



KUCI
88.9 FM

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KUCI 1984

D.J.'s Top 10

INSIDE

1. Feel It
State of the Station Address
2. Jazz Update
Tells you when to tune for tunes
3. They Wuz Punks Before You Wuz
The Ramones Interview
4. Music, Fads, Etc.
An explanation of programming
5. Spring Program Schedule

- 1 Minutemen - Double Nickels on the Dime (SST)
- 2 Los Lobos - How Will the Wolf Survive? (Slash/WB)
- 3 M.I.A. - Murder in a Foreign Place (Alt. Tentacles)
- 4 Replacements - Let It Be (TwinTone)
- 5 R.E.M. - Reckoning (IRS)
- 6 Violent Femmes - Hallowed Ground (Slash/WB)
- 7 Ramones - Too Tough to Die (Sire/WB)
- 8 Dream Syndicate - Medicine Show (A & M)
- 9 "The Half-Skull EP" (Insaneindustries 7" EP)
- 10 Agent Orange - When You Least Expect It... (Enigma)

Rent a Jock



KUCI-FM is in Irvine. We are an educational, non-commercial radio station licensed to 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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Guide Staff

COORDINATOR - AARON LEVINE
LAYOUT - TONY OZUNA
TYPESETTING - GARY KLEIN
PHOTOGRAPHY - DAN GARLOCK
GRAPHIC ART - NANCY YAHIRO

Management

General Manager - Mike Duffy
Program Director - Warren Bobrow
Promotions Director - Aaron Levine
Music Director - John Talley
Public Affairs Director - Sherif Dimyan
PSA Director - Bill DeRouchey
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Jazz Director - Brad Stone
Assistant Promotions Director - Ken Spreitzer
Assistant Promotions Director - Tony Ozuna

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no matter what kind of music you have to play, you have to go up there with a professional attitude. But you can still be angry about things and just wanna play wild rock and roll, and still be organized.

DEE DEE: We're more angry than ever. We have more cause to be angry. Everything that could happen, happens to us.

JOHNNY: Everything's always gone wrong, no matter what we try to do.

DEE DEE: The last time we came to L.A., we woke up in the morning and all our equipment was stolen, and we don't make a profit goin' on tour, and then all of a sudden we came off the tour and we were \$30,000 in debt. and we don't have a hit record.

JOHNNY: We have a movie that comes out [Rock and Roll High School] and more or less doesn't get shown anywhere -- all it does is become a "Midnight Movie" somewhere. You get a song in a movie like Times Square with [producer] Robert Stigwood, a guy with all these successes, and the movie flops, the soundtrack sells nothing. Maybe we're not for everybody -- maybe we're just for what we have. Radio doesn't give you any help.

DEE DEE: We're lucky our record company let's us be artists.

JOHNNY: Everybody's on your back about everything, but there's no point in continuing doing this unless you're gonna be able to put out the product you want.

DEE DEE: And we did it this time. We put out an album that we wanted to put out.

JOHNNY: I don't want to continue doing it once I feel we're not as good as we were. Then it's time to stop.

DEE DEE: And one of the ways we do it is we don't get drunk before we go on stage, or after, either -- or do coke or heroin. All those other groups, especially the heavy metal groups, on their [contract] riders they put a whole case of whisky, and they go on stoned outta their minds, and in two years they're all in mental institutions. We've kept ourselves healthy and we're, like athletes.

JOHNNY: You wanna go up there and give the kids the best show you can possibly give them and try to be angry and everything, get yourself mentally prepared for it.

JOEY: Also, nobody really cares anymore. Everybody is just interested in appealing to the 10-year-olds. There's no credibility anymore.

JOHNNY: I think you can be organized, though, and still be angry.

ON SUBTERRANEAN JUNGLE (THEIR PREVIOUS ALBUM):

JOHNNY: I like "Psycho Therapy" -- and the video is great. But I think the producer [Ritchie Cordell, who earlier produced Joan Jett's I Love Rock and Roll LP] pretty much tried to take each song and give it a sound of being a hit or radio-playable, where he

shouldn't have done that. We kept saying to him, "Just take the one or two songs that you feel are radio-playable, leave the other stuff alone totally and just make it hard and raunchy and not put that gloss over it." Which is more or less what we tried to do on Too Tough Too Die -- Tommy [Erdelyi, co-producer and former Ramone drummer] was easier to say that to.

ON STAGE-DIVERS:

JOHNNY: It looks dangerous, but if that's what they want to do, we don't try to stop them. We'll tell security to try to discourage them a little bit. As long as they get up there and jump off and they don't stand up their wigglin' their ass at us, then it's alright.

ON GANGS AND SECURITY AT SHOWS:

DEE DEE: I don't think gangs come to see us. They go out and cause trouble, they don't go to a Ramones show.

RICHIE: There's problems with security being rough with the kids -- we've stopped shows before and told them to stop.

JOHNNY: That's the problem -- not the kids themselves. Sometimes you get into situations where they have football players from the college who are really roughing it up.

RICHIE: They can't wait 'til we come so they can get rough.

JOHNNY: Some places aren't able to cope with

it. They see the kids slam-dancing and they panic, they go crazy -- they think there's a riot.

ON ALBUM PRODUCTION COSTS:

JOHNNY: The first one was \$6,000 and the Phil Spector one was ... who knows? Too Tough to Die was \$40,000 -- cheap by most standards. Generally, we're around the \$35,000 range, except for End of the Century -- we don't know how high that got. We never found out.

JOEY: At one point it was \$200,000 or something.

RICHIE: And that one chord was...

ALL: That one chord! [laughter]

JOHNNY: The opening chord to "Rock and Roll High School" -- 18 hours, playing the same chord. It was worth it. It was a good chord. [more laughter]

ON SYNTH-POP AND ROCK AND ROLL:

JOEY: [Synth-pop's] got no guts. There's nothin' real about it.

DEE DEE: There's some cool bands, though. The Human League are a synthesizer band and they're good, and Suicide...

JOEY: Yeah, but they're clever, the Human League -- at least the Dare album.

DEE DEE: It's not all bad. I like a lot of the things that Charles Ball did -- he's an avant-garde producer in New York. I like synthesizers -- I just finished taking a year of piano lessons, I went everyday, five days a week. I like synthesizers, but I



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They Wuz Punks Before You Wuz

wouldn't play 'em like other people play 'em. I'd play 'em through fuzztones and flangers and things.

JOHNNY: [Synth-pop's] all you hear. I hate it. I mean, it ain't rock and roll -- rock and roll is guitars. Of course there's gonna be some exceptions, but in general it's not rock and roll.

DEE DEE: Rock and Roll is loud, fast and stripped-down, and it's teenage music. I guess it's not teenage anymore, though -- we're all old now.

JOHNNY: But it's the kind of music that your parents are supposed to hate. I mean, you gotta remember the feelings when you first saw rock and roll and what your parents thought of it.

JOEY: It's good, rebellious music. Spirited music...

JOHNNY: I mean, now parents look at Boy George and think he's fine. Your parents hated the Beatles when they saw them on TV and all they had was hair that covered half their ears and that was disgusting. And they look at Boy George and you have some transvestite walkin' around and they're saying "Oh how lovely."

JOEY: Parents like transvestites because they're safe -- they're not gonna endanger your daughter.

JOHNNY: Can't get her pregnant, huh?

ON HEAVY METAL AND TWISTED SISTER (ANOTHER NEW YORK BAND):

JOHNNY: I don't listen to heavy metal but at least it's rock and roll.

JOEY: I like Van Halen, I think they're a good band.

DEE DEE: Motorhead's good.

JOHNNY: Now they're all wearin' make-up, y'know? Lookin' like women...

DEE DEE: Twisted Sister is good. I'm glad they made it. They deserve it. They [heavy metal groups] are all so bad, why shouldn't Twisted Sister make it? [laughter]

JOHNNY: They're as good as the rest of 'em!

DEE DEE: That Dee Schneider, he's a pretty cool guy. He's an honest rock and roller, no matter what he does. They're not... well, I'm not gonna mention any names...

JOHNNY: Motorhead's my favorite.

DEE DEE: I went to see Ozzy Osbourne and I had the time of my life. It looked like a graveyard as soon as he came on -- all the kids were holdin' up crosses. It was fun.

JOHNNY: D'ja bring a cross? [laughs]

DEE DEE: No...I was hiding so I didn't get beat up.

ON PUBLIC IMAGE:

DEE DEE: People will always wonder if we're serious. The first time we played at CBGB's, a very hip person came over and asked us if we were a parody of a rock group or are we serious.

JOHNNY: You put cartoons on the album (the back cover and inner sleeve of Rocket to Russia, the front cover of Road to Ruin) and then everybody says you're a cartoon band. No matter what you do, they pick on you for somethin'.

JOHN TALLEY
Music Director



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Music, Fads, Etc.

FAD - A temporary fashion, manner of conduct, etc., especially one followed enthusiastically by a group. [American College Dictionary]

Trendies...Yuck!!!

Let's face it, very few people like anyone who will blindly follow anything, particularly lame things, or what is perceived as lame (as most fad things end up being, which tells us that people who successfully ridicule fads have great foresight.). Youth culture is particularly prone to such banal followings, as all advertisers and publicists know, especially where rock and roll is present. Promotional people have made millions of rock lemmings from the likes of the DeFrancos, the Partridge Family, the Knack and many others.

Although many fads emerge from rock, I argue that there is no type of rock music that becomes a fad, only bands and their little gimmicks are the ones who come and go.

The strongest argument against styles as being fads is disco music. Yes indeed, the most followed and the most hated name in rock music is still with us. It did not die in the late 1970's as we all had hoped. Allow me to digress. Have you ever noticed how a popular film or any other production of a trend or following that brings it to the eye of the entire public kills it? Examples are the films 'Woodstock' and, which relates more to my point,

'Saturday Night Fever.' At any rate, disco is still with us, it has just been renamed 'dance' music, which it is anyway. Such bands as the Gap Band, Jeffrey Osbourne, Frankie... and Madonna are nothing but disco, y'know, a monotonous drum beat and often (yet not always) stupid, banal lyrics. Frankie has extra potential to be a fad band for a couple of reasons, the biggest being that they are from England. Let's face it, there are many pre-pube and downright immature record buying lemmings who look across the pond they are about to jump into for a bandwagon to jump on. Frankie arrived with much media ballyhoo, yet critically panned (and speaking of immature, kicking someone in the face after grabbing your scarf when you are a millionaire shows us the moral fiber of this band) shows have taken much of the wind out of their sales and the record plummeted after reaching number 41 on the charts. Hence my point, Frankie will be gone soon, but (white, British) disco will still be with us. Now, it is not bad that the music is still with us simply because that just leaves a greater chance for someone to improve upon it and make it better, which leads us to Heavy Metal.

Yes, HM has had its share of fad bands too (See ya Quiet Riot). It has also ebbed and flowed as disco has. Although ridiculed by the self proclaimed upper mental echelon types of the music

ILLUSTRATION.

Tom La Duke
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LOGOS COMPS CARDS DESIGNS

public (Including the literally tens of people who go see classic bands like the Haircut 100, etc) metal is the most popular live rock genre. Even in the late 70's when you could count the number of good metal bands on one hand, Van Halen and AC/DC were out drawing and selling the like of Bruce Springsteen, Tom Petty, the Doobie Brothers and Steely Dan combined (Source-L.A. Times). The biggest reasons that metal has stayed strong for so many years and has not suffered the valleys of other specialized (or tagged) types of music are 1)Live performance, and 2)Change.

Addressing the first point, metal bands work their asses off to sell their records. They have to because they don't get the ink that most bands get and they get almost no airplay until they sell a million records (Hey, these guys just sold more records than all the crap bands were playing, maybe they are on to something??). Most fad bands just do not put it out live and are very dull on stage and rely on video, etc., for their stage presence, ala DePeche (yawn) Mode. Although the music may be very good indeed, like the local psychedelic bands, their stage performance leaves a lot to be desired and does not hook in many new fans. Bands like Judas Priest, Scorpions, and especially Rush, made their names among fans after 5 years or more on the road. That is how un-airplayed bands like Accept can sell 250,000 records.



LOGOS · ILLUSTRATIONS · DESIGNS · STORYBOARDS

The second point, although less obvious, is just as true. Now, while within a current phase, it is tough to distinguish bands; however, I do not think anyone who listens could say that Iron Maiden sounds anything like Grand Funk. For that matter, old Black Sabbath doesn't even sound like the newer formations of the band. A drum synthesizer set at 4/4 for 3 and 1/2 minutes will sound the same, no matter what year (although creative artists can change what goes around the machine, like Don Henly). So, right now Ratt might sound exactly like Quiet Riot (I agree), but the bands that are the most popular and critically acclaimed (particularly live) are the innovative ones. Even HM styles (and bands) come back, like Deep Purple, and the long time fans will still come to see them, but they would not have returned so popular if

they had not modernized their sound.

All this is not to say that there aren't metal 'fans' who bought their first leather only because they think Vince Neil is cute. There are certainly metal bandwagoners. I just feel that when their fave band wavers they will look for something different while the core of HM fans will "Keep the Faith." This is unlike all of the people who used to loooove disco, and then sold all of the polyester and chains when the backlash hit. Because of the band's touring dedication, most fans stay dedicated to HM.

So there, we have looked at the genres, and the fads within them. What does it mean? Probably nothing. There's somebody, somewhere sitting on the great new fad, and they will make obscene amounts of money from it off people who just love those kinds of things. One thing is for sure, if one of these hype bands comes into your favorite type of music, don't worry, the good bands will still hang around as will the good music, once the lemmings leave.

WARREN BOBROW
Program Director

Many people wonder where the money comes from to run KUCI. KUCI has two main sources of funding. A majority (80%) comes from the Associated Students of UCI (ASUCI) and the rest comes from tax-deductible donations from the community. Without this community support, KUCI would not be able to provide the quality and variety of programming that it does now. If you can help, please send any tax-deductible donations to:

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KUCI 88.9 FM

PROGRAM SCHEDULE SPRING 1985

- Rock
- Jazz
- Punk
- Talk
- Folk/Ethnic
- Classical
- Reggae/African
- Heavy Metal
- Public Affairs
- News & Sports
- Weekdays at Six pm
- Requests
- Mailing Address

Midnight

3 AM

6 AM

7 AM

10 AM

1 PM

3 PM

4 PM

6 PM

9 PM

nu noyz
 Dan
 The Gospel Connection
 April Love
 Mad Mark
 Dateline OC
 Contemporary Culture
 Berkeley with the Blues
 Goldilox
 Freedom of Voice (call in) 856-KUCI

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Nathan Detroit	Brad electronic meditations	Ramona	johnny aardvark	Radio Moscow	Nodding Rat Radio	Key Bueno
nu noyz	The Void	Gershwin	the Gunn	Around the Clock	The Revenge of Radio Ruth	Paul
Dan	<u>Speak and Spell</u>	R Dub	Pat & Stacie	Here Comes the Sun	Club Soda for Shirley Devine	Darkling Eclectica
The Gospel Connection	8:30 AM Esq-It's all about Jazz	Back to Basics with Dr. Porteous	Full Esteem Ahead with Dr. S. Harlan California Times	La Voz del Pueblo	Esq-It's all about Jazz	9 AM
April Love	10 AM Beaker	9:30 AM MIKE	ERIC	MIKE	EDDIE	Americana
Mad Mark	Gil	Mr. B's Ballroom	nam i	Mary Love	Cozmic Muffin	Magee's Celtic Music
Dateline OC	Barb and Deb	Adam 12	Jim Jim Neuroses	Cairo Rose	John T	2 PM ROCSA
Contemporary Culture						4 PM
Berkeley with the Blues						
Goldilox	Rober	Rudie	Rocks Rage	generic radio	The urge	Metal Morality
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