FREEWAVES—KUCI 88.9 FM
SPRING PROGRAM GUIDE

kuci

Inside:
Exclusive Psychedelic Furs Interview
Bangles Interview
KUCI Special Programming
Music Genre Exploration

Orange County's Finest Alternative
New Music Tries to Capture Market

Cover Deceiving, Music Average

Single Bullet Theory - Single Bullet Theory (Nemperor)
All I can say is, I wish the music was as good as the album cover. Embellazoned upon the cover are a dozen multi-colored water pistols. Neat concept, but as far as the music goes...
The band itself seems to be a combination of John Cougar, Foreigner, and ABC. They are a modulated pop/rock/new wave band whose attempt falls short. All "creative" pieces seem to mush together into one very, very long album. But on the other hand, if you like pop music with a bit of synthesizer action thrown in, well, this just might be the album for you!

—Leslee

New Star Uses Borrowed Ideas

Michael Bolton—Michael Bolton (Columbia)
If you happen to be like me (there might be a few of us left), you really might enjoy singing along to rock and roll. Well, now there's a new guy on the scene and he's really easy to sing along with, but he's not afraid to "let it rock." His name? Michael Bolton. He has a really good feel for music, reminds me a lot of Eddie Money, too. As far as originality goes, he seems to have borrowed a few ideas from Billy Squier and his ex-band, Piper. "Hometown Hero" (Bolton's tune) and "Everybody Wants You" (Squier's tune) share that same narcissistic view that everyone is after these new found stars. Squier creeps into yet another Bolton song, "Can't Hold On, Can't Let Go," which sounds quite a bit like the Piper song "Can't Live With Ya, Can't Live Without Ya." Now don't get me wrong, I have nothing against Squier (quite the contrary, actually, it's Bolton's lack of originality I'm knocking.
The last song on the album has a Springsteen sound-alike (yes, you guessed it, it's Bolton), but it comes off rather well. By the way, be sure to see some of this man's recent acoustic material, for example, "Rain Parades."}

Feline Rejects Romantic Feel

THE STRANGERS' "FELINE" The latest album, Feline, boosts the group into the realms of being one of the most powerful 'modern music' bands of the '80s. On Feline, the Strangers mix '80s synthetic technology with old world European romance, to come up with a distinctly heavy meets psychedelia feel. The Strangers are one of the few bands who are able to deal with heavy emotional or political themes without appearing wordy-heavy or muddling their unique overworked lyric. Unlike most American groups with experimental intention, this British group can be without being stilted, and on songs such as "Paradise" and "Let's Tango in Paris," they are able to one European reference without seeming forced—the listener can tell these references are based on first-hand experience rather than vicarious wishing. Perhaps the Strangers' all-time master stroke is "All Roads Lead to Rome." Structured with spoken two line verses over haunting harmony, "All Roads" evokes a chilly emotional response in the listener. The message is an old adage with timeless significance: All roads do lead to Rome, or so to speak, anything can happen, full of fate, and others call karma, but what "All Roads" boils down to is that, existentially, each individual is responsible for his own actions. With the lyrical depth of Peter Gabriel's Genesis and the modern polish of Polyrock, the Strangers' Feline is a four star production which is arguably the best album of 1983 so far.

—Gall Pink

Rain Parades Has '60s Sound

RAIN PARADE. — Anyone with a heart for the 60's, granite, flowers, Byrds, Dylan, will love this Los Angeles group. "What She's Done to Your Mind" has harmonious vocals and fine acoustic guitar. Alternatives? (Llama Records)

Green on Red's Music Mixes Styles

GREEN ON RED (Down There Records)—Originally from Arizona, this L.A. underground club staple uniquely blends country, pop, and psychedelia, in a haphazard manner. This band is outstanding live, if you can catch them sober. P.S. The lead singer resembles a rebellious John Townshend on LSD.


DREAM SYNDICATE — "Days of Wine and Roses." My favorite band of 1982. L.A.-based Dream Syndicate has a unique blend of psychedelic-modern music with a bit of guitar feedback. Although ever constantly being compared to Lou Reed and the Velvet Underground, Dream Syndicate is a unique intense wall of psychedelia and chaos.

Weather Report Goes More Electronic

WEATHER REPORT: "Procession" The fusion band is back (without Peter Erskine) and as usual, their album is heavily laden with electronic instruments. Perhaps I'm just impatient, but the tittle track of this new Weather Report album is an example of my number one gripe about many fusion bands, "Procession." (The song does not go anywhere— at least not very fast. The first half of the eight minute song makes great background music for a space movie but in and of itself there is very little substance. But I will give them credit for doing amazing things with only one chord. First, the bright moments: bassist Victor Bailey on "Two Lines" and "Malasses Run." He keeps an otherwise static chord progression, alive, i.e. keeps you from falling asleep. Another good cut is "Plaza Real" which showed the talent of the musicians and the composer (Wayne Shorter) more than most cuts on the album.

Where the Moon Goes" is a disappointment, written by Zawinul, Manhattan Transfer sings—or rather, chants—the vocal. It does nothing to show the group's mold as "Rough Mix" or "Empty Glass." It vocal!' Transfer sings—or rather, chants the a Townshend solo album in the same tune) and "Everybody Wants You" cuts on the album. Townshend never released, or recordings that were made for experimentation or for fun. These songs are described as demos, but some are actually quite polished. This album will be appreciated by the Who fans as well as anyone else.

—Andrea Gilbert

PETE TOWNSHEND'S SCOPS

Pete Townshend's latest double album, Scoop, is a very unique work. Scoop is a compilation of demonstration or "demo" recordings made by Townshend either to submit to The Who for possible recording material, for solo material that Townshend never released, or recordings that were made for experimentation or for fun. These songs are described as demos, but some are actually quite polished. This album will be appreciated by the Who fans as well as anyone else.

Scoop has extensive liner notes, written by Townshend describing his recording methods over the years. He notes how he began recording with two mono tape decks in 1964 and progressed to a 24-track recording studio in 1968 before moving on to the professional forms. The album includes demos of some Who favorites including "Banshee," "Here and Blue Eyes" and "Love Reign O'er Me," which are similar to the final recording issued, yet have a character all their own.

Other Who tunes are much different from their polished forms. The fast-paced action that Townshend uses with Viola on the song "Zelda" or the enhancing and woody "Melancholia" are fine examples. It is important to realize that one should not compare the musicianship on Scoop to other Who material. One critic was disappointed with the drumming on this album in comparison to the final versions with Keith Moon, but Townshend did most of the drumming on the demos to get his points across more easily (as far as the best goes, that's it). However, this album is not a Who album alone in the same mold as "Rough Mix" or "Empty Glass." The album Scoop should be regarded as an album unto itself, as its own entity.

—Erik Wadsworth (aka E-Man)
Psychedelia Returns

Psychedelic Furs Signal the Rebirth of the Mystic

by Sue Simone
Development Director for the UC Radio Network

Lots of people dream about quitting their jobs to form rock bands. Few people are able to carry it off as successfully as Richard Butler, lead singer-songwriter of The Psychedelic Furs. Even Butler himself hadn’t expected The Furs to enter 1983 with three albums to their credit on a major record label, the most recent of those, Forever Now, to be on top of the charts (for over 20 weeks so far), and with highly produced stage shows for capacity crowds at every venue they play.

According to Butler, the popularity The Furs have attained in America can be directly attributed to the support that college radio stations across the country have given them on their first two albums, The Psychedelic Furs and Talk, Talk, Talk. This is the reason on March 13, 1983, after three successful and exciting shows at Perkins Palace in Pasadena and a video-taping for the syndicated series MV3, Richard Butler agreed to give this KUCI DJ an exclusive and candid personal interview at his hotel.

The Beginnings

In 1977, Butler decided to give up the silk-screening business he was operating out of his two-room London apartment to start a rock band with his brother Tim.

“I just went up to Tim and said, ‘Hey, do you want to be in a band?’” Butler explained. “Tim wanted to play drums, but they were too expensive. He figured that bass would be easier to learn than guitar because there were only four strings.”

The original members of The Psychedelic Furs preferred to play “original” music, as opposed to covers of other groups’ songs in spite of the fact that no one in the band had any musical training prior to their involvement with the band. Butler admitted the band did cover such popular tunes as Jonathan Richman’s “Roadrunner,” “I Wanna Be Your Dog” by Iggy Pop, and “I’ll Be Your Mirror” by The Velvet Underground, but The Furs usually just “jammed” to their own style of music.

Purpose Found

Butler, creator of the band, said The Psychedelic Furs were an attempt to incorporate some of the feelings and heaviness of the tremendously popular punk movement in England with a revival of the ‘psychedelic’ sound of the ‘60s. When asked how he attempted to do that in view of the band’s limited musical expertise, Butler replied:

“Well, when you only know two chords, you just play those two chords and make tunes around them. Then, you learn a third one and that’s your chorus.” Butler added that he originally didn’t write the lyrics of his songs down. He would just go with the mood of each performance, which sometimes resulted in 15-minute versions of five-minute songs.

First Recordings

“The first album was just putting down anything massively organized like religion or marriage... the lyrics were rather a stream of consciousness,” Butle explained. “On a first L.P. you try to say as much as you can in as little time as you can. So, for that reason, it was a bit confused.”

Although the confusion of The Furs’ first album may have thwarted immediate acceptance by major market radio stations, college stations around the country loved it. So, the college market was more than excited by the melodic advancement of their second album, Talk, Talk, Talk. The album stayed at the top of college charts for months in 1981. But it wasn’t until the releases of their third album, Forever Now, that The Psychedelic Furs burst onto the “major radio market scene” with their hit single, “Love My Way.” This album was produced by Todd Rundgren. Rundgren asked Butler if he could produce the album after he saw a couple of their concerts on the Talk Talk Talk tour.

Back to Gained

David Bowie is another famous Psychedelic Furs fan who has also asked to produce an album for them. After watching The Furs in Sydney, Australia, Bowie and Butler set up plans for Bowie to produce the band’s next full-length album which is scheduled for release early in 1984. There are also tentative plans for The Furs to open for Bowie at a couple of concert dates this summer.

The Psychedelic Furs plan to release an E.P. sometime this year amid their busy concert touring schedule which is promoting their Forever Now L.P. But, even with all this commotion, The Furs have not forgotten their original supporters:

“If it wasn’t for college radio, I don’t think we’d be anywhere at all,” Butler told me. “College radio has been right behind us from the very start. Talk, Talk, Talk and Forever Now were both number one on college charts before any of the major stations picked them up. I think the college charts help the majors decide which of the newer artists to back because college stations are willing to experiment with good music ahead of the majors and their advertisers.”
Rock Experiences

A Live Test

A Remote Experience With Josie Cotton

by Al "Rolling" Stone

This Saturday's atmosphere was one of excitement as we packed our bikes, headsets and other remote studio location paraphernalia into those red boxes we "borrowed" from the caterer's garage dump. Nobody really knew what to expect this evening. Our mission: broadcast the Josie Cotton concert from the Concert Factory live on KUCI 88.9 FM.

My name's Stone, I'm a D.J. The Concert Factory was bustling with activity when we arrived. Josie's crew was already doing a sound check. We were shocked at the grass roots decoy of this night spot. The fragrance of stale beer and the dark, hidden corners of this barn attached and grabbed at confidence I usually carry into such an ordeal. We made our way upstairs to the loft and set up our studio.

As a rule, we usually plan on five unforeseen problems to arise once we begin to pick up the tunes. We had just won the money as soon as we got started. The power of the mixer board for Josie's music was much too high on the transmitter, and so began our scavenger hunt for a "line transformer." To this day, I still don't know what this thing does. Fortunately, the lead singer of "Video Choir," one of the warm-up bands, never leaves his house without one. We were fine until NBC, who shares our remote transmitter frequency, decides to start transmitting. Really, I found it rather interesting to hear their engineers discuss which camera to use to get shots of the flooding in Hurricane Alley.

We didn't, however, believe that your average bio-sci major would be all that enriched by such a discussion. A couple of calls to Burbank and our troubles were over...

Everything was back to normal as we awaited Josie Cotton's appearance. Well, maybe not all that normal. The "E" man (another remote D.J.) had just torn his pants to shreds as he climbed the Concert Factory's attic installing our cord to the transmitters on the roof. Wally Wave was entering nirvana as he became transfixed on the f1u, his temperature was 103 degrees. His modern-day studded black leather accessories pranced around winking at all the dashing mares, flaunting his huge white mane. I don't know if hair is normally grown the color of pearl, or if it is naturally has the ability to stand in such waves that make the wedge look like a pond, but whatever mutation created this phenomena, it was real! Oh, he played keyboards, too.

Then there was "Le Femme, Shea." With her long flaming red hair, she reclined on the couch and studied her "how to speak French between sets" book. She was not red, with the addition of a yellow KUCI button hanging just below her belt. She refused to speak anything but French to me. I assumed this was a subtle proposal, and spoke to her in Spanish with the best French accent I could muster. Later, when we were on the air, I asked her if she would grant us a live interview. She smiled sweetly, and said, "No speak le engles." I turned as red as her hair. I felt fortunate that radio is not a visual medium. I seemed to recall saying something about having quite an international audience assembled at the Concert Factory that evening. She sang back-up vocals and played keyboards. Then there was Josie's bass player, forerunner of the band's future drummer, Prescott Niles. He always had his bass on. I asked him if he felt naked without it. He said, "Only when I'm not wearing any clothes." Josie's lead guitarist was an Irish Chuck Berry clone. I liked that; he could go far. I understand he wrote much of Josie's music, too.

Mark Levy, Josie's agent, had brought his Jewish teenage girlfriend. She wore all black, and seemed uncomfortable. I was swiflly falling in love and I knew it. Finally, Josie and her entourage arrived. Josie seemed to be in good spirits, but her mother was in the studio complaining to our engineers, and we were desperately trying to improve the audio quality as we became transfixed on the f1u, his temperature was 103 degrees. Personally, I think that was working in his favor. He didn't have the strength to get too bothered by the problems of the moment.

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Heavy Metal Makes A Comeback

by Warren Bobrow

As a result, Heavy Metal was forced into the background of rock and had to content itself with riding out the punk storm. The storm was weathered, and metal came back with a vengeance.

In 1978, rock and roll was going through some changes. Punk was in, and a new wave of music was forming. Things for hard rock (a.k.a. Heavy Metal) were looking bleak. Deep Purple had just broken up. Ozzy left Black Sabbath, no one was sure if Led Zeppelin would ever record again. Ted Nugent was wallowing in ridicule and people were just flat out getting bored with standbys like Uriah Heep and Grand Funk. It truly looked as if the 'dinosaurs' were nearly extinct.

The first step, odd enough, came from Australia with AC/DC's release of "Highway To Hell." The group had built a huge following of fans from their non-stop touring, and the album rocketed up the charts to achieve platinum status. At the same time, an L.A. band named Van Halen released their first album which would eventually make them the most popular L.A. band since The Doors.

With AC/DC and Van Halen leading the way, record companies went looking for HM talent. They found bands like Def Leppard (whose lastest U.P. Pyromania is in the top 10), Iron Maiden, and Girlschool. While these and other new bands were finding their own styles, two of HM's most established bands Judas Priest and Scorpions, answered with their two best albums in a row (Priest with Point Of Entry and Screaming For Vengeance, Scorpions with Animal Magnetism and Blackout). Rock fans answered the new blood with renewed interest in HM with sold-out concerts and platinum records.

Now, in 1983, HM has once again established itself at the forefront of rock and roll, proving that they are more than the now-almost-extinct punk and more than the techno-one-hit-wonders. With Judas Priest's Live In Moscow, Judas Priest's Showtime, Judas Priest's All For The Art, and Scorpions' Best Of Both Worlds, and Metal's best bands at their apparent peak, it would seem that this renaissance HM is going to be with us for a while.
Mel Tormé has been singing since he was four years old and over the years has acquired a repertoire of more than 5,000 songs. He performs all over the world with such jazz specialists as Buddy Rich and George Shearing. While performing at the Paul Masson Wine Vineyards in Saratoga, Calif., I had the opportunity to speak with Mel Torme. As we sat in the mountains overlooking the valley, I put one of my questions to him and started away my questions. Here are the highlights:

**KORBIN:** I was reading an article that was written about you in the Christian Science Monitor and you said you did not like to be classified as a jazz singer. What kind of a singer are you?

**TORME:** Well, I think that I'm jazz-oriented, but I don't like labels. I think that when one is classified as a pop singer, country singer, rock singer, jazz singer, it limits in the mind of the audience what that singer is all about, for instance Willie Nelson just did an album of standard tunes, even though he is known as a country singer. I really would just like to be known as a singer who is perceptive and oriented. I try to avoid the label of jazz singer.

**KORBIN:** Do you think young audiences are perceptive, their answer is?

**TORME:** Unquestionably! I did a concert with Buddy Rich, his orchestra and myself at Brooklans Academy of Music and we perceived that the average age of the audience was between 17 and 32. I find more and more that young people are gravitating towards jazz in an effort to broaden their horizons musically. I rock and it is a kind of music structurally that is rather simplistic, it is not complicated, sophisticated. As young people grow older they seek an alternative, to what they have been listening to, just let me make one thing clear: I don't think rock will ever go away, it is part of our American heritage.

**KORBIN:** How do you decide where you are going to perform, since you receive so many requests?

**TORME:** There are several ingredients to where I want to go and Paul Masson is a good example. First and foremost, I often have a chance to work with my dear, darling, great, good friend, George Shearing. I jump at it. I admire the work of Paul Masson and the set-up, it's very beautiful in this part of Northern California. It is elements like that which help me decide where to go.

**KORBIN:** You have a repertoire of more than 5,000 songs. How do you decide which ones you are going to perform?

**TORME:** I may know more than 5,000, I use that as an example. I've been singing a lot of songs and working to develop my knowledge of the repertoire. I figure if I was called on a quiz show over the course of six weeks I could sing at least 5,000 songs. I try to find something that is reasonably contemporary. I try to find something that was written about you in the last five years.
Indigenous Art Forms

Cultural Music Survives the Ages

by Mark Sagars

In the area of musical entertainment, folk music was the first and primary form played before the advent of industrialization and mass communication. Even today, it persists, like a ghost who will not leave, or a painting you see so often that you forget it is there, hanging on the wall.

I went down to the moun' field.
A poison serpent bit my heel.

from "The Ballad of Springfield Mountain"

Folk music is defined as the shared traditional music of a particular group of people separated from other groups of people by class, profession, language, geography, or politics. It must not be the music the common people listen to — it must be the kind of music they themselves produce. Those who study folk music at an academic level have recently started abandoning a part of the accepted definition that required the composer of an "authentic" folk song to be illiterate, anonymous and long since dead.

I wish I was a big red apple,
Hangin' on a tree.
And every little girl that came along
Would take a bite out of me.

from "Old Joe Clark"

While there are some notable exceptions, the subject matter of popular and rock lyrics is primarily limited to addictive chemicals, sex, and vague dissatisfaction with the state the world's in. Folk songs have a slightly larger scope. There are about 1,000 surviving languages spoken by significant numbers of people (a very rough estimate), and each language has a distinct folk tradition connected with it. This has led to a great variety in the way the world's folk music sounds in different areas.

There are Eskimo songs that use only two 'zones'. There is at least one Russian song that demands a four-octave range from its singer.

It's the same for instruments. The "dan bau" of Vietnam has exactly one string; the "santoor" of Kashmiri origin (supposedly) has at least 100 strings. The dan bau is said to be the more difficult instrument to play, strangely enough.

To those of us who grow up exposed only to commercial music, folk music sounds very unfamiliar at first listen. It was designed to please people, however, and you could do many things that would bring you less gratification than exploring whatever kind of folk music is part of your particular heritage.

Rye whiskey, rye whiskey,
Rye whiskey I cry—
If I don't get rye whiskey,
I think I'll die.

Avant-Garde Expands Musical Limits

by Jonathan Stoves

Avant-garde music goes beyond the likes of Pat Benatar, Journey and John Cougar. Now that you have an idea of what it is, perhaps we can take a look at what it is.

The French term "avant-garde" literally translates into "advanced guard." The idea being that the avant-garde explores territory ahead of, and is followed by the current scene (music in this case, although art, literature, politics, etc. are possible). When present popular music adopts the values of the avant-garde, the avant-garde ceases to exist. It becomes the task of people with newer ideas to continue exploring and redefining music as a new avant-garde. As you can see, it can be a convoluted, circular and sometimes deranged mode of thought, but that's where the fun begins.

Remember, the purpose of the avant-garde is to destroy traditional boundaries and establish a new framework. The one constant is that experimentation is always at the root.

John Cage is generally recognized as the "father of avant-garde music." He introduced the concept of chance into his composing, by letting the I-Ching (a Chinese method of fortune-telling) dictate compositional passages. He also developed his own set of notations for written music, which included squiggles and curved symbols.

There have been many standout avant-garde musicians in the last 20 years who have had significant impact in the fields of classical, jazz and rock. The following is an incomplete list, but should be some sort of start.

Classical
Phillip Glass, Steven Reich and Terry Riley—These composers have their music in simple mathematical sequences, which are repeated with slight or no variation. The desired result is a trance-like state similar to meditation. Each has studied abroad and base their compositions in Indian rhythms.

The Obscure Label—Brian Eno's record company. It features Gavin Bryers, Michael Nyman, John Cage, and a host of others who have all collaborated with Eno (more on Eno in the "rock" division). Each of the 10 releases on this label are self-sufficient avant-garde experiments best explained by the back of each album cover.

Jazz
John Coltrane—Redefined the saxophone in the early '60s. He also pioneered "space" jazz which was musical expression without any conventional boundaries, such as repeating patterns or even identifiable rhythms. He opened the doors for pure artistic expression.

Fred Frith—Has a unique guitar-on-the-table approach, which incorporates all types of objects to produce a full musical dialogue on the guitar.

Rock
The Velvet Underground—Early performance art with Andy Warhol as the Exploding Plastic Inevitable. Experiments in feedback, drones, and chaos. The fore-runners of punk.

Eno—A major force at many levels. Best known for his work with Roxy Music, David Bowie, and Robert Fripp. He, along with David Byrne, is semi-responsible for the poly-rhythmic rage. He has produced work of new music pioneers Devo and Ultravox, and, finally, his solo projects have focused on ambient music, which is theoretically intelligent music.

Ralph Records—This San Francisco label is responsible for the inane Residents, who have redefined what underground pop is all about. Tuxedomoon, the Art Bears, and Yello have also put out fine records for Ralph.

If you want a taste of the avant-garde, tune into KUCI, non-commercial radio, where we dare to be different.

CONCERT FACTORY

Coming Soon:

Sat., April 23: Three O'Clock
Tues., April 26: The Cramps
Sat., April 30: Mod Ralley
Every Wed.: Machine Club
Every Tues.: KUCI Nite
May 7: Squire

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**KUCI Plans Special Programming Week**

**Celebrate KUCI:**

Each year, KUCI joins its home campus, the University of California at Irvine, in highlighting its special departments and qualities through a week of special programming called CELEBRATE KUCI. This year, CELEBRATE KUCI week will begin Sunday, April 24 with a special day dedicated to Radio Drama and Broadway Musicals, and we’ll round up the week with a day-long live broadcast from the very festive UC Irvine Renaissance Faire called “Wayzgoose” on April 30. 

**Manager Addresses Concerns**

Welcome to our monumental achievement! With the Spring 20 Program Guide, our quarterly publication has doubled in size to include a story about our week of special programming from April 24-30. Also included are various literary items intended to give you, the listener and the reader, a broader understanding of what KUCI is all about. We aren’t the same: our programs and our format are perpetually evolving. Changing tastes and choices of music, coupled with listener suggestions and information, allow us to keep our programming as fresh as possible. This quarter KUCI gives you several new Public Affairs and music shows, a top-flight news team, and the return of many of your favorite KUCI programs, plus Reggae music five nights a week.

The changes we make, the programs we innovate and implement, and the alternative radio that we broadcast is for YOU, the students, faculty and staff of UCI, and all of our supportive surrounding community. Many of you have asked me if and when KUCI plans on increasing its power, and I’ve only been able to reply that because of FCC restrictions, we are not legally allowed to increase our transmitter power at this time. Although broadcasting in Orange County, KUCI is considered a part of the L.A. commercial radio market, because we are in such a tight spot on the dial, our most immediate goal now is to upgrade both our obsolete transmitter and antenna, and to relocate both to a new, higher site in the area. This project, however, has been time-consuming and will become quite costly as we approach the realization of our goal.

Since the introduction of a reliable schedule of issue-oriented Public Affairs shows, KUCI has asked for and begun to receive the support of the community. More recently, however, the support of the community has become of inestimable importance to the maintenance and development of KUCI. The financial burden cannot be borne by the Associated Students of UCI alone. As your community-access radio station, KUCI requires your support, both financially and morally, in order to continue serving UCI students and the general public alike.

KUCI is Public Access Radio. Our public affairs programs are produced each week by local community people. If your cultural or issue-oriented organization would like to discuss topics of interest to the community, contact our office at 833-6868.

Thanks for picking us up and reading what we have to say, and remember that in helping out KUCI you keep Orange County’s only non-commercial alternative radio station on the air. (Isn’t that a nice thought?) I would be glad to discuss with you any further questions you might have about donations, underwriting, and other forms of community support. Please feel free to call KUCI at 833-6868.

Wallace H. Ross, General Manager

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**Yogurt Productions**

Free samples of featured flavors • 8 flavors featured daily (25 flavors in all) • No preservatives • Natural sweeteners

15 natural & unique toppings • Featuring soft yogurt in cups, cones & pies

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Expires 4/30/83

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Expires 4/30/83

**Music and interviews with the various entertainers and celebrities, interspersed with your musical requests through: 853-KUCI.**

So be sure to tune in to your local non-commercial alternative radio station, 88.9 FM. Join the friendly folks April 24-30. Let’s CELEBRATE KUCI together!
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<td></td>
<td>John T. Rock &amp; Roll (rock band).</td>
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<td>Mark Sugar's present</td>
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<td>Story Book Theatre</td>
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<td>9 a.m.</td>
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<td>April Love's classical music, a fine alternative to the Saturday morning cartoons.</td>
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<td>12 noon</td>
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<td></td>
<td>David Klein hosts the best of 40s swing-jazz.</td>
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<td>Radio Hall of Fame presents the Best of Old-Time Radio.</td>
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<td>5 p.m.</td>
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<td>KUCI Spring Program Guide 1983</td>
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<td>Fading Wonder Fox sweeps into your home with the best of music.</td>
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<td>Jeff Grous/Marc Miller host</td>
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<td>John Penguin brings new and different music not heard anywhere else.</td>
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