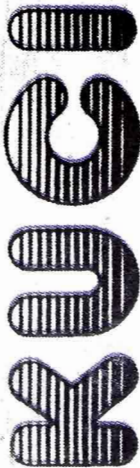


# PROGRAM GUIDE



88.9 fm

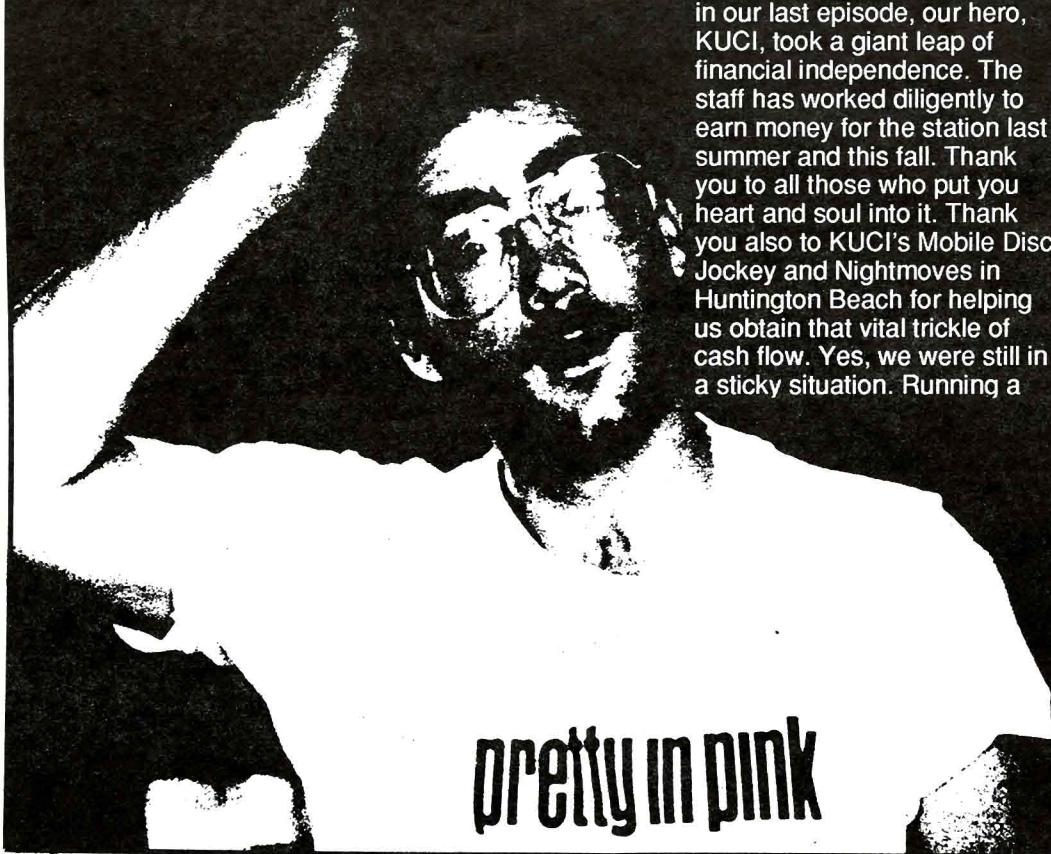


200022-02

## INSIDE

Katya Komisaruk slipped by security at Vandenberg Air Force Base one night and trashed a million-dollar navigation computer. She calls it disarmament, the U.S. calls it destruction. Komisaruk speaks on KUCI's "Freedom of Voice," Page 3.

**A note from the general manager**



Greetings from Orange County's boldest radion station. I might remind you that in our last episode, our hero, KUCI, took a giant leap of financial independence. The staff has worked diligently to earn money for the station last summer and this fall. Thank you to all those who put you heart and soul into it. Thank you also to KUCI's Mobile Disc Jockey and Nightmoves in Huntington Beach for helping us obtain that vital trickle of cash flow. Yes, we were still in a sticky situation. Running a

radio station is no cheap undertaking. Fortunately, KUCI was able to obtain funding from ASUCI, the student body government, to cover a majority of our base operating expenses, for November through next June.

In the mean time, KUCI is offering plenty of new things. Lunchtime reggae is heard Monday through Friday, noon to 1 p.m. Sunday evenings at 8 p.m. is the Objectivist Hour, a weekly feature with lectures and guest speakers addressing the philosophy of objectivism. Saturday afternoon offers Christian music from noon to 2 p.m., hosted by Paul Higgins. KUCI broadcasts 24 hours a day, 365 days a year.

Most of all, KUCI has dozens of new staff members, ready to bring you wonderful and diverse radio programs. Maybe even ready to wash your car, if you need it. If we need it. Money, that is. Be prepared...

**-KEVIN STOCKDALE**

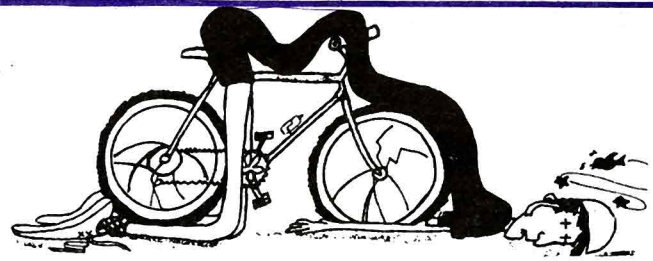
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KUCI needs your support to keep us alive and improving. As a subscriber, you will receive our quarterly program guide, and discounts on our mobile DJ service. You'll even get your name mentioned in the Program Guide. Contributions to KUCI are **tax deductible!** Above all, you'll have the satisfaction of knowing you are helping keep your favorite radio programs on the air.

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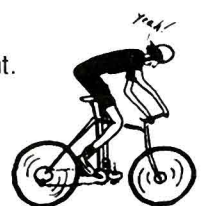
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# She's not your average MBA

But with business-like determination, Katya Komisaruk disarmed a million-dollar missile guidance system

On a moonlit night last June, 28-year-old Berkeley graduate Katya Komisaruk hitchhiked to Vandenberg Air Force Base. In her backpack, she had stowed a crowbar, hammer, bolt cutters, and cordless drill. She was frightened as the gravel road beneath her feet crunched too loudly in the stillness. A guard dog began barking at her furiously, but she kept walking.

When she arrived at her destination, she left flowers, some Mrs. Field's cookies and a poem by the gate: "I have no gun/You must have lots/Let's not be hasty/No cheap shots."

She never expected to complete the action she had contemplated years previously. But two hours later, the Berkeley graduate had completely destroyed a multi-million dollar computer that was part of a missile guidance system known as NAVSTAR, which many nuclear physicists believe allows the U.S. to maintain first-strike nuclear superiority over the Soviet Union, by using satellites to accurately pinpoint the location of Soviet missile silos. By dawn that morning, it lay in bits on the floor, the system's satellite dish damaged beyond use. On the walls, Komisaruk had spray-painted references to the Nuremberg Principles, which maintain that no country has the right to initiate a war of aggression.

Komisaruk's action, like others of the "Plowshares" movement, was hailed by peace activists all over the world. In West Germany, 30 judges signed a letter supporting Komisaruk and her right to prevent the government from preparing for war. But the U.S. government is scared of Komisaruk and activists like her. At a pretrial hearing, U.S. District Court Judge William J. Rea, a Reagan appointee, sided with the prosecutor and ruled that international law and the Nuremberg Principles were inadmissible as evidence in court—imposing a gag order that effectively eliminated Komisaruk's defense. And, after a short two-day trial, Komisaruk was found guilty and sentenced to five years in prison. Many of the nearly 200 people who packed the courtroom to show support for Komisaruk left the room in tears that afternoon.

Komisaruk's sentence is the most

severe so far imposed on convicted Plowshares activists. Komisaruk's attorney, prominent New York civil rights lawyer Leonard Weinglass, best known for his successful defense in the Chicago Seven trial, is preparing to appeal.

Komisaruk spoke to KUCI's Mark Sugars before her November trial.

**Mark Sugars: How did you become an activist?**

**Katya Komisaruk:** Well, it was mostly because of business school...in college I was completely apolitical, even though a bunch of my friends were active, even doing civil disobedience. I used to think, 'How on earth do they have time for that sort of thing? How do they get their homework done? What about their papers? I had a very Ivory Tower perspective. I even read a fair amount of political science-type things, but I never applied it.

**Then something happened.**

That's right, I graduated. That was a big happening, it was very disorienting. I bummed around for a couple years, then I felt I needed to have some sort of a career, you know, money and status...so I went to business school. And about one month into business school, it hit me—that the business world was intrinsically corrupt, that there was very little I was going to be able to do that was ethical.

I was reading these case studies and getting a real in-depth perspective that I'd never bothered to get before, about the way the corporate world works, and in particular, how large corporations manipulate national policy, especially the way in which the large lobbies work in Washington and the way in which the political action committees, the PACs, control funds and then control the politicians who represent us.

**How long were you an activist before you engaged in your action?**

Well, I first became active in about June of '82.

**Five years. What kinds of activities did you participate in then?**

Mostly grass-roots political campaigns...mostly things

involving direct action, or guerrilla theater, large protests, a lot of teaching, door-to-door canvassing.

**What happened at Vandenberg Air Force Base?**

Well, last June, I hitchhiked to Vandenberg, with a pack full of tools—I had about a 3-foot crowbar, a 2-foot hammer, some bolt cutters, a cordless drill, and I hitchhiked to the NAVSTAR control center that's at Vandenberg.

**How did you manage to get on the base?**

Well, it was 1:30 [a.m.] when I got there, and I just went over a fence...for the most part, I was on back roads, dirt roads, gravel roads...

**You mean, Vandenberg Air Force Base is not surrounded by miles of barbed-wire fence?**

There are fences, but there is a 40-mile perimeter of the base, so the entire forty miles are not that secure.

**Why did you want to go to the NAVSTAR facility?**

Well, NAVSTAR is a kind of lynchpin in a first-strike strategy. As you know, for a first strike to work, we'd have to hit all the Soviet weaponry, while it's still on the ground...so they can't retaliate. To do that, it takes a direct hit, because the Soviet missiles are in these hardened silos underground, with tons of concrete.

Essentially, the silo has to be within the crater formed when our missile would explode, to be destroyed. And up until now, we haven't really had the accuracy to guarantee that we would hit all these silos. So NAVSTAR is the technological breakthrough that makes this possible. NAVSTAR is the guidance system that steers the missiles to the Soviet silos and provides the accuracy for a first strike.

**What I have heard of NAVSTAR is that it is a computer guidance system that's based upon a number of space satellites. Really all it is is just a way of finding your position on the ground, wherever you are,**

**whether you are a car, a tank, or a missile.**

That's correct.

**I've also heard that the Soviets already have such a system, called the GLONAS. Is that correct?**

That's correct. It's believed that GLONAS depends in part upon the NAVSTAR satellites for secondary information.

**Which is an inherent irony in the system, isn't it?**

Yeah.

**Tell us a bit more about what you did to NAVSTAR.**

I completely destroyed it.

**And no one really stopped you.**

No. And I thought they would, because for one thing, when I got

Please see Page 7



**'Ultimately, any type of direct action is symbolic, since no one person or no one action can fix the problem. It's the aggregate of all these actions that improves insofar as they raise consciousness.'**

# Can you say, 'involvement?' We knew ya could!

All right, school has started and you're looking for something to do other than going to class and doing homework. Why not give KUCI a glance? There's more going on at the station than meets the ear.

Interested in a career in broadcasting? KUCI can offer you the on-air experience you'll need--as a **disc jockey, news anchor, sportscaster, or talk show host**. Of course, majoring in communications is not required. (Can you guess why?) Anyone can do it!

If you like being in on everything, get the scoop as a **KUCI news reporter**. No other media beats radio for timely news coverage--and no other station covers the campus like KUCI. As a reporter, you'll have the opportunity to meet fascinating people, from the chancellor to your congressman. And there's no thrill like reporting on a big story--*live!* KUCI is a member of the UC Radio Network, which means your stories may be broadcast from UC San Diego to UC Berkeley.

If **music** is your passion and

By **JEANETTE GRIMM and HERMIN HONARVAR**

you want to keep up-to-date on new releases, as well as broaden your knowledge of oldies, you don't have to look farther than KUCI's 30,000-record library. So you don't know anything outside of Top 40? We'll educate you! Between our music collection, stacks of music publications, and music wizards, it's possible to learn anything and everything--from rock to reggae, jazz to gospel, classical to blues.

Or perhaps you enjoy behind-the-scenes work. **Promotions** may be your bag if you enjoy making connections with clubs, record companies, and bands. The promotions department provides the station with our many giveaways--albums, concert tickets, and the like. **Production** is the place for those with creative minds and a knack for the technical side of things. The production department tapes, splices, chops and dices station identifications, station logos, and public service announcements.

Are you interested in marketing

but don't have time to take a course? A crash course in our **underwriting** department may help you as much as it does the station!

KUCI earns its non-commercial status by providing **public affairs** programming to the community. There's always room here for new show ideas.

Need a break from Irvine? Want to meet some new people? Follow our UC Radio Network representative to other UC campuses and spend the weekend exchanging "radio info" with the station's staff.



All of this goes hand in hand with forming friendships--so what are you waiting for? How to get involved? Easy: stop by the third floor of Gateway Commons, hang out, talk to people, leave a note for the training director. Sound easy? IT IS! See you there.

TUSTIN

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# Tustin HONDA

Record review

**Chilton rates 'star'**  
**Alex Chilton—"High Priest"**  
**(Big Time)**

Years ago in the late sixties, there was seminal (we critics love that word) pop band band called the Box Tops, led by a 16-year-old prodigy named Alex Chilton. When that group disbanded, Chilton went on to form an even better band, the ironically named Big Star.

Critically acclaimed as possibly THE band of the seventies, they were nevertheless a commercial flop, and their two now classic pop albums, #1 *Record* and *Radio City*, went largely unnoticed.

After that group broke up in 1974, Chilton recorded a third album with Judy Stephens of Big Star. This was finally released four years later as *Big Star 3rd*, and is an unqualified masterpiece.

Chilton's output since then has been small, with his only efforts in the eighties being *Like Flies on Sherbet* in 1980 and the 1985 ep *Feudalist Tarts*. But after a deluge of attention in recent years due to This Mortal Coil, The Replacements, The Bangles, and others, Chilton's status threatens to change from cult figure to genuine "star."

Timed perfectly with this renewed exposure is Chilton's first album in seven years, slyly titled *High Priest*. Though lacking the motivation of his earlier releases, it compensates by being one heckuva lotta fun.

Like *Feudalist Tarts*, *High Priest* concentrates on Chilton's gospel roots, R&B, and plain ol' rock 'n' roll. It is a little disappointing that of the twelve songs, only four are written by Chilton, but I guess for an authentic sound, you have to return to the original stuff, and he has chosen his material well.

The instrumentation is sparse, consisting mainly of Chilton's tasteful guitar backed by a solid but basic rhythm section. In keeping with the arrangements of early rock 'n' roll, an occasional sax or horn is mixed in for texture. Actually, the album could use some more brass, especially on Chilton's "Don't Be a Drag," in which the long pauses between lines fairly scream for saxophone fills.

But this is clearly Chilton's project, and he wishes as little as possible to detract from his own singing and strumming. Perhaps a good move, because *High Priest*

contains some of Chilton's most forceful vocals of his career.

The album has a wonderfully playful sexuality to it, as Chilton flirts and teases through such titles as "Take It Off," "Let Me Get Close To You," "Thing For You," and "Make a Little Love." An added treat is the closing instrumental, "Raunchy." Of all the songs, certainly the best is the Chilton original, "Dalai Lama," a tongue-in-cheek tribute to a fellow "high priest," who has a "far out decorator" and sits around "practicing things like astral projection." Other standouts include a hilarious cover of "Volare" (sung in the original Italian), and "Come By Here," a powerful gospel anthem.

*High Priest* never challenges the artistry of Big Star albums (all of which have been recently released on CD, and are enthusiastically recommended), but as a gleeful album to clap hands and bounce to, *High Priest* has few rivals, and definitely none this year.

-Gondola Bob

**KUCI Top 5**

1. **Negativland**—*Escape From Noise* (SST)
2. **Alien Sex Fiend**—*Here Cum Germs* (PVC)
3. **Various Artists**—*The Big Time Syndrome* (Big Time)
4. **The Shamen**—*Drop* (Communion)
5. **Gaye Bikers On Acid**—*Drill Your Own Hole* (Caroline)

**KUCI Management Staff**  
**1987-88**

General Manager.....	Kevin Stockdale
Program Director.....	Dave Duncan
Music Director.....	George Spillman
Promotions Director.....	Heidi Fridlund
Training Director.....	Mark Baker
Production Director.....	Bruce Andersen
News Director.....	Angela Martin
Underwriting Director.....	Kirsten Carter
Public Service Director.....	Jeanette Grimm
Public Affairs Director.....	Kevin Rosenberg
Jazz Director.....	Robert Morey
Sports Directors.....	Rick Coto, Brian Ferguson
Mobile DJ Director.....	Jeanette Grimm
UCRN Representative.....	Hermin Honarvar
Traffic Director.....	Brian Fulfrost
Chief Engineer.....	David Rea

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**Graphics**  
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Cover Art by Tim Rogers

**Special thanks to**  
 Matt Wu  
 New University  
 The Reproducers

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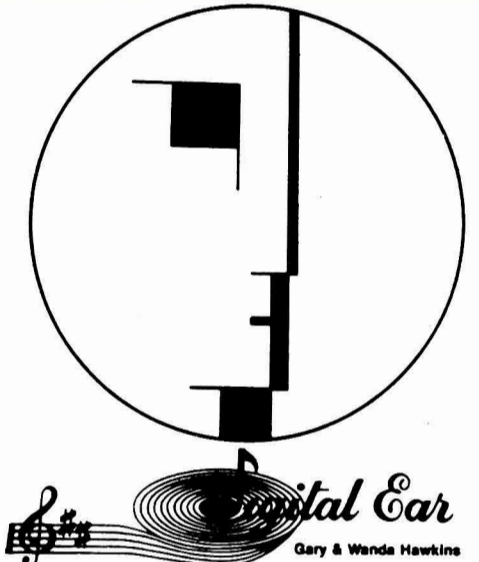
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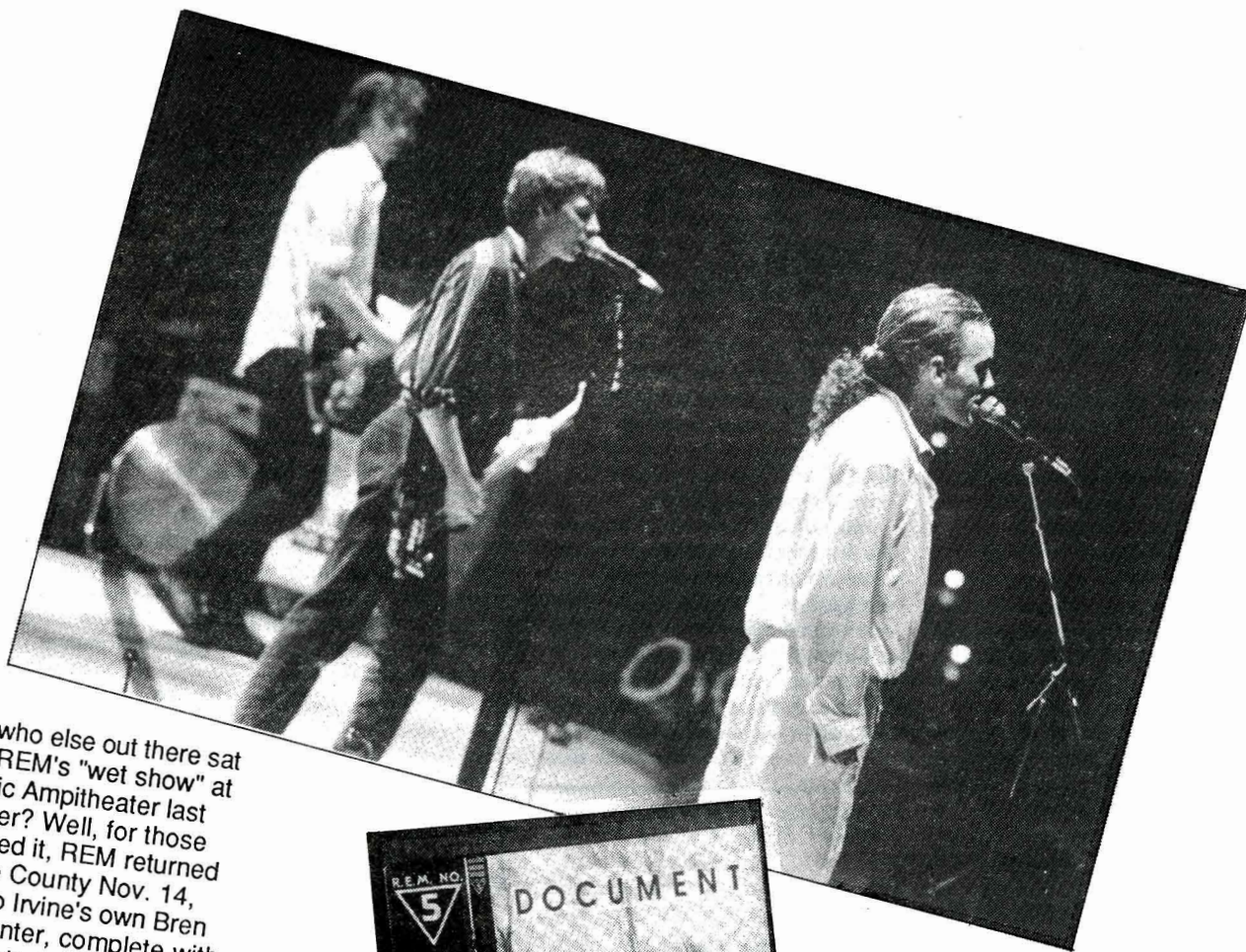
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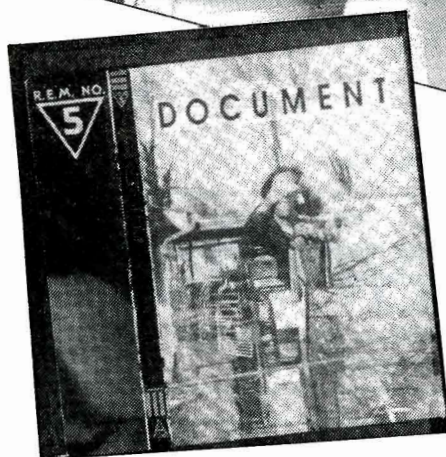


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Hey, who else out there sat through REM's "wet show" at the Pacific Amphitheater last September? Well, for those who missed it, REM returned to Orange County Nov. 14, this time to Irvine's own Bren Events Center, complete with climate control.



**By Gondola Bob**

The most interesting aspect of seeing REM live through the years has been watching the dramatic changes in lead singer Michael Stipe. While Stipe in the past sang entire shows with his back to the audience, he has evolved with time into a fascinating performer. This time decked out in three layers of clothing and Charlie Chaplin's eyeliner, Stipe was visually the obvious focal point for the otherwise low key group. His vocal theatrics incorporated everything from the Pledge of Allegiance to "Bob the Parrot" (you had to be there), and he combined these tactics with some surprisingly physical stage movements. An added visual treat was the imaginative projections used throughout the show which often complemented Stipes' s cryptic lyrics.

Musically, REM live differs little from their records. They

boast remarkable tight song structure in concert and NOBODY has better harmonies. The band concentrated almost entirely on recent material (perhaps disappointingly), ignoring their first two records except for an encore of *Reckoning's* "Pretty Persuasion." The real fun came with their outside material. REM are highly educated in their choice of covers, and pick some of the most influential underground artists of the past to showcase--Wire, Television,

Syd Barrett, and of course the Velvet Underground, whose "After Hours" closed the show.

Nothing illustrates the changing character of REM's increasingly mainstream audience more than the crowd's complete ignorance of the reputation of opening band The dB's. However, the dB's showed an impressive knack for their colorless performance, greatly undermined the appeal of their music. Things picked up when diva Syd

**R.E.M.**

After singin' in the rain, a once dry Michael Stipe makes a splash

Straw joined lead dB Peter Holfapple for one number, but Holfapple's overall inability to achieve a personal link with the audience detracted tragically from the band's appeal. Jeez guy--SMILE! At least you weren't in the rain.

# KOMISARUK: 'Part of the point is to educate'

to the building, every door said 'electronic warning system in operation.' So I assumed I had three minutes, maybe five minutes, to do what I had to do. And I got inside, and I was running down the hallway with a crowbar in one hand and a hammer in the other, and I was looking for the computer room, because I thought there could be technicians even in the building, the building itself was all lit up...I burst in on it, and it was empty and I was relieved.

The computer itself was an IBM mainframe and the components were in about five wardrobe-sized cabinets. So I opened them and I began raking out the boards onto the floor and just dancing up and down on them. A minute passed, and two minutes passed, and I thought, they must be at the outer gate, they must be coming through the building. Because although I hadn't heard any alarms, I thought presumably there would be...

## **Silent alarms.**

Yeah, there's lights flashing and sirens going off in some security building and I thought that the soldiers would come and I would have to convince them not to shoot me. And I wondered if they even gave a warning...

## **Or whether that's only in Kojak.**

Right. You know, 'cause at Kent State, when young, brainwashed people who had been taught to pull triggers in a moment of panic did just that. And I was trying to go over all these great dialogues like 'Don't shoot!'

## **Why didn't you try to get away, since you'd made your point?**

Well, it took me a while to finish with the computer. I thought as long as I was there, I should render it completely useless. And I never expected to get away.

## **If you didn't get caught, how come [you went] to trial?**

Well, I turned myself in. I went back to San Francisco and I called the security office at the base, and I said, 'Hi, my name's Kayta, and you guys don't need to launch a manhunt or anything because I'm the one who trashed the NAVSTAR computer and I'm calling a press conference tomorrow and you can come and get me if you want me.' And the

guy said 'Huh? What?' and I said 'Well, you know, the NAVSTAR computer' and he said 'What number building is that in?' and I said 'I don't know what number building, it's the NAVSTAR building, look on your list' and he said, 'Oh, okay, do you work there?' and I said, 'Look, will you just take a message?' and I explained it all over again to him. I had to call them back the next morning just to get it straight.

## **It does make you wonder, doesn't it?**

**Caller #1: I understand your reasoning [for your action] but I don't agree with your reasoning.**

Well, ultimately, any type of direct action, civil disobedience-type direct action, is symbolic, since no one person or no one action can fix the problem. It's the aggregate of all these actions that improve things, particularly insofar as they raise consciousness. And one can never really tell what the ripple effects of a particular action may be. When Rosa Parks sat down in the front of the bus, I'm sure she had no idea that little action would become such a catalyst for the civil rights movement.

**Caller #2: There should be better security than that on our military bases, for people to just walk on and start beating things up with crowbars.**

I'm sure the Air Force thinks so, too! The fact of the matter is, people have been doing this sort of thing now for seven years. There have been two dozen actions such as mine, often involving groups of people. And people have been able to go into very high-security places, military bases and defense contractors and destroy missile components and computers. This is called the Plowshares Movement, and it was begun in 1980 by Daniel and Phillip Barrigan, and others, who felt called on to act on the verse in Isaiah that tells us to beat our swords into plowshares.

## **Caller #3: Why did you turn yourself in?**

Because you would never heard about this if I hadn't. Part of the point of this is to educate people about NAVSTAR, about first strike in general, and about people taking personal

responsibility to deal with these problems.

My actions have in part been [inspired] by an example that took place in Germany, in World War II. There was a group of med students at the University of Munich...these particular med students formed a group called The White Rose and they started putting out leaflets calling on the German people to resist Hitler. And to do something as simple as leafletting during the Third Reich was in itself a death warrant.

They put out, all together, six leaflets over the course of two years, and they had to do it in complete secrecy—leaving them in piles around the university, sticking them in phone booths, leaving them on public transport. And the gestapo was looking for them madly. And it was really making a difference—their resistance group, along with a couple others—were a real destabilizing influence during the Third Reich.

And so it happened—the gestapo came and arrested them, the students and a philosophy professor who'd inspired them were taken into custody. They were under a lot of pressure to recant, to deny what they'd been saying. And they wouldn't do it. And their interrogators said 'Nobody's ever going to hear about you. Why are you resisting like this? It's pointless, it's not going to make any difference.' But they wouldn't give in, and they were each executed.

The point is, what they did was worthwhile, people around the world know about The White Rose, and I and my support group have called this action the White Rose in their memory.

**KUCI's Freedom of Voice  
airs Sundays, 9 p.m.-  
midnight.**

**'A group of med students at the University of Munich...formed a group called The White Rose and they started putting out leaflets calling on the German people to resist Hitler. And to do something like that during the Third Reich was itself a death warrant...'**

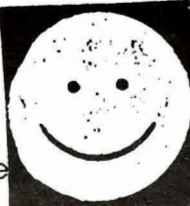
**And about a week before they finally closed in on them, some of the White Rose members got a warning, a leak, saying they're closing in, you should leave, you should go underground. And they decided not to do it. They decided to stand by what they'd done...'**

# KUCI Program Schedule

fall/winter 1988

## Monday

mid.-6 a.m.—  
alternative rock  
8:30 a.m.-noon—jazz  
noon-1 p.m.—reggae  
1 p.m.-2 p.m.—blues  
2 p.m.-midnight—  
alternative rock  
5:50 p.m.—KUCI  
Top 10  
6 p.m.-news



## Tuesday

midnight-8:30 a.m.—  
alternative rock  
8:30-9:30 a.m.—  
public affairs  
9:30 a.m.-noon—jazz  
noon-1 p.m.—reggae  
1 p.m.-2 p.m.—blues  
2 p.m.-midnight—  
alternative rock  
6 p.m.—news



## Wednesday

midnight-8:30 a.m.—  
alternative rock  
8:30-9:30 a.m.—  
public affairs  
9:30 a.m.-noon—jazz  
noon-1 p.m.—reggae  
1 p.m.-2 p.m.—blues  
2 p.m.-midnight—  
alternative rock  
6 p.m.-news



## Thursday

midnight-8:30 a.m.—  
alternative rock  
8:30-9:30 a.m.—  
public affairs  
9:30 a.m.-noon—jazz  
noon-1 p.m.—reggae  
1 p.m.-2 p.m.—blues  
2 p.m.-7:30 p.m.—  
alternative rock  
6 p.m.-news  
7:30 p.m.—Anteater  
basketball  
alternative rock  
'till midnight

## Friday

midnight-8:30 a.m.—  
alternative rock  
8:30 a.m.-noon—jazz  
noon-1 p.m.—reggae  
1 p.m.-2 p.m.—blues  
2 p.m.-5:30 p.m.—  
alternative rock  
5:30 p.m.-6 p.m.—  
movie reviews  
6 p.m.-news  
metal 'till midnight



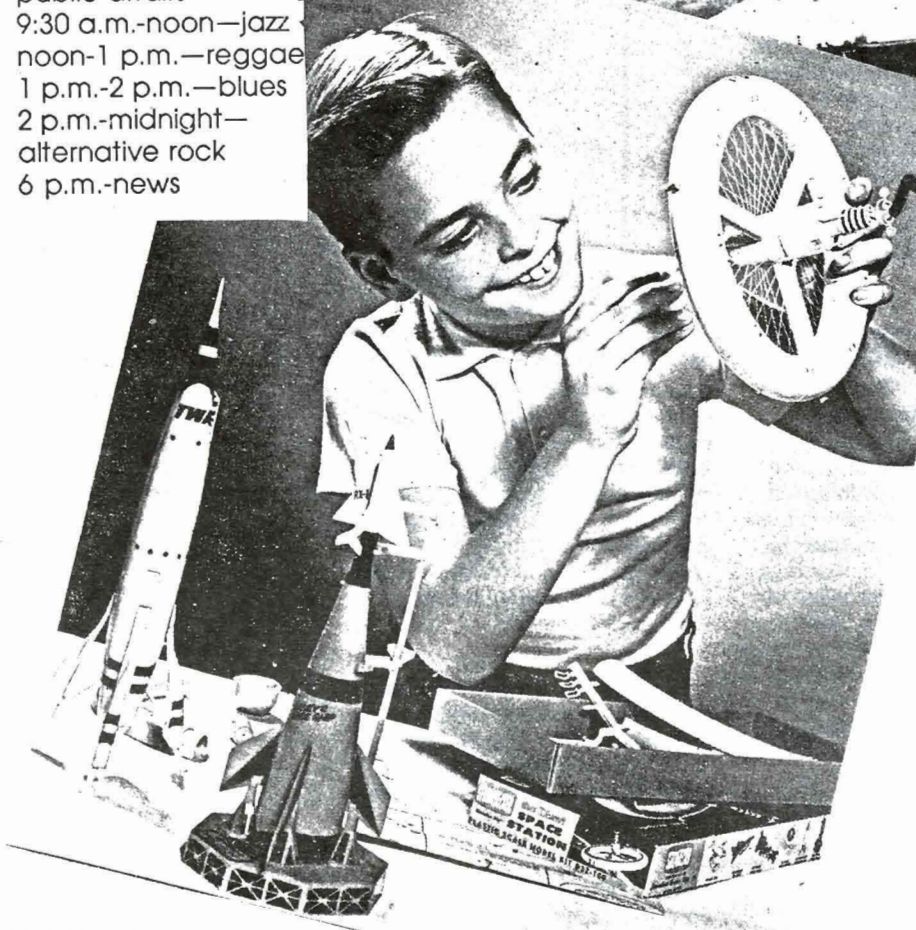
## Sunday

midnight-8 a.m.—  
alternative rock  
8 a.m.-10 a.m.—  
gospel  
10 a.m.-3 p.m.—  
classical  
3 p.m.-4 p.m.—  
blues  
4 p.m.-5 p.m.—  
African  
5 p.m.-8 p.m.—  
alternative rock  
8 p.m.-9 p.m.—  
radio France  
9 p.m.-midnight—  
Freedom of Voice  
call-in talk show



## Saturday

midnight-3 a.m.—  
metal  
3 a.m.-6 a.m.—  
alternative rock  
6 a.m.-9 a.m.—  
The Darkling Eclectica  
9 a.m.-noon—classical  
noon-2 p.m.—Christian  
2 p.m.-4 p.m.—  
'60s garage music  
6 p.m.-7:30 p.m.—  
alternative rock  
7:30 p.m.—Anteater  
basketball  
alternative rock  
'till midnight



Requests—856-KUCI