



KUCI 88.9 FM Fall 1985

A note from the General Manager

Every so often someone asks me how come KUCI is so "weird". I usually respond with some questions of my own such as, "When did you last tune into us?", "How long did you listen?", and "To what stations do you normally listen?". A person who categorizes KUCI as weird is usually someone who spent very little time listening before passing judgment. KUCI is not weird; it is just different, in a refreshing way. KUCI is rock, jazz, classical, folk, punk, gospel, reggae, Israeli, Chinese, Indian, talk and more. With this very diverse selection of programs it will at times seem as if KUCI is weird but if you really listen you will discover the unique sounds of KUCI.

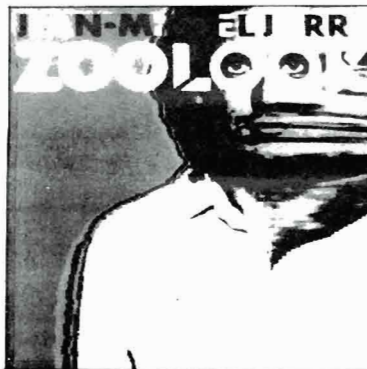
Once I have convinced someone that we are not weird the next question usually asked is "Why are you so different?". My reply is 'Because we are supposed to be.' In the early 1940's

the FCC set aside a portion of the FM band specifically for use by non-commercial educational stations.

In taking this action the FCC hoped that these non commercial stations would strive to supply a unique service to its audience not provided by other radio stations. Most student controlled non commercial stations exist in the non commercial FM band and as such do indeed sound different. Since we are free from the constraints of pleasing advertisers with high ratings, we have the freedom to explore new avenues of aural entertainment. If non commercial stations sounded like low power clones of high power commercial stations then this freedom could very easily be lost. This is why KUCI is different. Give us a listen, not for just a few minutes but for an extended period of time. Since KUCI offers so many types of music and entertainment we have provided you with this Program Guide to assist you in finding programming that you will enjoy. Unfold it and post it on your wall to use as a quick reference schedule. If you ever have any questions regarding our programming please call me at (714)856-6868. Enjoy...

-Michael Duffy

New in the record racks



Jean-Michele Jarre- Zoolook (Dreyfus Records)

A magnificent album which surpasses Jean-Michele's previous works like a Tazmanian devil in a Ferrari. Facilitating the talents of Laurie Anderson and Adrian Belew, among others, Mr. Jarre creates a moody, yet exciting album that is tantalizing to ones ears. Not only do we enjoy Jarre's imaginative keyboard works, but the vocals are in 25 different languages, which are warped and altered through echoes, delays, loops, etc.. "Zoolook" and "Diva" are choice cuts.

-Hilaire Brosio

Mojo Nixon and Skid Roper (RBI/Enigma)

A duo from San Diego consisting of Mojo Nixon, on acoustic guitar, and Skid Roper, on washboard and assorted knock-knacks who shatter musical standards with beatnik-style social commentaries.. Cuts to listen to are: "Jesus at McDonalds," "Art Fag Shuffle," and "Mushroom Maniac." These cuts all have a swingin' beat with lyrics that will make you laugh your face off. -Hilaire Brosio

where it's going to blister your ears 'till they bleed. Hot tracks to give your mother-in-law a cardiac arrest are "Over the Edge" and "Don't Wreck My World." Film at eleven... -Claire Kroesen

Kate Bush- Hounds of Love (EMI)

After a two year silence, the woman who makes even Bowie and Ferry shudder has returned. Kate Bush, armed with her five-octave voice and fairlight keyboard, takes you gliding through the realms of "classic pop". Her music takes one to the deep woods of England with echoes of minstrels and folklore. This album deserves the attention that England gave her "Wuthering Heights" in 1977, but alas... the states ignored.

- Hilaire Brosio

KUCI caters to classical tastes

KUCI presents the finest recorded classical music every Sunday morning at 10:30am. The following performances were recorded by WFMT in Chicago and feature performances by either the *Philadelphia Orchestra* or the *Chicago Symphony Orchestra*:

November 3, 1985

Haydn: Symphony #48 in C
Weber: Piano Concerto #2 in E flat, Op. 32
Prokofiev: Sinfonietta, Op. 5/48
Liszt: Symphonic Poem #11

December 8, 1985

Rossini: String Sonata #6 in D
Beethoven: Piano Concerto #3 in C minor, Op. 37
Hindemith: Symphony in E flat

November 10, 1985

Smetana: *Ma Vlast*

December 15, 1985

Schumann: Overture to *Manfred*, Op. 115
Harris: Symphony #3
Dvorak: Symphony #3 in E flat, Op 10

November 17, 1985

Ginastera: Cello Concerto #2
Handel: *The Water Music*

December 22, 1985

Bach: Cantata #50
Parry: *Blest Pair of Sirans*
Poulenc: *Gloria*
Honegger: *A Christmas Cantata*

November 24, 1985

Haydn: Symphony #104 in D
Mozart: Piano Concerto #24 in C minor
Lutoslawski: Symphony #3

December 29, 1985

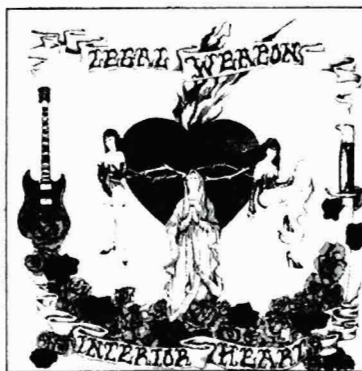
Bach: Suite #1 in C for Orchestra
Concerto # 1 in F Schmucke dich, O liebe Seele
Schober, Heiliger Geist
Ricercar a 6 Offering

December 1, 1985

Grainger: *Arrival Platform*
Humlet, from In a Nutshell Suite
Griffes: *Clouds*
Chabrier: *Joyeuse Marche*
Del Tredici: *March to Tonality* (World Premiere)
Gershwin: *Second Rhapsody for Orchestra with Piano*
Delius: *On Hearing the First Cuckoo in Spring*
Respighi: *Feste Romane*
Sousa: *The New Mexico March*

January 6, 1986 **This Program Begins at 10:00am**
Verdi: *Rigoletto*

Prelude & Fugue for Organ in E flat



Legal Weapon- Interior Hearts (Legal Weapon/Arsenal)

Hot! This band kicks ass once again. The scorching intensities of Kat Arthur's vocals drives musicianship towards its' brink of hecticity. Brian Hansen's guitar scorches to the point

Management Staff Fall '85

Mike Duffy General Manager
Bill DeRouchey Program Director
David Rea Chief Engineer
Hilaire Brosio Music Director
Robln Snyder Promotions Director
Ken Spreitzer Director of Training
Bruce Andersen News Director
Paul Casey Sports Director
Sherif Dimyan Public Affairs Director
Phil Seymour Public Service Director
Shirley Matthews Co Jazz Director
Robert Morey Co Jazz Director
Doug Bradley Production Director
Claire Kroesen Underwriting

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Alison Moyet finds punk again in rhythm and blues

Alison Moyet's trek to stardom may sound like a familiar fairy tale but she and her music are both very real. Musically involved in the extremes of the early metamorphosis of punk to the techno-pop of the early 80's, she recently swung back around to the heart of music, the beginnings of pop: the blues. Her current album, *ALE*, is different from previous accomplishments (such as works with Vince Clark and Yazoo). Recently Alison was in town and KUCI was privileged to speak with her for a few moments...



Alison Moyet

KUCI: What drew you to your current blues style?

Alison: It was an evolution thing. I started with the punk thing and that was not so much singing as I felt politically educated. I came from this town where you had to wear the right clothes or you're nobody, and seeing how I didn't have the right clothes, I was nobody and it was difficult. I couldn't believe everybody was getting judged by the way they looked and this sort of crap. So when the punk thing came out it was really refreshing. It wasn't this spend a hundred pounds down at King's Row thing, it was just a pair of jeans and a

jacket and it was a really healthy scene. We had to congregate because we were barred from every gig in town. They were really tight back then. I got disillusioned one day when all these friends I used to hang out with had suddenly thrown away all their jeans and had this really expensive gear on. So I said "what's happened?" and they replied, "New Romantic" and I thought "Christ." The bottom dropped out of my world and it came on like a brick, so I tromped off the the south side of town where there was this big R & B thing with bands like Dr. Feelgood. I found punk again because there were all these people who were dancing with beer all over them and just having a good time and that's what I thought it was all about. But, it was a little bit later that I decided I wanted to have more than just a good time and I started to look back to where all this R&B came from and I went back to stuff like Muddy Waters and Harlem Wolfe and I found it was a good way of expressing myself and getting across what I felt.

KUCI: You were with Mute Records which handles groups such as Fad Gadget, Depeche Mode, and your previous group, Yazoo. This sort of independent label seems to be similar in many ways to an early Motown-styled label in which it's like a family-oriented business in which everyone works on everyone else's albums. How did you evolve into fitting into this?

Alison: Well, it was Vince (Clarke) who knew the people at Mute and I knew Depeche because we were all in the same school together, I had been kicked out of this blues band and I needed a demo so Vince and I did one and after finishing it, we met all these people at Mute and they happened to like it so we made an album. But it came to this point where we all had to leave because at the end of the day,

everyone was so incestuous and everybody knew everybody else's business. Also, this independent label business, although it can give a lot of opportunity to young bands, can be a very narrow-minded and insular business. For instance, I was fresh off the street and I nor anyone else knew anything about vocal production and because they didn't want to bring in any outside artists or assistants, it was very difficult and by the end of the day it was a bit negative.

KUCI: Did you get any negative feedback because your current music is a far cry from Yazoo's style?

Alison: No, no one has done this but as I've gotten older, I've tidied myself up a bit and everyone just said that the new record label (CBS) has reshaped me but that's the biggest load of bull I've ever heard. I think that people don't allow you natural progression, they tend to think that because you sell records and because you're in the

public that everything is done for you and also that you're molded and told what to do by one's record label. I don't understand that train of thinking. They don't allow you to change within yourself.

KUCI: What is in the future for you?

Alison: Well, I've got a sound in my head but I can't describe it. I won't know till I've done it. The thing I'm trying to say is that I don't want to be stylized or categorized because I think it's important to do everything and you have to follow the maze you feel is right in life.

KUCI: Where do you draw your inspiration?

Alison: Gloom...I have to be miserable or under pressure. I don't draw inspiration from anywhere, it just happens to be there. I'm very happy being miserable and I've got to have something to complain about or I always think something is wrong.

-Hilaire Brosio

Of special interest on KUCI

UCI 中華民國同學會所製作的校園之聲廣播節目是在每星期六下午二點到四點在 FM 88.9 為您播出。節目包羅萬象，歡迎大家隨時收聽。

The weekly Chinese program begins every Saturday at 2:00pm. This two hour program is sponsored by Republic of China Student Association and it features Chinese teaching, Chinese comedy, news, cover stories, and the most popular Chinese songs. This program not only serves the Chinese community in Irvine but Americans also. The weekly Chinese teaching program will teach some phrases which might be useful for Americans.

Contemporary composers and musicians have taken many new paths using modern technology. **Experimental Airwaves** is a one hour program hosted by Tom Heller and Dan Goodsell bringing you music and interviews with its creators on Sundays from 3-4pm. This show is brought to you by KUCI in association with the Newport Harbor Art Museum.

Every Wednesday evening, from 5 to 6 pm, KUCI is pleased to present two hours of **spoken word** entertainment. This weekly show incorporates everything from comedy to drama to poetry with finesse that only KUCI can provide.

There is a little bit of Rastafarian in each of us. Just to prove it, tune in every Sunday evening from 6-9pm when your hostess, Goldilox will spin three straight hours of **reggae**.

Continuing on Sunday nights, at 9:00 KUCI presents its weekly news magazine, **Centerfold**. This half hour program will center upon issues which are pertinent to the UC Irvine community.

Topping off the evening, at 9:30pm KUCI continues its support of free speech with a weekly call in talk show, **Freedom of Voice**. This program provides all listeners with a venue for discussing any topic of interest. The phone number is 856-KUCI.

Your chance to win something for nothing arrives every Tuesday night at 9:00pm when Alexandair spotlights a different **import album** every week. After he plays the album in its entirety, he gives away a copy to a lucky listener!!! So listen for your chance to win an imported LP.

Listen to mens' and womens' Anteater **basketball** on KUCI, complete with play-by-play and color commentary.

Hire a KUCI Mobile DJ for your next dance!
For more information call 856-6868 and ask for Stacie Toevs.

Keep in touch with the
UCI Community!

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



Program Schedule

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Midnight	Peter	Avant Garde Meditations	Limey Radio	Dick Hüba	John T.	Just Dan	The Strange & Wonderful
3AM	Speak and Spell	Around the Clock	WHITE NOISE	The Void	Dinosaur Rock	the Early Bird	NATURAL RADIO
6AM	The Gospel Connection	New Blood	Erin	Jim Jeopardy	New Blood Part II	Mark	Darkling Eclectica
10AM	April Love	8:30 AM Esq-It's all about Jazz	Back to Basics with Dr. Porteous	O.C. Arts	Esq-It's all about Jazz	9 AM Americana	
1 PM	Miss Holliday	9:30 AM Dave	Mind of Man	California Times	Cairo's Jazz Party	Robert	Saturday Musical Matinee
3 PM	Experimental Airwaves	noon Gil's Happy Hour	Mr. Paul	Musical Chairs	Filmore West	A. J.	2 PM ROCSA
4 PM	Kay Bueno	Cozmic Muffin	Analassen	Young Lust	Cairo Rose	Al Phlegman	4 PM Mad Mark
6 PM	Goldilox	Wednesday	the Love & Hate Show	The Geek & The Greek	Rug Radio	Adam 12	Metal Morality
9 PM	Freedom Of Voice 856-KUCI	The Dudes	Alexandair	Claire Voyant	Agatha Yahoo	Trivia Olympics	generic radio

Rock
 Jazz
 Punk
 Classical
 Folk/ Ethnic
 Talk
 Reggae / African
 Heavy Metal
 Public Affairs
 Avant Garde

KUCI top 15 for October 21 - October 25

- Husker Du - Flip Your Wig (SST)
- The Cure - The Head on the Door (Elektra)
- Jesus and the Mary Chain - Never Understand (Blanco y Negro)
- Intaferon - Get Out of London (Chrysalis)
- 10,000 Maniacs - The Wishing Chair (Elektra)
- Gene Loves Jezebel - Immigrant (Relativity)
- This Mortal Coil - 4 A.D. (Valentino)
- Camper van Beethoven - Telephone Free Landslide Victory (Independent Project)
- Mekons - Fear (Sin Records)
- 28th Day - 28th Day (Enigma)
- Killing Joke - Kings (E.G.)
- Stevie Ray Vaughan - Soul to Soul (Epic)
- Colourfield - Virgins and Philistines (Chrysalis)
- Alex Chilton - Feudalist Tarts (Bigtime)
- Giant Sand - Valley of the Rain

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Requests
 856-KUCI