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KUCI-FM in Irvine, is an educational non-commercial radio station licensed to the Regents of 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

COORDINATORS: Aaron Levine, Tony Ozuna
 COVER: Karen Houston
 ART: Claire Kroesen
 LAYOUT: Claire Kroesen, Aaron Levine
 TYPE: Ken Spreitzer

Rent a jock



DANCES - PARTIES
 WEDDINGS - FUN ETC....



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 Warren Bobrow

General Manager
 Mike Duffy

Music Director
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Production Director
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PSA Director
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Fifteen years of radio activity

BY MIKE DUFFY

KUCI folklore tells of an illegal "radio station" operating out of a dorm room on the UCI campus. In late 1968 an engineering student named Craig Will decided that the time had come to move KUCI out of the underground and into the real world. Will worked until the middle of 1969 developing the idea, obtaining the first appropriations from the Associated Students of UCI (ASUCI), and setting up the groundwork for the Federal Communication Commission (FCC) application. Will was forced to abandon his efforts in late 1969 due to the rigor of his chosen area of study at the University. Another engineering major by the name of Earl Arbuckle continued with Will's work. His main task was to purchase all of the necessary equipment as well as complete and submit the FCC application.

On October 17, 1969 the FCC granted KUCI Program Test Authority to broadcast on 89.9 MHz. The license was granted on November 25th, 1969, and thus KUCI was born. The original studios and offices were in a small closet in the Physical Sciences building. The evening-only broadcasts featured record from the DJ's own collection. (For all you trivia buffs, the first song ever play on KUCI was "Sugar, Sugar" by the Archies.) In the first broadcast show, Station Manager Greg Wolford presented to the listening audience the philosophy that would be the driving force behind KUCI. We were to alternative radio for Orange County by providing a creative public forum for news, public affairs and music not heard elsewhere.

KUCI quickly expanded its schedule and outgrew the closet in which it was housed. In the spring of 1971 construction began on the third floor of Gateway Commons for studio and office space. By the fall of 1971 KUCI had "spacious" new studios, a separate office shared by all 12 management staff people, an antenna

modification, and a library of 400 records. Under the direction of Station Manager Charles Richardson, the station began the first of its growth years.

In 1972 KUCI made its mark on the community with live broadcasts of home men's basketball games from the Anaheim Convention Center. The first news broadcast also occurred in 1972. DJ Ralph Hawkins set the longest-continuous-show record when he foolishly stayed on the air for 72 hours.

1973 was the year of special programming on KUCI. We began regular broadcasts of performances at Patogh Coffeehouse (what is now known as the Lumbermill). Senator Howard Baker was carried live in a lecture at UCI as were the candidates for California governor that year. In the spring of 1973 KUCI was able to broadcast a Beach Boys concert from Crawford Hall.

In January of 1973, KUCI first established a 24-hours-a-day/7-days-a-week permanent programming schedule and increased the variety of its programming as a result.

1976 through 1981 were years of continued growth for KUCI. The news and public affairs departments were expanded as KUCI tried to reach out to the community, both student and otherwise. The quality of KUCI continued to improve just as the UCI campus itself improved.

In 1981 disaster struck. KCRW, a station sharing KUCI's frequency, received permission from the FCC to relocate their antenna and increase their power. This move effectively cut KUCI's broadcast range down to a few hundred yards. KUCI had applied for a new frequency but the application was somewhere in the midst of the paper mill known as the Federal Government. The entire staff as well as concerned community members protested and demonstrated in an effort to speedup the application process.

A few months later their toils paid off as KUCI received permission to change frequency to 88.9 FM, where it remains to this day.

At about this time the management of KUCI helped to resurrect the University of California Radio Network (UCRN). The UCRN is a statewide network consisting of all of the UC campus radio stations. The network was developed as a mechanism for the exchange of information of interest to students at all of the UC campuses, including news, public affairs, political information, and, of course, entertainment. By pooling all of its resources statewide, the UCRN was able to broadcast live reports from the Democratic National Convention in San Francisco this summer. These reports were aired simultaneously on all 8 UC stations, including KUCI, and occurred 4 times a day during the week-long convention. The UCRN was the only college media network represented at the convention. We are very proud of this accomplishment, as we are of our other fine news department features, such as our coverage of the November elections, and upcoming reports of UC Regents meetings.

Each summer KUCI goes through a kind of rebirth as a new management team is chosen, complete with new ideas and enthusiasm.

see p. 5

Reggae 2

A Reggae Summer
by Goldilox

Looking back on this past summer, it can truly be said that the L.A. area had a reggae jamboree. Actually, even before the temperatures began to soar, reggae artists such as Steel Pulse and UB40 heated up SoCal for what was to be the best summer of reggae and cultural music so far.

The summer shows started off with the "cool ruler," Gregory Isaacs, who brought an enjoyable evening of lovers' rock to the Hollywood Palladium in late June. Opening was Macaw, a Trinidadian type get-up that turned The Sweatbox into The Love Boat. Having been spoiled by such opening acts as the Rastafarians and Blue Riddim, who provided true roots sounds, Macaw seemed too polished. The "cool ruler" had the ladies squirming with such tunes as "Night Nurse" and "Slave Master," the Roots Radics backing him up with an irie riddim that kept your head ringing for hours.

About two weeks later, the Hollywood Reggae Splashdown took Ballroom. As usual, the show, which was scheduled to start at 4:00 pm, didn't start on time. For \$14.00 a shot, the place really could have provided some air conditioning, or even a fan ...

anything. For those who sweated it out, local talents such as Prince Ital Joe and Idren and a host of others kept the pace until 10:00. Then, the king of Rock Steady took the stage. Alton Ellis had not performed in the States for over 20 years, but he looked as young as ever, crooning out such songs as "Weep No More Under the Willow Tree" and other favorites that were so familiar; yet you never really knew "a who responsible."

Five days later, the Palace, which has been the host of many of the hottest reggae imports since last spring, presented the Itals and the Meditations. The Itals, who are in the traditional Wailers three-part-harmony style, were decked out in ites red, gold green. They were IRIE! Although the Meditations had top ranking for the evening, with "Runnin' from Jamaica" and "Rastafari Chariot," the energy of the crowd mellowed to meditation, unlike the impressive set of the "vital Itals."

While some Babylonians may consider the White House in Laguna Beach, whose name speaks for itself, the place to see reggae in O.C., the only real happenings locally for

see p. 5

ILLUSTRATION.



Tom La Duke
(714) 838-1465

LOGOS COMPS CARDS DESIGNS

3 All over the place with the Bangles.

All Over the Place
With the Bangles.
by John T.

When last we talked with the Bangles (April '83 -- see KUCI's Spring 1983 Program Guide), the all-female quartet was already one of the most promising bands to emerge from the L.A. club scene in recent times. They had a self-titled EP out on an independent label (the late Faulty -- fortunately the EP has been reissued by IRS), had already received national exposure, and were about to embark on their first nationwide headlining tour. Soon afterward, the group landed a contract with CBS and later spent most of Winter/Spring 1984 in the studio with producer/engineer David Kahne (Translator, Rank and File, Romeo Void). The resulting album, All Over the Place, came out in June to rave press reviews and strong local airplay (including, by the way, the #1 position on KUCI's playlist throughout the entire summer). The record captures the Bangles' uniquely irresistible sound at its best: solid musicianship and material, heavily influenced by 60's rock (British-Invasion pop and Amer-

ican psychedelic garage-punk), all held together by powerful vocal harmonizing.

One afternoon in late July, we interviewed the Bangles again. At this time they had just ended a 7 1/2 month hiatus from the stage and were now preparing for a string of West Coast performances, to be followed by another nationwide tour. Present were each of the band's three (count 'em) lead singers: guitarist/songwriters Susanna Hoffs and Vicki Peterson, and drummer Debbi Peterson (Vicki's sis). (The remaining member, bassist Michael Steele, was detained at the dentist's office.) The dialogue, in keeping with the SoCal upbringing of all involved, was punctuated by the usual "yeah"s, "like"s, and "y-know"s. Here are some of the highlights:

* * *

JT: Did you receive any interest from major labels besides CBS?

VP: Yeah, we did, but CBS seemed to be the one that they were coming to the shows,

they were making the effort to meet us, to talk to us, to find out what we wanted out of the group. They seemed to be very eager to let us be ourselves and to just let us grow. They came to a lot of shows just keeping an eye on us, seeing what kind of new songs we were writing, things like that, then they finally decided that they were interested and we sat down and talked to them, and we were interested, so it worked out. There were other labels, but they just weren't as impressive. DP: CBS seemed the most supportive.

JT: The great thing is, you get to be on the same label as Dylan and the Byrds... VP: Oh, yeah! Simon and Garfunkel....

JT: Now, Vicki, when I ran into you about a month before the album came out, you mentioned how relieved you were that it was completed. Any special reason why?

VP: Because it had been so consumptive of all of our energies and attentions for so long. Even though we actually only recorded about a month, the actual time we sat in a studio was spread

over a period of about three months because there were interruptions -- David Kahne had to fly back to New York to mix a Romeo Void single, he had to fly to Hawaii to do a CBS convention, he had to do this and that. And these various interruptions were very disruptive to us and frustrating.

SH: Not to mention the pre-production period lasted for a long time.

VP: The whole thing seemed like it was taking a helluva long time, y'know, and you get to a point where, although we were very excited about the album and proud of it, it was nice when we could finally put it away and say, "OK, we've done that, now we can do...."

SH: Now we can play live again!

VP: We missed that.

SH: That whole year,

looking back, now that the album's out -- it was very much of a growth period, but it was sort of like growing pains, too. It was kind of a rough period, 'cause the EP was so old at this point that it was hard to really have a real excitement about doing live shows. People

are listening to all the new music that's coming out, and we were really struggling, just learning how to write different types of songs and experimenting and having lots of rejections and things like that, even though we were signed that whole time.

JT: There's no credit listed for who plays keyboards on the album.

VP: David Kahne played them. He was sort of our spiritual keyboardist, 'cause when things got tense or whatever he'd go into the studio and there was always a piano in there -- he's start playing "Hero Takes a Fall" in Muzak-style, and we'd gather around and start singing...

DP: ... like Vegas.

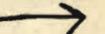
VP: Like Bobby Darin tunes.

SH: I swear, if we ever do, like, The David Letterman Show, we have to bring David Kahne with us --

VP: He's amazing.

SH: -- and have him play Muzak versions, elevator versions of our songs! It's just so funny.

JT: Then you could get airplay on KBIG



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Vicki Peterson

Debbi Peterson

Susanna Hoffs

Michael Steele

and like that -- that'd be great.
 All: Yeah! Great!
 DP: "The Music of Your Life."
 SH: Personally, I would be thrilled to be in an elevator and hear [a Muzak version of a Bangles song]. I mean, that to me, is a sign of somehow being established!
 VP: Then you know you have arrived!
 JT: Where'd you get that Electrolux Phonograph that's on the album cover?
 VP: The photographer had one of those groovy things.
 DP: Vacuum rock!
 SH: You should have seen the terrible records, though, that we had to play on it.
 JT: Who's picture is that in the background of the album cover, on the wall?
 VP: You are very observant, Mr. John! That's an Osmond Brothers poster I have on my bedroom wall. It's the most tacky -- I think it was taken it 1973. It's great. You can feel the polyester in their shirts. It's the most amazing, amazing photograph.
 JT: I just have to ask you this: What is the significance of the Slinky that's pictured on the inner sleeve?
 DP: Slinky art.
 VP: It's a sex toy.
 SH: We used a Slinky when we recorded the song "Bitchen Summer"

-- do you remember that, on Rodney on the Roq Volume 3 -- and Debbi played the Slinky for the --
 DP: A percussive --
 VP: I think I did.
 SH: Or you did, or somebody did. I don't remember.
 DP: The dog did. [laughs]
 SH: Somebody played a pineapple can.
 DP: Yeah, I played pineapple -- lead pineapple.
 SH: Anyway, let's fight about that later -- no -- and we used it then, and we thought, "This is, like, an unrecognized instrument. Somebody has to know about this."
 DP: It's a classic instrument.
 VP: Folk art.
 JT: Maybe that could be your first commercial endorsement -- like around Christmas do a Slinky commercial. [Debbi begins singing the Slinky jingle.]
 SH: [laughs] Maybe.
 JT: Just out of curiosity, what products would you like to endorse, besides the Vox Wah-Wah Pedal?
 DP: All ri-hi-hi-hight!
 VP: Tampons ...
 DP: [holding a sofa cushion] Pillows. Bangle Pillows -- "Sleep with a Bangle." Watches ...
 JT: You said on a recent radio show that for "Hero Takes a

Fall" [the current single from the album at the time], the idea is based on the structure of plays in Ancient Greece.
 VP: Yeah! That's basically true.
 SH: It's true, because those plays, the protagonist is always somebody who starts out as a hero -- like Oedipus Rex, for instance, seriously -- and then does something bad -- like he had sex with his mother, is what he did. [Vicki and Debbi gasp.] And that's how we get the Oedipus Complex and blah blah blah --
 VP: That's how a lot of psychoanalysts make their money.
 SH: -- but anyway, he has this fatal flaw in his character, that he had this desire for his mother, and once he commits the crime, and "his crimes are brought to the light of day" --
 VP: As they say.
 SH: -- he falls. And Oedipus, of course, poked his eyes out, you know, he has to do something drastic afterward. But it's true, in all those plays, like Antigone and all of them, they follow the same steps
 VP: The same basic structure, and we were just noticing that kind of thing and sort of applying it to personal experiences.
 SH: Just a character

and what a character goes through.
 JT: Now, there's two cover songs on the album. "Live," I know, is the old Merry-Go-Round tune from 1967, but I'm not familiar with "Going Down to Liverpool."
 DP: That was a song done by a guy named Kimberly Rew who used to be in a band called the Soft Boys, and he's an English bloke who now is in a band called Katrina and the Waves, and in fact they've released a record out on a small label which has the same song on it. And we heard the song through one of our friends who brought it to David Kahne, who brought it to rehearsal and we all really liked it.
 JT: Who is "James?"
 VP: It's about James Caan in Brian's Song. [laughter]
 SH: "James" is just a person that you had a thing going with and then you decide to get out of that thing because it's bumming your voyage. [laughs]
 VP: It's totally bumming your voyage.
 SH: He's the kind of person who's just into bumming your voyage, and at first you didn't realize that, but then once you realize that you just don't --
 VP: You say, "Hey..."
 SH: "I'm not gonna take this bull ..."

VP: "... take this shit anymore!" [Debbi gasps again]
 SH: "I'm not gonna take a bad trip with this dude any longer."
 JT: I was gonna ask you about that -- that's what you sing in the song? "I'll only take this shit for so long?"
 SH: W-well, nnnnnn
 All: [agreeing] Sort of, yeah.
 SH: But I never swear, so they had to force me to say that.
 VP: Yeah, Sue never swears.
 JT: So is that why there's no lyric sheet with the album? So you couldn't --
 VP: Yes, so you have to guess yourself.
 DP: You have to guess what it is and make all sorts of other words.
 JT: This morning I went to the library and I found the Matthew Arnold poem, "Dover Beach," which you said one time onstage you stole from for your song, "Dover Beach."
 VP: [laughs] It has nothing to do with it.
 JT: I guess the sentiment's sort of the same, but --
 SH: The sentiment's the same, but the line that we actually stole ["Or we could come and go/ And talk of Michelangelo"] was from a T.S. Eliot poem.
 VP: Which everyone know -- I mean, that's

What, programming???

What, Programming???
by Warren Bobrow

Yes, in fact, there is a method to our madness here at KUCI. We do try to plan out what you are going to hear in each timeslot. But not too much. After all, if we picked out every little thing on our radio shows, we would be just as boring as every other radio station, and you wouldn't want that, would you? At any rate, we like to have our disc jockeys ex-

The Bangles from p. 5

lishman and not by four women from Los Angeles.

JT: I remember in the early versions of "Restless," when you did it live, it had that 12/8 part during the instrumental break that sounded like the end of "7 and 7 Is" by Love.

VP: That blues breakdown -- we used to do it onstage because it was campy and it always took people back, and then we'd start cracking up and people would go, "Whoa! What is this?!" It was a very odd thing to do!
SH: That used to be an obsession of ours, to change time and have millions of different styles withing a song. That was one thing David sort of worked with us on, which was trying to get us to groove on a certain feel and keep it there.

JT: I notice throughout most of the songs there seems to be a theme of deceit, like between lovers. Was that intentional or did it just happen that way?

DP: Well, it's kinda weird that all those songs got thrown together on one album, because a lot of those songs like "James" and "He's Got a Secret" are old tunes that Vicki wrote, like, five years ago. And a lot of them tend to be pretty nasty and depressing songs, but it wasn't intentional.

VP: I don't know if they're depressing but, yeah, that's true.

JT: Well, I wouldn't say "depressing" ...

SH: Sometimes it's really hard to write about the good things. I don't know why that is. I mean, it's hard to write a song like "I Feel Fine" and

press their own personalities by playing music that they enjoy as well as expressing the personality of you the audience by playing as many of your requests as possible. Now, do you think Rick Dees plays his favorites or your requests? No way. So make a jocks' day and make a request. The number is 856-KUCI.

At KUCI, not only do we play some very popular bands, but we play bands that you won't hear on other stations in a million years. Of course, you may be

"She's a Woman" or something like that without coming off trite, y'know? [Sings in a mockingly trite voice] "Oh baby baby baby, I love you love you love you" -- it's hard to write those kind of songs.

JT: If there's one thing that makes the Bangles distinct, it's the harmony and how you use it. I mean, when you play the record, beginning with Side 1, the very first thing you hear is the band harmonizing on a chord. Does it always come naturally or is it something you have to work at?

VP: Harmonizing itself comes very natural to the band. It's something that we always do and always enjoy. But we often spend a lot of energy trying to find something new to do with the voices. We did that on "Hero Takes a Fall," we did that on "Liverpool," SH: "James" ...

VP: A lot of songs on the album, we worked with our voices, and David Kahne was also instrumental in that, and used it as an instrument to build new chords that we wouldn't have thought of using. But harmonizing itself is a very natural thing and we do it so often. Warming up before the show we sing in harmony ...

DP: When we were kids we used to listen to the radio and sing, and I know me and Vicki used to sing the harmony parts instead of the melody parts. That's the thing we picked up.

JT: I was talking to someone at CBS and he mentioned that you were taking voice lessons.

SH: Yeah, a couple of

saying, "Well, if those bands were any good, then they would be played on commercial radio now." But that just isn't so. After all, U-2 put out two albums before they made it on commercial radio, but those records were very popular on alternative radio stations like KUCI.

It is these up and coming bands that you will mostly hear on KUCI. Of course, we throw in some oldies that you might have heard last time you scored at the Drive-In, but they certainly

us are. Just ...
DP: ...to keep our voices strong.

SH: First of all, to take good care of them, because when you do on tour and you sing every night for months and months and months -- hopefully, if we're on tour for a long time! -- you can wreck your voice and get nodes and stuff. So it's sort of for health reasons --

VP: Preventive.
SH: -- as well as just wanting to improve for the next record.

JT: 'Cause when he mentioned it, I said, "Wait a minute, they don't need voice lessons, they're already perfect singers ..."

VP: Everybody has that reaction, but ...
SH: ... but could we sing "Respect" by Aretha Franklin? I mean, we can sing what we sing on this record well, but we wanna be able to sing other types of styles, gospel screams and stuff.

DP: It's a technical thing, just like playing guitar or anything. You wanna work at it and improve, and we care enough about the band to put the time into doing it.

* * *

As of this writing, the Bangles are still out on the road, opening for the likes of A Flock of Seagulls and Cyndi Lauper, but also making their own headlining appearances as well. All Over the Place continues to edge up the Billboard Top 100 album chart. "Liverpool" has been released as the LP's second single, with an accompanying video directed by Sue's mom and featuring Leonard Nimoy. Meanwhile, a

jog some very special memories.

Now, some of you may not want to listen to the type of music that your neighbors consider acceptable and will also contribute to the early death of your lawn. For you, we play thrash, and lots of it. Most of it happens to be played after midnight. However, for the Clark Kents among you who like to only spike your hair on the weekends, we have three hours of the heaviest metal on Saturdays from 6-9pm with the Metal Morality Show with Ace Fury. Then we have six -- that's right, six! -- hours of hardcore from 9pm until

certain Minneapolis resident who just happens to be music's hottest star at the moment (final hint: he likes purple) seems to have taken a keen interest in the group, and most especially in Sue. Stay tuned.★

from p. 5
bean Tokyo Steel Orchestra, and Peter Tosh to top it off. Wow!

Along comes August 19th, and the show is postponed. Visa problems? Ganja smuggling? Who knows. Now we must wait until September 9th. When that finally rolls around, Peter Tosh cancels and Fela Kuti can't get out of Nigeria again. But we trudge to the Hollywood Bowl anyway wanting to see Mighty Sparrow and some culture, even though we should've known that a show at the Bowl would be a sit-down-in-you-seat event. At first the whole ordeal was ridiculous. People selling their 3rd row seats to buy a cheap ticket, empty seats everywhere which weren't allowed to be used, by order of some yellow-shirted beef-builders that "tried" to control the crowd.

The Caribbean Tokyo Steel Orchestra lost credibility when they started with some Toto song and then of all things a Michael Jackson tune ... can we ever escape it? Marcia Griffiths, one of the I-Threes who backed up Brother Bob Marley, was up next. How sweet it was "dancin' to de ryddim of the drum and the bass line." But even Marcia Americanized herself with Tina Tur-

3am the next morning, including the show "Maximum Rock and Roll." Now that's the kind of radio that you can write home about!! After all, we do want to play the music that you won't hear anywhere else.

And, of course, all of our programming includes every local band who has sent a tape or record of their music to us. We feel that these bands are popular in the clubs for a reason, and we would just love for you to tell a band, "Hey, I heard you on KUCI."

So there it is, the KUCI music programming. It is set up so that you will hear alternative music that you will like and want to hear some more. Tell that to Rick Whatever-his-name-is the next time you try to make a request on his station.★

ner's "What's Love Got To Do With It?," saying "This is reggae music." I couldn't figure what she meant. By then, security loosened, Mighty Sparrow came on and the whole place was jumping. As people started a long mambo chain around the Bowl, my friend turned to me and said, "Watch out, the natives are getting restless." Too late, we were already two sections from the front, skanking away to the most uplifting sounds of the entire day. Mighty Sparrow should've been top bill.

The 95-degree day cooled down to evening and Egypt 80 took the stage minus Fela Kuti. After three different explanations from three different people about why Fela was being held in Lagos, Fela's son took over as boss. He blared over some tasty sax solos while the countless members kept the calm, jazzy African sounds down low. Fela's female dancers were decked out in replicas of Nigerian folkware, executing some erotic dancing. This called for binocular action from my male friends, and myself as well, checking out the intricate make-up and hair styles. This was the show that ended a summer of roots and culture. Reggae music is moving forward always, positive and ready to "Chant Down Babylon."★

The Rise AND Fall of Sports Medicine
NOTES - LECTURE 10

11/5/84



REMEMBER Midterm Thurs. (yuck!)

GEE, I'M HUNGRY!!

The sweet aroma, hot out of the oven, chocolate chip cookies --- UMMM

My hamburger --- not just a hamburger --- my hamburger cannot be just a hamburger, they got to be broiled over mesquite charcoal. Its awesome ... UMMM

When is this lecture going to end? ... The ~~fresh~~ fresh, french baguette, stuffed with my favorite --- roast turkey --- baby, you deserve the Best!!!

What a funny name --- Woofies Village Cafe

WOOFIES VILLAGE CAFE

in Campus Village

Close to: Bio, Med Sci, Physics, Lot 13

HOURS: M-Th 7:30 a.m. - 10 p.m.
Fridays 7:30 a.m. - 3 p.m.
S & S closed

Information: 856-7491

USE THIS ADVERTISEMENT AS A COUPON
FOR A FREE LARGE SOFT DRINK WITH
ANY SANDWICH OR HAMBURGER PURCHASE.

Offer expires 1/25/84.
Good at participating Woofies Village Cafes.

Operated by Campus Village Housing