CONCERT REVIEW — *SUPERTRAMP*

In the world of Cheryl Ladd, the Bee Gees and Peaches and Herb, the *Tramp* showed 12,000 blown away fans that they have not lost any contact whatsoever with the progressive side of music. Mixing the elements of expert musicianship with the visual aura of lighting and cinematic photography the complemented the music note for note made for a perfect blend and a show that will not be forgotten in the hearts of any fan. Despite the reviews that question the direction of *Breakfast in America*'s originality and orientation toward the pop audience on certain cuts, Supertramp exhibited the perfection unknown to most touring bands today. After experiencing that night, I would not hesitate in putting Supertramp up along with Springsteen at the top of my list of concert acts to see.

CONCERT REVIEW — *BEATLEMANIA*

In this day and age of cutbacks everywhere, and especially at San Diego State, I would like to suggest to President Day that he add a class in *Beatlemania* to the university's history department. Beatlemania would be a great teaching aid when learning about the 1960's. The words and music of John Lennon and Paul McCartney are excellent examples of life as we knew it then; drugs, Vietnam, free love, peace and flower power.

The producers of Beatlemania, David Krebs and Steve Leber, have put together a two hour time capsule that spans about twelve years, starting before the "Fab Four" crashed on the music scene in America up until their break-up in the early '70s.

The four musicians that comprise *Beatlemania,* David Leon (John), Ralph Castelli (Ringo), Robert Laufer (George) and Joe Curatolo (Paul) surprisingly act and sing much like their real life counterparts. The only slight differences in *Beatlemania* and the real thing is a right handed Paul McCartney and Castelli's bass drum which has *Beatlemania* printed across the front.

But after the first set of Lennon and McCartney songs (*I Wanna Hold Your Hand* and *She Loves You*), you actually feel you're seeing a reunion of the Beatles. The fantastic array of lights (which help make the performers look more like the famous Liverpudlians) and graphics that surround the stage at every angle show what was going on in America at the time the song was released. They show JFK just before his assassination to Nixon's famous last words as President ("You won't have me to kick around anymore") to the peace demonstrations to the riots at Kent State to Mickey Mantle and Willie Mays ripping out home runs and Broadway Joe almost singlehandedly beating the Baltimore Colts in Super Bowl III.

Of the performers in *Beatlemania,* the one that does the best job is Joe Curatolo (Paul). Joe not only looks like Paul McCartney, but he talks and sings like him. Curatolo really proves himself when he sings *Yesterday* and *The Long and Winding Road.* Having been one of the few fortunate ones to witness the Wings concert in 1976 and see Paul McCartney perform these songs, I must confess there is little difference.

All in all, *Beatlemania* is a great musical that shouldn't be missed by any Beatle fan. Anyone who has been touched by the words and music of the Beatles will surely feel touched again.

KCR

550 AM 98.9 FM CABLE

program guide

spring 1979

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introduction

In this, the initial issue of the KCR *Real Radio Guide,* you will get a dose of what KCR Radio is all about. This publication is something we've thought about for a long time, but have never been able to get off the ground until now.

If you are unfamiliar with KCR, the Guide will give you a chance to become acquainted with San Diego State's student operated radio station. You'll be able to find information about new records, concert happenings and a trivia puzzle that gives you a chance to win albums from our new record library. Other Real Radio Guide oddities include how to receive KCR, KCR history, promotions, programming and assorted off-the-wall items.

The volunteer staff at KCR has put in a great amount of effort in making this first issue a reality. This is your opportunity to become a part of Real Radio and KCR —

Read and enjoy—

Guy Perry
General Manager

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let us digress . . .

KCR Radio was founded back in 1969 by a small (but dedicated) group of aspiring radio fanatics. The format was top 40 or popular music (all the hits), throughout the station's first five years of existence. During that time, KCR was only available to residents of the San Diego State dormitories at a frequency of 550 AM.

In 1974 KCR linked up to the Mission Cable system and began to reach listeners all over San Diego County on 98.9 FM. The sound of KCR changed over to one of a progressive nature and the station took on the image of the alternative radio source for San Diego.

The fall of 1978 was surely a high point of KCR history. First, the Associated Students of SDSU loaned money to the station so it could change from a mono to a stereo signal. Some time in October our listeners will be blown away by the new, clear stereo sound of KCR. Capping off 1978 was the KCR hosting of the Third Annual Intercollegiate Broadcasting System Convention held at the Town and Country Hotel. The three day affair was attended by people from as far away as Washington, North Dakota, and New Mexico. Guests included Rachael Donahue of KSAN, San Francisco, and radio notable Mike Harrison. It was quite an event!

Celebrating the tenth anniversary of operation, KCR Real Radio 98.9 will be unveiling a new logo in the very near future. KCR will also approach the second decade of service with enthusiasm and dedication which will allow the station to keep growing on and on. . .

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jock schedule

Unlike the vast majority of disc jockeys you're apt to hear on a commercial radio station, the KCR jocks care about the music and care about the listeners. We invite you to listen to these talented people and hear for yourself:

SUNDAY

6 am - 10 am	Malcolm Hudgeon
10 am - 2 pm	'The Nubian Prince'
2 pm - 6 pm	Marty Wiskol
6 pm - 10 pm	'Zoetrope'
10 pm - 12 pm	'Rock's Roots'

MONDAY

6 am - 10 am	Marty LaMontagne
10 am - 2 pm	Terry Burke
2 pm - 6 pm	Rick Bell
6 pm - 10 pm	'Backtracks' with Guy Perry
10 pm - 2 am	Phillip Walter

TUESDAY

6 am - 10 am	Fred Cipriano
10 am - 2 pm	Todd Hawley
2 pm - 6 pm	Tim Latta
6 pm - 10 pm	Dave Luce
10 pm - 2 am	Dave Drexler

WEDNESDAY

6 am - 10 am	Kevin Zarling
10 am - 2 pm	Bill Bronstein
2 pm - 6 pm	Phillip Walter
6 pm - 10 pm	'Fresh Vinyl' with Mike Effenberger
10 pm - 2 am	Bobelee

THURSDAY

6 am - 10 am	Jim Bostick
10 am - 2 pm	Marty LaMontagne
2 pm - 6 pm	Barry Goldbarg
6 pm - 10 pm	'Galactic Zoo' with Kevin Moseley
10 pm - 2 am	Matt Benjamin

FRIDAY

6 am - 10 am	Gayle Falkenthal
10 am - 2 pm	Bobelee
2 pm - 6 pm	Guy Perry
6 pm - 10 pm	Keith Royer
10 pm - 2 am	Mike Effenberger

SATURDAY

2 am - 6 am	Kyle LePere
6 am - 10 am	Wendy Bernier
10 am - 2 pm	Joe Shrin
2 pm - 6 pm	Gregg Conley
6 pm - 10 pm	Paul Tamkin
10 pm - 2 am	Jim Kern

reviews

THE RUBINOOS
BACK TO THE DRAWING BOARD

The Rubinoos seem to epitomize everything Berserkley Records puts on vinyl—neatly tailored handfuls of good times. After their first infectious album was commercially ignored, this Bay Area band has bounced back with more appeal than ever.

With layered vocals matching the best stuff Brian Wilson or Phil Spector ever recorded, and a thumping bass line and finger popping rhythm guitar and drum work, the Rubinoos seem almost out of time in today's music market. But the songs on *Back to the Drawing Board,* eleven originals and one cover version of the sixties hit *Hold Me,* purport to be nothing more than what they are— three minute journeys into the joys of adolescence.

Songs like *I Wanna Be Your Boyfriend, Drivin' Music,* or the album's standout track, *Arcade Queen,* consist of just what their titles suggest— good clean fun.

Guitarist Tommy Dunbar, who wrote or co-wrote all of the album's original tunes, seems to have mastered his ability to merge sixties writing styles with seventies sensibilities and production work, a problem he encountered on the first album, which suffered from its inclination to mix and match sixties derivations.

Lead singer Jon Rubin has just enough impish naivete in his voice to command your empathy in both his heartaches and his joys. You've been there too, and he knows it.

The rhythm section of Donn Spindt and Royce Ader, on drums and bass respectively, lend a toe-tapping appeal, and give genuine charismatic performance, overcoming the natural blandness inherent in any rock rhythm section. Particularly appealing is Ader's aforementioned thumping bass line.

Any band that can sing *Arcade Queen, a Quarter-Dropper's Dream* can't be serious. And they're not. They're just a group of guys with enough sense not to forget their adolescence, and are having a helluva good time to boot.

CAMEL
BREATHLESS

Our old friends from England have really done it this time. Camel's latest release, *Breathless,* brings to us a demonstration of musical faculty heretofore not reached by them. Oh, sure, we've held Camel in high regard throughout most of the seventies, seeing them as talented musicians whose forte lay in the arrangements within their songs.

Yet *Breathless* advances our understanding of their work. We can now see the members of Camel as craftsmen, men who have come to know the nature of their instruments. Couple this knowledge with the years of experience they have blending their inputs, and the results are musician-instrument relationships that generate sophistication.

Versatility has not been associated with Camel to a large degree up to this point. On *Breathless* we hear nine compositions, some up-tempo, some mellow, some with relevant and important lyrics, some with simple themes.

Of the individual songs, *Echoes* and *The Sleeper* stand out as some of Camel's best work to date. *Echoes* opens with a fierceness that is startling. Here it is that the ear is astounded by the tightness of the group. The sense of

Continued on next page

urgency we feel as we listen to the fast tempo, driven by drummer Andy Ward and bassist Richard Sinclair, is appropriate foreshadowing for the lyrics, which pay tribute to the native Americans and the splendor of life on the plains.

The Sleeper is the most progressive piece on the album. In the course of this seven minute song we are taken on an exploratory journey through the repertoire of each of the group's musicians, which leaves us with the debate of whether to call this piece intensely pure, or purely intense. The saxes and flutes of Mel Collins particularly stand out.

Breathless and *Summer Lightning* lead off sides one and two respectively, with the latter providing a stimulating rhythym that makes us want to satisfy their suggestion to *Keep on Dancin'* while the former has us marvel at the beautiful vocals of Andrew Latimer and Mel Collins and his melodic flute riffs.

The only blatently weak points on the album are the two songs *Wing and a Prayer* and *Down on the Farm.* Perhaps this is so because they follow *Echoes,* and it is difficult to adjust to the unpretentious lyrics and pop-oriented melodies of these two after feeling the power of *Echoes.*

This leaves the compositions *Starlight Ride, You Make Me Smile,* and *Rainbow's End* on rather comfortable middle ground.

Overall, *Breathless* is a surprisingly satisfying work. Not difficult to see where Camel chose the name.

THE TUBES
REMOTE CONTROL

The Tubes have always been a futuristic punk, glitter, rock band filled with sarcasm and pranksterish attitudes. They have also remained relatively obscure, but all that will change. With Todd Rundgren as producer, The Tubes are taking it to the public with their latest album *Remote Control.*

Fee Waybil and Bill Spooner's views on television must be dealt with seriously. Their lyrics carry TV to the brink of social destruction. *TV is King, Turn Me On,* and *Prime Time* are as close to Tube craziness as you can get. The vocal work of Waybil takes two songs to the limit of imagination and realization. *No Way Out* asks the question, "Am I caught in the television syndrome?" while *Telecide* suggests a television suicide.

The vocals on *Remote Control* are definitely influenced by Rundgren and there is also a disco beat in *Prime Time* (which may raise an eyebrow if you are a devoted Tube fan). *Remote Control* was made with a stage show in mind, but the band has made a successful studio attempt. Catch the live show and you'll see and hear that the Tubes are no longer a joke.

TONY WILLIAMS
THE JOY OF FLYING

Tony Williams' new album, *The Joy of Flying,* brings together some of the most accomplished musicians on record to form one of the most diversified efforts that a music lover can ask for. The line-up includes such notables as Jan Hammer, George Benson, Michael Brecker, Tom Scott, Herbie Hancock, Stanley Clarke, Brian Auger and Ronnie Montrose. With personnel such as the ones mentioned, it would be a good investment to hear what these folks have to play.

Continued on page 12

playlist

As of April 16th, 1979

DAYTIME

1.	Lamont Cranston	El Cee Notes	Waterhouse
2.	Rubinoos	Back to the Drawing Board	Beserkley
3.	Frank Zappa	Sheik Yerbouti	Zappa
4.	Allman Brothers	Enlightened Rogues	Capricorn
5.	Sample, Brown, Manne	The Three	Inner City
6.	Joe Jackson	Look Sharp	A & M
7.	Carlos Santana	Oneness	Columbia
8.	Barclay, James, Harvest	VII	Polydor
9.	Tony Williams	The Joy of Flying	Columbia
10.	Graham Parker	Squeezing Out Sparks	Arista

NIGHTIME

1.	Frank Zappa	Sheik Yerbouti	Zappa
2.	Lamont Cranston	El Cee Notes	Waterhouse
3.	Tubes	Remote Control	A & M
4.	Roxy Music	Manifesto	Atco
5.	Ian Hunter	You're Never Alone With...	Chrysalis
6.	Pere Ubu	Dub Housing	Chrysalis
7.	Oregon	Moon and Mind	Vanguard
8.	John McLaughlin	Electric Dreams	Columbia
9.	J. Richman/Modern Lovers	Back in Your Life	Beserkley
10.	Hawklords	Hawklords	Charisma

FRESH VINYL

April 4th		
Ian Hunter	You're Never Alone With...	Chrysalis
J. Richman/Modern Lovers	Back In Your Life	Beserkley
John McLaughlin	Electric Dreams	Columbia
April 11th		
Bill Nelson	Sound on Sound	Harvest
Pere Ubu	Dub Housing	Chrysalis
Graham Parker	Squeezing Out Sparks	Arista

ZOETROPE

April 8th		
Sample, Brown, Manne	The Three	Inner City

IMPORTS

Penetration	Moving Targets	Virgin
Jona Lewie	On the Other Hand...a Fist	Stiff
Rod Argent	Moving Home	MCA

*Albums to this point in addition to top ten Daytime/Nighttime, reported to Walrus #261.

A plethora of new music is currently being programmed, more than enough to fill these pages. Needless to say, the airstaff continues to get off....

Mike Effenberger

trivia trivia trivia

This contest will give anyone who thinks they're a real music trivia expert a chance to show us their best stuff. Take your best shot at these questions, and send in your answers to us at KCR Radio, San Diego State University, San Diego, CA 92182, or bring it by in person to Room MS-106. The *first person* to bring in correct answers to *all* the questions will receive three albums from the KCR record library.

1. "Season of the Witch"
2. Released last album in 1977
3. They went up the country
4. "The Time of the Season"
5. His first U.S. tour was with the Monkees
6. Mayall, McVie, Clapton
7. Van Morrison's old band
8. Arthur Lee
9. "All Day and All of the Night"
10. The members of this band met while attending UCLA
11. "2000 Light Years from Home"
12. "Soul Sacrifice"
13. McGuin, Clark, Hillman, Crosby
14. "Titties and Beer"
15. "Truth"
16. She sang with the Full Tilt Boogie Band
17. The original psychedelia band out of the Bay Area
18. "I Heard It Through the Grapevine"
19. "Quadrophenia"
20. Disrelli Gears
22. Lead guitarist left this band after a double live album
23. "It's Alright Ma (I'm Only Bleeding)"
24. "Happy Together"
25. "Ride My See Saw"
26. During the history of this group there have been two female vocalists
27. Eric Burdon
28. Mark Lindsey was lead singer in this '60s group
29. "Passion Play"
30. Tommy Bolin founded this band
31. David Johansen was the leader of this New York glitter band
32. "Low Spark of High Heeled Boys"
33. "Mississippi Queen"
34. Todd Rundgren's first recording group

Remember, time is of the utmost importance! Get your answers in quickly!