Program Guide Fall 1984

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Guide Staff

Coordinator: Aaron Levine, Tony Quinn
Cover: Karen Houston
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Layout: Claude Koesen, Aaron Levine
Type: Ken Spritzger

Rent a Jock

DANCES - PARTIES
WEDDINGS - FUN etc....

KUCI-FM in Irvine, is an educational non-commercial radio station licensed to the Regents of the University of California. Our frequency is 88.9 Megahertz on the FM band. We broadcast 24 hours a day, 7 days a week. Our studios are located on the 3rd floor of Gateway Commons, on the campus of the University of California, Irvine.
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Fifteen years of radio activity

BY MIKE DUTTON

KUCI folklore tells of an illegal "radio station" operating out of the dormitories in the UCI campus. In late 1960 an engineering student named Will decided that the time had come to move KUCI out of the underground and into the real world. Will worked until the middle of 1969 developing the idea of an engineering department and the first appropriations from the Associated Students of UCI, and setting up the groundwork for the Federal Communication Commission (FCC) application. Will's effort was forced to abandon his efforts in late 1969 due to the lack of his chosen area of study at the University. An engineering major by the name of Karl Arbuckle continued with Will's work and was able to purchase all of the necessary equipment as well as complete and submit the FCC application.

On October 17, 1969 the FCC granted KUCI Program Test Authority to broadcast on 89.9 MHz. The license was granted on November 25th, 1969, and thus KUCI 89.9 was born. The original studios and offices were in a small closet in the Physical Sciences building. The evening-only broadcasts featured record library feeds from KUCI Coffeehouse (what is now known as the Lambrillo). Senator Howard Baker was able to live in a reading at UCI as were the candidates for California governor that year.

In the spring of 1973 KUCI was able to broadcast a Beach Boys concert from Crawford Hall.

In January of 1973, KUCI first established a 24-hours-a-day/7-days-a-week permanent programming schedule and increased the variety of its programming as a result.

1976 through 1981 were years of continued growth for KUCI. The news and public affairs departments were expanded as KUCI tried to serve the community, both student and otherwise. The quality of KUCI programming improved as the UCI campus itself improved.

In 1981 disaster struck. KCRW, a station sharing KUCI's frequency, received permission from the FCC to relocate their antennas and increase their power. This move effectively cut KUCI's broadcast range down to a few hundred yards. KUCI had applied for a new frequency, but the application was somewhere in the midst of the paper mill known as the FCC. The station was reborn (at 88.9 FM, where it remains to this day).

At about this time the management of KUCI began to lose the University of California Radio Network (UCRN). The UCRN is a statewide network consisting of all of the UC campus radio stations. The network was developed as a mechanism for the exchange of information of interest to students at all of the UC campuses, including news, public affairs, educational programming, and, of course, entertainment. By pooling all of its resources statewide, the UCRN was able to broadcast live reports from the Democratic National Convention in San Francisco this summer. These reports were aired simultaneously on all 8 UC stations, including KUCI, and occurred 4 times a day during the week-long convention. The UCRN was the only college radio network represented at the convention. We are very proud of this accomplishment, as we are of our other fine news department features, such as our coverage of the November elections, and upcoming reports of UC Regents meetings.

Each summer KUCI goes through a kind of rebirth as a new management team is chosen, complete with new ideas and enthusiasm. A summer shows started with the "cool ruler," Gregory Isaacs, who brought an enjoyable evening of lovers' rock to the Hollywood Palladium in late June. Opening was Marcia, a Trinidadian type get-up that turned The Sweatbox into The Love Boat. Having been played by such opening acts as the Kastafarians and Blue Riddim, who provided true roots sounds, Macaw seemed too polished. The "cool ruler" had the ladies squirming with such tunes as "Night Nurse" and "Slave Master." The ladies were decked out in ites blue riddim that kept them raning for hours.

About two weeks later, the Hollywood Reggae Splashed took Ballroom. As usual, the show, which was scheduled to start at 4:00 pm, didn't start on time. For $14.00 a shot, the place really could have provided some air conditioning, or even a fan... anything. For those who sweated it out, local talents such as Prince Ital Joe and Iden and a host of others kept the pace until 10:00. Then, the king of Rock Steady took the stage. Alton Ellis had last performed in the States for over 20 years, but he looked as young as ever, crooning out such songs as "Weep No More Under the Willow Tree" and other favorites that were so familiar; you never really knew "a who responsi­ble."

Five days later, the Palace, which has been the host of many of the hottest reggae artists throughout the year, presented the Italas and the Meditations. The Italas, who are in the traditional Wailers three-part-harmony style, were decked out in ites red, gold green. They were IRIE! Although the Meditations had two members for the evening, with "Runnin' from Jamaica" and "Kastafari Charlie," the energy of the crowd mellowed to med­i­tation, unlike the impressive set of the "vital Italas."

While some Babylonians may consider the White House in Laguna Beach, whose name speaks for itself, the place to see reggae in L.A., the only real happenings locally for
All Over the Place
With the Bangles
by John T.

When last we talked with the Bangles (April '83 — see KUCI's Spring 1984 Program Guide), the all-female quartet was already one of the most promising bands to emerge from the L.A. scene in recent times. They had a self-titled SP out on an independent label (the late Faulty — fortunately the EP has been reissued by IRS), had already received national exposure, and were about to embark on their first nationwide touring tour. Soon afterward, the group landed a contract with CBS and later spent most of the Winter/Spring 1984 in the studio with producer/engineer David Kahne (Translator, Rank and File, Romeo Void). The resulting album, All Over the Place, came out in June to rave press reviews and strong local airplay (including by the way, #1 position on KUCI's playlist throughout the entire summer). The record captures the Bangles' uniquely irresistible sound at its best: solid musicianship and material, heavily influenced by 60's rock (British Invasion pop and American psychedelic garage-punk), all held together by powerful vocal harmonizing.

One afternoon in late July, we interviewed the Bangles again. At this time they had just ended a 7 1/2 month hiatus from the stage and were now preparing for a string of West Coast performances, to be followed by another nationwide tour. Present were each of the band's three "em" lead singers: guitarist/songwriters Susanna Hoffs and Vicki Peterson, and drummer Debbi Peterson (Vicki's sis). (The remaining member, bassist Michael Steele, was detained at the dentist's office.) The dialogue, in keeping with the SoCal upbringing of all involved, was punctuated by the usual "yaah's," "like's," and "you-know's." Here are some of the highlights:

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JT: Did you receive any interest from major labels besides CBS? 
VP: Yeah, we did, but CBS seemed to be the one that they were coming to the shows, they were making the effort to meet us, to talk to us, to find out what we wanted out of the group. They seemed to be very eager to let us be our-selves and to just let us grow. They came to a lot of shows just keeping an eye on us, seeing what kind of new songs we were writing, things like that, then they finally decided that they were interested and we sat down and talked to them, and we were interested, so it worked out. There were other labels, but they just weren't as impressive.

VP: CBS seemed the most supportive.

JT: Is there anything you get to be on the same label as Bydian and the Byrds...
VP: Oh, yeah! Simon and Garfunkel...
JT: Now, Vicki, when I ran into you about a month before the album came out, you mentioned how relieved you were that it was completed. Any special reason why?
VP: Because it had been so consumptive of all of our energies and attention for so long. Even though we actually recorded about a month, the actual time we sat in a studio was spread over a period of about three months because there were interruptions — David Kahne had to fly back to New York to mix a Romeo Void single, he had to fly to Hawaii to do a cab convention, he had to do this and that. And these various interruptions were very disruptive to us and frustrating.

JT: Not to mention the pre-production period lasted for a long time.

VP: The whole thing seemed like it was taking a helluva long time, you know, and you got to a point where, although we were very excited about the album and proud of it, it was nice when we could finally put it away and say, "OK, we've done that, now we can do..."

SH: Now we can play live again!
VP: We missed that.

SH: That whole year, looking back, now that the album's out — it was very much of a growth period, but it was sort of like growing pains, too. It was kind of a rough period, 'cause the KP was so old at this point that it was hard to really have a real excitement about doing live shows. People are listening to all the new music that's coming out, and we were really struggling, just learning how to write different types of songs and experimenting and having lots of rejections and things like that, even though we were signed, and this whole time.

JT: There's no credit listed for who plays keyboards on the album.
VP: David Kahne played that. He was sort of our spiritual keyboardist, 'cause things got tense or whatever he'd go into the studio and there was always a piano in there — he's a warm-playing hero.

JT: Did you ever do, like, The David Letterman Show, the David Letterman Show, we have to bring David Kahne with us —
VP: He's amazing.

SH: And he'd have his cool, cool... 
JT: Then you could get airplay on KBIG.

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and like that — that’d be great.

SH: Yeah, great!

DP: "The Music of Your Life."

SH: Personally, I would be thrilled to be in an elevator and hear a Muzak version of a singles song. I mean, that to me, is a sign of somehow being established!

VP: Then you know you have arrived!

JT: Where’d you get that Electrolux Phonograph that’s on the album cover?

VP: The photographer had one of those goofy things.

DP: Vacuum rock!

SH: You should have seen the terrible records, though, that we had to play on it.

JT: Who’s picture is that in the background of the album cover, on the wall?

VP: You are very observant, Mr. John! That’s an Osmond Brothers poster I have on my bedroom wall. It’s the most tacky — I think it was taken in 1971. It’s great. You can feel the polyester in their shirts. It’s the most amazing, amazing photograph.

JT: I just have to ask you this: What is the significance of the Slinky that’s pictured on the inner sleeve?

DP: Slinky art.

VP: It’s a sex toy.

SH: We used a Slinky when we recorded the song "Kitchen Summer" — do you remember that, on Rodney on the KOE Volume 3 — and Debbi played the Slinky for the —

SH: A percussive — VP: I think I did.

SH: Or you did, or somebody did. I don’t remember.

DP: The dog did. [laughs]

SH: Somebody played a pineapple can.

DP: Yeah, I played pineapple — lead pineapple.

SH: Anyway, let’s fight about that later — no — and we used it then, and we thought, "This is, like, an unrecognized instrument. Somebody has to know about this." DP: It’s a classic instrument.

VP: Folk art.

JT: Maybe that could be your first commercial endorsement — like around Christmas do a Slinky commercial. [laughs] Somebody began singing the Slinky Jingle.


JT: Just out of curiosity, what products would you like to endorse, besides the Vox Wah Wah Pedal?

DP: All ri-hi-hi-light!

VP: Tampons . . .

DP: [holding a sofa cushion] Pillows.

SH: [Sleeping with a Sangle] Watches . . .

JT: You said on a recent radio show that for "Hero Takes a Fall" [the current single from the album at the time], the idea is based on the structure of plays in Ancient Greece.

SH: Yeah? That’s basically true.

SH: It’s true, because those plays, the protagonist is always somebody who starts out as a hero — like Oedipus Rex, for instance, seriously — and then does something bad — like he had sex with his mother, is what he did. [Vicki and Debbi gasp.] And that’s how we get the Oedipus complex and blah blah blah —

VP: That’s how a lot of psychoanalysts make their money.

SH: But anyway, he has this fatal flaw in his character, that he could not avoid, and once he commits the crime, and "his crimes are brought to the light of day" —

VP: As they say.

SH: He falls. And Oedipus, of course, poked his eyes out, you know, he has to do something drastic afterwards. But it’s true, in all those plays, like Antigone and all of them, they follow the same steps and at first you realize that emotion is in your voyage.

VP: The same basic structure, and we were just noticing that kind of thing and sort of applying it to personal experiences.

SH: Just a character and what a character goes through.

JT: Now, there’s two cover songs on the album. "Live," I know, is the old Mersey-Go-Round tune from 1967, but I’m not familiar with "Going Down to Liverpool."

DP: That was a song done by a guy named Kimberly Rew who used to be in a band called the Soft Boys, and he’s an English bloke who now is in a band called Katrina and the Waves, and in fact they’ve released a record out on a small label which has the same song on it. And we heard the song through one of our friends who brought it to David Kahne, who brought it to rehearsal and we all really liked it.

JT: Who is "James?"

VP: It’s about James Cahn in Brian’s Song. [laughter]

SH: "James" is just a person that you had a thing going with and then you decide to get out of that thing because it’s bummering your voyage. [laughs]

VP: It’s totally bummering your voyage.

SH: He’s the kind of person who just gets into bummering your voyage, and at first you didn’t realize that, but then you realize that you just don’t.

VP: You say, "Hey."

SH: "I’m not gonna take this bull . . . ."

VP: "... take this shit anymore!" [Debbi gasps again]

SH: "I’m not gonna take a bad trip with this dude any longer."

JT: I never asked you about that — that’s what you sing in the song? "I’ll only take this shit for so long?"

SH: "Well, mmmmm . . . ."

All: [agreeing] Sort of, yeah.

VP: But I never swear, so they had to force me to say that.

SH: Yeah, Sue never swears.

JT: So is that why there’s no lyric sheet with the album? So you couldn’t —

VP: Yes, so you have to guess yourself.

DP: You have to guess what it is and make all sorts of other words.

JT: This morning I went to the library and I found the Matthew Arnold poem, "Dover Beach," which you said one time onstage you stole from for your song, "Dover Beach."

VP: [laughs] It has nothing to do with it.

JT: I guess the sentiment’s sort of the same, but —

SH: The sentiment’s the same, but the line that we actually stole "Or we could come and go! And call of Michael Steele" was from a T.S. Eliot poem.

VP: Which everyone knows — I mean, that’s
The Bangles got a
Lishman and not by four Women from Los Angeles.

JT: I remember in the early days of "Restless," when you did it live, it had that crazy instrumental break that sounded like the end of "7 and 7 is 15." 

VP: That blues breakdown — we used to do it onstage because it was a song we always took people back, and then we'd start crying and some people would go, "Whoa! That is this?" It was a very odd thing to do.

JT: That used to be an obsession of ours to change time and have all kinds of different styles within a song. That was one thing David sort of wrote with us — that was the thing that was trying to get us to groove on a certain feel and keep it.

JT: I notice throughout most of the songs there is a theme of deceit, like between lovers. Was that intentional or did it just happen that way?

DP: Well, it's kinda weird that all those songs got thrown together on one album, because a lot of those songs weren't about us.

VP: He's Got a Secret" of using. But harmonizing it—don't need voice lessons—we used to listen to Cyndi Lauper, but also to the Westies and the I-Threes who back-up made-up. 

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