeople.)

*Kings of the Wild Frontier* is propelled by a relentless tribal beat, the result of two drummers in the line-up. Accompanying the tom-tom sounding drums is a variety of background chants and squawks. On top of this is Adam Ant's distinctive yelping vocals and Marco Pironni's simple and ifectious lead guitar, and everything wildly comes together in what is known throughout the United Kingdom as "antmusic."

Adam Ant is not your typical human be-

*"So unplug the jukebox  
And do us all a favor  
That music's lost its taste  
So try another flavor-*

# ANT MUSIC

by Craig Marks



ing; he wants to be more than just a pop-rock punk star. On stage Adam wraps himself in full warrior garb, and on the album it's easy to tell that he deeply admires and identifies with outlaws and pirates. The title cut, "Los Rancheros", (which gives mention to Clint Eastwood), "The Magnificent Five", and "Jolly Roger" all deal with cowboys, pirates, and warriors. Adam Ant makes obvious which side he's on, (the band doesn't wear black hats for nothing).

The best songs on the record are the ones that treat the music as not just music, but as an invasion and a way of life. "Dog Eat Dog" and "Antmusic" both have a primitive get-up-and-wage-war feel to them, but best of all the tunes stick in your head, and you'll have something to sing to yourself in the shower, (or on the podium, if you dare).

Once one of the most critically thrashed outfits in all of England, **Adam and the Ants** have emerged as one of the most vital groups on the British youth music scene. Currently the album is number one on the UK album charts, and the single "Antmusic" is number two. Hopefully, the American record buying public will, in the words of Adam Ant, "get off their knees and hear the insect prayer".

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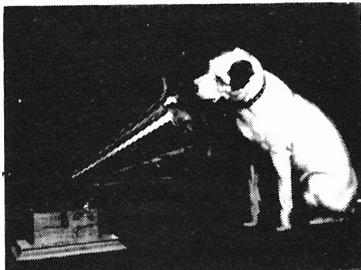
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# Blast From The Past



by Joe Trelin

Did you ever hear anybody say, "What ever happened to the good old days"? Well, Sunday nights from 8-12 midnight WCDB is doing something about it, with an exclusive and tremendously comprehensive oldies show, called **Blast From The Past**. Anchored by Felix Iavarone and a host of fellow experts, the show has been a station staple the last few years and sports one of the largest single collections in the Northeast.

It's just that — the tremendous amount of singles and albums available, which makes this show different from all other oldies shows you might have heard. On most oldies shows you probably wouldn't be able to hear anything that didn't finish in the top 10 of a particular year. On **Blast From The Past** you can expect anything and everything as you'll be able to hear the big hits along with that song you thought no one knew about except for you. As a matter of fact, there is no reason for you to wait around to hear that forgotten melody, because Felix is more than happy to take your requests. Affectionately known as the "Rock and Roll Tailor," Felix takes great pride in being able to "custom fit his shows to his audience," meaning that if you want to hear anything from an old hit to something entirely obscure, Felix will get it on the air for you (as long as it was before 1973). However, if for some reason Felix doesn't have your song that week, you can be assured he'll get it and put it on the following Sunday.

That's probably one of the reasons Felix has such a large following. When asked what he enjoys most about doing **Blast From The Past**, the Frank Zappa look-alike replied, "Whenever I get a call from someone who says that I brought back such great memories with a song I played, it makes it all worthwhile. Besides, someone's got to keep the oldies alive, and I love doing it."

Based on the number of phone calls and requests, a lot of people seem to love it too.

## AirWaves Staff

Ed Pinka, Joan Brandejsky, Trudi Lesser, Bill Goodfriend, Craig Marks, Paul Heneghan, Steve Popper, Diarmuid Quinn, Russ Rieger, Joe Trelin, Patti Mitchell, and Andrew Ploski

**Special thanks to:** Rob Edelstein, Hayden Carruth, Laura Deutsch, Ron Levy, Joanne Weiner and Rich

### MONDAYS AT 8 P.M.

Mar. 23 Sky  
 Mar. 30 Heart  
 Apr. 6 Split Enz  
 Apr. 13 Crusaders  
 Apr. 20 Steve Hillage  
 Apr. 27 Third World  
 May 4 Genesis  
 May 11 The Byrds Reunion  
 May 18 Renaissance  
 May 25 Robin Trower  
 SATURDAYS AT 8 P.M.  
 Mar. 21 Pink Floyd  
 Mar. 28 Led Zeppelin  
 Apr. 4 Dire Straits, The Motors  
 Apr. 11 The Police  
 Apr. 18 Roxy Music  
 Apr. 25 Steve Forbert  
 May 2 The Pretenders, The Specials  
 May 9 Joe Jackson  
 May 16 Bob Marley & The Wailers  
 May 23 Manfred Mann's Earth Band  
 May 30 Elton John

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# JAZZIZ: US

by Steve Popper

It's important to educate radio listeners about indigenous art forms such as jazz. At the same time, one wants to entertain listeners as they are exposed to this native music. In terms of popularity among both college students and the listening community, jazz is enjoying somewhat of a revival. On the basis of requests, we have seen the mounting interest in all forms of jazz at 91FM. The experience of two recent giveaways, (Count Basie records and Buddy Rich tickets), has proven to us at WCDB that people are coming out to dig the music and support the artists.

In tune with the diverse tastes of our jazz listeners, we've increased our jazz library by a large degree. We've also established a continual daily flow between our DJ's. Our attempt to both educate ourselves and expose our listeners to the jazz world have been successful. For we are learning what it

takes to make a jazz show that will represent the music and satisfy the curiosities of our audience. The jazz staff is tight, cohesive and exploratory. We are wide open to your suggestions as we encourage requests and criticisms from you.

Things are starting to happen now, such as our new Sunday Feature, "Jazz Spotlight", album and ticket giveaways, and interviews. With a Duke Ellington special already under our belts, we confidently approach Sundays with new ideas, information and records. Our aim is to collectively plan and present these Sunday shows featuring one artist, one instrument, or whatever comes to mind. We've expanded our jazz programming, now featured the entire week from 5-8PM.

WCDB offers more all-encompassing jazz than any other station in the Capital District. We're on our way to filling in a gap that's been

empty far too long. As a non-commercial radio station, 91FM jazz has the ability to play sounds that are beyond the limited boundaries imposed upon commercial broadcasters. We entertain you dear listener, but we aim to challenge you, every now and then, with new and possibly unfamiliar sounds. This new music is happening worldwide and many of its followers can be found in the Albany area. Therefore, we also strive to expose the less known jazz performers by maintaining long-term relationships with small record labels that have the sensitivity to record these artists. As the music gains in popularity the labels will grow along it. A recent record order is expected to arrive very soon and we are quite excited. We expect these additions to provide a diverse blend of all facets of jazz. Such is the privilege of non-commercialism.

Needless to say, expectations about the new programming remain high. Our DJ's have combined their thoughts to bring you special events and a wide variety of jazz music. Listener input is always welcome. Together 91FM and you can create the perfect blend. Stay tuned.!



## Fear & Loathing After Graduation:

# The San Francisco

## Connection

by Paul Heneghan

"Fine, just fine," I say to myself grimly. "Three hundred words on San Francisco, eh? They *must* be desperate. They finally get rid of me and now they want my literary genius, And for free, too! I slammed my door shut, after retrieving the editor's orders from the end of the messenger's bayonet. "Not only are they not paying me, they're gettin' kind of ugly about it, too. Great... that and fifty cents will get me on the cable car..."

3 a.m. - Suicide was out of the question. The walk to the Golden Gate Bridge was too long for this hour. Besides, takin' a Brody (as they call the Brooklyn Bridge version) just wasn't fashionable anymore. And that water is COLD, too. "Awright, awright," I think, "What's three hundred words? Geez, I can do that standin' on my head." I wrestle with the contents of my only closet in this bachelor's hellhole, and pull out my typewriter (which was enjoying semi-retirement since graduation), and whip out the journalist's best friend: my hip flask of Alaskan Vodka. It's gonna be a long night...



"Three hundred words on San Francisco, or say goodbye to your press card and those free martini lunches," said the note. My editor is *so* specific, it's disgusting. "What part? C'mon, now, gimme a clue!" I flash back to my college days - Intro to Communications: "Rule Number One: Analyze your audience. What are they interested in?" Rule Number Two: Don't be a writer, there's no money in it." I decide it should be music. "OK, now, what kind?"

I've got it! Surely they must've heard about the new opera season! I could write about the premiere of "Amour d'Spaghetti-o's". Drat! No I can't! I traded in those tickets for that "All the Tacos You Can Eat" deal down at the Mission. No, this isn't gonna be easy...

Ah! The new symphony hall! That funny looking building downtown that everybody says looks like a piece of cake with ears. Nah, they wouldn't care about that. Probably wouldn't even blink if I told them about that the Bay Area has a *real* commercial jazz station, KJAZ. "Diz and the Bird on the radio?! C'mon..."

I *could* tell 'em about rock'n'roll. Maybe they're too young to remember that created the sound back in '67, 'the Summer of Love'. "I know! I could go down to Haight-Asbury and interview some leftover hippies!" I thought excitedly. Surely those SUNYA kids would get off on the stories of the all-night acid rock music and light show down at the Fillmore, spacin' out to the Grateful Dead, Jefferson Airplane, Creedence Clearwater Revival, Sopwith Camel, or Quicksilver. I wonder if they even know that the Beatles last concert happened here? A whole half-hour of screaming tenny-boppers in Candlestick Park... Only a few, I bet, know that Van Morrison was so inspired by his new home town in America to write the classic "Astral Weeks" - "...And I'm caught again, up on Cy-prus...Ave-nooo..."

Nah, they want the present. Should I break their little hearts and tell them that the country's first progressive rock station, KSAN, bit the dust and changed format to country? Or that the only good commercial rock station, KTIM, broadcast from Marin County, Frisco's answer to Longuylund? And that you can only get it here in The City if you live up on a hill? Or should I tell them about WCDB's sister in spirit, KUSF, from the University of San Francisco? Would they believe me if I told them that it's the only new wave station I know that broadcasts their evening news in Vietnamese? Maybe I could write about the "progressive" rock station that



charges a left earlobe for advertising time, for an hourly turnover of Boz Scaggs, Doobie Brothers, The Starship, Sammy Hagar, Montrose, and Journey, all the local yokels who hit the big time. God forbid they should play some *real* San Francisco music: Greg Kihn, The Mutants, Santana, SVT, The Rubinoos, Hot Tuna, The Residents, Tazmanizn Devils, Tommy Tutone, or FunAdicts, to name a few.

Would they be interested in knowing that the city of Otis Redding's "Dock of the Bay" is probably the capital of independent record labels? Have they heard about Fantasy, Grunt, Rough Trade, 415, Arhoolie, Kicking Mule, Concord Jazz, Ralph, or Grateful Dead drummer Mickey Hart's mail order label, Exciting Options? Nah, only us vinyl-addicted DJ's care about that stuff...

Maybe I should tell 'em that there's almost as many clubs here as there are Chinese laundries. Or that you could probably give street directions by naming clubs: "OK, you hang a louie at the Fab Mab (or the Store, The Palm's Cafe, the Other, the Old Waldorf, the Great American Music Hall, the Warfield, the Keystone, the Boarding House, Berkeley Square, the City, the Back DOR, X's, or the Savoy Tivoli.)..."

6:45 am - The sun's coming up, and still no definite idea on what to write about, But I *gotta* write this story or my editor will send out her hitmen. Maybe I could run away. I know! I'll split up to Lake Tahoe! Yeah! That's it! I'll drive through the desert... Maybe I'll even find some mushrooms on the way. If I'm quick about it, I can make it for lunch at the Sahara, and catch Wayne Newton! And get a free martini, while this press card is still good...

### ABOUT THE AUTHOR:

Paul Heneghan is one of those maniac geniuses from WCDB, now wandering out West, living on a diet of cheap California wine and oreos. When he grows up, he'd like to be Uncle Duke.



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