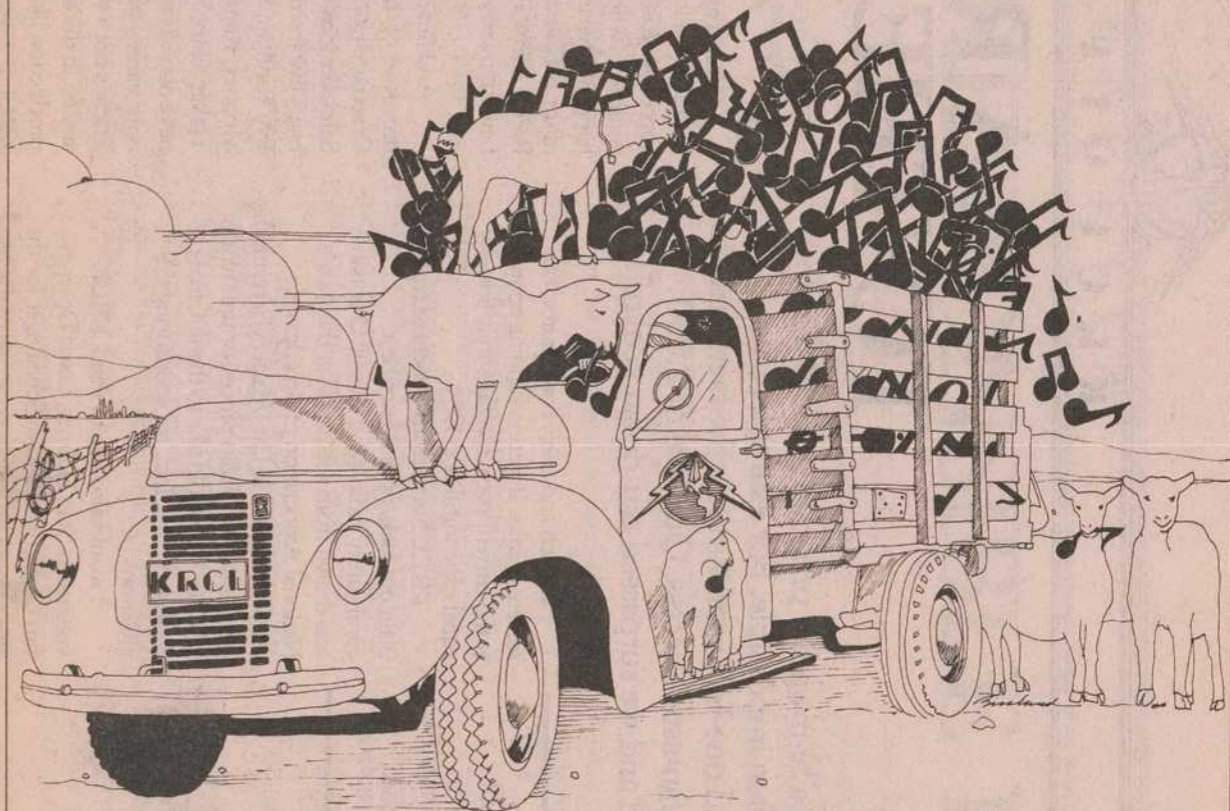




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June - July

1984

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S M T W T H F S

6	NEW DIMENSIONS	BREAKFAST JAMMERS				GOSPEL CONNECTION	6
7	LIVING THE CIRCLE OF LIFE Jim Bilagody with Native American music, news & information. (Donna Land hosts the 1st Sunday of each month.)	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 and Mainstream jazz mixed with light rock to suit your morning mood. Hosted 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.	Ease on into the morning with blends of rock, folk, and jazz with your host Jerry Schmidt.	Motown hits and classic soul	7
8		MORNING LIGHT				ASIAN CHIMES	8
9		'Consider The Alternatives.'	'First Person Radio'	'Common Ground'	Horizon:	'In Black America'	9
10		LE CAFE FOLK	WOMEN OR NOTHING	JAZZ QUART	FACE THE MUSIC	ATTITUDE ADJUSTMENT SESSION	10
11	SAGEBRUSH SERENADE Natalie Atherton plays alternative country: rock, folk, and traditional. R. Klein hosts every 2nd Sunday.	Contemporary folk music with a touch of tradition-hosted by Donna.	Music & information from a woman's perspective...that of Julie Lueders or Lisa Rogers truly energizing.	Mike Anderson helps you appreciate jazz-nothing to indicate it's midweek or mid-morning...just good jazz.	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.	Chuck Bradley does some soul adjustment to get you ready for the weekend.	11
12		OUR AKT/ CONCERNING GAYS	COMMUNITY NOTES HANDICAPABLES	SENIOR SOUND OFF FAIRMENIST REVOLUTION	LUNCH ENCOUNTER		12
1		LA VOZ DEL PUEBLO					1
2		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.	Omel Contreras 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-	2
3	BLUEGRASS EXPRESS	RADIO LIBRE	MENAGE A MUSIC	SOLO FLIGHT	LONDON CALLING	R & B HIDEOUT	3
4	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.	Popular music from the French-speaking world— Plus news from the French community (with English subtitles).	A medicinal mix of musical merriment administered by Ken Meyer, Jr.	Host Nick Gioello emphasizes the art of guitar music: solo and lead, acoustic and electric.	Mike Mooiman and Mike Griffin co-host this presentation of rock & jazz fusion, with the British touch...	New soul is what you're looking for? It's here-downtown funk brought to you by Ewell Madry.	4
5	GREEK HOUR	DRIVE TIMERS					5
6	John Shilaos and Mike Katsan.	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	6
7	VOICE OF POLYNESIA	PACIFICA NEWS AT 6:30					7
8	Music & info from the Pacific Islands.	Wingspread	Public affairs about the world of art.	Consider the Alternatives	Political Issues	KRCL JUKE BOX	8
9		GREATBASIN BLUES	GENERIC RADIO	AURAL DECAY	NATURAL HIGHWAY	Music from the '50's, '60's, & '70's to get to the root of your rock 'n roll fantasies. Hosted by Bill Komlos.	9
10	POSSIBLE MUSICS	Blow away them good old Monday blues with Brian Kelm.	Not really, the playlist reads: reggae, new wave, rockabilly, new music programmed by Barb Guy.	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)	Blend of alternative country, blues & rock 'n roll hosted by Randy Reed.	Hosted by Jon Bray offers the latest in new wave/rockabilly/punk dance music.	10
11	TENTACLES	BLUES NITE BEAT	TUBULAR WAVES	NIGHT OYNYL	FRET 'N FIDDLE	THE G'MEN	11
12	Unique outside music form the avant garde. Jazz, new wave, rock & electronic. Hosted by Dale Carlson.	Blues continue into the evening with Dave Spencer.	Electronic — new wave, gathered internationally by your host Ron Ward, definitely different!	Ride the night waves with Kathy Eckel as she presents the rock genre, from there to here.	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 most arresting music to be found. Hosts Hugh Garner & Chris Gittins are the 'G' Men.	12
1	BEAT CRAZY	BLUES/RHYTHM & BLUES	PLEASURE PALACE	TAKEN BY FORCE	LATE GREAT FOLK-IN	DEAD AIR	1
2	Starting off with a scream...New Wave & assorted nuts with Andy Trauba. So c'mon, cats! Let's go Beat Crazy!	How influential have the Blues been? Tune into Larry Phillips and find out!	Pop music, new and old presented by Tom Tidwell. Do you wanna dance??	Heavy as in metal...not something that will allow sleep, or reading, or thinking...hosted by Chris B.	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.	Join Andy Langton for a mix of classic rock 'n roll from the Rolling Stones to the Grateful Dead.	2
3	TURNTABLE ROULETTE	YOU GOTTA MOVE	THE CHEMISTRY SET	MISSION IMPOSSIBLE	ECLECTIC ROCK	THE DREAM CIRCUIT	3
4	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.	...and the blues continues with host Bill Larned. Blues oriented rock with some cuts from Motown.	mixing with host Bill Henkel. Ingredients include the avant-garde, new music, R & B and jazz fusion	The Agents: George Alex & Bob Bedore. Our Mission: to play two hours of progressive music. Impossible?	Joe Roach, the host, takes you through an array of rock 'n roll.	Electronic, Avant Garde & experimental music—features local bands. Hosted by Mark Jackman.	4
5		MUSIC	BEAT THE ROOSTER	ROUGH MIX	MUSIC	GOSPEL CONNECTION	5
6		Terinell Pelley	Join Dave Bowyer and guest host Brent Burdette for a special blend of old classics and new releases.	Your host Leo plays a mixture of musical styles that shows both the diversity and enjoyment to be found in all types of music.		Contemporary gospel that crosses all categories of music—tune in to Carol & Marvin Dixon for your early morning start.	6
						INTERIOR CONNECTIONS	
						Music from the past, present, and future with Richard Henley. Symbolic formations for thinking and sleeping minds.	

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PROGRAM

Hello, hello. Welcome to summer on KRCL. We have more exciting programs lined up to help you stay informed on issues that help shape our environment. Please check the program grid for any changes. With school out and vacation time, changes are inevitable. Once in awhile a particular taped program (scheduled) does not arrive on time, so it has to be rescheduled—annoying but . . .



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In this election year lots of issues like American involvement in Central America, the minority vote, nuclear concerns and the delivery of social services will be covered during KRCL's public affairs program and through live interviews with guests during Drive Time Magazine, heard Monday through Friday from 4 to 6:30 p.m. Don't forget to tune into Pacifica News, which airs Monday through Friday at 6:30 p.m. for an in-depth, alternative version of national and international news.

We had some calls regarding Latin American Review. We did not choose to discontinue the series, it was cancelled by the Longhorn Radio Network, producer of the series due to loss of financial support and, to some degree, the controversial nature of the program. The definition of controversy is defined by the community one resides in. It is interesting when factual reporting is considered "controversial," especially when the series is/was distributed nationally.

One major schedule change, New Dimensions has more air time. It will continue to be run in its old spot but it will also be run at 7 p.m. on Sundays. The New Dimensions series on Sundays will be followed by a new age music program call Nexus and will include information about local spiritual and metaphysical alternatives. Let us know what you think about this change.

NEW DIMENSIONS.

Sunday, 6 a.m. and 7 p.m.

- June 3: "Reviewing the World," with Lama Sogyal, incarnate Lama, scholar and meditation master (this one will air at 6 a.m. only as Desertaire will air on Sunday, June 3rd from 7 to 9 p.m.)
- June 10: "A Life Worth Living," with John Janzen and Garn Christensen, director/associate director of Janzen Rehabilitation Accident Prevention Center
- June 17: "Women's Place in Today's World," with Swami Radha, spiritual director, Yasodhara Ashram in British Columbia
- June 24: "Money Master," with Arnold Patent
- July 1: "Loving is Why," with Sam Keen, author/philosopher
- July 8: "Clear Mind, Open Mind," with Patricia Sun, philosopher of wholeness
- July 15: "New Age Music," with Larkin, musician for a renewed planet
- July 22: "A New Vision of Adoption," with Suzanne Arms, author
- July 29: "Awake, Aware and Alive," with Charles Tart, professor of psychology at U.C. Davis

CONSIDER THE ALTERNATIVES.

Monday, 8:30 a.m.

Ideas, thoughts and conversations on international issues.

OUR ARTS. Monday, 11:30 a.m.

June 4: Dance Theatre Coalition

- June 11: Interview with David Fleischer, co-author of *Death of an American: The Killing of John Singer*
- June 18: Interview with David Fleischer continues
- June 25: "The Role of the Critic"
- July 2: "Summer Reading," with the University of Utah Press
- July 9: "Women in the West"
- July 23: A dialogue with Olive Ghiselin
- July 30: To be announced

P.A. 91. Monday, 7 p.m.

"Conversations with Wingspread," produced and distributed by the Johnson Foundation, Inc. The series is devoted to the free exchange of ideas as a necessary part of improving society.

- June 4: "The Changing Job Market"
- June 11: "Nuclear Arms"
- June 18: "Islam and Politics in the Persian Gulf"
- June 25: "The Teacher of the Year," an interview with LeRoy E. Hay
- July 2: "Africa: Past and Future"
- July 9: "Vietnam Reconsidered," lessons learned
- July 16: "The Federal Deficit"
- July 23: "Aging and Family Change"
- July 30: "Women in Politics"

FIRST PERSON RADIO.

Tuesday, 8:30 a.m.

News and information about the American Indian nation.

IN POP MUSIC THE RACES

The sight of Michael Jackson shyly cradling his eight Grammy Awards like so many Christmas toys might seem to allay forever the suspicion that blacks aren't properly recompensed for their contributions to American popular music. Jackson's eight prizes were more by two than anybody had ever won at a Grammy ceremony. His latest album, "Thriller," may sell 35 million "units," a unit being a record, cassette or compact disk. When it reached 25 million a few weeks ago, it became the biggest-selling record of all time.

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Yet while black music has been and remains the primary inspiration for the

Anglo-American rock style, the vast majority of the most famous, most handsomely rewarded pop stars are white. The situation is more dramatic just below the superstar stratum on which Jackson so sweetly dwells. The pop music business, and hence the listening habits of most of pop's audience, are more strictly segregated today than they were 10 or 20 years ago, when black music was a commonplace on top-10 sales charts and top-40 radio playlists. For a variety of reasons, all of them logical in a short-run business sense but questionable in a long-run artistic, social and even financial sense, pop music today has become a deeply divided art form.

None of this is to suggest a conspiracy motivated by conscious racial hostility; most white record and radio executives would still profess a personal commitment to integration and tolerance. The causes run deeper than individual intention, involving basic shifts in the music business and, perhaps, in the cultural climate at large.

Ironically, pop music was the anthem of integration and the conscience of the country in the 60s. But now, the racial

divisions in music run deeper than in the popular theatrical arts of film and television, which tend to cast a careful representation of blacks and other minorities.

Such seeming tokenism, however well intended, sometimes looks self-conscious. But it reflects social reality in the schools and workplace, and it may well prove helpful for the future—creatively, by tapping the full diverse range of the country, and socially, by providing images that make casual integration look completely natural not too many years hence.

How great is the racial division in pop music today? That's easily ascertained by a comparative analysis of the Billboard top-10 mainstream pop LPs versus the magazine's "Black LPs" chart, as of the March 17 issue. (Needless to say, the very existence of separate "black" charts is in itself a reflection of racial division.)

The main chart includes sales to blacks as well as whites; it counts everybody, but by numbers and economic advantage, whites obviously dominate. There are only two black artists in the mainstream top-10—Jackson at No. 1 and Lionel Richie at No. 4.

UPDATES

COMMUNITY NOTES.

Tuesday, 11:30 a.m.

- June 5: MUSEUM NOTES: "The Summer Skies," with Terry Tempest Williams
- June 12: WORKING TOGETHER: with Karen Bower and guest Dr. Roby
- June 19: PRIME TIME: one's diet in life's golden years
- June 26: UTAH LEGAL SERVICES: information and tips on legal concerns
- July 3: MUSEUM NOTES: "Confiscated Museum," what it is and what is on display
- July 10: WORKING TOGETHER: with Shirley Stevens
- July 17: PRIME TIME: information on retirement and the right to die
- July 24: UTAH LEGAL SERVICES: problems with landlords or tenants? This program may help
- July 31: MUSEUM NOTES: with Terry Tempest Williams

P.A. 91. Tuesday, 7 p.m.

"A Poem That Never Ends," a thirteen week series produced by the Watershed Foundation.

- June 5: "Light," David Franks, Shirley Kaufman, Owen Dodson, Kenneth Rexroth
- June 12: "Yours," Shair Rasul, James Tate, Judith J. Sherwin
- June 19: "Traveling," ten different poets
- June 26: "Legends," Dan McCrimmon, Sterling Brown
- July 3: "Topsy-Turvy World," Russell

Edson, Carolyn Kizer, David Ignatow

- July 10: "Zoom," Thulami Davis, Ntozake Shange
- July 17: "The City," Phillip Levine, Michael Harper, Tess Gallagher, plus more
- July 24: "Climbing Mt. Vidion," Robert Bly
- July 31: "The Plan is the Body," William Talme, Otis Brown

COMMON GROUND.

Wednesday, 8:30 a.m.

- June 6: "The U.S. and UNESCO"
- June 13: "The Vietnam Experience"
- June 20: "Managing Human Resources—The United Nations Development Programs"
- June 27: "Foreign Policy in the 1980s—A Debate"

P.A. 91. Wednesday, 7 p.m.

"Consider The Alternatives," played on Monday mornings at 8:30 a.m. is repeated in this time slot.

HORIZONS. Thursday, 8:30 a.m.

Produced and distributed by National Public Radio.

- June 7: "Decade of the Hispanic," producer Elizabeth Perez-Luna examines the 80s as the coming age of the Hispanics
- June 14: "Cab Calloways: Still Swinging," a jazz/big band musician from way back
- June 21: "Chippawa-Ojibway Land Claims," Indian land claims in the northeast

REMAIN FAR APART By John Rockwell

And except for Culture Club at No. 13, the other top seven mainstream LPs simply aren't on the black chart, which includes 75 entries.

It might also be remarked that the biggest black star on the mainstream chart, Jackson, and the biggest white star on the black chart, Boy George of Culture Club, are both visually ambiguous, floating serenely or self-amusedly above normal racial and sexual stereotypes, appealing to never-never-land teenage fantasies of disembodied love.

This racial division is hardly unprecedented. It was Elvis Presley (preceded by the equally white, blander Bill Haley) who successfully brought rock-and-roll into the commercial mainstream, not Chuck Berry. Pat Boone re-recorded songs by Little Richard, and made them massively popular first.

But Berry and Little Richard had hits, too: whites knew their music to a degree that they don't know the work of George Clinton today, not to speak of such street-wise, vanguard performers and producers as Grandmaster Flash and Afrika Bambaata.

By the 60s, with the rise of Motown and soul, everyone in America who cared about pop music at all routinely knew the latest black hits; it was the minimal sign of hipness. There was still legitimate cause for complaint that inferior whites got richer faster than comparable or superior blacks, but optimists had real evidence for their hope that racial inequities in pop music were fading.

Today, both black and white pop share a heavy dance beat and soul-inflected, blues-based vocal styles. But while black music has tended to settle into sometimes cliché-ridden "funk," or extended dance instrumentals, white bands have developed a desiccated kind of "techno-pop," or dance music based on synthesizers and electronic effects.

Underlying both sides, however—perhaps the basic trend in pop music today—is the steady dissolution of the classically derived song form of Tin Pan Alley, rock and even the blues in favor of extended, rhythmically charged instrumental jams with chanted vocal refrains. This style has its roots in African

- June 28: "Roy Brown," composer/singer from Puerto Rico
- July 5: "Children at Risk: Through the Eyes of a Child," abused children
- July 12: To be announced
- July 19: To be announced
- July 26: To be announced

LUNCH ENCOUNTER.

Thursday, 11:30 a.m.

- June 7: "Voices from the Sacred Mountain," sacred lands are being developed into tourist attractions
- June 14: To be announced
- June 21: "Women Hold Up Half the Sky," life in China with Annina Mitchell
- June 28: "No Womb for Daddy: Lesbian Mothers and Artificial Insemination"
- July 5: "Bottoms Up," alcoholism and the consequences
- July 12: "This Bridge Called Me Back," essays, letters and poems on cultural identity and conflict in the American melting pot
- July 19: To be announced
- July 26: To be announced

P.A. 91. Thursday, 7 p.m.

- June 7: "Nuclear Technology in the Third World," part 1
- June 14: "Nuclear Technology in the Third World," part 2
- June 21: "Women of the New Right," anti-abortion women

- June 28: "Women of the New Right," born again Christians
- July 5: "Women of the New Right," anti-busing women
- July 12: An interview with Jean Hutchinson, member of Greenham Common Women's Peace Camp
- July 19: "Peace Detectives," some positive, non-partisan responses to life on a threatened planet
- July 26: "Peace Detectives," part 2

IN BLACK AMERICA.

Friday, 8:30 a.m.

A black perspective on blacks in today's society.

LUNCH ENCOUNTER.

Friday, 11:30 a.m.

- June 22: Vine De Loria, Jr., native American speaks on "The Impact of Mormonism" (1 hour show)
- June 29: "Behind Locked Doors," mental illness
- July 6: An interview with the filmmaker of *When The Mountains Tremble*, a film about the genocide of the Indian population in Guatemala
- July 13: "Thursday's Child is Full of Woe," child depression

LUNCH ENCOUNTER. Friday, 12 noon

- June 15: Utah Issues, with Bill Walsh
- June 22: Vine De Loria continues on "The Impact of Mormonism"
- July 13: Utah Issues, with Bill Walsh
- July 20: Native American poet Simon Ortiz

music and 19th-century New Orleans communal drum sessions, and it lives on today in the most challenging black pop music.

But for white audiences, it lives on mainly in adulterated form. No. 10 on the mainstream chart, for instance, is Duran Duran, one of a number of fashionable British bands that purvey a slicked-up, techno-pop version of funk. Even an admired American art-rock band like Talking Heads, for all the originality of style it brings to this genre, is still recycling black funk for white ears.

What happened to sour the wide-spread impression of 60s communality on the radio and in the record stores? Ultimately, of course, what happened was the reactive shift to more conservative lifestyles and art forms in the country as a whole. But two specific developments within the pop-music business itself encouraged racial separation in the music. They were the fasion for "demographics" in the 70s and the video revolution of the 80s.

Demographics is the "science" whereby an advertiser, radio station

programmer, magazine publisher or movie producer attempts to target his product to a specific audience, which will then presumably be more receptive to one, unadulterated kind of artistic or advertising message. In radio, that meant the breakup of the old, multi-purpose top-40 rock programming into the multitude of special formats we have today—top 100, urban contemporary (i.e., black), adult contemporary, album-oriented rock, middle-of-the-road, etc.

The existence of separate sales charts in Billboard and other music trade publications is part of the same process—and there are many more charts than just these, slicing up the demographic pie. On this rationale, black music could be effectively banished to black stations, with white stations left free to play music by whites.

Then, in the 80s, came video, primarily in the form of Warner Communications' Music Television, or MTV, a cable outlet that plays mostly "rock," meaning white, video shorts. This de-facto segregation has occasioned vociferous protests from the




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rock press. In response, MTV officials have denied the charge, or argued that black music wasn't really rock but something else, or suggested that black videos weren't as good as white videos, or pointed to that old favorite, demographics, to justify their exclusivity.

Indeed, MTV was slow to add even Jackson's videos to its playlists. Now, of course, his videos have since won every video award imaginable. And MTV officials point to Jackson and a few other blacks as proof that the color line, if it was ever up, is now down on music television.

But a look at the MTV playlist in that same March 17 Billboard tells another story. On MTV's "heavy rotation," meaning the most played and played most often at optimum times, there are 21 names listed, not one of them black. And there are precious few on the medium and light rotation lists, either.

Video's new emphasis on rock visuals seems to have reinforced the racially divisive tendencies of the music business as a whole. Since white funk and black funk can sound very much alike, a black band had a better chance of getting exposure when it was only heard, not seen.

It may not even get the opportunity to be seen: because of demographics and MTV's exclusivity, black bands find it difficult to obtain a comparable level of record-company financing for their videos. Such financing is crucial in a competitive climate that demands increasingly lavish and expensive video productions. Given the fixation of the record business on video today, and the diversion of money that used to go into tour support into video, it seems almost impossible for any new artist to succeed without video exposure.

It is possible to contend that all this represents no great harm. Music of all kinds is available on radio today, perhaps more than ever, with both AM and FM and the rise of National Public Radio and lively college stations. And what's so wrong, one might ask, with young people seeking out role models of their own kind? Certainly black music is not going unheard by white musicians, since it still forms the basis of most white bands' styles to this day.

The trouble is, only the professionals and the aficionados can be expected to ferret out those influences directly. The vast majority of the populace sinks back in upon itself, lazily content with its own traditions

and only vaguely aware of more vital, unfamiliar, challenging music just a few notches away on the dial. This applies to blacks as well, who may be missing out on exposure to challenging forms of white music they now don't hear often enough. Black and white music can overlap indistinguishably. But they have divergent stylistic tendencies, and those extremes can grow flaccid or eccentric when they aren't pollinated by the other—when audiences are regularly, unself-consciously exposed to styles other than their own.

Ultimately, the racial divisions in music may simply recede, as the listening public and the country as a whole grow more open-minded. If that happens, then maybe Jackson's success will turn out to have presaged something positive, after all. Maybe the MTV spokesmen, despite the evidence of their current playlist, are correct, that the situation is gradually improving. Maybe the rock-music business, egged on by its critical Cassandras, will regain its idealism and institute policies that override short-term goals in favor of social morality and musical integrity. Maybe, but don't count on it.

This article is a reprint from the New York Times of April 5, 1984

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- Cosmic Aeroplane
- De La Cruz
- Deli Express
- Design Inc.
- The Disgusting Brothers
- Doms
- Dream Garden Press
- Eastern Onion
- Ec-Lec-Tic
- Eli's Records and Tapes
- Fisher's Cyclery
- Flying Pie Pizzeria
- Free Wheeler Pizza

- Gepettos
- The Godfather Restaurant
- Haircutters Studio
- Jeff Harrow, M.D.
- Kate Hellenbrand
- Mike Hensen
- Holubar Mountaineering
- Horseshoe Mountain Pottery
- Hungry I
- Instant Type
- Intermountain Guitar and Banjo
- In The Mood Hair Design, Sydney Brown
- In The Mood Hair Design, Debbie Hymas
- In The Mood Hair Design, David Mathews
- Junior's Tavern
- Kinko's Copies
- Kirkham's Outdoor Products
- Kismet Dance Troupe
- La Morena Cafe
- Howard Lundgren
- Market Street Broiler
- Market Street Grill
- McDonald's
- Mother Jones Magazine
- Mr. Steak

- Mulboons
- Museum of Fine Arts
- Nature's Way
- Park City Ski Area
- Peak Performance
- The Piano Shop
- Pioneer Memorial Theatre
- The Pizza Oven
- Ponderosa Steakhouse
- The Pub
- Repertory Dance Theatre
- Rio Grande Cafe
- Ririe/Woodbury
- Ruth's Diner
- Salt Lake Roasting Co. and Cafe
- 2nd Avenue Market
- Smokey's Records
- Snowbird Resort
- The Soup Kitchen
- Spudnuts
- Theatre 138
- Travel Network
- Dean Twede
- Two Guys From Italy
- The Upper Crust
- Utah Opera Company
- Utah Wilderness Association
- Utah Women's Clinic
- Wasatch Touring
- Wendy's
- The Wildflower
- Winchell's
- Zafod's Auto Service
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