



## Steven Halpern

Composer, Performer and Producer  
Pioneer of New Age Music

In Concert  
Friday, January 25th at 8 p.m.  
Kingsbury Hall

**A KRCL Benefit Concert**

(Steven Halpern will also be conducting a New Age music workshop  
Saturday, January 26th. Listen to KRCL for time and details.)



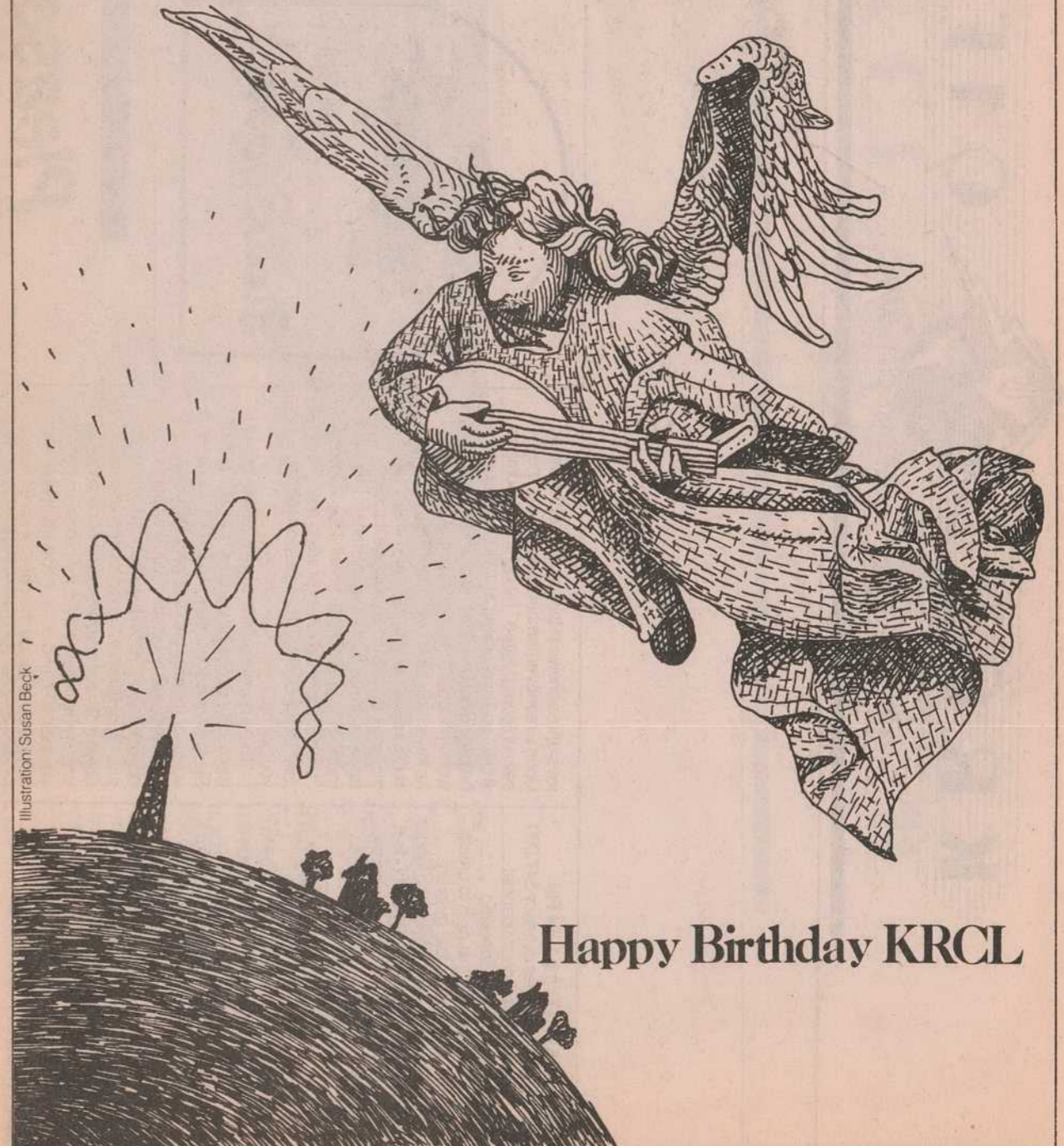
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## UP IN THE AIR FOR FIVE YEARS



**Happy Birthday KRCL**

Program Guide

December 1984-January 1985

# BLESS YOU CHILD

By Jeffrey Montague

Five years of KRCL. True, if we think of the transmitter on Fransworth Peak, the voices, the music, the "Radio Free Utah" bumperstickers. But Brad Collins has listeners who were barely twinkling little stars in the eyes of middle class mothers when KRCL was really born. There was nothing easy in KRCL's birthing process, and like any movement toward an "alternative" way of seeing, thinking and hearing, the gestation period was long. To get at beginnings, we have to reach back to a time which is pre-history for the youngest devotees of Listeners' Community Radio of Utah.

The first seed of KRCL was probably planted in about 1965, in the mind of a young man named Steven Holbrook, who was already at that time a veteran of civil rights marches and organizing in the South. The Vietnam War had begun and was escalating, and Holbrook was part of a core group of anti-war activists on the University of Utah campus called the April Committee. Holbrook had been a press relations person for the NAACP in Mississippi and took the media as his area of expertise in the anti-war movement as well. When KSL-TV ran an editorial in favor of U.S. involvement in Vietnam that year, the April Committee wrote a response and asked KSL to air it. KSL refused. KSL's reasoning at that time, Holbrook says, "was that to be against the war was in and of itself an irresponsible position. It became clear right then that we needed media access if non-traditional points of view were to

**KRCL opened first to the groups which had suffered in silence—native Americans, blacks, hispanics, women, the elderly, handicapped and poor.**

be heard."

Some years passed. The war got bigger, as did the opposition. The local media remained the same, though not without challenge. In the late 1960s, Paul Wharton and Ethel Hale called attention to the limited voices and perspectives available to Utahns by filing a suit, primarily against KSL, pointing out and objecting to the concentration of media ownership in Utah. Over the years their suit was heard in various courts; at the same time, in other communities across the country, political and ethnic minorities were becoming more vocal in pressing for access to the public airwaves. In Salt Lake, Bruce Roberts began publishing an alternative newspaper, *The Street Paper*, in 1968.

Also during the late '60s and early '70s, Steve Holbrook was making periodic trips to California for regional meetings of anti-war groups. At one anti-war march in Berkeley, it became obvious to Holbrook that what was not happening in Utah, was happening in California: the local Pacifica Foundation radio station, KPFA, was doing live interviews and progress reports from the march.

Holbrook made it his business at this point to make contacts with the people who operated both the Los Angeles and the Berkeley Pacifica stations. Along the way, he met Lorenzo Milam, founder of the Jackstraw Foundation, whose

commitment to alternative radio and getting the news out was total. "Hang a microphone from a rope, if necessary," was Milam's approach, Holbrook says. What Holbrook had seen of Pacifica formed his vision of what community radio should be, "a place where messages from alternative sources could be continually broadcast," and, of equal importance, "a coalescing place for people to help them create their own institutions."

"I began looking for support anywhere I could get it," Holbrook says of the years in the early and mid-1970s. In those years he also clarified for himself why the station was necessary and what it might sound like. "Normal media serves about 60 percent of the community, and the majority community in Utah always has plenty of outlets. The minority had simply not been heard. We never intended the station to be anti-Mormon. Rather, we wanted to emphasize the positive, get some positive feedback about the things we believe, not put anyone down. I also felt that things like the alternative newspaper had failed because we'd somehow moved away from a print culture, and that actions like leafleting on Main Street just didn't reach enough people."

Alternative political and social information-sharing was obviously at the front of Holbrook's mind in his vision of a community radio station, but he understood that "the alternative" meant music too. "Folk and rock idioms were not really represented on existing stations," he says. "We understood that if you want to share a political or social message, you first have to have the people's interest and attention."

Holbrook set about organizing his dream. With support for the idea from community groups and local government officials (particularly James Barker, who is now with the attorney general's office), he got some community development money to help with the legal work any FCC license application would need. By late 1974, as Holbrook was beginning his first of three terms as a representative in the Utah Legislature, the unnamed station had a board of directors, with representation from neighborhood councils, Westminster College (which was furnishing office space to the project), and "assorted liberals." One early idea was to locate a six watt station in the Central City Community Center, where there was some ancient radio equipment, but it would be five full years before the first squeak of Radio Free Utah would emanate from above the Blue Mouse. In between was lots of work, lots of politics, and lots of individual effort above and beyond the call.

There were plenty of challenges, plenty of vacuums to fill. Financing, licensing, facilities and equipment. Paul Wharton and Ethel Hale supervised the licensing process. The FCC required a kind of needs statement; two hundred interviews were conducted, an opinion poll was taken. Financial and engineering reports were prepared. The first FCC application was 10 inches thick. Two days after it was submitted, the FCC froze all applications, and by the time the process was opened again, KRCL's application was outdated and needed to be prepared again.

Finances were, and remain, the core problem. Both city and county promised some money, but Holbrook wanted to start, he says,



The first seed of KRCL was probably planted in about 1965, in the mind of a young man named Steven Holbrook.

using "the big bang theory." He went to the Federal Community Services Administration (the first agency to be eliminated by the Reagan administration) for a grant. "I thought if KRCL could get going fast enough, and get enough equipment, they could make it." CSA eventually proved to be a fruitful source of start-up funding for the station; a small grant in 1978, on KRCL's promise of bilingual broadcasting, got salaries for the first year of operation, and two later and larger grants kept the station moving through 1980. But the granting process was long and involved the talents of many people, not all of whom had any immediate stake in the creation of an alternative community radio station.

One particularly poignant image from the late '70s was Lola Redford in Washington, D.C., delivering a grant application to CSA through the driving rain on deadline day. Lola and Robert Redford were visible early supporters of the KRCL project. Holbrook set up meetings in Washington between CSA and CPB (Corporation for Public Broadcasting) which Redford attended as a spokesman for the project. In Washington, KRCL became known as "The Redford Project," Holbrook says. Later, but still before KRCL went on the air, Robert Redford's secretary followed him around during filming with 200 copies of *The Outlaw Trail*, which he signed at breaks. The books were then sold at Cosmic Aeroplane to benefit KRCL's birth. The Redfords also furnished the money to enable KRCL to broadcast in stereo from the beginning.

The Redfords weren't the only luminaries involved. CSA's support of the community radio began and ended with KRCL, and creative arm-twisting was necessary to get approval for the

three grants. Speakers and lobbyists on behalf of KRCL included Utahn Esther Peterson from the Carter White House, Skip Glines in Senator Jake Garn's office, and Lane Kirkland, president of the AFL-CIO. In addition, Holbrook got letters of support from 40 different Utah groups.

While the licensing and financing battles were being waged, KSL and its parent, Bonneville International, came through with the gift of equipment. KRCL had several supporters at KSL, notably Wes Bowen, who was on the first board, but Holbrook points to Joe Kjar, a vice president of Bonneville as the man "most understanding of the value of diverse opinions

**The volunteers make us unpredictable, make us 'amateur' in the most flattering sense of the word."**

in our community." Kjar phoned Holbrook on a Wednesday in the '70s with some news. Bonneville had purchased KRON-TV and KOIT radio in San Francisco and was ready to install new equipment. If Holbrook wanted KOIT's equipment, he could have it—if it was moved by the weekend. Holbrook called Don Wilson, chief engineer for Pacifica in Los Angeles, who flew to San Francisco. Diane Orr and her father, George Hatch, lent money to have the equipment transported, and by Monday morning two studios worth of KOIT's equipment was on its way to storage, some at Westminster College, some above the Blue Mouse on First South.

KRCL, or the project which became KRCL, actually began in donated office space at

Continued page 10

## REPORT TO THE LISTENER

Happy birthday KRCL! That's the theme of this issue of the KRCL program guide, a theme we'll be maintaining throughout all of 1985. KRCL signed on the air December 3, 1979. Nine radiothons and 175 power outages later, we're still here—bigger, better and a lot wiser about the demands of non-commercial community radio. It would be interesting to know how many of you out there remember the day KRCL signed on the air (I confess I do not). Listeners with a keenly developed institutional memory might want to peruse our current list of station volunteers published in this program guide, and pick out those names you recognize from our first year of broadcasting. Our thanks to Jeffrey Montague for researching the station's history and putting together the cover article for this, our fifth anniversary issues of the KRCL program guide.

You who have been supporters through the years can take pride in what you have helped establish. I hope a significant number of you remember the early years, for without some sense of the past it is impossible to recognize growth and accomplishment.

I would like to thank the current station staff—Donna, Maggie and Lynne—for the hard work and dedication they put forth to keep this community voice alive. Working in community radio is not easy. It is exciting, all-consuming, and (sporadically) intensely rewarding, but it is not easy. I'd also like to thank our board of trustees for their help in enabling KRCL to reach higher plateaus of accomplishment.

Year five may become our most distinguished year of achievement since 1979, our first year of broadcasting. This coming year, 1985, KRCL will finally be submitting its application for Corporation for Public Broadcasting (CPB) membership. I say finally because we were close to submitting an application two and a half years ago, but could not due to a budget crisis. If our application this coming year is approved, KRCL shall become eligible for and receive an annual cash grant from CPB. This annual grant of \$16,000 or more will allow us to make improvements in every area of station endeavor. We have not submitted an application prior to this one because a qualifying set of criteria must first be met before a station can apply. Level of station income, a station's program service (programming), minimum facility requirements, and presence of a core full-time station staff comprise the most significant elements of CPB qualification criteria. Our application will be submitted in March 1985. We should know the



Holly Near and Ronnie Gilbert appeared together in a benefit concert for KRCL at the Capitol Theatre. Thanks to those of you who attended and, of course, to Holly and Ronnie for a night of magic and inspiration.

outcome of this application by mid-summer 1985.

Let's not forget recent successes, a big thank you to those who made this year's Fall Radiothon a smashing success. Just under \$45,000 was pledged, and believe me we needed it. If you haven't yet paid your pledge, don't wait any longer. If you had a t-shirt or mug as a premium, c'mon down, they're here waiting for you!

I hope many of you were in attendance at the Holly Near/Ronnie Gilbert concert at the Capitol Theater. It was a real special night, and I think we were fortunate to see these two dedicated performers on stage together. Since our last program guide KRCL has brought reggae music in the person of the Gladiators, wave/punk music with Agent Orange, and traditional/folk music with Holly and Ronnie. This trio of concerts exemplifies KRCL's commitment to diverse and alternative entertainment. Steve Halperin will be our next benefit concert. (See ad elsewhere in this guide and stay tuned for details.)

I'd like to thank radio station KUED FM 90 for generously donating over 1,000 albums to our record library. KUER does a great deal for KRCL; we could not receive Pacifica News from satellite were it not for KUER's engineering assistance. Thanks to station manager Don Smith, program director Gene Pack, and chief engineer Rich Borstadt for their

## BEHIND THE SOUNDS

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cooperation and generosity.

For the past two years KRCL has conducted a food drive to assist in the stocking of food banks around Salt Lake City. These food banks are heavily utilized year round, but especially so during the holiday season. This year we plan to expand and extend this effort. From Thanksgiving to Christmas KRCL will be accepting food stuffs or cash donations for the five area food banks operated in conjunction with the Salt Lake Community Action Program. We'd like all of KRCL's loyal listenership to become involved in this very worthwhile project. Food may be brought to the station Monday through Friday from 9 a.m. to 5 p.m. Canned goods and other non-perishable items are all that we can accept.

Earlier in this report I thanked the station staff and board of trustees for contributing to the station's success. Thanks also are in order for what is undoubtedly the best volunteer force in the state of Utah. Thanks to volunteers both past and present for "making community radio!" And finally thanks to you our listeners and supporters for getting behind an effort many felt could not succeed. We're all of us together just five years young. Happy birthday KRCL!

John Greene  
Station Manager

Photo: Dan Miller

### Holiday Food Drive 1984

Please share your holiday with those less fortunate. Join KRCL this holiday season by donating non-perishable food and/or cash donations. Receiving times: Monday through Friday, 9 a.m. to 5 p.m., at KRCL, 208 West 800 South.

the Salt Lake Roasting Co. & Cafe  
400 South 249 East  
Salt Lake City, Utah 84111  
363-7572

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## THE STARS RETURN TO RADIO

What do William Shatner, Barbara Rush and Richard Dreyfuss have in common? They, and a growing number of well-known performers, have rediscovered radio as an outlet for their creative energies. Beginning Sunday, December 2nd at 10 p.m., KRCL listeners can tune in to Shatner and company on *Radio Rep*, a new 13-week series of radio drama produced by the National Radio Theatre (NRT).

Yuri Rasovsky, NRT's founder and director, believes public radio is the ideal medium for radio drama—no commercial interruptions, and a freedom to air material that commercial stations, with their rigid short-format scheduling, can't handle. "Radio drama is an art form that demands attention from its audience," says Rasovsky, "and only public stations are willing to commit such large blocks of time for the pure listening pleasure of their audience."

Rasovsky has worked more than a decade in radio drama, and in that time he's built an impressive following among public radio stations and listeners. His last project, the acclaimed *National Radio Theatre* series of 1981-82, was carried by more than 300 stations.

*Radio Rep*, NRT's latest project is an exploration of the full range of radio as a dramatic art. Included are new productions of classic works by Mark Twain, George Bernard Shaw, Edgar Allen Poe, and William Butler Yeats; as well as original scripts by Norman Corwin, Leo Goldman and others. *Radio Rep* will run for 13 weeks, Sundays from 10 to 11 p.m. on KRCL.



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Sunday, January 2nd at 10 p.m.  
On KRCL 91FM

Radio Rep is produced the National Radio Theatre and is distributed by National Federation of Community Broadcasters.

# THE PUBLIC AFFAIRS SCHEDULE

Happy birthday to KRCL. December marks the fifth year of KRCL's on-air existence. During December we will present "The History of Community Radio," along with the debut moments of Utah's first listener-sponsored community radio station, KRCL (affectionately called "Krackle"—see article on KRCL history).

To help celebrate Year Numero Cinco, our birthday/Christmas gift to the listener is in audio art form—a dramatic series titled *Radio Rep*. This special presentation will begin in December and run 13 weeks. Critics comments about the series include "gripping," "first-rate," "titillating," etc., etc., and we agree. *Radio Rep* is a production of National Radio Theatre and is distributed by the National Federation of Community Broadcasters. We feel that the show's time slot, late Sunday evening, is a good time for people to completely unwind and relax for an hour, listening to the works of Yuri Rasovsky, Norman Corwin and William Butler Yeats, to name only a few. We'd appreciate your thoughts on this type of programming.

There's more. A dynamic new music series, *Totally Wired*, will begin airing on Tuesday's P.A. 91 at 7 p.m. This 26 week series explores the new frontiers of musical art, the emergence of high technology in the forms of electronic and synthesizer music. Rock and roll may never die, but growth changes descriptions and blurs definitional boundaries.

Anunciando una programa de noticias nuevo, en Espanol, *Panorama Hispano*. Los Jueves a 1:30 p.m.

Due to an overwhelming response to a public affairs program which aired on Lunch Encounter, the program "Noam Chomsky Lectures on Central America" will be run again in an evening slot. The scheduled air date is December 17th at 7 p.m. We often rerun programs that are well-produced and informative because airtimes are sometimes inconvenient for certain listeners, resulting in calls and letters requesting a rerun of a particular program. This was certainly the case with the Chomsky lecture. The response was amazing: people who didn't hear it, and some who didn't even know what it was about, called us asking for a rerun. Only on KRCL would you get another chance.

Another dynamic program which aired during Morning Light in November, "Grenada: The Fall of the Revolution," will be rebroadcast on January 24th and 31st at 7 p.m. Don't miss this one! The first five minutes will mesmerize you.

Frankly, there are so many public affairs programs that could be singled out that we could take over the whole program guide. But we won't and can't, so please check the schedule and mark off the dates and times you especially want to listen to (a lot of listeners hang the public affairs schedule where they can see it and be reminded).

We survived "1984" and are looking toward having a peaceful and informative new year with you, KRCL's greatest attribute. Have some warm and joyous holidays and stay tuned.

## Sunday

### New Dimensions

7 p.m.

Dec. 2: "Herbs for All Reasons," with Ellen Purser, Subhuti Dharmananda and George Weissman.

Dec. 9: **Special:** "Global Town Meeting," U.S. Radio. A global conference among "citizen diplomats" who are actively creating friendships, accelerating trade and setting new standards for conflict resolution among the Russian and American peoples. (Prempts New Dimensions)

Dec. 16: "William Blake and Beyond," with Robert Bly.

Dec. 23: "Nicaragua: The Nation Behind the Myth," with Sam Keen.

Dec. 30: "Healing Birth: Healing Our Earth," with Jeannine Parvati Baker.

Jan. 6: "Goddesses as Inner Images," with Jean Shinoda Bolen, M.D.

Jan. 13: "Dance of the Tao," with Al Huang, Tai Chi master and author.

Jan. 20: "Untangling our Emotions," with Lama Sogyal Rinpoche, founder of the Rigpa Centers.

Jan. 27: Desertaire.

### Radio Rep

10 p.m.

Dec. 2: "The Curse of 589," by Norman Corwin, featuring William Shatner and Sluds Turkel.

Dec. 9: "Festival," by Ramapada Choudhury, produced and directed by Yuri Rasovsky.

Dec. 16: "By His Bootstraps," by Robert Heinlein, featuring Richard Dreyfuss.

Dec. 23: "Michael's Lost Angel," by Henry Arthur Jones, featuring Barbara Rush.

Dec. 30: "So Passionate is a Shade: Three Ghost Plays," by William Butler Yeats.

Jan. 6: "The Midnight Mocker," by Leo Goldman.

Jan. 13: "The Amorous Adventures of Don Juan," by Yuri Rasovsky (based on Moliere).

Jan. 20: "The Jewish Wife," by Berthold Brecht and "Lou Gehrig Did Not Die of Cancer" by Jason Miller.

Jan. 27: "Not So Dumb Beasts," by H.H. Munro and Mark Twain, adapted by Colin Stinton.

## Monday

### Morning Light

8:30 a.m.

"Consider the Alternatives," a SANE production, alternative notions on today's global concerns.

### Our Arts

11:30 a.m.

Interviews with local or visiting artists, produced by hosts Desiree Mays, Carlie Jimenez or Marilyn Scharine.

Dec. 3: To be announced.

Dec. 10: Francoise Camoin, author of *Why Men Are Afraid of Women*.

Dec. 17: To be announced.

Dec. 24: Christmas songs and stories.

Dec. 31: Teri Ronay, "Clap Your Hands if You Believe in Tinker Bell."

### Concerning Gays

12 noon

A program to help educate the public on a different lifestyle.

### P.A. 91

7 p.m.

"Conversations from Wingspread," a free exchange of ideas, produced by the Johnson Foundation.

Dec. 3: "Child Abuse and Juvenile Delinquency."

Dec. 10: "Teaching Our Teachers."

Dec. 17: Special: "Noam Chomsky lectures on Central America."

Dec. 24: "Leadership."

Dec. 31: To be announced.

## Tuesday

### Morning Light

8:30 a.m.

"First Person Radio," news, information and perspectives about and by Native Americans, Migizi Communications production.

## Community Notes

11:30 a.m.

Dec. 4: Special: Museum Notes, with host Terry Tempest Williams, an hour with Barry Lopez.

Dec. 11: Working Together, with hosts Shirley Stevens and Karen Bowers.

Dec. 18: Primetime, issues of those in life's primetime.

Dec. 25: Utah Legal Services, information on legal matters—in layperson's terms.

Jan. 1: Museum Notes, with host Terry Tempest Williams.

Jan. 8: Working Together, with Shirley Stevens and Karen Bowers.

Jan. 15: Primetime, issues of those in life's primetime.

Jan. 22: Utah Legal Services, information on legal matters—in layperson's terms.

Jan. 29: To be announced.

**P.A. 91**  
7 p.m.

"Totally Wired: Artists in Electronic Sound," a 26 week series exploring the most significant musical development of the "global village," the introduction of electronic instruments and synthesizers. The program weaves the music with interviews and informed narration into a fastpaced program of music of the future. A John Diliberto and Kimberly Haas production.

Dec. 4: "I Sing the Body Electric."

Dec. 11: "Otto Luenings Tape Music."

Dec. 18: "The Synthesizer Orchestra," with Wendy Carlos.

Dec. 25: "The Synthesizer Orchestra," with Vangelis.

Jan. 1: "Stockhauser."

Jan. 8: "The New Musique Concrete."

Jan. 15: "Jon Appleton."

Jan. 22: "Computer Pop and Thomas Dolby."

Jan. 29: "Charles Dodge's Singing Computer."

**Wednesday**  
Morning Light  
8:30 a.m.

"Common Ground," with views from a humanistic perspective. Stanley Foundation production.

**Senior Sound Off**  
11:30 a.m.

From the Division of Aging, Percy Devine, Marge Drury and Dolly Young rotate in addressing issues and questions on the golden years of life.

## Fairmenist Revolution

12 noon

Host Mac Gift explores the consciousness toward humanism, the "letting go" of stifling habits and attitudes.

## Enfoque Nacional

1 p.m.

A Spanish national news program en Espanol, covering the entire hemisphere of the Latino population. A Western Community Bilingual Radio and Radio Bilingue production.

**P.A. 91**  
7 p.m.

"Consider the Alternatives," alternative notions of today's global concerns (repeat of Monday's Morning Light).

## Thursday

### Morning Light

8:30 a.m.

Dec. 6: "The Peace Detectives," part 1.

Dec. 13: "The Peace Detectives," part 2.

Dec. 20: From a Different Perspective: "Onward Christian Soldiers," part 1.

Dec. 27: "Onward Christian Soldiers," part 2.

Jan. 3: From a Different Perspective: "Reason for Hope," education in the Third World.

Dec. 10: Martin Luther King, Jr., "The Prolonged Dream."

Dec. 17: From a Different Perspective: "The Opposition in Israel."

Dec. 24: From a Different Perspective: "Fiji and Vanuatu," the development and the politics.

Dec. 31: "Music in the New World: Thi Dam."

**Lunch Encounter**  
11:30 a.m.

Dec. 6: The History of Community Radio, part 1: "It Seemed Important."

Dec. 13: The History of Community Radio, part 2: "The Creation Story."

Dec. 20: The History of Community Radio, part 3: "The NFCB and the Future."

Dec. 27: KRCL debut, December 3rd, 1979, plus audio profile of today's KRCL.

**Panarama, Hispano**  
1:30 p.m.

News magazine in Spanish, a Wisconsin Public Radio production.

**P.A. 91**  
7 p.m.

Dec. 6: "Central America—What the Devil is Going On?"

Dec. 13: Utah's Peace Movement—"Redefining Patriotism."

Dec. 20: "The International Peace Academy." (Common Ground repeat)

Dec. 27: "It's Strange to be 70."

Jan. 3: "Nuclear-free Pacific Movement: The Struggle Against Nuclear Colonialism."

Jan. 10: Martin Luther King, Jr. "The IMF and the Third World."

Jan. 17: "Grenada: The Fall of the Revolution," part 1.

Jan. 24: "Grenada: The Fall of the Revolution," part 2.

## Friday

### Morning Light

8:30 a.m.

"In Black America," views and insights of today's society through the eyes of black America.

### Lunch Encounter

11:30 a.m.

Dec. 7: "The Transformation of Television." A New Dimensions radio production.

Dec. 14: To be announced.

Dec. 21: "Christmas Comes to America." A Paulist Communications production.

Dec. 28: To be announced.

Jan. 4: "Walking in Balance," with Lynn Andrews. A New Dimensions radio production.

Jan. 11: O.W.L.: The Older Woman's League.

Jan. 18: To be announced.

Jan. 25: To be announced.

### Lunch Encounter

12 noon

Dec. 7: New Dimensions continues.

Dec. 14: Utah Issues, with Bill Walsh.

Dec. 21: To be announced.

Dec. 28: To be announced.

Jan. 4: New Dimensions continues.

Jan. 11: Utah Issues, with Bill Walsh.

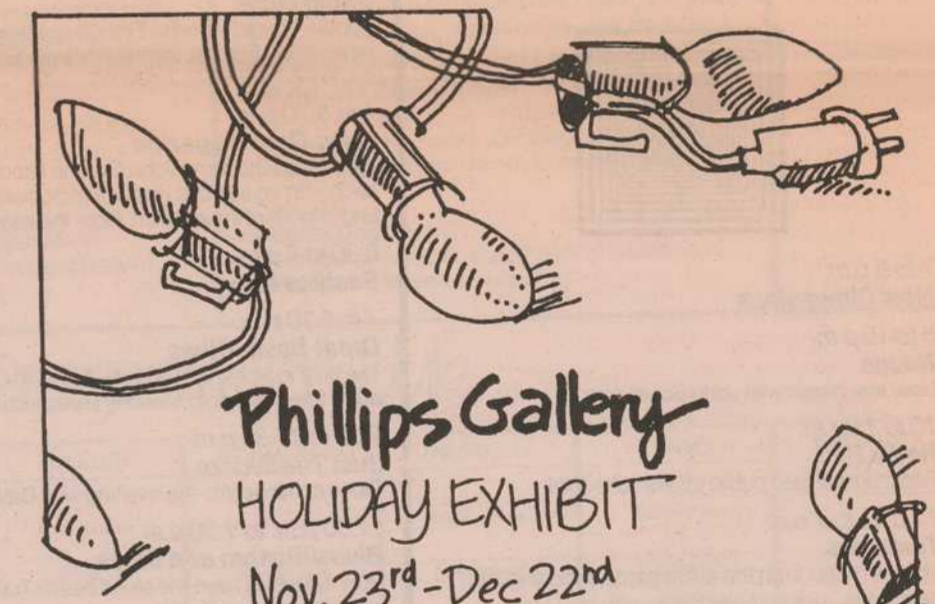
Jan. 18: To be announced.

Jan. 25: To be announced.

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**Phillips Gallery**  
HOLIDAY EXHIBIT  
Nov. 23<sup>rd</sup> - Dec 22<sup>nd</sup>

Featuring all artists who show at the Gallery. Exhibited along with artist's work, will be an additional group of flat, unframed pieces to browse through.

Open Tues.-Fri. 10-5:30  
Saturdays 10-2

Gallery will be closed from Dec. 23<sup>rd</sup> - Jan 1<sup>st</sup>  
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Sunday

6 to 7 a.m.  
**Scooba Dooba**  
(continues from Saturday)  
Hamamoto presents an assortment of oddities and niceties during the wee hours.

7 to 10 a.m.  
**Living The Circle Of Life**  
Jim Bilagody with Native American music, news and information. (Donna Land hosts the first Sunday of each month.)

10 a.m. to 2 p.m.  
**Sagebrush Serenade**  
Natalie Atherton plays the alternative in country, rock, folk and traditional.

2 to 5 p.m.  
**Bluegrass Express**  
Join the Flinners—Papa Bob and sons Matt and Rex—for the best in bluegrass; music that is at the root of a lot of the country and folk tunes popular today.



5 to 6 p.m.  
**Greek Hour**  
John Shilaos and Mike Katsan host.

6 to 7 p.m.  
**Voice Of Polynesia**  
Music and information from the Pacific islands.



7 to 8 p.m.  
**New Dimensions**

8 to 10 p.m.  
**Nexus**  
New age music with John Schellinger.

10 to 11 p.m.  
**Radio Rep**  
Radio drama (see public affairs schedule)

11 p.m. to 1 a.m.  
**Tentacles**  
Unique music from the avant garde, including jazz, new wave, rock and electronic, with host Dale Carlson.

1 to 3 a.m.  
**Music**  
Mike Hayes.

3 to 6 a.m.  
**Turntable Roulette**  
Join Steve Butler as he spins a fusion of sounds in the rock genre. This is the program to start or end your week.

Monday



6 to 8:30 a.m.  
**Breakfast Jam**  
A Monday morning mix to help you ease into the week. Join host Bill Henkel for a fusion of rock, jazz, R&B, and avant garde music.

8:30 to 9 a.m.  
**Morning Light**  
"Consider The Alternatives"—global concerns.

9 to 11:30 a.m.  
**Le Cafe Folk**  
Contemporary folk music with a touch of tradition hosted by Donna.

11:30 a.m. to 12 noon  
**Our Art**  
With Marilyn Scharine, Carlie Jimenez and Desiree Mays.

12 noon to 12:30 p.m.  
**Concerning Gays**

12:30 to 2 p.m.  
**La Voz Del Pueblo**  
Senor Federico Reyes presents Tex-Mex and rancho for the Monday edition.

2 to 4 p.m.  
**Radio Libre**  
Popular music from the French-speaking world, plus news of the French community (with English subtitles).

4 to 6:30 p.m.  
**Drive Time Magazine**  
Lynne Van Dam and John Greene alternate as hosts, each with an eclectic blend of rock, sweet sounds and important information. Note the segues.

6:30 to 7 p.m.  
**Pacifica News**

7 to 9:30 p.m.  
**Great Basin Blues**  
The best in blues, N.Y. to L.A., Texas to Chicago. Blow away them good old Monday Blues with Brian Kelm.

9:30 to 11:30 p.m.  
**Just The Blooze**  
Blues continue into the evening with Dave Spencer.

11:30 p.m. to 1:30 a.m.  
**Blues/Rhythm and Blues**  
How influential have the blues been? Tune in and find out with host Joel Knuth.

1:30 to 3:30 a.m.  
**The Grab Bag**  
Join host Ed Bagley for a pleasant mix of rock from the Sixties, Seventies and Eighties; chosen at random from the grab bag.

3:30 to 6 a.m.  
**Celestial Seasonings**  
Spice your early morning with a gentle mix of music from folk to rock, served by your host Terinell Pelley.



Tuesday

6 to 8:30 a.m.  
**Breakfast Jam**  
Contemporary and mainstream jazz mixed with light rock to suit your morning mood. Hosted by Tom Blackwood.

8:30 to 9 a.m.  
**Morning Light**  
"First Person Radio"—Native American weekly news.

9 to 11:30 a.m.  
**Women Or Nothing**  
Music and information from a woman's perspective—that of Julie Lueders.

11:30 a.m. to 12 noon  
**Community Notes**  
Rotates among Terry Tempest Williams, Shirley Stevens and Karen Bowers, Primetime (nationally produced), and representatives of Utah Legal Services.

12 noon to 12:30 p.m.  
**Handicapables**  
With Linda Reeder.

12:30 to 2 p.m.  
**La Voz Del Pueblo**  
Dean Tweede hosts, with Latino pop music for the Tuesday edition.



2 to 4 p.m.  
**Audio Gymnastics**  
Same show, still hosted by Ken Meyer, still bringing you the widest array of musical genres, still your requests—but now it's called Audio Gymnastics.

4 to 6:30 p.m.  
**Drive Time Magazine**  
Mic Huerta picks up your drive with rhythm—reggae and ska plus—as he informs you of local happenings.

6:30 to 7 p.m.  
**Pacifica News**

7 to 7:30 p.m.  
**Radio Arts**  
"Totally Wired."

7:30 to 9:30 p.m.  
**Generic Radio**  
Not really. The playlist reads: reggae, new wave, rockabilly and new music. Programmed by Barb Guy.

9:30 to 11:30 p.m.  
**Beat Crazy**  
Starting off with a scream—new wave and assorted nuts with Andy Trauba. So, c'mon cats! Let's go beat crazy!

11:30 p.m. to 1:30 a.m.  
**Mission Impossible**  
The agents: George Alex and Bob Bedore. The mission: to play two hours of progressive music. Impossible?

1:30 to 3:30 a.m.  
**Pleasant Grooves**  
Yonder rides the rock on an endless stretch of grooves, opening new dimensions to you. Your hosts click dark and car clutch—go open the dusty doors of classic 60s and 70s rock.

3:30 to 6 a.m.  
**Beat The Rooster**  
Join Dave Bowyer and guest host Brent Burdette for a special blend of old classics and new releases.

Wednesday

6 to 8:30 a.m.  
**Breakfast Jam**  
Butch Shumway or Eric Kingston will make waking a pleasure with a blend of jazz and folk music designed for the morning.

8:30 to 9 a.m.  
**Morning Light**  
"Common Ground"—international issues.

9 to 11:30 a.m.  
**Jazz Quart**  
Mike Anderson helps you appreciate jazz. Nothing to indicate it's midweek or midmorning—just good jazz.

11:30 a.m. to 12 noon  
**Senior Sound Off**  
With Dolly Young, Percy Devine, and Marj Drury.

12 noon to 12:30 p.m.  
**Fairmenist Revolution**  
With Mac Gift.

12:30 to 2 p.m.  
**La Voz Del Pueblo**  
Omel Contreras hosts, with Latin music and information on Hispanic views on the Wednesday edition.

2 to 4 p.m.  
**Solo Flight**  
Host Nick Gioello emphasizes the art of guitar music: solo and lead, acoustic and electric.

4 to 6:30 p.m.  
**Drive Time Magazine**  
Babs De Lay focuses all her energy into a tight mix, with dance music, Weekend Entertainment, and issues and interviews at 5 p.m.

6:30 to 7 p.m.  
**Pacifica News**

7 to 7:30 p.m.  
**Consider The Alternatives**  
Global concerns.



7:30 to 9:30 p.m.  
**Aural Decay**  
Old rock and new rock, accentuated with rockabilly, reggae and whatever is handy. Hosted by Dave Santvasi and Steve Caras. It may be habit-forming.

9:30 to 11:30 p.m.  
**Night Vinyl**  
Join host Dave Jacobs as he continues the night-flight with his assortment of the rock genre.

11:30 p.m. to 1:30 a.m.  
**Music**

1:30 to 3:30 a.m.  
**Altered States**  
Dave Iverson serves as tour guide for exploring acoustic, electric and keyboard oriented rock plus other oddities just for fun.

3:30 to 6 a.m.  
**Rough Mix**  
Your host Leo plays a mixture of music styles that shows both the diversity and the enjoyment to be found in all types of music.

Thursday

6 to 8:30 a.m.  
**Breakfast Jam**  
Ease into the morning with blends of rock, folk, jazz and other assorted goodies with your host Jerry Schmidt.

8:30 to 9 a.m.  
**Morning Light**  
"The Third World."

9 to 11:30 a.m.  
**This Feminine Position**  
Maggie Laun brings you music by, for or about women. Interviews at 10:00 on a wide variety of topics pertinent to women.

11:30 a.m. to 12:30 p.m.  
**Lunch Encounter**  
Local, national and international public affairs.

12:30 to 2 p.m.  
**La Voz Del Pueblo**  
Memo Espinoza presents Mexican music from north and south of the border for Thursday's edition.

2 to 4 p.m.  
**London Calling**  
Mike Griffin hosts this presentation of rock and jazz fusion with the British touch.

4 to 6:30 p.m.  
**Drive Time Magazine**  
Host Perry Shepard.

6:30 to 7 p.m.  
**Pacifica News**

7 to 7:30 p.m.  
**Political Issues**

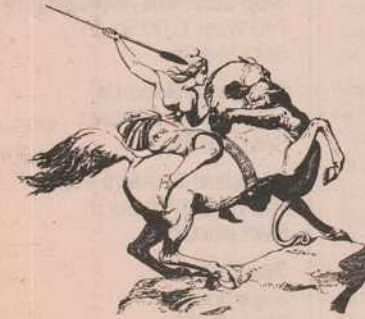
7:30 to 9:30 p.m.  
**Natural Highway**  
A blend of alternative country, blues, and rock and roll, hosted by Randy Reed.

9:30 to 11:30 p.m.  
**Fret 'N Fiddle**  
Traditional folk music from here and abroad, depending on your host, who could be Lewis Downey, Pete Tinker, Paul Truex or Mark Cantor. You'll get a variety.

11:30 p.m. to 1:30 a.m.  
**Utah-Slavia**  
Utah's eastern European heritage lives! Proving the beauty of diversity we focus on the music of Yugoslavia, provided by Mladen Maric, Craig Miller and friends. Basque music every third Thursday.

1:30 to 3:30 a.m.  
**Eclectic Rock**  
An array of rock and roll.

3:30 to 6 a.m.  
**Twilite Toons**  
C.W. Cunningham brings you a diverse collection of rock, folk, jazz and most anything. At 5:30 local music is spotlighted—an opportunity for you to showcase your works.



Friday

6 to 8:30 a.m.  
**Breakfast Jam**  
Motown, R&B, soul, blues—music to make you move. Hosted by Bill Larned.

8:30 to 9 a.m.  
**Morning Light**  
"In Black America."

9 to 11:30 a.m.  
**Attitude Adjustment Session**  
Chuck Bradley does some soul adjustment to get you ready for the weekend.

11:30 a.m. to 12:30 p.m.  
**Lunch Encounter**  
Local, national and international public affairs.

12:30 to 2 p.m.  
**La Voz Del Pueblo**  
Elena Gonzales hosts Friday's edition, with Hispanic music and information on local happenings.

2 to 4 p.m.  
**R&B Hideout**  
New soul is what you're looking for? It's here. Downtown funk brought to you by Ewell Madry with Mary Aguilar the first Friday of each month.

4 to 6:30 p.m.  
**Drive Time Magazine**  
Friday brings you the Professor of R&B, Larry Ficks, presenting rhythm and blues and old rock and roll, plus social issues information.

6:30 to 7 p.m.  
**Pacifica News**

7 to 9 p.m.  
**KRCL Jukebox**  
Music from the Fifties, Sixties and Seventies to get to the root of your rock and roll fantasies. Hosted by Bill Komlos.

9 to 11 p.m.  
**The G Men**  
The most arresting music to be found. Hosts Hugh Garner and Chris Gittins are the "G" men.

11 p.m. to 2 a.m.  
**Dead Air**  
Join Andy Langton for a mix of classic rock and roll from the Rolling Stones to the Grateful Dead.

2 to 4 a.m.  
**The Dream Circuit**  
Electronic, avant garde and experimental music, featuring local bands. Hosted by Mark Jackman.

4 to 6 a.m.  
**Gospel Connection**  
Contemporary gospel that encompasses all categories of music. Tune in to Carol and Marvin Dixon for your early morning start.

Saturday

6 to 7 a.m.  
**Gospel Connection**  
(continues from Friday)  
Contemporary gospel that encompasses all categories of music. Tune in to Carol and Marvin Dixon for your early morning start.

7 to 10 a.m.  
**Asian Chimes**  
Music and information from the communities of Thailand, China, the Philippines and Viet Nam. Presented by hosts Samboom Mongkolosmat, Darrell Young, Vic Fernandez and Hang Nguyen.

10 a.m. to 2 p.m.  
**Sagebrush Serenade**  
From the best known to the least known rock artists of the Sixties, don't miss "one of KRCL's best."

2 to 5 p.m.  
**Smile Jamaica**  
Reggae—the roots, as well as current releases. Join Michael Hatsis and Myron Fairbanks as they take you through the music of Jah. As an added bonus, "The Island Hour," the archives of reggae.

5 to 7 p.m.  
**American Music**  
Rockabilly with Robert Moss.

7 to 9 p.m.  
**Phono Synthesis**  
Host Jon Bray offers the latest in new wave, rockabilly, punk and dance music.

9 to 11 p.m.  
**No Guarantee**  
Noise punk, avant rock, avant punk, noise rock, avant noise, punk rock. But, no guarantee. Host Ron Ward.

11 p.m. to 4 a.m.  
**Behind The Zion Curtain**  
Synthetic, authentic punk—hard core! Brad Collins is the guilty one who cracks your Saturday nights and Sunday morns with the sounds of the new wave.

4 to 6 a.m.  
**Scooba Dooba**  
Hamamoto presents an assortment of oddities and niceties during these wee hours.



Program Schedule

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6 a.m.	Scooba Dooba						Gospel Connection
7 a.m.		Breakfast Jam	Breakfast Jam	Breakfast Jam	Breakfast Jam	Breakfast Jam	
8 a.m.	Living The Circle Of Life	Morning Light	Morning Light	Morning Light	Morning Light	Morning Light	Asian Chimes
9 a.m.		Le Cafe Folk	Women Or Nothing	Jazz Quart	This Feminine Position	Attitude Adjustment Session	
10 a.m.							
11 a.m.		Our Art	Community Notes	Senior Sound Off	Lunch Encounter	Lunch Encounter	Sagebrush Serenade
12 p.m.	Sagebrush Serenade	Concerning Gays	Handicapables	Fairmenist Revolution			
1 p.m.		La Voz Del Pueblo	La Voz Del Pueblo	La Voz Del Pueblo	La Voz Del Pueblo	La Voz Del Pueblo	
2 p.m.							
3 p.m.	Bluegrass Express	Radio Libre	Audio Gymnastics	Solo Flight	London Calling	R&B Hideout	Smile Jamaica
4 p.m.							
5 p.m.	Greek Hour	Drive Time Magazine	Drive Time Magazine	Drive Time Magazine	Drive Time Magazine	Drive Time Magazine	American Music
6 p.m.							
7 p.m.	Voice Of Polynesia	Pacifica News	Pacifica News	Pacifica News	Pacifica News	Pacifica News	
8 p.m.	New Dimensions	Great Basin Blues	Generic Radio	Aural Decay	Natural Highway	KRCL Jukebox	Phono Synthesis
9 p.m.							
10 p.m.	Nexus					The G Men	No Guarantee
11 p.m.	Radio Rep	Just The Blooze	Beat Crazy	Night Vinyl	Fret 'N Fiddle		
12 a.m.	Tentacles	Blues/Rhythm and Blues	Mission Impossible	Music	Utah-Slavia	Dead Air	
1 a.m.							Behind The Zion Curtain
2 a.m.	Music	The Grab Bag	Pleasant Grooves	Altered States	Eclectic Rock	The Dream Circuit	
3 a.m.							
4 a.m.	Turntable Roulette	Celestial Seasonings	Beat The Rooster	Rough Mix	Twilite Toons	Gospel Connection	Scooba Dooba
5 a.m.							
6 a.m.							

December 1984-January 1985  
Program Guide

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Salt Lake City
- Sundance**  
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## RADIOTHON THANK YOUS

- KRCL thanks all those businesses and individuals that donated food and premiums to our Fall Radiothon. Without this support, KRCL could not have achieved our goal of \$44,000 to make this our most successful Radiothon to date. Please support these businesses that support KRCL.
- Acoustic Music  
Andrea Alcabas  
Bagel Nosh  
Bakers of Normandie  
Blue Mouse Theatre  
Michael Burdett  
Busy Bee Lunch  
Casa Del Sol  
Casa Grande  
Cedars of Lebanon  
City Talent, Inc.  
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Roly Pearson  
The Pie Pizzeria  
The Pub  
Raccoon Productions  
Raunch Records  
Rio Grande Cafe  
Salt Lake Hilton  
Second Avenue Market  
Silver Fork Lodge and Dining Room  
Snowbird Resort  
Snowbird Corporation  
Solitude Ski Resort  
The Soup Kitchen  
Spudnuts Donut Shop  
Sun Futon  
Sundance Ski Area  
The Thin Man Restaurant  
Timpanogos Tavern  
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GRAND OPENING  
FEBRUARY FIRST  
1985.



## BLESS YOU CHILD

Continued from page 1

Westminster College. The administration of Westminster supported the community radio concept early, and Westminster had members on the first board of directors. The original plan was to locate the studio at Westminster, but politics got in the way. As a state representative, Steve Holbrook sponsored a bill to create the Committee of Consumer Services to represent consumers and small businesses in utility hearings before the State Public Utilities Commission. The bill was opposed by both Mountain Fuel Supply and Utah Power and Light, corporations which contributed money to Westminster College. Both companies put pressure on Westminster to withdraw support from the radio project; finally Westminster did just that.

Into this facilities crisis stepped Diane Orr and Mike Ehrman, then co-owners of the Blue Mouse and its building. They offered the project free space for a year and a lease beyond that, a proposal which was impossible to resist. (The Blue Mouse and Cosmic Aeroplane would become KRCL's first underwriters.) KRCL, which by now had a name—RCL is LCR, Listeners' Community Radio, backwards—moved in. No stage in the process was simple, though. In order to liberate the call letters, the U.S. Navy had to agree that its decommissioned ship, the S.S. Douglas Houghton, would no longer lay claim to KRCL.

The year is 1979, there is a chewing gum and baling wire transmitter on Fransworth Peak, KRCL is above the Blue Mouse, and there are (gasp) eight employees. Marty Niman is program director, Steve Holbrook is station manager; there are four CETA employees, including John Renteria, Bob Flores, and Donna Land Maldonado (who began as native American programmer, has survived it all, and is now operations manager). There are also part-time people running around, sponsored by University Year for Action. Hold on a minute; we need a little more money, just one more grant, just one more signature. Okay, we're ready.

It is December 3rd, 3 p.m. The first words are lost to posterity; the tape got started a little late. What we have for the time capsule is Joe Redburn in mid-sentence, over a background of Pete Seeger leading a chorus of "We Shall Overcome."



In the late 1960s, Paul Wharton and Ethel Hale called attention to the limited voices and perspectives available to Utahns by filing a suit, primarily against KSL.

"... at an effective radiated power of 16,500 watts, under authority of the Federal Communications Commission. KRCL studios are located at 262 East First South in Salt Lake City. If you want to volunteer your services, please write or come in to our studios, or phone us at 365-1818. KRCL is a listener-sponsored station. Stay with us today and let us make the Wasatch Front a better place to communicate. ... (music rises) ... We shall live in peace. ..."

John Greene still has the little grey notebook he used to record all the playlists from his debut program on KRCL, an 11 p.m. to 1 a.m. signoff show called "Spin Me 'Round." Thus we know that Mr. Greene first hit the air with his own show on March 27, 1980. "In those days," he says,

**In a culture where the force is overwhelmingly toward homogeneity, KRCL demonstrates every day the power in diversity.**

"people were grabbed to go on. My wife Jeanie and I were coming out of the Blue Mouse one night when Marty Niman stopped me with, 'Oh, by the way, you've got a show.'" John had already done "a few guest spots" on Mark

Bob Flores was in charge of news and public affairs, Donna was there, Sonny Pietrafesa had replaced Marty Niman as combination program director and chief engineer (bringing organization and enthusiasm to the station, Holbrook and Greene say). Holbrook was bowing out as station manager.

**KRCL was like a pier built out over the ocean. The waves washed away the underpinnings in ways most listeners never knew.**

The problem, strangely enough, was money. Volunteers were being trained and rushed on the air, listenership was increasing, the station had moved to roomier quarters on Eighth South. But Ronald Reagan was in the White House. The "big bang" theory of radio station creation had worked for the birthing process, but the real possibility existed that KRCL was going to collapse in on itself. In the spring of 1981 there were 12 months left of the startup grant money from CSA, and CSA no longer existed. The CETA grants which had paid early staff salaries and had been used to employ women and minorities were now gone, along with CETA itself. Steve Holbrook had exhausted both himself and his funding sources, and when John Greene was hired his mandate was to do the impossible, find \$60,000 in renewable income over the next year, and more for every year following.

"KRCL was started in a unique way," John says. "Lots of money in the early going, then a rush to create an audience to sustain it. KRCL was like a pier built out over the ocean. The waves washed away the underpinnings in ways most listeners never knew. The superstructure was gone" when all the grant money ran out. "Then a bunch of little people rushed in to hold half of it up."

As development director in 1981, John Greene didn't do the impossible. \$60,000 was too much to raise, and as the federal money dripped away, KRCL ran a deficit and its staff was cut to three. Alan Bowes came and went in three months as station manager, and in late 1981 John took that job. Amazingly, the station didn't die; it just ran a deficit.

But it would have died without the little people holding up the pilings. KRCL crawled back from the abyss by relying purely on underwriting (now under the direction of development director Lynne Van Dam), special events (concerts, primarily), program grants, and at the center, Radiothon. The first

Radiothon netted \$11,000; the 1984 Fall Radiothon brought in pledges of nearly \$47,000. KRCL now depends on listeners' financial support for roughly half of its operating expenses. And it seems like that rush to create an audience has worked. We little guys are holding up a pier that is even heavier and longer than it was in the crisis of 1981; KRCL's budget this year is slightly larger than it was during the last year of CSA funding. KRCL will end 1984 with a deficit, but it gets smaller.

On February 28, 1983, marvelous Maggie Laun was hired as office manager, and the underpaid staff was complete. KRCL has been operating since that day with an unchanged staff of four: John Greene, Donna Land Maldonado, Maggie Laun and Lynne Van Dam. Steve Holbrook looks on from his position on the KRCL Board and calls them "incredible. You could never have found four more efficient and dedicated people, people capable of handling crisis."

So what has all the effort been about? What have we gotten for almost 20 years of struggle and crisis since the first glimmer in Steve Holbrook's mind? Notably missing in this article has been much mention of volunteers, though volunteers are KRCL. Many people reading this program guide may not know it, but almost half the volunteers at KRCL have been here from the beginning of broadcasting in 1979. When John Greene or Steve Holbrook sits back to contemplate KRCL, it is the volunteers they're thinking of. "KRCL is the most effective volunteer organization in the state of Utah," John says. "It has nothing to do with paid staff. The framework has simply enabled and empowered people to come in and create. It is the volunteers that separate us from other radio. The volunteers make us unpredictable, make us 'amateur' in the most flattering sense of the word."

As the years have gone by, the benefits of KRCL's diverse volunteer base have become more obvious, and it is easy to see today that the "coalescing place" Steve Holbrook envisioned KRCL to be is a powerful reality today. The people who have gathered to become KRCL are, John Greene thinks, "people who have always desired to radio," meaning people who have wanted to communicate, either by sharing music they feel is important, or by speaking themselves, or both. "KRCL simply came along propagandizing that 'you can do it, anyone can.'" and people did. Volunteers have educated each other, and that heightened

awareness shows in the voices and the music. (John Greene remembers how "in a somewhat self-righteous posture" he did an "all-women's show" on Thanksgiving of 1980, a show where he played not one artist recording on a women's label. "I knew nothing, in essence," he says. Now he knows better.) Highly conscious volunteers have also taught listeners that you can expand knowledge through listening to music. "Our avid listeners know that music is not just entertainment," says Greene. "Listening to the diversity of world music is in itself a conscious political decision to open yourself up."

There is a sense in which KRCL was born as a political instrument. Certainly that was part of Steve Holbrook's dream. And KRCL has been a voice for minority points-of-view. But John Greene points out that if KRCL was born in opposition, the media has changed over time, and "opposition isn't good for all seasons." Steve Holbrook originally sought coverage for anti-war activities, but "in the past few years, if you look, KSL and other media are there—at MX rallies, at peace marches, at speeches. KRCL will never lose that 'opposition-ness', but KRCL stands for something affirmative, and we emphasize the communality of lots of 'special interests' and special audiences. There are some who still insist on seeing KRCL as anti-Mormon; they would be shocked to know how many KRCL programmers are LDS. To view KRCL as anti-Mormon trivializes KRCL's agenda."

What is that agenda? It's no secret that KRCL needs to keep growing; more and better paid staff, better equipment, more money. High on the list of priorities are staff salaries, upgrading of the production facilities, and a daily news presence in the local community. "Lack of money prevents good local news and investigative reporting," Holbrook says. It also prevents a goodly number of other dreams coming true. But think what we have already. What we have is one of the most powerful political tools in this community, one which educates through music and speech, one we have built and are maintaining ourselves. Our radio station broadcasts Jesse Jackson's address to the Democratic Convention, and Mario Cuomo's. We get a different angle on the news from Pacifica. Our station gives us concerts life—from the Grateful Dead to Desertaire. This station of ours speaks in the tongues of the world—Chinese, Phillipino, Greek, Thai, five Polynesian languages, Vietnamese, Spanish. Our station promotes dialogue between listener and radio. Our station serves every day as that coalescing place; KRCL is currently running taped spots for 30 different community organizations. In a culture where the force is overwhelmingly toward homogeneity, KRCL demonstrates every day the power in diversity.

"It has a life of its own, you know," John Greene says. "It's organic in ways that surprise us, sometimes delightfully so, sometimes not. But we're slow to inhibit and quash. We think we're being true to allowing that diverseness. Besides, the volunteers are the station. You know, we didn't fill these people up with the tremendous talents they have."

On that sweet note, Happy Birthday, KRCL. And bless you, child.



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