



K R C L 9 1 F M



Program Guide

FEBRUARY & MARCH

1984

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COMMUNITY RADIO: A GLOBAL PHENOMENON

BY BETSY RUBENSTEIN

It wasn't uncommon, a few years back, for NFCB to receive programs bearing the tag "This is listener-sponsored, community radio - the only station of its kind anywhere in the world..." We at NFCB heard those words first with appreciation of the pride behind them, later with amusement as station after station made the same claim, and finally with dismay at the number of programmers apparently unaware of the growing network of community broadcasters around the country, and of the tremendous potential this network represented.

And yet, in a way, these programmers were absolutely right. With the diversity among American community stations - in programming content and style, in budget, in staff and volunteer backgrounds - each station can truthfully claim to be one of many, but the only one of its kind.

The first World Conference of Community Broadcasters, held August 7-12, 1983 in Montreal, was a five-day demonstration of this paradox on a global scale. Here were over 500 broadcasters, representing more than 30 countries and close to 250 different organizations, all billing themselves as community radio, community-based radio or community-oriented radio. The similarities - in particular the common goal of using radio as a tool to support and strengthen a community - were inspiring. The differences in how these goals were translated into action were striking.

Most NFCB Newsletter readers are already familiar with the great diversity of community radio in the United States. That diversity was reflected at the World Conference by some 80 U.S. delegates, who were surprised to learn that - in the words of one conference participant - the 40 community radio organizations they represented were among "the oldest, the most established, the most well-endowed, and the most well-behaved in the world."

There were many such surprises for those familiar only with American community radio, and one could hear brain gears shifting in the questions that were asked. "You mean you accept advertising?" "How can you be community radio if you're run by the state?" "How can you call

yourself a 'station' if you only broadcast three hours a week?" "You don't have any central studio?" "You mean you don't use FM at all?"

The country in which community radio is probably most similar to that in the U.S. is Canada. Here, community radio has developed primarily in native communities and in rural and urban areas of Quebec. In addition a number of the student radio stations throughout Canada are increasingly concentrating on community services.

Community radio in Australia, while geographically distant, is more closely aligned in style and content with North America than with other parts of the world. There are currently some 50 stations on the air and 40 more underway. They serve urban and rural communities in every state and territory of the country.

In Europe, where radio generally developed under state monopoly, community radio is an opposition movement - newer and more experimental, and certainly more volatile than community radio in North America or Australia. Many of the European countries are currently undergoing a veritable war of the airwaves, with quite different factions vying for the official title of community or local radio, and for the frequencies and government support that go with the title.

France is a good example of this conflict. Pirate stations were established in the 1970s to compete against the state monopoly of the airwaves. These stations received authorization to broadcast by the new Mitterand government in 1981, but their problems are far from over. Today some 2,000 stations are competing for space in a frequency spectrum that can accommodate a third of that number. The government's solution - mergers and shared frequencies - has resulted in bizarre alliances and strong sentiment.

Different groups of French community stations are in conflict over the role of community radio, program content and style, and how community radio should be funded. Many of the French attendees came to the conference hoping to obtain a definition of community radio that

(Continued on page 3)

OUR UNDERWRITERS

THANKYOUTHANKYOUTHANKYOUTHANKYOUTHANKYOUTHANKYOUTHANKYOUTH

ACOUSTIC MUSIC
AIR PACIFIC
BAGEL NOSH
BLUE MOUSE THEATRE
CABIN FEVER
CANYON TIMES
COSMIC AEROPLANE BOOK
AND RECORD STORE

COYOTE BILLS
CROMPTONS ROADSIDE
ATTRACTION
D.B. COOPERS
GALLENSON'S
GREEN PARROT CAFE
THE HAGGIS SOCIAL CLUB
HARVEY'S

IN THE MOOD HAIR DESIGN
PARK CAFE
PERFORMANCE AUDIO
RIO GRANDE CAFE
R.L. SMITH
STANDARD BUILDERS SUPPLY
STONE AGE CRAFTS
TOUCHE ROSS & CO.

TRACY COLLINS BANK & TRUST
TWO GUYS FROM ITALY
UTAH ENVIRONMENTAL
ACTION GROUP
UTAH MUSEUM OF
NATURAL HISTORY
WASATCH TOURING
YENGICH, RICH, XIAZ & METOS
THE ZEPHYR CLUB

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they could take back home to use as leverage in these conflicts. But no consensus emerged, and the French have gone home to - as one participant put it - "figure out what is really community radio."

Elsewhere in Europe, the development of community radio has roughly paralleled its history in France, with stations originating as pirate radio striving to break the state monopoly, with bitter struggles for spectrum space, and with hot debate raging over funding methods. In Italy, one of the first countries in which the state radio monopoly was broken, the 3,000 stations that initially competed for airspace have been reduced by competition to 200. These community stations focus mainly on information exchange. In England, the pirate radio movement of the 1960s has given way to the development of a commercial network and the expansion of the BBC into local broadcasting. Community stations are still legally unauthorized to broadcast there.

In Scandinavia, official state radio monopolies still exist, but legal community-based station frequencies are shared out, often for an hour of two at a time, among competing broadcast groups. Eastern Europe, which was not represented at the conference, has a thriving community radio scene which stresses information delivery and community exchange.

Germany is still in the underground radio state, with unauthorized broadcasting of programming that reaches the airwaves in much the same ways as drugs reach the street here. Programmers produce their pieces - many of which concern the anti-nuclear, peace and ecology movements - under threat of up to five years in prison, and make anonymous drops of their finished work to unidentified agents who will deliver for broadcast.

Rather than seeking to break the monopoly of state radio, community radio in Africa usually is state radio. Many conference participants found this a contradiction in terms, particularly since much of the programming is produced in a highly-centralized fashion. John Nkinyangi, of UNESCO in Kenya, countered that no one better deserves the name of community radio than stations devoted to rural community development, serving areas in which that development is essential to the communities' very survival - and that these goals are in no way diminished by the fact that state support is the only means at hand to accomplish them.

There are some 60 of these rural radio projects in Africa. They exist to provide technological, political, health, and literacy education, to establish links among communities, and to develop "two-way communication between the powers that be and the rural population," according to Mamadou Talla of Senegal. Because only a small percentage of the population - less than 10% in some countries - own radio receivers, much of the listening is done in "radio forums," in "radio clubs," or "collective listening groups." Feedback from these groups is solicited to shape programming content, programs are used to spur discussion among the groups, and this discussion may in turn be the basis for another program.

In India, one of the only Asian countries represented, stations identifying themselves as community radio are also devoted to rural education. Established in 1966, there are now 65 "farm broadcasting" stations that concentrate on such things as farm and fishing news, homemaking

training, health education, folk drama and opera, and broadcasts of community discussions in different dialects. The subjects are decided on by the farmers and other workers participating in the listening groups - as in Africa, the ratio of radio receivers to listeners is relatively low, and radio listening is a collective experience. In Sri Lanka, community radio also focuses on rural education projects.

In Central and South America, community radio is much more varied, used in different places as a tool for cultural preservation, popular education or political liberation. Among the groups represented at the conference were "underground stations," "university radio," and "groups financed by religious communities." None of those descriptions, however, mean what they do in the United States.

Most of the stations represented from this part of the world are devoted primarily to liberation struggles, and are in constant conflict with the government. In Mexico, there are close to 50 university stations - but these face a very different situation than the university licensees in the U.S. Only 17 have been officially recognized by the government, and the rest operate as pirate radio under continual threat of police repression.

Luis del Toro of Radio XEUAG, at the Independent University of Guerrero, described the role of his station in contributing to social development, organizing the population and working towards self-determination. Having undergone government sabotage of radio equipment, torture and imprisonment of technicians, and jamming of their signal, XEUAG now moves their transmitter daily to evade the police - a practice dubbed "operacion bucanero" and copied by several stations.

Conference attendees from Argentina and Guatemala described community stations that had been destroyed by their respective governments -

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(Continued from page 3)

in Guatemala, by assassination of all the personnel. A group is currently working in North America and Europe to raise funds to construct other stations in that country.

Most interesting to conference participants from other parts of the world were the reports of representatives from Nicaragua and El Salvador. Margarita Matamoros represented Radio La Tronquera, established in December, 1979 by the Sandinistas and serving the northern part of Nicaragua. La Tronquera provided the first means of communication between the villages in this region, which before that had neither radio, television nor telephone. Broadcasting in Miskito and Spanish, the station focuses on health and literacy education and on opposition to the counter-revolutionary movement. Since its establishment, it has been installed in a mobile unit so that it can be moved when threatened.

Radio Venceremos in the Morazan Province of El Salvador is "liberation radio, operating under war conditions," reported Marguerita Cruz. It was started in January, 1981 in order "to serve as a communication service between the war front and the population, to mobilize the people, and to protect them in the event of an army attack." The programming also focuses on education, important in a country with 40% literacy, and on popular culture.

Like La Tronquera in Nicaragua, Venceremos is mobile, in order to escape the not infrequent bombing raids directed at it. After successful jamming of Venceremos' signal during the March, 1982 elections the station now broadcasts on more than one frequency, and switches frequencies often and unexpectedly - so that, in the middle of a program, the audience may have to search the dial to hear the program's conclusion. Among that audience, said Daniel Solis, are many army listeners seeking war reports - as well as the U.S. Embassy, whose press conferences countering Venceremos reports indicate close monitoring of the station.

Another Salvadoran station represented was Radio Farabundo Marti (not to be confused with the United States' proposed Radio Marti!), another underground station that focuses on orientation, information - particularly health and literacy, propaganda and revolutionary truth.

These, then, were the groups that identified strongly enough with the term "community radio" to show up in Montreal. Can you see now why the French delegation left with no better definition of the term than when they arrived?

With these differences among the community stations present, most representatives who attended the conference tried first to familiarize themselves with the work done by the other stations. These efforts were the impetus for formal and informal discussions, listening to more than 200 taped broadcasts from different stations, and reading the posters and printed materials that were available.

The workshops addressed such areas as identifying and developing an audience, financing, technological issues, the role of community radio in the community, and women's issues in community broadcasting.

In the words of one reporter, the conference "stumbled... over the ideological conflicts that shake the world" when political resolutions were debated in the closing session. Latin American stations wanted a resolution calling for technical and moral support of stations involved in liberation struggles. The resolution was

debated hotly for three hours and finally passed, although amendments to condemn repression of community radio in Germany, Eastern European countries, and Afghanistan were not adopted. The conference voted to support free speech and to condemn its repression, without mentioning specific instances of repression.

Finally, the conferees voted to study or establish various efforts to continue organizing community radio as a worldwide presence.

The NFCB Newsletter is published by the National Federation of Community Broadcasters, a non-profit membership organization representing community oriented radio in the United States. Subscriptions to the newsletter are available to individuals for \$15 a year. If you would like more information about the NFCB or want to subscribe to the newsletter, write to the National Federation of Community Broadcasters; 1314 14 St. NW, Washington, D.C.

SHORT FEATURES

MONDAY	Environmental Update	9:55 am
	In The Public Interest	11:27 am
	Cinco Minutos	1:55 pm
	Byline	3:57 pm
TUESDAY	Women's News	9:55 am
	In The Public Interest	11:27 am
	Byline	3:57 pm
WEDNESDAY	Nuclear Waste Report	7:00 am
	In The Public Interest	11:27 am
	Byline	3:57 pm
	Weekend Entertainment	4:30 pm
THURSDAY	Wilderness Update	7:00 am
	Weekend Entertainment	9:30 am
	Women's News	10:30 am
	In The Public Interest	11:27 am
	Byline	3:57 pm
	Environmental Update	4:30 pm
FRIDAY	Weekend Entertainment	7:00 am
	In The Public Interest	11:27 am
	Weekend Entertainment	3:57 pm
	Byline	5:00 pm
SATURDAY	Nuclear Waste Report	11:00 am
	Weekend Entertainment	12:00 pm
	In The Public Interest	1:00 pm
SUNDAY	Women's News	11:00 am
	Wilderness Update	12:00 pm
	In The Public Interest	1:00 pm
	Environmental Update	3:00 pm

STARDATE DAILY 8:00 am, 5:30 pm 10:00 pm

MORNING LIGHT
MONDAY THROUGH FRIDAY 8:30 - 9:00 am

MONDAY	CONSIDER THE ALTERNATIVES
TUESDAY	FIRST PERSON RADIO
WEDNESDAY	COMMON GROUND
THURSDAY	LATIN AMERICAN REVIEW
FRIDAY	IN BLACK AMERICA

STATE OF THE STATION

For the first time since KRCL signed on the air, in December of 1979, we are able to present the station's end of year business statement. In past years, projections and estimates were used while a unified accounting system was being put into place. Calendar year 1983 marks the first year this system has been utilized. The numbers and percentages presented here are real, and parenthetically, come very close to the projections made in last Springs April-May program guide.

THE GOOD NEWS

Station income during 1983 exceeded expectations by some four thousand dollars. This added revenue came almost solely from larger than expected Radiothon and Underwriting income. Radiothon income alone accounts for just over one half of KRCL's total income. This would be a more encouraging piece of news if station income matched station expenditures. As it stands, only 42% of the station's expenses are paid out of Radiothon revenues. Program underwriting is an expanding category of station revenues, as is income from KRCL sponsored events.

THE BAD NEWS

A quick look at the "bottom line" reveals that revenues lag behind expenses to the tune of \$23,000. That's an expensive tune! This must be turned around in the coming year if KRCL is to survive and grow. We are only able to operate now by placing roughly half of this debt into a long-term payback category, and carrying the other half, (\$13,000) into 1984.

We continue to examine every area of station expenditure in an effort to cut our costs. We have in fact been quite successful in streamlining some areas of our operation. However, cost increases in station operations beyond our control more than offset savings. The cost for our transmitter and tower space on Farnsworth Peak and charges for electricity are two such increased cost categories.

Our experience dictates that raising station revenues, not further cost cutting is the answer to this dilemma. Audience surveys continue to indicate a growing listenership. Just two hundred and fifty more contributors in each of

our Radiothons would result in an additional \$10,000 of station revenue for 1984. We are increasingly reliant upon our listeners for station support; that's where the word community in community radio comes from. Thank You, to those of you who supported KRCL during 1983. Hope to hear from you this year!

REVENUE		
RADIOTHON	52,816.29	50.66%
EVENTS	15,907.79	15.26%
Concerts		
Day In The Park		
Art Festival		
Auction		
Blue Mouse Movies		
Desertaire		
UNDERWRITING	14,333.24	13.75%
GRANTS & COMMUNITY DEVELOPMENT	13,360.21	12.81%
MISCELLANEOUS	3,777.52	3.62%
NON-RADIOTHON DONATIONS	2,562.00	2.46%
CORPORATE GIFTS	1,500.00	1.44%
	104,257.05	100.00%

EXPENSES		
SALARIES	43,425.53	34.24%
TRANSMISSION COSTS	24,746.10	19.51%
Electrical Power		
Transmitter & Antenna		
Site Costs		
STUDIO RENT	11,000.04	8.67%
OFFICE COSTS	10,788.77	8.51%
Telephone		
Word Processor		
Office Supplies		
Insurance		
EVENT COSTS	10,093.82	7.96%
ENGINEERING & EQUIPMENT	8,941.22	7.05%
RADIOTHON COSTS	7,676.59	6.05%
MISCELLANEOUS	3,633.93	2.87%
PROGRAMMING COSTS	2,676.16	2.11%
PROGRAM GUIDE	2,292.65	1.81%
UNDERWRITING	1,552.78	1.22%
	126,827.59	100.00%

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NEW DIMENSIONS RADIO

LIVING THE CIRCLE OF LIFE
Jim Bilagody with Native American music, news & information. (Donna Land hosts the 1st Sunday of each month.)

SAGEBRUSH SERENADE

Natalie Atherton plays alternative country: rock, folk, and traditional. R. Klein hosts every 2nd Sunday.

BLUEGRASS EXPRESS

Join the Flinners: Papa Bob and sons Matt & Rex, for the best in Bluegrass music... music that is the roots for a lot of the country and folk tunes popular today.

GREEK HOUR!

John Shilaos and Mike Katsay.

VOICE OF POLYNESIA
Music & info from the Pacific Islands, hosted by George Kanamu & Harry Riltz.

JAZZ GALLERY

John Schellinger presents jazz, jazz, jazz... with a special on the last Sunday, featuring local talent live at Junior's Tavern.

POSSIBLE MUSICS

Perry Shepard hosts a program of many possible dimensions of music which will center on jazz... each program will take the listener on a journey into a realm of possible musics.

TENTACLES

Unique sounds of avant garde-jazz, electronic-the choice is yours. Hosted by Dale Carlson with the help of brother Noel.

BEAT CRAZY

Starting off with a scream...New Wave & assorted nuts with Andy Trauba. So c'mon, cats! Let's go Beat Crazy!

TURNTABLE ROULETTE

Join host Steve Butler as he spins a fusion of sounds in the rock genre-which makes this program the one to start or end your week.

BREAKFAST JAMMERS

An eclectic music program that will start your week very nicely-Brahms to the Stones with Stardate at 8 AM, hosted by Karl Hereim.
Contemporary Jazz to suit your morning mood, brought to you by Tom Blackwood.
Butch Shumway makes waking a pleasure with his blend of jazz/folk/blues music for the morning. Nuclear Waste report at 7 AM.
Jerry brings you the music to make you feel good. Blends of rock, folk & jazz to ease you into the morning.
Motown hits and classic soul hosted by Maji Tramel.

MORNING LIGHT

'Consider The Alternatives' 'First Person Radio' 'Common Ground' 'Latin American Review' 'In Black America'

LE CAFE FOLK

Contemporary folk music with a touch of tradition-hosted by Donna.

WOMEN OR NOTHING

Music & information from a woman's perspective...that of Julie Luaders or Lisa Rogers truly energizing.

JAZZ QUART

Mike Anderson helps you appreciate jazz-nothing to indicate it's midweek or mid-morning...just good jazz.

FACE THE MUSIC

Women's music and interviews plus news to keep you informed & aware of the majority-women. Hosted by Babs De Lay. ALSO: Weekend Entertainment at 9:30 and the Animal Caring Team live call-in report at 11 AM.

ATTITUDE ADJUSTMENT SESSION

Chuck Bradley does some soul adjustment to get you ready for the weekend.

OUR ART/ YOUR ART

CONCERNING GAYS

LABOR & JOBS

HANDICAPABLES

SENIOR SOUND OFF

FAIRMENIST REVOLUTION

LUNCH ENCOUNTER

Public affairs - local through international.

LA VOZ DEL PUEBLO

Host Senor Federico Reyes presents Tex-Mex & Ranchero for the Monday edition. CINCO MINUTOS at 1:55.
Dean Twede is the host for Tuesday presenting Latino pop music with Enfoque Nacional at 1:00.
Daniel Bautista with Latin music and information on Hispanic views.
Mexican music from North and South of the border presented by Memo Espinoza.
Join Elena Gonzales for Hispanic music with information of local happenings-

RADIO LIBRE

Folk and popular songs from the French speaking world ranging from medieval songs to the 80's Catun rock. Hosted by Daniel, with English subtitles.

MENAGE A MUSIC

A medicinal mix of musical merriment administered by Ken Meyer, Jr.

SOLO FLIGHT

Host, Nick G., emphasizes the art of guitar music: solo & lead, acoustic & electric.

LONDON CALLING

Mike Moolman and Mike Griffin co-host this presentation of rock & jazz fusion, with the British touch...

R & B HIDEOUT

New soul is what you're looking for? It's here-downtown funk brought to you by Ewell Madry.

GOSPEL CONNECTION

ASIAN CHIMES

Music and info from the communities of Thailand, China, Philippines, and Viet Nam. Presented by hosts: Samboon Mongkolosmat, Darrell Young, Vic Fernandez and Hang Nguyen.

SAGEBRUSH SERENADE

From the best known to the least known artists of the 60's in the way of rock-don't miss Greg Morris as he presents 'one of KRCL's best'.

SMILE JAMAICA

Reggae: the roots, the now-reggae. Join Michael Hatsis and Myron Fairbanks as they take you through the music of Jah-with a very special week, 'The Island Hour' out of L.A.

DRIVE TIMERS

Lynne Van Dam or John Greene & Jeanie Lesh with an eclectic blend music interspersed with information on the local or national level. 'The opinions you hear on this program are those of the speaker...'
Mic Huetra picks up your drive with rhythmic music - reggae & ska, plus...as he informs you of local happenings...
Babs 'How Can I Be So White and So Funky?' De Lay presents soul from the latest releases at the top of the charts. Don't miss her humor-a look at the insane world via 'The National Intruder'.
Host J.R. Greene completes the day presenting a fusion of rock favorites-segues of info to keep you in-the-know.
Friday's edition of Drive Time has the Professor of R & B, Larry Ficks, presenting rhythm & blues and 'ol rock 'n roll, PLUS social issues info

AMERICAN MUSIC

Rockabilly with Rick Floisand

PACIFICA NEWS AT 6:30

GREAT BASIN BLUES

Blow away them good old Monday blues with Brian Kelm.

GENERIC RADIO

Not really...the playlist reads: reggae, new wave, rockabilly, new music programmed by Barb Guy.

AURAL DECAY

Old rock, new rock accentuated with rockabilly, reggae and what ever is handy...hosted by the Bugs Bunny fans: Steve Caras & Dave Santivasi. (it may be habit forming)

P.A. 91

NATURAL HIGHWAY

Blend of alternative country, blues & rock 'n roll hosted by Randy Reed.

NIGHT JUKE BOX

Music from the '50's, '60's & '70's to get to the roots of your rock 'n roll fantasies.

PHONO SYNTHESIS

Host Jon Bray offers the latest in new wave/rockabilly/punk dance music.

BLUES NITE BEAT

Blues continue into the evening with Dave Spencer.

TUBULAR WAVES

Electronic - new wave, gathered internationally by your host Ron Ward, definitely different!

NIGHT VYNYL

Ride the night waves with Kathy Eckel as she presents the rock genre, from there to here.

FRET 'N FIDDLE

Traditional folk music here and abroad, depending on your host: Lewis Downey or Pete Tinker or Paul Truex or Mark Cantor. You will get a variety.

THE G MEN

The most arresting music to be found. Hosts Hugh Garner & Chris Gittins are the 'G' Men.

URBAN LEISURE

New wave, electronic avant garde. An experience in music of different (strange) realms. Jim Oughton is the navigator.

BLUES/ RHYTHM & BLUES

How influential have the Blues been? Tune into Larry Phillips and find out!

PLEASURE PALACE

Pop music, new and old something that will allow sleep, or reading, or thinking...hosted by Chris B.

TAKEN BY FORCE

Heavy as in metal...not something that will allow sleep, or reading, or thinking...hosted by Chris B.

LATE GREAT FOLK-IN

American folk music of the traditional & contemporary vein...join Gary Smith every Thursday except the third Th. 'cause that's when Jean Flesher presents Basque music.

DEAD AIR

Join Andy Langton for a mix of classical rock 'n roll from the Rolling Stones to the Grateful Dead.

BEHIND THE ZION CURTAIN

Synthetic, authentic punk-Hard Core! Brad Collins is the guilty one that cracks your Saturday nights/Sunday morns with the sounds of the new wave: punk.

YOU GOTTA MOVE

...and the blues continues with host Bill Larned. Blues oriented rock with some cuts from Motown.

THE SWITCHIN' YARD

A mad mixture of music that will make the switch from night to morning an experience. The reason: Steve & Dave (Aural Decal notoriety).

NIGHT BEAT

Co-hosts Craig Smith and James Cowell segue the night into day with oldies to some, classics to others.

ECLECTIC ROCK

Joe Roach, the host, takes you through an array of rock 'n roll.

MUSIC

MUSIC

METAL HEADS

Rock 'n Roll-more on the rock side with Dave Burack.

MUSIC

GRAB BAG

Co-hosts: Ed & Matt Bagley, continue into the morning with a 'grab-bag' of rock from the old to the new.

GOSPEL CONNECTION

Contemporary gospel that crosses all categories of music-tune in to Carol & Marvin Dixon for your early morning start.

INTERIOR/ CONNECTIONS

Music from the past, present, and future with Richard Henley. Symbolic formations for thinking and sleeping minds.

CALL 363-1818 OR 363-KRCL FOR MORE INFO

LISTENER-SUPPORTED



PROGRAM UPDATES

Someone commented the other week: "I could spend all my time listening to KRCL." A nice compliment; one that expresses an open mind to different perspectives like those which KRCL presents. The music and public affairs programs offer a true alternative serving the entire population along the Wasatch Front. For you to keep up on the programs scheduled, a Program Guide is necessary. As it is in the real world, some things have to be postponed, rescheduled or cancelled due to tapes not arriving on time, pre-emptions for specials, someone forgets, or human error; but the show goes on...please call if you have any questions or comments.

February is Black History Month and a lot of the public affairs programs will focus on the Black perspective. KRCL is working in conjunction with the Afro-American Studies at the University of Utah to help keep you informed about the activities in the community. The month of February also brings to mind the time in history when Japanese-Americans were interned in concentration camps during World War II. Check the schedule for the programming on this topic.

March is Women's History Month and KRCL's programming will reflect this, so keep reading..

If you look at the program grid, you will see some changes. Because of KRCL's commitment to Public Affairs, we have added another series of programs. To start with we have opened up a Tuesday Public Affairs slot at 7:00 pm which will be of an artistic nature. This could be in the form of readings of stories or poetry, dialogues with artists, or documentaries about artistic ventures. We are very excited about this because it is actually the beginning of more evening public affairs. We have changed the entire grid (please see the program schedule in the center) to allow for Public Affairs to be aired on Mondays and Wednesdays at 7:00 pm as well. For now, however, Great Basin Blues and Aural Decay have been extended 1/2 hour until the programming becomes available. Let us know what you think.

Another item of interest... Sunday morning at 6 am, KRCL comes of age, New Age, that is, with NEW DIMENSIONS RADIO. The NEW DIMENSION tracks and explores the myriad ways in which human society is changing, for the better, to form a future in which people matter. The following topics will help entice you to wake up in the early hours of Sunday morning:

- Feb. 5: "Medicine Woman" with Lynn Andrews
- 12: "Magic Words" with Robert Bly
- 19: "A Letter from Hopi" with John Kimmey
- 26: "Vision, Will and Power" with Doug Boyd
- March 4: "The Economy Comes of Age" with Paul Hawken
- 11: "East & West - The Mystical Connection" with Fr. Bede Griffiths
- 18: "Readin', Ritin' and Runes" with Ralph Blum
- 25: "Clear Mind" with S.N. Goenka

OUR ART Monday 11:30 am

PRODUCED BY MARILYN SCHARINE, CARLIE JIMINEZ, ROLY PEARSON & DESIREE MAYS

- Feb. 6: Hubener and the Third Reich: a play retelling the story of Helmuth Hubener who at 17 was beheaded when caught using Mormon printers to print anti-Nazi literature.
- Feb. 13: Japanese Pop Culture: an interview with Roger Shimomura, an artist who integrated the imagery of Japanese wood block prints to illustrate his grandmother's diaries of being interned in a concentration camp during World War II.
- Feb. 20: Analiese Uhrig, a German journalist will speak on the role of the artist under the Third Reich.
- Feb. 27: An interview with weaver Kate Woolstenhulne.

COMMUNITY NOTES Tuesday 11:30 am

- Feb. 7: Museum Notes: The Different Definitions of snow with Terry Tempest Williams, sponsored by the Utah Museum of Natural History.
- Feb. 14: Shirley Stevens
- Feb. 21: Dr. Joe Bagnall interviews Norman Cousins.
- Feb. 28: Legal Issues with attorneys from Utah Legal Service

LUNCH ENCOUNTER Thursday 11:30 am

GRANDMA WAS AN ACTIVIST CONTINUES:

- Feb. 2: "Readin' and Ritin' on the Road to Power" - anti-war movement on the campuses, part V.
- Feb. 9: "The Militant Muse" - activist women in the arts, part VI.

THIS CONCLUDES THIS SERIES, HOWEVER, IT WILL BE RUN IN ITS ENTIRETY ON P.A. 91 STARTING FEBRUARY 23RD. REFER TO P.A. 91 IN THE PROGRAM UPDATES FOR DETAILS.

DOCUMENTARIES PRODUCED BY PACIFICA PROGRAM SERVICE AND NATIONAL PUBLIC RADIO

- Feb. 16: "Japanese American: The Redress Effort"
- Feb. 23: "To Be Young, Lesbian & Black in the 50s"
- March 1: Working the Territories" - stories of a handful of women who lived on the wrong side of the law in the 19th century.
- March 8: "That Was All Done by Women" - the work, home life, and community life of women in the early 1900s.
- March 15: "Widowhood: Profiles and Perspectives" - how women have learned to cope with the financial and emotional changes.
- March 22: "Chicana's in Health Care" - where are they, who are they?
- March 29: "O.W.L." - the Older Women's League - a national activist organization of older women

LUNCH ENCOUNTER Thursday 12:00 Noon

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(Continued from page 8)

ALASKA AND THE PACIFIC RIM CONTINUES THROUGH FEBRUARY 9

- Feb. 2: "Alaska and Hawaii"
- Feb. 9: "Alaska and Japan"

THIS CONCLUDES THIS SERIES.

- Feb. 16: To Be Announced
- Feb. 23: To Be Announced
- March 1: Koko Taylor Special
- March 8: "That Was All Done By Women"
- March 15: Poetry by Jewel Benson, contemporary American poet
- March 22: Joan Baez - Peace Award Recipient
- March 29: "Strange to be 70" - a sound portrait of aging Americans and their feelings about growing old

LUNCH ENCOUNTER Friday 11:30 am

DURING THE MONTH OF FEBRUARY WE WILL RUN THE "BEST" OF IN BLACK AMERICA WHICH IS AIRED EVERY FRIDAY FROM 8:30 - 9:00 AM. THERE ARE, HOWEVER, TWO REGULAR FEATURES THAT WILL BE RUN.

- Feb. 10: Utah Issues with Bill Walsh
- Feb. 17: Vincent Harding speaks on "The Other Revolution"

STUDIO 91 Tuesday 7:00 pm

- Feb. 7: Nikki Giovanni - "It's True It's True"
- Feb. 14: "Legends" - Traditional storytelling from the Black perspective.
- Feb. 21: In Black America - entertainer Joe Simon
- Feb. 28: Tillie Olsen - poet reading her own work

IN CELEBRATION OF WOMEN'S HISTORY MONTH, KRCL WILL PRESENT AMERICAN PORTRAITS: A THIRTEEN PART SERIES OF DRAMATIZED BIOGRAPHIES OF FAMOUS AMERICAN WOMEN.

- March 6: Eleanor Roosevelt, First Lady
- March 13: Anne Morrow Lindbergh, Author
- March 20: Mary Cassatt, Painter
- March 27: Margaret Chase Smith, Politician

THE SERIES CONTINUES THROUGH MAY

P.A. 91 Thursday 7:00 pm

- Feb. 2: "Mississippi Freedom Summer" - the political, economic, and social impact of the 1964 Mississippi Freedom Movement
- Feb. 9: "Martin Luther King: The Prolonged Dream"
- Feb. 16: "Concentrated Americans: Petitions for Japanese-American Redress" - during World War II, 120,000 Japanese-Americans lost their property, jobs, & their standing in the community. This spot looks at the questions of redress for their losses.

GRANDMA WAS AN ACTIVIST RERUNS IN ITS ENTIRETY

- Feb. 23: "The Black & The Red" - civil rights activists in Harlem
- March 1: "How Do You Spell Relief?" - the battle for unemployment relief

- March 8: "On The Line" - radical women in the labor movement
- March 15: "They Shall Not Pass" - Communist women against Fascism in Europe
- March 22: "Readin' and Ritin' on the Road to Power" - anti-war movement on campuses & the formation of teachers' unions
- March 29: "The Militant Muse" - activist women in the arts for radical literature and theatre

One thing to make note of for those lucky enough to understand the Spanish language. During La Voz Del Pueblo, Thursday Edition, a radio series: CONVERSACIONES DESDE WINGSPREAD will begin February 2. The topics include:

- Feb. 2: "Alcoholism"
- Feb. 9: "Reform in The U.S. Immigration Laws"
- Feb. 16: "A Perspective from the City of Miami"
- Feb. 23: "The Hispanic American and the Political Process"
- March 1: "American Hispanics: An Agenda for the 80s"
- March 8: "Hispanics and the Mass Media"
- March 15: "A Community Organization Model"
- March 22: "Educational Testing"
- March 29: "Hispanic Leadership in the Community"

THE SERIES CONTINUES IN APRIL

There are times when a certain program is aired and one would like a copy of it, here is what you do:

- listen closely to the ending of the program, if there are copies available through the producer or the distributor, they will give you an address and price.
- if no address is given and you want a copy, call the station, we usually have the address of the distributor if not the producer.
- if the show is live, don't bother calling...unless you want to comment about the show.

That's it folks! Stay tuned to KRCL for more exciting programs.

Donna Land Maldonado - Operations Manager

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THE MID-MORNING PROGRAMMERS

DONNA LAND MALDONADO
MONDAY

"Good morning. Welcome to LE CAFE FOLK." Donna (Land Maldonado) has been greeting the Monday morning audience for approximately 1 1/2 years now.

After the big move 2 years ago from the Blue Mouse to the present site, LE CAFE FOLK has had a number of hosts. The turn-over rate was due to the usual reason: priority change. Donna found herself broadcasting the program more and more until she finally said, "Hey, this is my kind of music, I enjoy doing the shows, why can't I be the regular host?" No one opposed, so.....

There are times when the native Utah and native American expresses strong feelings about the natural world and disenfranchised peoples and cultures. The music frequently reflects this feeling. Donna offers no



apologies, but rather hopes that the messages, through the international language, can start and maintain some sort of awareness on the part of the listeners. Even more than that, she hopes LE CAFE FOLK is a time when the audience can simply enjoy the music presented whether it is a love ballad, a thought provoker, or simply one for fun.

Occasionally, local folk musicians can be heard during the program proving Salt Lake is not wanting for talent. This

promotion of local talent is something the station is proud of and is committed to continuing. Response and comments are always welcome as are suggestions, especially since almost everyone has their own definition of "folk" music. LE CAFE FOLK, one of three "folk" shows on KRCL, can be said to be the contemporary one; whereas, FRET 'N FIDDLE and LATE GREAT FOLK-IN are the more traditional ones; none of the folk-rock stuff for them!

Describe Donna? Low key, curly hair and definitely a morning person...likes: coffee, poetry, Mexican food, movies and cats...finds solace through music, the mountains and her partner, Dan.

JULIE LUEDERS
TUESDAY

There is no great philosophy behind Julie Lueders' Tuesday morning WOMEN OR NOTHING show, although she herself has strong convictions towards Women's Music and what is being done in those circles. "I'm just in love with the female voice," comments Lueders. And so that becomes the biggest factor in what gets played on the show. Also present are the big Women's Music people: Meg, Cris, Holly, June, etc. But just because a woman is in a band with



men or sings songs written by men, that's no reason to exclude her from a program entitled WOMEN OR NOTHING, right? So, you'll hear Joan

Jett, the Pretenders, Lydia Lunch, Berlin, Joni Mitchell, Carla Bley, Toni Basil, Ella Fitzgerald, Martha and the Muffins, and anyone else who fits.

Julie started at KRCL working with Babs DeLay on her FACE THE MUSIC show a few years ago, then took over Ann Carr's WOMENERGY show with Karla Gourdin. Now the show is shared with Lisa Rogers every other week. "I always wanted to do a radio show," says Lueders. "Sometimes I wish I could play some men's stuff that I find totally inoffensive, but I get over it when I hear Kate Bush or the Roches..."

"Music by women" encompasses Women's Music and everything in between. There are women who sing, women who play, women who write, and women who do it all. There are women who work with women and women who worked with both musically, in various bands around town (presently she plays drums and sings with Liz Draper and LZ5), Julie finds that the differences are nothing to get radical about: "I have my biases and my beliefs on the sexuality of music, but I just like to hear women singing and I'll leave it at that."

LISA ROGERS
TUESDAY

Lisa Rogers first came to KRCL in March, 1983. She wanted to get involved in the music and public affairs that she'd been enjoying at home, and wanted to learn "how to do all that stuff." Toward the end of training, Lisa was asked if she was interested in the WOMENERGY show, now titled WOMEN OR NOTHING. Sure she was! Wow! her own show already.



Although it was not a coveted evening slot, it was a lot better than the dreaded three a.m.

As soon as she got home, she went through her record collection pulling out those by women. "Only 3 out of 120," she admits. "I like to think that my ignorance of women's music allowed me to approach the show with little bias. I got ideas and borrowed records from friends and other folks at KRCL. I started listening more closely to whatever I liked and found out who did it."

Her record collection has improved immensely since then. She also uses the station library quite a bit. "I'm still finding stuff I like but never heard of before." She plays everything from Pat Benatar to Cris Williamson, Meg Christian to Martha & the Muffins, Joni Mitchell to Janis Joplin. "I'm always looking for new music - new to me anyway." In her last few shows, she has tracked through a new album. "I plan to keep buying a record for every show as long as my money holds out."

A native of Utah, the University brought her to the Big City, and her continued pursuit of a career may soon take her away. Planning to graduate in June, she hopes to start graduate school in September, definitely out of state. Until then, however, KRCL is on her list of worthwhile, and fun, things to do in Salt Lake.

(Continued on page 11)

TAKE A COFFEE BREAK

(Continued from page 10)
MIKE ANDERSON

WEDNESDAY Y
Mike has been a volunteer for KRCL since the station went on the air in 1979, and has hosted a variety of music programs during the history of KRCL, but for the last two years, Mike has presented the JAZZ QUART on Wednesday mornings.

The format of the JAZZ QUART is unique to most jazz programs in Salt Lake; the program features a wide variety of mainstream jazz ranging from the greats of the 40s to the present. The solo piano of Thelonious Monk or Bill Evans, the trumpet of Miles Davis, the guitar of Wes Montgomery, the tenor of John Coltrane,



and the alto sax of Charlie Parker is a small sample of some of the great jazz one might hear on JAZZ QUART.

Mike likes to make the format of his program flow so he starts the program out with the more traditional jazz of the 40s and 50s and will flow into the more recent mainstream jazz. Mike also likes to play artists such as Eric Dolphy or Arthur Blyth on occasion, but Mike admits a lot of their work is a little hard to take in the morning. The JAZZ QUART primarily focuses on the jazz scene of the 50s and 60s. Mike says a lot of Blue Note and Riverside (a couple of well known jazz labels) can be expected.

Mike will frequently track an album, or feature a special on a particular performer. He

feels this is a feature unique to music programs on KRCL.

Mike says he has enjoyed being a part of KRCL and is supportive of the goals of community radio. Mike says he appreciates all the comments he has received, and is always open to any comments on his programs.

BABS DELAY
THURSDAY

Some listeners know her as the crazy one on DRIVE TIME MAGAZINE. Others recognize her voice on Public Service Announcements and Weekend Entertainment. But, if you have been tuning into KRCL for the past four years, you'll know Babs DeLay best because of her show, FACE THE MUSIC.

Originally, she came to KRCL for a public service interview about the United Way. Interest from the staff prompted Babs to come and do a 15 minute show every week on women in business, and later was given her own show about women's music.

The program has changed as Bab's talents have emerged. "It was the engineering that scared me the most about being on the air," Babs explained. "Like so many women of my age, we were never given the opportunity in schools to learn mechanical skills other than sewing. When something went wrong on the air, I freaked out."

The technical aspects of radio broadcasting that are no longer intimidating to Babs. Fear has been replaced by solid skills and a mutual learning with the audience about women's music, feelings and information. "Most of my phone calls are from men, men reacting to how they or others treat or view women. I try in a very professional way to not exclude the male listener in the all-



female format, as they have as much to learn about women as women do themselves."

The two hardest parts for the KRCL veteran in doing FACE THE MUSIC every week are the fears of getting boring or repetitive, and the dynamics of being perceived as an expert or role model for the community.

"If I didn't have the support and audience feedback about the show, I couldn't grow. Without growth, there would be no FACE THE MUSIC, no Babs DeLay."

CHUCK BRADLEY
FRIDAY

Chuck discovered KRCL by accident about 3 1/2 years ago and his life hasn't been quite the same since.

Having been an entertainer for 15 years in bands and as a DJ in a club, the idea of radio had always been on his mind. "Just how do you go about getting on?" he asked. Then along came KRCL.

Chuck came to KRCL when the stations was starting to program 18 hours a day and needed people for the daytime spots. Chuck worked nights so it was a marriage made in heaven.

The name ATTITUDE ADJUSTMENT came from a club Chuck used to work at. They used the name for their Happy Hour. "I figured that if they could adjust attitudes with booze, I could do just as much, if not more, with music."

Chuck tries to choose music that feels good to him and that says something. He hopes that feeling comes across to the audience. Sometimes it's all up tempo and sometimes it's pretty laid back, but it's always from the heart.



"Being on radio is different from playing live," Chuck says, "because you don't have those faces in front of you so you don't really know how you are coming across." What Chuck likes best, however, is that you can play for more people in one day than you can in a full week in a club.

Chuck hopes that people like what he does and if he can put a song in their hearts and a smile on their faces just once a week, then he is satisfied.

So in closing, as Chuck closes each show: "So until next time, remember to do something good for someone but always do something good for yourself at least twice. BYE."

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EVENTS EVENTS EVENTS

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