

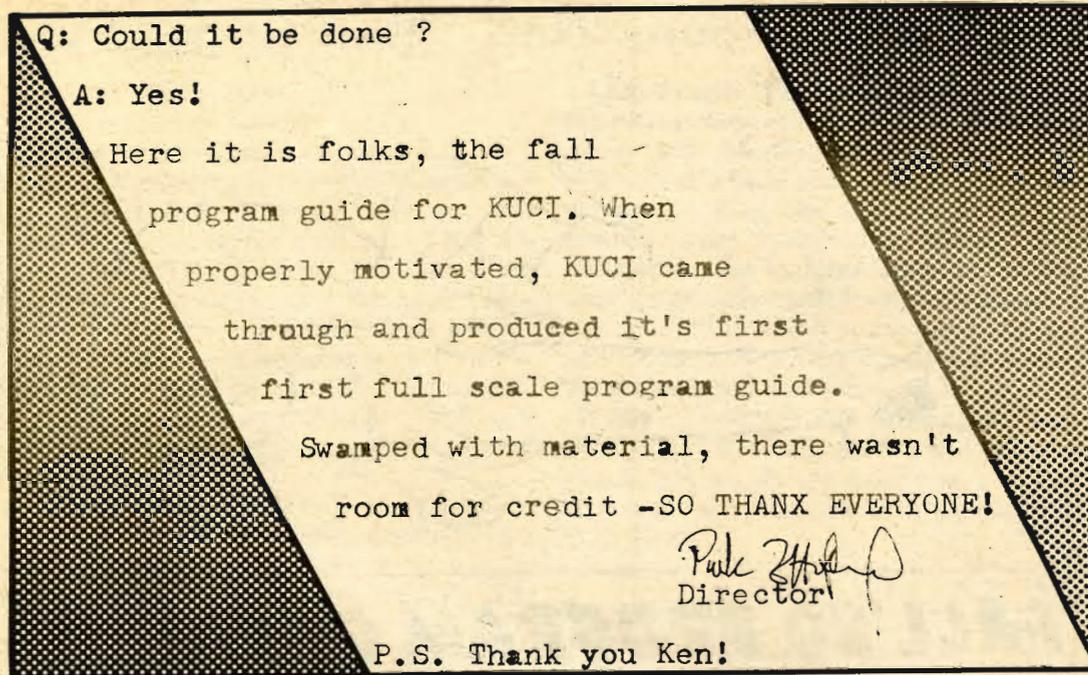
THE ZOT SHOT



KUCI 89.9 FM FALL '80 PROGRAM GUIDE



By Sue Simone



KUCI Expansion Planned

Mike Becchina, KUCI General Manager

This year has all the potential of being one of KUCI's finest. The station, in its second decade of service to the campus and community, has many plans for expansion and growth. One of them is KUCI's five year expansion plan. This plan would greatly improve the facilities available to KUCI. On the drawing board are a Conference studio for talk shows, and new production studio, and increased area for the News Department.

The formation of the UC Radio Network is something else that's got us excited. The Network has the potential to become a vital source of information for all of its member stations. This is due to the combining of all the resources of the stations. To

begin with, that's a lot of people! KUCI plans to participate in such areas as News, Sports and Public Affairs.

KUCI has all sorts of other events planned, also. Another retreat is planned, and to put it mildly, the event is a blowout. A good time is guaranteed, and you might just learn something about radio.

The station is also planning another broadcast with Radio 88, Sweden. More information on this event can be found elsewhere in this guide. Every department of KUCI is always open for more members. This Program Guide itself is an example of something new the station is trying. Feel free to check us out, or make comments or suggestions. We're on the third floor of Gateway Commons, at UC Irvine. Our address is: KUCI, c/o ASUCI, Gateway Commons, UC Irvine, Irvine, CA 92717.

Radio's Oral History

By Ion John

The art and technique of radio has been evolving continuously for more than half a century, and still the very first instrument used by pioneer broadcasters is used in today's broadcasts. No, I'm not talking about any particular part of a person's anatomy, but about the microphone, that mysterious little device which is just as important to the disc jockey as speakers or headphones are to the radio listener.

This microphone has quite a noble heritage, having passed through the hands of Alexander Graham Bell and Thomas Alva Edison during the development of the telephone, and borrowed by early radio operators to replace the usual Morse code with the more easily understood human voice.

These early microphones were filled with tiny grains of carbon, much the same as present day telephone receivers, and were about as big as a whole telephone. They had the same tinny, crackly sound of the telephone and often got very hot with hundreds of watts of power passing through them on its way to the radio transmitter.

The proper way to speak into the microphone, or microphone technique as it is called, was developed during this time, and was handed down from operator to operator as a skill of the trade. These early radio operators, or broadcasters as they are known today, learned to speak loudly very close to the microphone. They learned that stepping back more than a few inches from the microphone caused their voice

to radically change, from a rich, deep voice to a shallow, echoing, distant voice. With those old microphones, even the slightest movement of the microphone itself would disturb the tiny carbon grains, broadcasting a tremendous racket over the air.

Needless to say, times have completely changed since then. The microphone today is still of central importance to the broadcaster even though it has been radically improved in size, response and handling characteristics. Even with these technical improvements, a radio broadcaster still must learn proper microphone technique. Techniques like keeping the microphone out of one's breath stream to avoid those speaker pulsing pops and excessive 's' sounds of sibilance. Although modern microphones won't change your voice quality so much as you move away from it, it still will add a strong echo with distance, a condition called "being off mike."

At KUCI there is still one remnant of radio's nostalgic past that persists, quite apart from the rest of the broadcast world. Since there are no broadcast classes or communication instructors at UCI, and no departmental support for KUCI radio, each of us has to pass on these and other skills from person to person in the old oral tradition, from the KUCI veterans who taught us, to the future broadcasters we will have the privilege to teach. In fact, if you are a student at UCI, the privilege, skill and tradition of KUCI radio is yours for the asking. Visit us. We're on the third floor of Gateway Commons on the UCI campus. We'll even supply the microphone.

It all started out innocently enough. I've often enjoyed the alternative programming provided by non-commercial radio stations. Not only is the content of these programs a pleasant switch from the main stream radio stations, but their entire approach is generally bright and refreshing. But, I had never considered involving myself in one of them. When I discovered that UCI - the University that I am presently attending - had a student-owned and operated radio station, I was only interested enough to consider looking into it "one of these days."

To my amazement, "one of those days" actually arrived. In an unprecedented move toward realizing one of my many goals, I set out "In Search of KUCI." I looked around the large circular-style campus grounds, anticipating a great neon sign to illuminate my path towards certain destiny - since I had absolutely no idea where I was going. I noticed a protusion which resembled an over-grown T.V. antenna with its wings clipped, adorning the peak of the physical sciences building. Although this was a poor excuse for an elaborate sign, I decided to check it out.

I climbed steadily up five flights of stairs to the "penthouse" only to find an isolated, locked door. I was discouraged, but not ready to give up. I stopped a host of wayward students along my journey and coyly asked assistance. No luck. So I decided I might as well try to find something to eat. To my surprise, the cafeteria was filled with tens of people with KUCI paraphenalia adorning their bodies; T-shirts, buttons, bumper stickers! I was delirious! "I found it."

I was guided up to a crowded couple of rooms above the cafeteria to find thousands of records, posters, recording gadgets, and people merrily tinkering away. These people were hard-working, fun-loving volunteers, interested in providing UCI, and its surrounding communities, with alternative forms of music as well as localized news and varied public affairs programs. I was told that KUCI, like many college radio stations, had many materials, but they were in need of people with new ideas on how to utilize them. I signed up immediately, and I've remained ever since.

I've made a multitude of friends here and I've had a great deal of fun. I love it here because the opportunities are endless. If I have an idea, I develop it. It's great! Plenty of people have "found it" here at KUCI, or at another one of the hundreds of college radio stations which dot the United States, since they are all quite similar. They are all too small, (making them hard to find), with too much work to do, and there is never enough money. Since most of these stations are non-profit organizations, they are always in need of people willing to offer tax-deductible donations of time or money. All a person needs to do to experience the "exciting and rewarding" life of college radio is to "find it."



Crossroads lead to religious music

by Mark Bartel

For the past two years, KUCI has been airing a 3-hour Christian music show each week under the title, "Crossroads". The show is a blend of rock, pop, jazz, country, bluegrass and other styles of music, all based on the Christian theme.

What our KUCI listeners might not realize, however, is that as recently as a few years ago, such a show would have been impossible to produce. "Jesus music" (as the more contemporary forms of Christian music are known) has not been around much longer than KUCI. Its beginnings are usually pinpointed around 1968, as the Jesus movement swept across America. The former addicts, flower children and radicals who turned to God were less than enthusiastic about the hymns of the 1600's which often awaited them in the churches. One song from 1972 put it this way:

I ain't knocking the hymns
Just give me a song that has a beat
I ain't knocking the hymns
Just give me a song that moves my feet
I don't like none of these funeral marches
I ain't dead yet!

- Larry Norman

So these new Christians wrote new songs of their faith using their favorite music - rock and roll. "The words have meaning, but the tune is the same" (Chuck Girard).

Well, this would have been fine if the older Christians had accepted the new music. But they did not. You see, rock music brought with it more than just eighth notes and drums - it brought along the negative connotations developed in the 60's as rock advocated drugs & sex & itself. Such associations are not easily dropped. Jesus music reached its crossroad - was it merely the same rebellious music with different lyrics, or was it a valid expression of new life in Jesus?

A similar question has been raised many times before. King David was criticized by his wife for "dancing before the Lord with all his might" (II Samuel 6:14ff).

Martin Luther altered not only doctrine but music as well. He took the popular tavern songs of his day and wrote new lyrics for them. Many of these songs are today's hymns.

In the late 17th century a teenager named Isaac Watts grew bored with the old, old music of his church and went on to write hundreds of new hymns - the same hymns young people today complain about!

The 18th century Puritans of New England had a terrible time with a controversy over the use of written music. In the traditional method of singing hymns, everyone sang at his own tempo and in his own key. Only the lyrics and the basic idea of the melody were shared. Then in 1715 a young upstart named John Tufts suggested written, standardized music so the congregations could sing together, and the problems began.

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20/20 members pictured above are from left: Steve Alan, Chris Silagyi, Ron Flynt, and Joel Thressi.

A 20/20 view of pop

By Donna Donan

When Ron Flynt of 20/20 first came to Los Angeles four years ago punk rock was in its infancy. There were few local bands, even fewer local clubs and no L.A. scene. By his own description Los Angeles was cold and bleak. It was a place, no doubt, where bands like 20/20 would starve before they got a record contract.

But Los Angeles did get its scene and 20/20 did get a contract. Both are manifestations of the trends towards local groups which strive for individuality and quality of statement and away from the more commercial groups which often trade individuality and statement for record sales. Before a recent appearance at Knott's Berry Farm Flynt talked about the burgeoning punk rock scene.

"The club owner's clubs wouldn't be happening if all these people weren't coming out to see the bands," he says, "The bands make the scene as much as the scene makes the bands. That was really the principle reason why so many bands got signed. They were able to attract a respectable following in the club circuit."

20/20, a crossbreed of pop and punk, is one of the luckier bands to have landed a record deal. They have major station airplay all over the United States and a first album that is doing respectably well. The sales for the album are somewhere near 30,000.

As encouraging as all this seems punk rock could be on the way out. In England where punk rock was born there has been a resurgence of interest in heavy metal. New groups like Def Leppard and old ones like Pink Floyd are gaining in popularity.

Flynt, however, sees no immediate end to the punk rock movement. He makes a distinction between what is happening in England and what is happening in the United States.

"England...it's like they are a record industry in and of themselves," he explains, "Johnny Mathis will be No. 2 and the Sex Pistols will be No. 1...it's always

had a very strange crossbreed of music."

In the United States punk rock is getting bigger and bigger, Flynt believes. It has even taken hold in Oklahoma the state that he and co-member Steve Allen left behind for the more opportune surroundings of Los Angeles.

In some cases competition goes beyond bands seeking record contracts. At least two clubs in Los Angeles, Madame Wongs and the Hong Kong Cafe, are openly battling it out for exclusive use of the bands.

All this controversy is part of what makes punk rock so appealing. 20/20 has had some controversy, mostly stemming from the song "Yellow Pills" off their first album. Written by Allen, the song has been criticized as condoning the use of drugs. Flynt thinks that the criticism is silly. "If that's what we're doing then so is Bayer Aspirin," he says, "What about Geritol? That has been a scam for 25 years."

The song in fact is vague. It neither espouses nor opposes the use of drugs:

Ooh ooh my yellow pills
Ooh ooh ooh my yellow pills
I always believed in your lies
They make me feel so alive
Cause I don't have to be real

Flynt expects that 20/20's next album will be out by the end of January. Besides Flynt who plays bass and Allen who plays guitar, it will feature veteran keyboardist Chris Silagyi and Joel Turessi, formerly with The Know, on drums. Turessi is replacing Mike Gallo who left the band to form his own group Radio Music.

Cold and bleak no longer describe the L.A. music scene. Bands like 20/20 and clubs like Madame Wong's have made the industry hot. To what does Flynt attribute the success of punk rock? "The money. Totally, purely money." He says, "Esther Wong was making peanuts selling rice and other things. When she switched to punk rock....she started making a (load) of money."

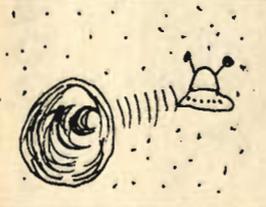
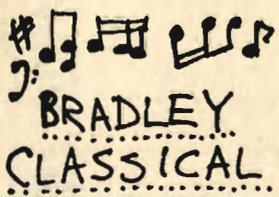
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kuci fall program guide

12-3 am		JOE AVE.	S A	dr. kidd	Join Baer & Paul for Midnight m@dNess	<i>The Wetone</i>	BERKELEY AND U IN THE NIGHTIME
3-6 am	3° KELVIN	<i>Meg Jones</i>	<i>Saint Mary Show</i>	Sandy Shores		John Leonard	KEVIN
6-9 am	DAVE	ERIC MOLLER	<i>THE DUKE OF NUKE</i>	MATT MOELTER PLAYS CLASSICAL STUFF!	 BRADLEY CLASSICAL	C. KES-KINEN	WUFF STOKES
9-12 noon	John ROCK	YOVAL FISHER	SCOTT BROWNE 	 MASTER JAM	 KEVIN	CROSSRoads Contemporary Christian Music	John GLOYER
12-3 pm	<i>Kenny Prince</i> 	<i>THE BEST OF JAZZ</i> 	<i>Saturn Encounter</i>  JAZZ		MR MUSIC 	DAVID KOBRIN	JOHN MANGRICH 
3-6 pm	 RADIO HALL OF FAME	JOHNNY O	THE VELOCITY SHOW	JOHNNY QUEST 	ROYCE 'N' ROLLS	<i>Sergio Biancardi</i> 	MICHAEL RYDZYNSKI
6-9 pm	THE TAYLORTOONS SHOW WITH JEFF TAYLOR	Jasper	ALL Request New Wave BIG Rich <small>Call Me</small>	WASIDE	mike bekeenska (nu-music) ★★★★★★	<i>Dr. Weed Rx</i>	KURT MURPHY NO MUSIK for a GRAPHIC
9-12 mid night	THE MIDNIGHT SUN <small>with KEVIN CARP</small> 	 PALL HOBROOK	 C	 ROCK AND ROLL WITH ED MAILONADO	LINEER M. PEARCE	FURBRUSH AND FRIENDS!	Donna

Sunday

Monday

Tuesday

Wednesday

Thursday

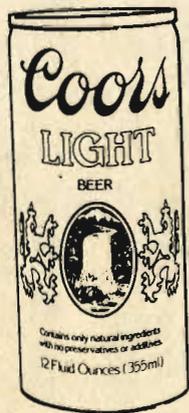
Friday

Saturday

KUCI Request Line 833-5824, Pizza.....

<i>October</i>							<i>November</i>							<i>December</i>						
			1	2	3	4	2	3	4	5	6	7	8		1	2	3	4	5	6
5	6	7	8	9	10	11	9	10	11	12	13	14	15	7	8	9	10	11	12	13
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26	27	28	29	30	31		30							28	29	30	31			

Taste the High Country



Climb Up to Coors

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Nu Beams highlight simulcast

By John Elton

A live concert by the Nu-Beams will be one of the features of an upcoming simulcast between KUCI and Radio 88, Stockholm, Sweden. The upcoming simulcast will be a follow-up to the one done in the summer.

Pat Zetterlund (KUCI's Furbrush), decided to meet people involved in Swedish radio during his past summer's visit there. Some of the people he met worked for Radio 88 which broadcasts between midnight and 6 am. Radio 88 is part of a large experiment in Sweden allowing each city to have their own radio station as opposed to the three government subsidized stations.

The idea is to see if commercial radio would be good for Sweden. Each of the new local stations are run by different organizations within each city. Zetterlund stated, "The hard part now is the finding of sponsors to help pay the costs for transmitting which is about \$45 an hour." Zetterlund compared the running of the radio station being similar to public television as they openly ask for contributions.

Zetterlund told the people at Radio 88 about KUCI and did remote broadcasts for them while in Sweden. It was during this time that the idea for the simulcast was conceived.



Pat Zetterlund (right) points to Dr. Weed (left) as they spin records for Sweden.

"We used a tele-flex (telephone) line across the Atlantic," said Zetterlund. Working with Zetterlund was Dr. Weed.

The cost was a little over \$1400 for the two hour, fifteen minute broadcast. Radio 88's show was sponsored by "The Pelican" a restaurant located in Sweden.

"The Swedish operator rung a number in Fort Lauderdale and it took 45 minutes to straighten out the problems," continued Zetterlund. The show was broadcast at 3 pm local time and at midnight in Sweden. "We lost the phone line twice."

The broadcast consisted of showcasing some of the popular music of the west coast including the Naughty Sweeties, B-52's, and X to name a few. In return the Swedish station played Swedish songs done in English. During the show, a group played from the restaurant sponsoring the show. In return, both Zetterlund and along with Mike, Becchina, KUCI station manager, sang the Beatles Rocky Raccoon.

The Nu-Beams broadcast is scheduled for later this month and will be done from the Patogh, UCI's student coffee house.

Large station similiar to KUCI

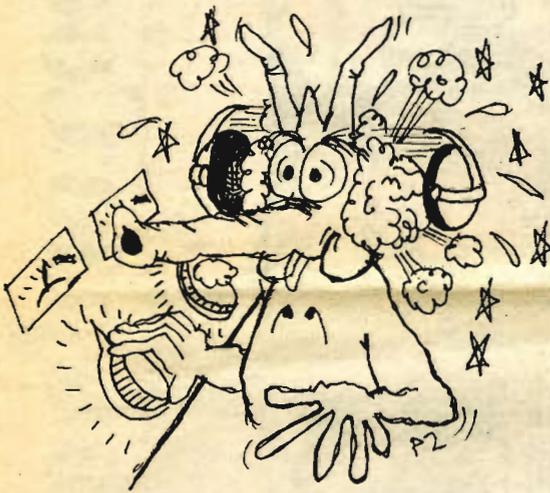
By Charles D. Stotts, Jr., Consultant

Over the summer, I had the opportunity of being Chief Engineer at KVPR-FM, a class B (50,000 watt) station up in Fresno. I expected the differences between it and good old KUCI to be like night and day, but I was surprised. Sure, the stations weren't identical, but the similarities far outnumbered the differences.

The biggest change was the equipment, but that was to be expected. The mixer board was by far the biggest change. Instead of a small five input mixer like we have at KUCI, I used a big, fancy mixer board with twenty inputs! Talk about adjustments! It took me almost a month to get comfortable with it. Other than that, though, the stations are much alike. They both have turntables, tape machines, and all of that stuff. KVPR just has more of everything.

KVPR-FM is a NPR (National Public Radio) station, so most of its programming is classical. Even with this big difference, the things I learned about programming styles at KUCI still applied. Block format, free format, radio pie, and all the other ways to chop up the air time - the big stations use them just like we do. Even the small things - like disk and tape care, cueing records, mic technique - all were used at KVPR just like I learned them at KUCI.

In fact, the whole station was like a big KUCI. Oh sure, it was more professional and less easygoing, but the folks there do radio for a living. If you are at all interested in doing radio, I encourage you to come up to KUCI and get trained. Come to our retreat, and get involved. If you don't go on in radio, you'll have a ball. If you do go on, the training you receive from us won't go to waste.



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NO CANS OR BOTTLES

JET PRODUCTIONS

89.9 is hard to find, Tricks involved in tuning

By Ion John

Running a flea powered radio station can be very amusing and frustrating at times. Invariably we get calls at KUCI like these: "Where are you located? I can't find you on the dial" or, "I like the jazz you are playing" to which the deejay replies, "I'm playing new wave, aren't you listening?" Once a caller gave me a very nice compliment on my "show", before I had even turned on the transmitter!

Those listeners who manage to get KUCI successfully admit that it involves more than just flicking a switch and dialing a knob. Apparently you also need a bit of magic and sorcery.

First, there is the conspiracy of the radio manufacturers. Just about all FM radios made today have a 106 on their dial or a little mark at 95½, but you won't find a single mark for 89.9. Unfair? Possibly. Do these radios even get 89.9 if it's not printed on the dial? They're supposed to, but they hide its location. Even as some people will tell you to tune to 90 to get KUCI, others will get a different station. One listener even thought we were from Santa Monica College!

Anyway, to pick KUCI out of the shadows of the big radio stations, you need a frequency map like this one:

KLON	KCSN	KSPC	KXLU	KPCS	KUCI and KCRW	KSUL and KSAK	KPFK	KUSC
88.1	88.5	88.7	88.9	89.3	89.9	90.1	90.7	91.5

Now, once you are on frequency, the next step is to actually get the station. To do this our listeners have developed rather unique and specialized methods. The simplest one involves wrapping the cord around table radio several times, and setting the whole works on a table facing the proper direction. The person who originally did this said that she would get static if she stood up from the table, and that raising her fork would instantly switch her to KCRW. Now, we think that getting KCRW instead of KUCI is not really a defect in her radio, because if you notice, both KUCI in Irvine and KCRW in Santa Monica have the same frequency, 89.9. How is a radio to know which is which? In this case you have to have to tell it by moving the antenna to a position which not only brings in KUCI, but also blocks out KCRW. It may sound simple enough, but for one listener, holding the antenna in the right position for such a long time, got him a very sore arm. He probably could have saved himself the pain by hanging the antenna wire in a good position over a lampshade or curtain rod. (We learned later that this person thought that the pain actually increased the pleasure of listening to KUCI. Some of you may want to try this.)

On the other hand, our KUCI engineers like to fiddle with such things only once, and then for good. According to them, you need to put your antenna outdoors in the fresh air, as high up as the trees, with plenty of elbow room from other objects nearby. You should get an outdoor type dipole antenna, or better yet, a directional FM antenna that you can point in the direction of KUCI. Then follow all the directions closely when you connect the antenna wire from the antenna to the radio inside. As a final adjustment, rotate the antenna until you get the clearest reception. Remember to tune your radio carefully, watching the tuning meter if you have one, and set your receiver to FM monaural, since KUCI doesn't have enough power to be stereo. Honestly, these guys get better reception farther away than some of my other friends with very expensive receivers.

Even though KUCI reaches for tens of miles into the surrounding community, we are rather stuck with our present 24 effective watts of power. We can't even cheat a little and crank up the power, because we are pushing our transmitter to its safe limit already. Even if we had the money to buy a bigger transmitter, the Federal Communications Commission has already made treaty agreements with neighboring Mexico which keeps us at our present power and location. The best we can do is to keep everything clean and well tuned.

If any of you are still having problems receiving KUCI, give us a call, and we will do our best to help you to get us. In fact, offering a couple of fudge brownies just might bring a personal appearance. Who knows?

Public Affairs

Somebody once asked us, what is public affairs? The best answer we had was that this is the series of programs that form a vital, informative link between the listener and his community. By "vital" we mean that the awareness and knowledge in these programs is necessary in order for the listener to fully participate in his community. The person at KUCI most responsible for this vital link is Sue Simone: "We at KUCI have been lacking in public affairs programs in years past. But with the new UC Radio Network, we've discovered new ways to recruit programs from outside community organizations. This will hopefully open the door to new shows."

Kicking off the new public affairs coverage for fall is the program, "Looking Out for Number One," sponsored by Saint Mary's Hospital in Long Beach. In a series of 15 minute shows aired each Wednesday at 9 AM, "Looking Out for Number One" will cover important topics in a straightforward, factual manner. Some of the topics deal with emergency situations, several on medical emergencies, and even one on occupations in emergency service.

Also beginning this fall is a minority affairs program; the Women's Resource Center at UCI is presenting a women's issues program; and the Associated Graduate Students is assembling an informative talk show on the research currently in progress at UCI.

Of the continuing shows is the popular program, "Stardate" with Joel Block, aired each day at noon and 6 PM. Each day he discusses a different aspect of the universe we live in and the field of astronomy which studies it.

Also, we will be presenting Liner Notes with KUCI's veteran-expert Thane Tierney producing many of them along with contributions from knowledgeable staff members. This program traces the activity of a particular musician or group through their musical history.

Bill Bett's History of Rock and Roll will return with Thane Tierney and trace the whole rock movement from its beginning in blues and swing to its current blossoming.

Gary Freshour will be bringing you the Radio Hall of Fame, produced from his personal collector's library of thousands of historical tapes of the greatest moments in all of radio.

Live, play by play basketball will return later this fall as the season opens, direct from Crawford Hall.

Sue explains that there are several programs still in the planning stages "that aren't well nailed down yet," such as an environmental issues program, an outdoor cooperative program and a live community affairs talk show. Sue is quick to add that any non-profit organization can contribute a program which is in the public interest, and she welcomes anyone in the community to come to KUCI to help put important issues on the air. Interested? Give Sue Simone a call at (714) 833-6868 or leave a message for her there. The mailing address is: KUCI Public Affairs c/o ASUCI, University of California, Irvine, CA 92717. Sue would like to hear from you.

Community Outreach Organization

In the beginning, so it is written, KUCI was a small campus radio station, made up of students who banded together to broadcast to a small student community, funded by the few bucks each person threw in. From this small beginning, we are growing up, as a living organization, as our staff expands and grows. Times are changing for KUCI. No longer are we confined to the small circle of buildings of the university. No longer can we rely solely on the student contributions of time, ideas, and money that has been the case in the past. KUCI's programming bounds and circle of friends is expanding to the limit of our signal which stretches for miles into the community.

To facilitate this change, we're adding a community outreach organization to draw community support and input. We are actively asking you to become a part of KUCI's future and KUCI's activities, regardless if you are a laborer, executive, student, housewife or anyone else who lives here. We want you to discover the rewards of doing radio, and enjoy serving your community.

Most central in our community outreach are the people who can volunteer their time, ideas and energy to KUCI's community programming, and those who can contribute financially to help keep us on the air. Talk to us and we'll teach you all the technical skills you need to make your ideas a reality. We need people who can write news or give the news, and those with the contemporary awareness to comment on it. We need people who are particularly sensitive to community issues of importance to prepare documentaries which explore these issues. We need mature leaders who can impartially and sensitively lead live discussions. We need people who can "be there" to record the events which shape a community. And we need donors to help provide these volunteers with the tools they need to inform the community. Listen to KUCI and you'll hear the names of the people who are serving the community in these ways through KUCI. It can be hard work, but it becomes more rewarding the more you involve yourself. (We can speak from experience!)

If you're interested, we welcome your response. Write to: KUCI Community Outreach Organization c/o ASUCI, University of California, Irvine, CA 92717 or call us at (714) 833-6868. Tell us what you are interested in and we'll try to connect you with others who share your interests. If you wish to be a donor, please fill out and send in the coupon below.

I can donate:

Cash, amount _____, make check or money order payable to KUCI Radio.

Equipment: loan, donate
Describe: _____

Tapes, quarter-inch or cassette

Music: live, recorded

Include your address and how we can reach you. If you want your donation to be used for a particular project or program, be sure to say so.

Jesus Rocks....

continued from page 3

These examples from history are presented as an encouragement for today. Just as the above four conflicts have been resolved, the Jesus music question currently in the crossroads will be resolved. Someday, your great-grandchildren may sing these songs in church....

In the meantime, we invite you to listen to the "hymns of tomorrow" each Friday morning between 9 and noon as Crossroads continues into its third year. "Crossroads" is more than just a name. Its more than just music. And its happening only at KUCI.