Hello from Our New General Manager

The new school year has started off great! I also would like to welcome the hundred plus new KUCI staff members, as well as congratulating our veterans on an excellent summer. Of course, with each new year comes new plans for making KUCI even better than before.

It’s come to my attention that a number of listeners now have very little about KUCI. For those of you who are curious, here’s a few highlights of what we do.

KUCI is a non-profit, non-commercial station, operated by a devoted staff of volunteers. (No, those 4am jocks are not getting paid.) We broadcast every day of the year, including Xmas and New Years Eve. Our primary funding comes from the students of UCI via the student affairs department.

O.K., let’s get to the point. Within the next few months we’re planning on purchasing a new transmitter, creating crispier, clearer alternative tunes. How can you help? Glad you asked. Keep those eyes and ears open for upcoming KUCI benefit events. Hopes for the future include fundraising events such as a hot dog sale at Shell Oil’s Grand Opening at Harbor and Wilson between November 6-9. Also, we’re hoping to stage some benefit concerts and even (yikes!) a car wash. Show up and support your favorite station, KUCI. Well, go ahead, read this program guide, pin it on your wall and remember, any comments and suggestions are always welcome.

Robin Snyder
General Manager

Keep in touch with the UCI Community!

Listen to the KUCI Evening News... Weekdays at 6:00pm

Wish You Were Here

“Down by Law”? Yes! Amazing! The best new movie I’ve seen since “Brazil.” You know, it’s directed by Jim Jarmusch, the guy who did “Stranger Than Paradise.” Now THAT was a great movie too! Anyway, this film, “Down by Law” that is, has more of Jarmusch’s wonderfully bizarre brand of deadpan humor and again like “Stranger than Paradise” follows those wacky, hi-jinx of three slightly sleazy, slightly shabby, but kindz adorable characters. This time though, instead of from New York to Cleveland to Miami, it’s a New Orleans jail where our pals meet after being put in the same cell.

And what a collection of mugs! Tom Waits, the man with a camentos mixer in his head, plays an ex-DJ (!) whose girlfriend doesn’t really like him too much. Also in the big roles are John Lurie, back from “Paradise” and cranker than ever as a would-be pimp, and Roberto Benigni who may never get another role but is absolutely perfect as a bewildered Italian immigrant with a talent (!) for conversation. Every actor in the film has a face you’d like a double-size poster of, and jeez, SOMEONE oughta be marketing this movie.

I haven’t said too much about the plot. That’s because basically there ain’t too much of it, and to give any of it is to give away damn near all of it.

Let’s just say this is a movie about characters - remember those, boppers? The situation is really just an excuse to get these nutty dudelings together, and once they do, you’ll be guffawing with gusto. This film marks Jarmusch as one of THE filmmakers of the 80’s, and since now we know “Stranger than Paradise” wasn’t just a fluke, we’d better see some more press on this guy, like soon. Give him two more films and he’s going to make a Best Picture, you wait and see. Get in on the ground floor (or I guess the second floor) and head off to “Down by Law” NOW. Hell, give me a call - I’ll go again. Gotta split, cheese-eaters.

Eric Broome

The following is an excerpt of an exclusive interview with Geoff Tate, vocalist of Queensrÿche, by KUCI’s Kevin Stockdale:

KS - Going back to the early days up in Washington, I believe you started out as the Mob, was it?

GT - Originally the five of us started out doing cover material in Scott’s (Rockeyfield) basement. We did about three or four shows and then we split up for a while, and got back together later under Queensryche.

KS - In terms of the lyrics and the ideas in the songs, where does the inspiration come from?

GT - They say you have your whole lifetime to write your first album, so it must have been from years and years of different experiences.

KS - What about the “Rage For Order” in itself, and Neue Regel, and trying for new heights? Is there an attitude that the band is trying to express?

GT - Well, what we tried to do with the album is do songs that dealt with the theme of Order, and we divided it into three different platforms, all dealing with order in your personal life. Songs that deal with personal relationships; order in the world sense of America and where it fits into the world spectrum and its dealings politically with other countries; and we’ve got order in a technological format, which is controlling the technology that we create, to a certain extent. We tried to divide it into those three platforms.

KS - Now, the technological aspect would lead into the song “Screaming in Digital.” Exactly who is the “I” and “you” in this song?

GT - Well, the idea came about through playing with a computer for the first time. Having a new computer with no information in it... as you’re programming it, you’re teaching it what to do, like when you have a child and you’re raising this child and you’re teaching it to function in a society and giving it information, giving it morals, social standards, and things like that. It’s real similar to what you do with a computer, programming it, and there comes a time when the child turns against the parents and says “Look, I’ve learned what you’ve taught me. I agree with some information and I disagree with other parts of it, and I’m going to do my own way now.” I sort of just took that idea and adapted it to the programmer programming the computer and the computer wanting to do its own thing. The programmer says “No, you can’t, you can only do this because this it what you are.”

KUCI’s Metal Morality Show will continue to assault the airwaves every Friday night from 9pm until midnight. This is your opportunity to hear and feel three full hours of hardcore and underground heavy metal you just can’t get anywhere else. Watch out for record giveaways and band appearances. Be on the alert for Impaler, FLOTSAM and JETSAM, SANTINE! BEAST, DARK ANGEL, and MEGADETH.

QUEENSRYCHE

Live at The Coach House
33157 Camino Capistrano
San Juan Capistrano
(714) 496-8930

David and David November 6
Gil Scott Heron
Linton Kwesi Johnson
November 8
Shriekback November 26
Peter Murphy December 12

Robin Snyder
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Music Director
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Mobile DJ Coordinator
Bill DeRouclley
Program Guide Editor

KUCI is a non-commercial radio station operating at 88.9 MHz. KUCI is non-profit and operated by volunteer UCI students. KUCI is owned and funded by the Regents of the University of California.
African Music
its not just drums and chanting

Traditional African music differs greatly in form and structure from the European music accepted as traditional or classical in the West. African styles are generally more complex, yet less restricted, than most Western musical styles, with emphasis not so much on harmony, but on rhythm, especially polyrhythm. Many African languages are tonal, unlike any European tongue, and this has a great effect on singing styles. Except for those from a small number of cultures in eastern Africa, virtually no African songs rhyme. African instruments are not tuned to the Western scale, and many, including the human voice, change their tuning while being played. A song cannot be broken into sections (such as chorus, verse, bridge) that a Western listener would easily recognize. All these differences make the traditional forms of African music incomprehensible to many Westerners.

During the past eighty or ninety years, European colonists and repatriated slaves introduced Western musical forms to Africa, bringing hybrid forms of music that they had developed during their involuntary exposure to Western culture, and incorporating instruments and languages of both cultures into the new African hybrid. A rough (and probably wrong) description of contemporary African songs is that they combine some Western structures, such as harmonious singing and differing verses alternating with identical choruses, with the traditional elements that are most accessible to Western ears, such as polyrhythms, long playing times (sometimes as much as twenty minutes), and singing techniques similar to those that characterize gospel, soul and the blues.

Most traditional songs were about everyday affairs or were appeals to the gods, but many today deal with national or global issues. Nigerian juju musicians (King Sunny Ade, Prince Nico Mbarga, Sonny Okosun) have written popular songs celebrating their national independence, urging the people to support the country despite the leadership crisis, or praising the national free public education policy. Some of Rhodesia's Chimurenga rebels maintained morale with protest songs full of allusions from Shona culture that the British could not understand. Thomas Mapfumo, the most popular of Zimbabwe's rebel musicians, was always banned and never advertised, yet in the years before liberation he topped the charts frequently with broadcasts from neighboring Mozambique.

Of course, not all contemporary African songs are political, and unless you understand the language or the song is in English, it doesn't matter much anyway. Most modern African music is upbeat and happy sounding. Probably for historical reasons relating to slavery, the blues and other sad Western and hybrid styles don't seem to have caught on in Africa. Anyone who is familiar with the works of the Talking Heads, Brian Eno, Robert Fripp, King Crimson and Stewart Copeland will recognize the direct and recent influence that African music has had on Western music.

KUCI plays modern African music every Sunday evening from 6pm to 9pm. Jeff Foster

WHAT'S UP AT KUCI

Another classical program has been added on Sundays! Listen to Blondie at 1pm for three hours of classical music.

Then at 4pm, Voice of Israel finally has an hour of its own featuring Israeli folk music and news. Following Voice is Rangmala, an Indian show highlighting music, news, and interviews from India.

For those who love the blues, The Mad Platter plays two non-stop hours of blues on Saturdays at 4pm and remember, there are no commercials.

Tuesdays provide two new music features. At 4pm, listen for the Import Album of the Week on Logical Airwaves and then at 9pm tune in to see if new imports cut it on The Proving Grounds, co-sponsored by Hyde Park Corner Records.

We've also added a new public affairs program on Thursdays at 8:30am. Radio GPACS concentrates on world affairs, nuclear issues, and interviews with prominent people in the hopes of finding solutions to the world's problems.

Hey jazz lovers! KUCI plays jazz every weekday from 9:30am until noon. Listen up for the best in jazz and jazz fusion. For those of you who want to dig up the roots of jazz, tune into Esquire at 8:30am on Mondays and Fridays because he digs it better than anybody around.

An additional punk show has hit the airwaves. Generic Radio moves to Tuesdays at 10pm making room for Jeff on Saturday nights. Listen in and freak out your cat.

And don't forget the rest of the weekend programming bringing you classical, reggae, African, gospel and Chinese programming throughout the rest of the year.