

FREEWAVES—KUCI 88.9 FM SPRING PROGRAM GUIDE

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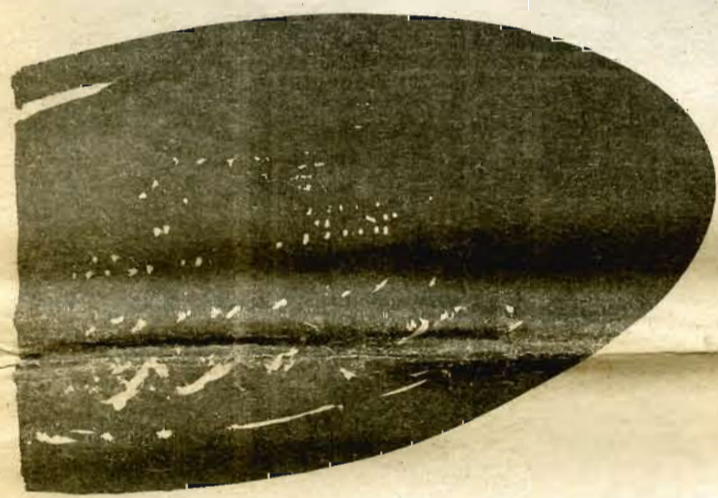


Photo by Dan Garlock

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Exclusive Psychedelic Furs
Interview
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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. Emblazoned 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 modified 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, he gets some help from Canadian guitarist Aldo Nova.

Michael Bolton, although lacking in originality, does an adequate job on this debut L.P.

—Leslee

Feline Rejects Romantic Feel

THE STRANGLERS "FELINE"

The Stranglers' 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 Stranglers mix '80s synthetic technology with old world European romance, to come up with a distinct 'heavy metal meets psychedelia' feel. The Stranglers are one of the few bands who are able to deal with heavy emotional or political themes without appearing word-heavy or muddling through trite overworked lyrics. Unlike most American groups with experimental intention, this British group can be witty without being silly, and on songs such as "Paradise" and "Let's Tango in Paris," they are able to use European references without seeming forced—the listener can tell these references are based on first-hand experience rather than vicarious wishing. Perhaps the Stranglers' 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. Some people call it fate, and others call it 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 Stranglers' *Feline* is a four-star production which is arguably the best album of 1983 so far.

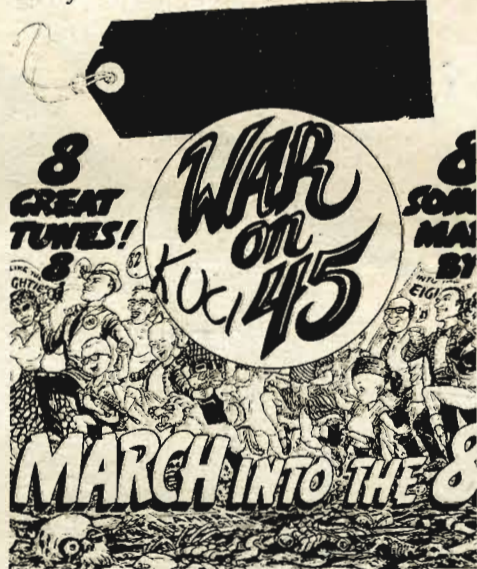
—Gail Pink

Rain Parades Has '60s Sound

RAIN PARADE — Anyone with a heart for the '60s, peace, flowers, 'Byrds' era, will love this Los Angeles group. "What She's Done to Your Mind" has harmonious vocals and fine acoustic guitar. Alternative? (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 Talley on LSD.



D.O.A. Becomes Aggressive Rocker

D.O.A. (War on 45) Alternative Tentacles Records — This Canadian band plays fast rock and roll. Their cover version of the old soul tune "War" is OK, but "America the Beautiful" and "Liar for Hire" show the group's truly aggressive style of music. "War on the East," a political punk-dub composition, is one of the best cuts on the E.P.

MOOD OF DEFIANCE — Now an L.P. Early L.A. punk sound with a female singer. "Girl in a Painting" and "Afternoon—My Garden" are great post-punk tunes, similar to "Public Image" with Patti Smith. (Underground Records)

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 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 title 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 "Molasses 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 expertise at singing jazz styles, or basic musical techniques, such as singing in tune. The lyrics balance on the edge be-

tween comprehensibility and obscurity. The two songs I enjoyed most, "Molasses Run" and "Plaza Real," were written by Zawinul. I am disappointed in his compositions on this album because I know he can turn out better stuff like "Birdland." If you like electronic instruments, if you like space sounds, if you dabble in the avant-garde, this album is for you. If you like jazz, my only suggestion is 'try' before you buy.

—Andrea Gilbert

PETE TOWNSHEND 'SCOOPS'

Peter 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 his home since 1979. These songs show how Townshend created and recorded them in their beginning stages, and how they eventually progressed to their polished forms. The album includes demos of some Who favorites including "Bargain," "Behind 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 final recordings, such as "Magic Bus" and "Squeezebox." The list could go on: early recordings of older Who material, as "Circles Instant Party" of the *My Generation* album are included. *Scoop* also has non-Who material as well, and this should not be overlooked. The fast-paced action that Townshend uses with Viols on the song "Zelda" or the enchanting 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, because Townshend did most of the drumming on the demos to get his points across more easily (as far as the beat goes, that is). However, this album is not a Townshend solo album 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)

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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

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," Butler 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."



Photos by Dan Garlock

By the time they came to America, The Psychedelic Furs had a successful act together and began to draw very large crowds. When Howard Thomas of CBS Records saw that this unsigned band was playing at L.A.'s Music Machine to capacity crowds, he promptly signed the band to the Columbia label. This resulted in the production of the band's 1980 debut album, *The Psychedelic Furs*.

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 oppose 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,



Listen for exclusive interview with Richard Butler on Sue Aside Show, Thursday, April 21, 10 p.m., 88.9 FM.

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.

Backing 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 stations 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 mikes, headsets and other various remote studio location paraphernalia into those red boxes we "borrowed" from the cafeteria's garbage 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 decor of this night spot. The fragrance of stale beer and the dark hidden corners of this barn attacked and gnawed at the 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 test our remote system. We were right on the money as soon as we got started. The power of the mixer board for Josie's music was too much for our 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 Huntington Beach. 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 around the Concert Factory's attic installing our cord to the antenna on the roof. Wally Wave was entering nirvana as he sold more and more KUCI buttons to the relentless hoards of Costa Mesa radio button junkies. Mike Duffy was entering the third or fourth level of transcendental consciousness as he became transfixed on the never ending movements of a little red needle on a brightly lit dial in a dimly lit



Josie Cotton with Robert McNaughton, teenager from "E.T."

—Photo by Al "Rolling" Stone

room listening to a gently humming remote transmitter. Back in our home studios Stevo the Devo's blood pressure was rising as he juggled a basketball game broadcast, playing records and desperately trying to improve the audio quality of the sound of our transmission using every electronic device available to modern man. Rumor has it also that his mother was in the studio complaining to him that he never calls any more. John Ottina, our program director, was engaged in an intense decision regarding the quality of our test transmission. He had the flu, 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.

Finally, Josie and her entourage arrived. Josie seemed to be in good spirits, but it was the people around her who fascinated me. She was the ringmaster and around her were the circus side shows. There was the "Horse-Man." With his modern-day studded black leather accessories he pranced around winking at all the drooling mares, flaunting his huge white mane. I don't know if hair is normally grown the color of pearl, or if it 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 wore only red, with the exception of a yellow KUCI button hanging just below her belt. She refused to speak anything but French to me. I thought perhaps 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, former Knack bassist 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 writes much of Josie's music, too.

Mark Levy, Josie's agent, had brought his Jewish teen-age girlfriend. She wore all black, and seemed uncomfortable. I was swiftly falling in love and I knew it. The band was ready to go on stage and I didn't have time to pursue a soul-mate.

A post-concert interview with Josie Cotton proved more than enlightening. The French redhead, Shea, was sitting under a huge World War II-type fan cooling off after the show. I was wrapping things up to end the broadcast. It was then that she grinned and blew me the kiss I could never forget. It seemed to cut right into several of my instinctive hormonal glands which caused secretions in my mind and body that I think science will never fully understand. There I was, on the air, drooling all over an expensive microphone. I continued to say those mindless things a D.J. says when there's nothing to say, but my mind was eagerly learning French. I thought to myself, "Aurevoir, moi cherie." I gave the verbal cue to Stevo in our Irvine studios and we were off the air.

It was too late, I'd been bitten by the bug. I knew I'd return to the Concert Factory for additional live broadcasts. And maybe, just maybe, learn how to speak French.

Heavy Metal Makes A Comeback

by Warren Bobrow

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

In 1977, 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 Zepelin would ever record again, Ted Nugent was wallowing in ridicule and people were 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, oddly 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 latest L.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 and new quality 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 itself to be more powerful than the now-almost-extinct punk and more steady than the techno-one-hit-wonders. With more new blood coming in (Quiet Riot and Motley Crue), and metal's best bands at their apparent peak, it would seem that with this renaissance HM is going to be with us for a while.

New Girl Group . . .

Bangles Make a Bang On Local Scene

by John T.

In just the last year, the L.A. area has produced an exciting batch of new bands whose music is heavily influenced by the psychedelic rock of 15 years ago. But rather than being merely a rehash of Those Fabulous Sixties, these groups—including the Dream Syndicate, the Three O'Clock, the Bangles, Green on Red, and the Rain Parade—use those influences creatively, each forming their own distinctive sound rather than relying on imitative nostalgia.

Of these groups, the Bangles have the most potential for mass acceptance. The female quartet—rhythm guitarist/vocalist Susanna Hoffs, drummer/vocalist Debbi Peterson, lead guitarist/vocalist Vicki Peterson (yes, they're sisters), and bassist Annette Zilinskas—plays a forceful yet charming brand of thrashing pop/rock, dominated by soaring vocal harmonies. The band's five-song, self-titled E.P. (on Faulty Products) has received national airplay, particularly on college radio stations; appearances on TV's "American Bandstand" and "MV3" have also brought important exposure.

Initially called the Bangs, the group made its first mark early in 1982 with a self-produced single, "Getting Out of Hand." Live shows around L.A. earned increasing popularity for the band, both from audiences and the local press. Soon, the Bangs had signed with Faulty Products to record an E.P., set to be released in fall '82. Unfortunately, it was discovered that an East Coast band already had the name "Bangs," forcing our heroines to change their name and consequently, delay the E.P.'s official release until January 1983. By the time you read this, the band will be embarking on a nationwide tour.

On April 2, the Bangles played their last local gig before leaving on this tour at the Concert Factory in Costa Mesa, and by all

indications they seemed to be ready to win over America.

At this crucial point in the band's career, Wally Wave and I interviewed Susanna Hoffs and Vicki Peterson after the Concert Factory show. Perhaps still reeling from their own performance, their answers were mixed with a winsome and, uh, "trippy" kind of humor.

★★★★

JT: You do a lot of '60s covers in your set, including "How is the Air Up There" [originally by group called the La Dee Dahs]. How did you choose that one to be on the E.P.?

VP: Probably because it was the most obscure and fun one that we're doing right now.

SH: We were going to do the Electric Prunes' ad for the Wah-Wah pedal, but that wasn't quite . . .

VP: We thought we'd do that, but we ran into trouble with the sponsors and stuff. And then we were going to do a Dr. Pepper commercial from 1945.

WW: The first sound that comes to my mind when I listen to your stuff is the Mamas and Papas' harmonies.

VP: Well, we love vocal harmonies—we love arrangements and the way the vocals kind of play with each other.

SH: We all love to sing, and the Peterson girls, who always sang in harmony, they met me, and I could sing in harmony. And the three of us—we just enjoy it! We really enjoy it!

VP: It just came out of our mouths, it was just that kind of a harmony. It wasn't a conscious effort.

SH: We're like kids at camp, singing "Kum Ba Yah." We really like singing in harmony. It's fun for us.

JT: Do you ever find it a challenge opening for a band, like you did for the English Beat [on that band's recent U.S. tour] or Sparks?



VP: It was a challenge . . . because very often, with groups like that, they're semi-"cult" bands, and the fans are very loyal to the band and don't care if you're the Rolling Stones—they don't want to know that there's an opening band. But most of the time we won 'em over, and it was all right.

SH: Yeah. We learned a lot—six weeks, playing every night of the week for the English Beat crowd, and you know what English Beat fans are like. They are fanatical, and it was like they didn't want to hear anything but the English Beat, but we did win them over . . . primarily. I got hit in the head a couple of times with objects thrown at me, but then . . .

VP: That's part of the fun, y'know?

SH: You wonder why you're doing this, but then you realize you love playing music, so that's why you're doing it.

WW: With Three O'Clock at the Roxy about a month or two ago, you told the audience, "Oh, here we are, fresh from our tour with the English Beat"; you sounded really triumphant about it.

VP: Yeah, it was definitely a sense of accomplishment. We'll find out when we go out again what the long-term effects of that were.

WW: Would you say college radio has been important in exposing you?

VP: College radio is the best. College radio is it! It's the happening thing! It's the ultimate! It's paradise! It's Eden! It's . . .

SH: . . . Utopia.

VP: College radio is definitely the major element of breaking new bands. I mean, it's the only free and open system that a new band can get some product on the air and out to the people, and I think it's wonderful.

MEL TORMÉ



by David Kobrin

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 Tormé. As we sat in the mansion at the mountaintop retreat, I put on the tape recorder and started firing away my questions. Here are the highlights:

★

KOBRIN: 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?

TORMÉ: 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 Willie is known as a country singer. I really would just like to be known as a singer who is perhaps jazz influenced or jazz oriented. I try to avoid the label of jazz singer.

KOBRIN: Do you think young audiences are becoming more interested in jazz?

TORMÉ: Unquestionably! I did a concert with Buddy Rich, his orchestra and myself at Brooklans Academy of Music

Singing Great Reaching New Audience

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 like rock, but 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, but let me make one thing clear: I don't think rock will ever go away, it is part of our American heritage.

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

TORMÉ: There are several ingredients to where I want to go and Paul Masson is a good example. First and foremost, whenever I have a chance to work with my dear, darling, great, good friend, George Shearing, I jump at it. I admire the wine 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.

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

TORMÉ: I may know more than 5,000, I use that as an example. I've been singing all my life. That is not an idle boast. 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 choose something in my repertoire that would be fun to sing, that I could sing with some credibility and that will please every segment of an audience.

KOBRIN: I read in your interview with the New Yorker that one point you make in singing is that it is a good idea to allow some piece of unhappiness in your life to be a part of the show. Why do you feel it is important to be a little unhappy when you please so many millions of people?

TORMÉ: In a Jerome Kern number that I do, "The Folks Who Live on the Hill," I can relate to some past happinesses as well as unhappinesses in my life. Any great actor who I have ever known says you use your experiences in your acting and it makes you more real, more credible and hopefully creditable. When you are getting into the more heavier ballads and you can use your heart, if you can use your pain, particularly in more emotional songs, I think they are more believable by the public and that's why I do it.

★

Besides singing jazz and performing with buddies Shearing and Rich, Mel also collects antique guns. With two recent new albums, *Live at Marty's* and *An Evening with George Shearing and Mel Tormé*, we can expect to be entertained for a long time.

Cultural Music Survives the Ages

by Mark Sugars

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 guest 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 mowin' 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 only 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 o' 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 folk songs about addictive chemicals, birth, sex, emigration, immigration, civil rights, compost heaps, wife-beating, farming, spinning, unions, nuclear accidents, baths, train wrecks, love, marriage, murder, politicians, incest, executions, vague dissatisfaction about the state the world's in, and whale-hunting, to name only a few subjects. As I said, a *slightly* larger scope.

*My masters, sages without number,
I want to ask something;
Answer my query—How does
the Czar eat potatoes?*

from "How Does The Czar . . ."

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 tones. 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 (suppos-

edly) 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 Sloves

Avant-garde music goes beyond the likes of Pat Benatar, Journey and John Cougar. Now that you have an idea of what it is not, 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 then 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 certain musical passages. He also developed his own set of notations for written music, which included squiggles and curly-cues.

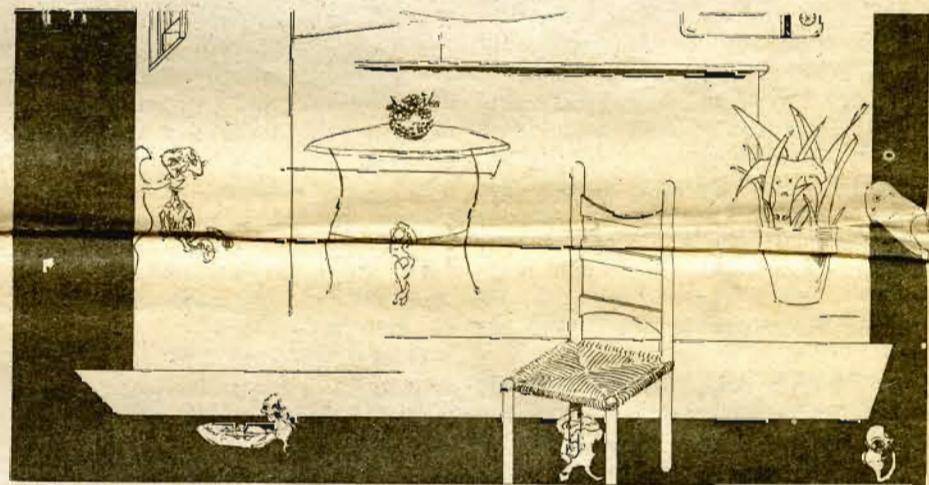
There have been many standout avant-garde musicians in the last 20 years who have had significant impact in the fields of classical, jazz and rock. The following is an incomplete list, but should be some sort of start.

Classical

Phillip Glass, Steven Reich and Terry Riley—These composers base 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 Bryars, 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 guitars-on-the-table approach, which incorporates all types of objects to produce a full musi-

cal 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 muzak.

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
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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. **EXCITEMENT YOU WON'T WANT TO MISS!**

Sunday, April 24th

Radio Drama/Broadway Musical Day: Featuring a wide variety of old-time drama productions from the early days of radio and new productions from our own KUCI studio, including a drama completely performed by a local cast of sixth-grade students. We'll also include a special program during the day dedicated to the music and performers of Broadway, with special guest interviews.

Monday, April 25th

Jazz Day: Every two hours a different style of jazz music will be featured and discussed.

Tuesday, April 26th

Classical Day: Various styles and historical aspects of classical music will be explored.

Wednesday, April 27th

'60s Day: Special sections on surf, rockabilly, Motown, psychedelia, pop, and the Woodstock generation will be featured along with discussions of news events of the decade.

Thursday, April 28th

Personal Collections Day: From 8 a.m. to midnight, KUCI DJ's will spotlight their private collections of obscure vinyl: pop, punk, surf, avant-garde, folk, and more!

Friday, April 29th

Poetry/Literature Day: Featuring famous readings of your favorite works, as well as some surprises.

Saturday, April 30th

Wayzgoose! If you can't attend UC Irvine's own renaissance faire, you can be there in spirit by tuning in to our LIVE broadcast from the park. Featuring live

music and interviews with the various entertainers and celebrities, interspersed with your musical requests (request line: 833-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!

Manager Addresses Concerns

A Message from the General Manager:

Welcome to our monumental achievement! With the Spring '83 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

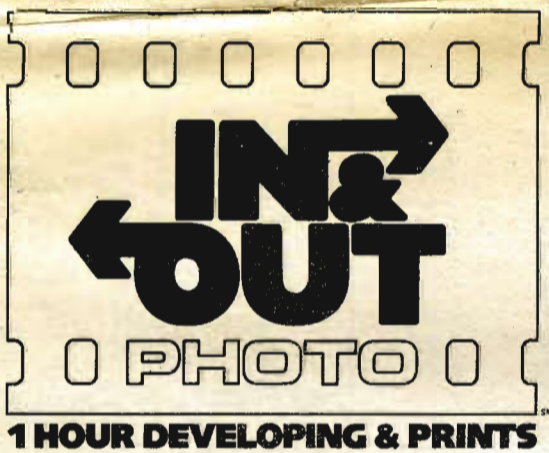
time-consuming and will become quite costly as we approach the realization of our goal.

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 business 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.

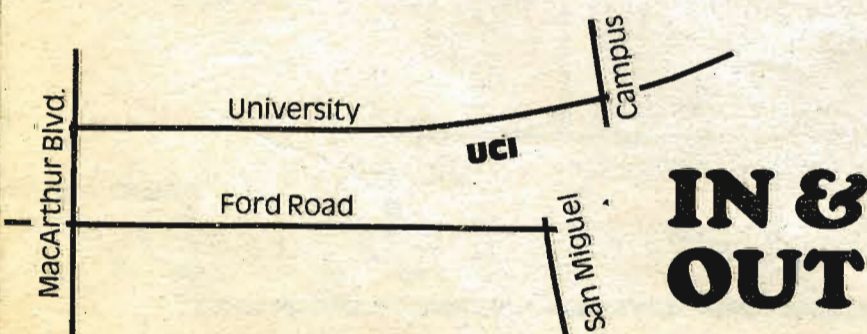
Wallace H. Ross, General Manager



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APRIL	<p>April Special!</p> <h2>Yogurt Productions</h2> <p>1 free mini-yogurt cup or cone with the purchase of any size yogurt cup or cone.</p> <p>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 4515 Campus Dr., Campus Valley Center • 851-1043 Expires 4/30/83</p>
MAY	<p>May Special!</p> <h2>Yogurt Productions</h2> <p>Choice of any 2 scoops of topping with the purchase of any size cup yogurt (30c value)</p> <p>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 4515 Campus Dr., Campus Valley Center • 851-1043 Expires 4/30/83</p>
JUNE	<p>June Special!</p> <h2>Yogurt Productions</h2> <p>50 cents off any giant or large hardpack</p> <p>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 4515 Campus Dr., Campus Valley Center • 851-1043 Expires 4/30/83</p>

KUCI 88.9 FM

KUCI SPRING PROGRAM GUIDE 1983

KUCI Request Phone: 833-5824 • 833-KUCI

University of California, Third Floor Gateway Commons Irvine, California 92717

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	
12 a.m.	Ground Control—Music for the avant-garde, new wave, punk, R&B, ska.	Nite Klub yes yes yes, some fast, some slow, "punk rock" non-commercial requests please.	Liz rocks you softly in the after hours.	Stevie the Devo hosts a late-night radio extravaganza.	Leslee's music stimulates late-night fun.	Ska-Girl plays the latest in dance rhythms.	Tom Slick's "Drag Race" with wry, dry, semi-spastic sexually ambiguous neocortical new dance music.	12 a.m.
3 a.m.	Jill West—Rock for those starlit nites.	Heidi's Early Morning Radio makes the day brighter.	Jade with the best of funk and R&B.	The Snooze Parade, featuring the 3 "Z's" of sleep.	Phantom Duck's old/new blend of Duck music for Duck people.	St. Mary Insomnia Show—For those who love the nightlife.	Bork Boneman—Rock you to the Bone	3 a.m.
6 a.m.	Mark Sugars presents Arcadiana—Et in Arcadia ego. Atque ibi est tibi domus.	WFMT Chicago Symph. Orch.	The Rasta Ambassador says: Let the Rastafari chariot take you to Jamaica.	Katie hosts an intriguing blend of music from the masters.	Live with Steve—Examining new and old Rock & Roll	Phantom Duck retrogresses while playing morning music the night before.	Stephen Den Mark hosts the finer tunes.	6 a.m.
8:30	Story Book Theatre		Ask Dr. Anderson			Hi-Tech Expo	Health Trends	8:30 a.m.
9 a.m.	April Love's classical music, a fine alternative to the Saturday morning cartoons.	Higher Forms with Andrew, a nice way to start the day.	Moko, the nuclear rabbit, plays jazz for all ages.	Greg has a jazzy way to start your morning.	"Music at UCI" hosted by Wallace Ross, featuring UCI student/faculty/staff recent performances.	Andrea and Al's "Jazz Extravaganza" for all jazz lovers!	Josh Bleier, nobody's sweetheart. The best of jazz, from Akiyoshi to Tyner.	9 a.m.
12 noon	David Kobrin hosts the best of '40s swing/jazz.	Mad Mark tosses the feathers while playing folk music.	Leslee—rock and roll at its best, hard, fast and furious.	Join Riva for a lunch-time treat.	The Cosmic Muffin has rock music served to order with a twist of humor.	Meg—An afternoon of new tunes for trying times.	The "man" with the best in New Music	12 noon
3 p.m.	Ridiculous Radio with Rea & Gardner.	Radio Hall of Fame presents the Best of Old-Time Radio.	John T.—Rock, etc.—Past, present, and present dance music for one.	Filmore West rocks the afternoon fantastic!	Chris Williams—New wave behind the Orange curtain.	Al Rolling Stone—New music, where it came from, where it's going.	Joe Curran hosts Orange County's only rockabilly, roots blues, country/western, oldies show.	3 p.m.
5 p.m.			News	News	News	News	News	5 p.m.
5:30			Alternating Currents examines current issues.	Career Awareness—highlights local job opportunities.	Born Female addresses women's issues.	Newsweek FM	Investment Week on KUCI	5:30 p.m.
6 p.m.	Flying Wonder Boy swoops into your home with the best of music.	Meg plays the best in Australian music and toe-tapping tunes for the dance crazed.	DA Foster vit de music of de people, peace.	Lisa Gonzales goes "Gonzo" for reggae! Let's learn together!	Hostess Babs spins rasta requests and Caribbean dreams.	Data Noid presents Caribbean Winds—Ska and reggae to make you think of your island home.	Collie Wally's reggae dance party show—the eeriest sound around.	6 p.m.
8:30		BBC College Concerts	High School J. of the Week	Full Esteem Ahead	Limelight	A Toast to the Community		8:30 p.m.
9 p.m.			Jeff Grous/Marc Miller host Radio Vandalism deranged rock and radio tidbits abound.	John Penguin plays new and different music not heard anywhere else.	Mr. Gone and Gail Pink have "gone pink" with the best music that pops you in the pink.	Warren's "summerland," blistering rock and heavy blues. What else is there?	The adventures of Johnny "Dance" Quest continue with band interviews and the import album of the week give-away.	Sue Aside—Modern mystic mood music
11:30						Edgar Allan Poe		11:30 p.m.
12 a.m.								12 a.m.