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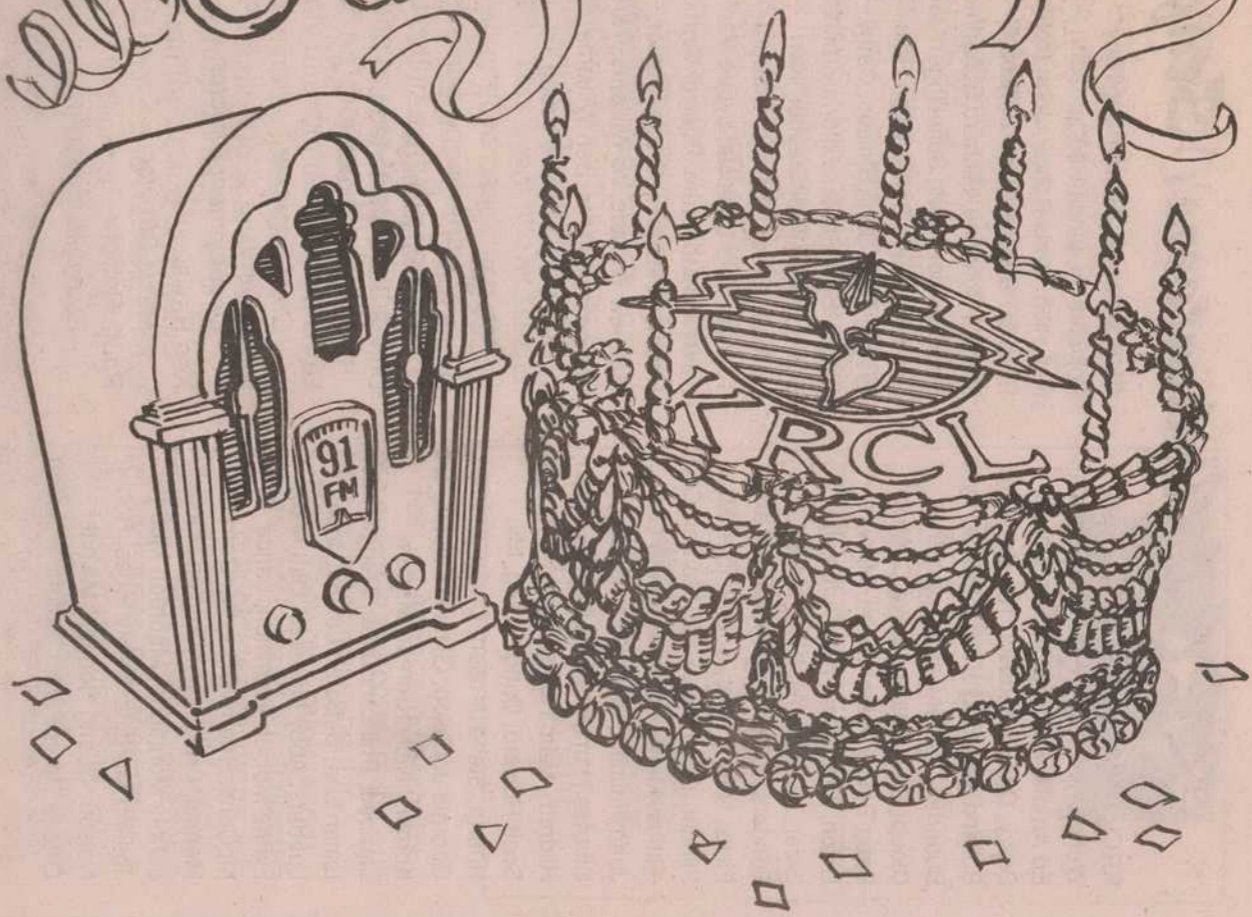


MONDAY 1:00 PM



PROGRAM GUIDE • SALT LAKE CITY, UTAH • DECEMBER 1989

Happy 10th Anniversary



KRCL 91FM

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KRCL: Ten years of effect on the community

by Clark Timmins

Over the past ten years literally hundreds of volunteers have congregated in KRCL's studio to broadcast music, fiction, news, opinions, and local events to the Wasatch Front. As each year passes, interest in KRCL grows, and at the present time the station is firmly in place among the community's otherwise poorly represented citizens.

The idea for KRCL was conceived by Steven Holbrook. Holbrook was concerned by the fact that, in the 1960s, existing local media networks would not cover alternative viewpoints. While visiting California, Holbrook discovered KPFA, the local Pacifica Foundation radio station at Berkeley.

He felt that such a station in Salt Lake City would be of great interest among the local peoples that had been traditionally denied access to the airwaves. Over the next years Holbrook worked hard to achieve his goal of community radio. Finally, in 1979, Holbrook's dream was realized as the first squeak of KRCL was broadcast to an expectant, if small, audience. Holbrook has since moved on to other community concerns that need his foresight and inventiveness, leaving KRCL in good, if different, hands. KRCL stands for Listener's

Community Radio, the letters listed backwards. The name did not come easy. A military ship had been assigned those exact letters already. After extensive debate, the military was convinced to change that ship's letters, and KRCL got the name that it wanted.

As the last ten years have passed, KRCL has grown. Presently featured music includes Asian, Bluegrass, Folk, Soul, African, New Wave, Jazz, Rock, Native American, Blues, New Age, Punk, Women's, Gospel, Reggae, and Hispanic styles. The list is always growing.

Regular non-music programs focus on important, yet otherwise ignored, news items; offbeat comedy acts; numerous public affairs; reading of fiction and poetry, of both local and national authors and poets; interviews with local or visiting artists; women's news; news and commentary on lesbian and gay issues; minority perspectives; environmental concerns; natural history programs; and religious issues.

KRCL seeks to keep the community informed of local upcoming events and current concerns by publishing this, the "KRCL Program Guide," which is issued seven times a year in newspaper form. The program guide runs between eight and twenty pages, depending upon the time of year.

Each year during March/April, KRCL's programming focuses on women's music and issues. This focus becomes most intensive during the "Women Aloud" weekend, where, for twenty-four continuous hours, the station airs exclusively women's programming. The KRCL Program Guide mirrors this activity with related articles and information.

KRCL is involved with the community in many other ways, besides broadcasting and the print media. The station hosts an event known as "Day in the Park" (or, "Birthday in the Park," this year). This event showcases local alternative bands and entertainment groups, ethnic foods and cultures, and various information booths featuring topics such as abortion, governmental involvement in the community, and minority interests.

Periodic "Book and Record" sales help generate revenue through the selling of donated used books and records. These events further the distribution of little-heard-of or alternative musics, literatures, and philosophies. The sales give the public the chance to get together and exchange attitudes and ideas.

KRCL brings musicians to town that are seldom heard on the commercial radio stations. Recently KRCL co-sponsored the annual "Utah Jazz and Blues Festival," featuring local musicians playing with the legends of jazz and the blues. A few weeks later, KRCL sponsored the "Utah Reggae Superfest," bringing some of reggae's brightest stars to an audience that otherwise might never have had the opportunity to participate in the reggae experience.

KRCL sponsors minority movies, bringing them to Salt Lake City in conjunction with local small cinemas. KRCL is proud to promote these films both over the air and in its program guide. The station supports recycling, environmental protection of land and wildlife, and awareness of the effects of pollution on the Utah wilderness.

The station is able to extend all of these things to everyone, regardless of gender, race, religion, creed, or belief. This is the strength of Salt Lake City's Listener's Community Radio.



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The volunteer programmers are active in the community, outside of their involvement in KRCL. They own punk record stores, foreign and small film theaters, graphic-design shops, small desktop-publishing businesses. They are published writers and poets, recorded musicians and band members, and local political activists. They are women and men of all walks of life.

These volunteers rally around a small full-time staff of energetic and concerned radio enthusiasts. The staff consists of well-known newcomers and respected "old timers." The staff makes the entire project function smoothly and successfully. They are responsible for the numerous awards that the station has accrued over the years, and the awards that it will continue to receive.

KRCL is currently celebrating its 10th birthday. Many events have been held to commemorate this. In December, we will celebrate with this special edition of the KRCL Program Guide, and a Birthday Celebration, held at the station headquarters for the volunteers and listeners who have been associated with KRCL through its decade of broadcasting.

We are proud at this time to be recognized, both nationally and locally, as a radio station that has been able to not only entertain, but help the people who are a part of us.

KRCL Welcomes Letters from Listeners

KRCL,

Love Friday's R & B, Soul, Reggae, and Women's Music. Chuck Bradley, Sam Smith, Babs, and Donna; got my headphones on all day at work from Breakfast Jam to Drive Time. Love Ya'll, David Padilla

KRCL,

Life in NYC is crazy continuously. Having achieved the appropriate level of stress here, I'm rather used to it. Can't live here forever, though. Say hi to the mountains for me. Karl Hereim

KRCL,

Especially enjoy your Café Folk and Indian programming. Jeff loves Professor R & B. You're all doing a wonderful job! Thank You, Mary Gesicki and Jeff Giese

KRCL,

I'm fascinated by the program that you folks broadcast on Sunday morning called "Living the Circle of Life." I want to tell you how nice it is to hear KRCL. I was in

Utah in late August of this summer visiting American Fork (I was a pastor in American Fork from 1977 to 1985). KRCL helped me keep in touch with the wider world around me. I will forever be grateful to you. Thank you. Sincerely, Geoff Nelson

KRCL,

If just seems like yesterday that I walked into the small, worn room that served as a meeting place for a bunch of music and radio people who were so excited about the advent of a free-form radio station that was about to debut in Salt Lake City. I wanted nothing more than a chance to put my energy and knowledge into a combined force of aware and compassionate people, who had, as I, a similar goal. Steve, Marti, Bob, and Donna gave me that opportunity, and they were so amiable about it. I was green, but we all were. We were just happy to have a chance to be on the air and bring the listeners something that very few cities have had the pleasure of having. Looking at

today's control room and remembering back some ten years to the small studio we opened up with, I feel so rewarded by the progress the station has made, the many needs it has served, and all of the people who've gotten involved. I hope for an everlasting existence. Congratulations, KRCL, on your 10th anniversary. Sincerely, Steve Williams, Jazz Jock

KRCL,

I drive a truck to SLC every week and only hear your broadcast for a few hours, usually Monday am from 8 or so to about 2, as I lose the station around Evanston, WY on my way headed back east. Your broadcasts mean a lot to me, the variety of music and the political content. Especially in this day and age when the "media" generally seems to be ignoring their responsibilities and instead only report the official comments and line from Washington. I believe your approach is more honest and truthful

in pursuit of justice for all people.

I especially like "Consider the Alternatives," "AfroPop," and the history of jazz in the Soviet Union.

I do have one request. Can you send me the name of the singer of the song entitled "You Remind me of my Dog?"

En la lucha,
Al Schulz
LaCrosse, Wisconsin

KRCL,

Comments if you like. How about cooling it with the horizontal global rhythms? We want variety. We are smarter than you think. We can handle the unknown better than you think. Now we are getting quickly tired of hearing the same thing every weekday afternoon from one to four.

Look for the forest amongst your trees. Unsigned.

KRCL,

Here are three ideas for our radio station:
1- For Radiothon, a consortium of supporters

Utah Not a Blues Desert

by Truman Wold

Can a person find any Blues music, let alone good Blues, in Salt Lake City? After all, we are in the heart of the primitive west, stranded in the middle of the Great Basin Desert, caught in a culturally introverted society. Who in their right mind would expect to find music from Chicago or the Mississippi Delta in a place like this?

Five years ago I moved to Utah from the east coast. I had been exposed to live Blues in small Blues bars through the college radio station. I soon fell in love with this soulful, heart-wrenching, can't-stop-dancing music. Then I got my degree, decided to move out west, and was faced with entering a musical vacuum. The mountains are magnificent, I was told, but the society is a hundred years behind the times.

When I arrived in Salt Lake I was surprised to learn that Junior Walker and the All-Stars were coming to town. Instead of being a chance occurrence, other big Blues names kept popping up in town. Names like the Legendary Blues Band, Charlie Musselwhite, Clarence "Gatemouth" Brown, Duke Robillard, Junior Johnson, and Robert Cray. It seems I had been deceived by the typical East Coast perception of the West. Blues musicians do stop here on their way across the country, instead of passing us by.

Then I discovered KRCL's Blue Mondays. Here was a place to feed one's Blues appetite all night long. Since there is no "playlist" on KRCL a Blues fan gets to hear the full range of the music. The regular programmers, as well as the subs, bring to the listeners their own tastes and biases, and the listeners affect those biases with calls and requests. So the result is a broadening of everyone's knowledge and appreciation of that uniquely American art form, the Blues.

Brian Kelm was the first Blues programmer on KRCL, broadcasting from on top of the Blue Mouse in 1980. He was soon joined by Larry Ficks, now disguised as Professor R&B. In 1981 Smokey John Koelsch, of Smokey's Records, joined the family when the station moved to its present location. Dave Spencer added a second show to Monday nights and eventually turned the show

over to J.R. Rokich. Other Blues programmers over the years were Joel Knuth and Cindy Farr. Each of these volunteers added their touch to the music heard by Salt Lake's Blues audience.

After listening for four years I swallowed my fear and answered the call for new station volunteers. I had always wanted to play the music I loved for other people to appreciate, but never had the courage before. The Blues programmers of the past had taught me quite a bit about the Blues and its artists, so I felt that if I could conquer the mechanical challenge of doing a radio show I'd bring KRCL listeners something worthwhile to hear. Well, the motor skills quickly developed and the mental lapses became rarer, and now I am having a ball doing the Blue Highways show. I get immense pleasure talking to listeners and playing their requests every week.

Having a radio station in Salt Lake City that airs Blues music keeps the live shows coming back to Utah. The Monday night programming exposed people to the newest releases, as well as to the original masters, keeping their interest in the Blues alive and growing.

Because of this, local clubs and promoters can book Blues acts in our area. That is why we get the chance to see so many of the hottest artists on tour, both new and old. Just this year we have had Joe Louis Walker, Stevie Ray Vaughn, Mat "Guitar" Murphy, and Jeff Healey, to name only a few. Then there was the Jazz and Blues Festival, brought to you by KRCL, which featured Valerie Wellington, James Cotton, John Hammond, and Elvin Bishop. Thanks to the Blues fans in this area this festival is growing every year.


Another way KRCL promotes this music is by broadcasting the Blue Devil Blues Jam from the Dead Goat Saloon once a month. This show always features an up and coming Blues artist, brought to you live by volunteers down at the club.

So there really is good Blues in Utah, and lots of it, as long as there are Blues fans to support it. In fact, we get more exposure to it than most of the country does. No matter what other people think, this is not a culturally introverted society. This is not a Blues desert.


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In Salt Lake valley the kind heart and warm cook stove of Jennie Dudley is felt each Sunday under the viaduct near Pioneer Park. Hot coffee and a good breakfast for the street people is a chore Jeannie did alone for several years. Today the breakfast under the viaduct attracts hundreds of volunteers, and feed many hungry and weary homeless people.

Jeannie Dudley and Father Joseph Valine ... SUNDAY'S BEST.

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Developments in Women's

by Babs Delay

Relating the history of women's music programming on KRCL is comparable to telling the tales and facts about the women's movement during the past decade, for without news and trends in women's music, there would be nothing to broadcast.

As you probably know by now, KRCL community radio was established by many people who felt a crying need for more information and music alternatives than what was available in the Intermountain West at the end of the Vietnam War era. One obvious void, during the height of women's rights and the battle for the Equal Rights Amendment was the lack of programming on and about the lives of women. A parable for how women's programming began at KRCL might be "the kids who own the candy store get to pick all the candy for themselves": the original staff of the station, particularly all of the female employees and volunteers, decided there would be a women's show at the new station, and the staff had to take turns as the programmers.

So, in the beginning at the new and exciting candy store of air-wave possibilities, you heard Marti Niman, Donna Land (Maldonado), Sunny Pietrafesa, Linda Reeder spinning Patsy Cline, Petula Clark, Joni Mitchell, Judy Collins, Vicki Carr and the first classic women's music recordings of Meg Christian and Cris Williamson.

To further relate this history, we must digress for a moment to explain what women's music has been, and seems to be, according to programmers, listeners and the music community at large. Twenty years ago, there was no term 'women's music'. If there had been, it would have been used to describe female vocalists, because women-owned recording studios and companies, female producers and technicians, and even female composers were unheard of or just obscure and hard to find.

About 15 years ago, OLIVIA RECORDS and REDWOOD RECORDS were organized almost simultaneously, to showcase the talents of their respective owners and musicians: Meg Christian, Cris Williamson and Tret Fure of Olivia and Holly Near of Redwood. The two firms, operating on a wing and a prayer of ideals and dreams

were located on the East Coast (Olivia) and the West Coast (Redwood), but soon both groups moved within 30 miles of each other in the San Francisco Bay Area. Both are responsible for possibly inventing, but certainly utilizing and marketing the term 'women's music,' which meant, music written, produced, engineered, recorded and performed by women exclusively.

As the headliners from both companies were all lesbians (Holly Near now downplays the fact), women's music became almost instantly defined as lesbian music by bigger record companies, radio stations across the United States, and thousands of disc jockeys which kept the new musical products pretty much underground for many years.

As KRCL instantly became the viaduct to underground recordings, women's music began to appear on cassettes brought from other states and on the meager record library shelves at the station's old home above the Blue Mouse Theatre.

I became involved with the station a few months after it began broadcasting. At the time I was the Public Relations Director for United Way of the Great Salt Lake Area, and Bob Flores (from the original KRCL staff) asked me to come over and do some public service announcements. There I met Sunny Pietrafesa, the engineer and all around staff person, and soon I was doing a 15 minute show each week on women in business in Salt Lake City with either Linda Reeder or Angie Dominguez as programmers.

I have been told that I finally threw a tantrum one day and said I wanted to be my own programmer, and thus Face the Music was created, a weekly program of women's music, news, and interviews. The show became an instant success in terms of community support, and what follows are the pearls of this success:

Ann Carr, Carla Gordin, Lori Bennett, Maggie Laun, Ann Boland, Lisa Lucero and now Kathy Carlile have all become programmers at the station doing exclusive women's music shows.

What about Julie Lueders? Well, she is the second longest running programmer of women's music on KRCL, and currently Julie and I share Women or Nothing. I'd like to highlight

Music Over the Years

Julie's history at the station because she typifies how we all get involved with community broadcasting.

Julie is an old friend of mine ... someone I met when she was just 19, wearing bell bottoms, and who loved the music that I was playing. She began coming down to the studio to watch me turn the dials and choose music for the show.

Before long, Julie had her own show, which helped keep women's music running while I was taking a different road and doing rap music on Wednesday Drive Time Magazine. Her choice in music is far different than mine, Julie likes Martha and the Muffins, X, Fibonaccis, Guest Stars and Tetes Niores; I like Cris Williamson, Suzanne Ciani, Ella and Aretha, and humorous groups like the Del Rubio Triplets and the Roaches. Julie is also a local musician, and brings to her program a greater knowledge of the local music scene, and national music trends.

One of the best things about being a programmer of underground music has been the chance for most of us to meet the musicians and performers. Over the years I have become good friends with Cris and Tret, June Millington, Barbara Higby, etc. and as a result produced local concerts of these women for KRCL and other non-profit groups. But, if you are an avid listener to the women's shows, you will have noticed a trend during the past several years of less 'classic women's music' and more popular and obscure performers being played each week. Again, I must digress for a moment and comment on the status of women's music, from my perspective.

The women's music recording and production companies of Cris Williamson, Meg Christian, Holly Near, Margie Adam and the like were created to showcase the talent of these specific performers, and set up with an ideal to record other outstanding women performers they discovered.

Unfortunately, the costs of producing and marketing the respective records of these women allowed for little if any 'speculative capital' to fund new performers. Concerts to showcase the music became too expensive to produce, and over the years, the women's record companies have suffered from their own ideals.

You have seen, if you have been purchasing these albums

over the years, a decline in the numbers of records and concerts being scheduled nationally, and few new talents added to the labels. Hunter Davis and Diedra McCalla were new additions to Redwood and Olivia, but both artists paid for their records to be produced. Now we see Holly Near downplaying her women's roots and reaching out for human rights in South America, and Cris and Tret's firm, Olivia, trying home marketing of their products a la Avon or Mary Kay Cosmetics.

As fewer records were being produced, local programmers were forced to reach beyond the underground and scour the music stores for recordings of women, be they produced by women or men; it didn't matter. Luckily, women recording artists have become the leading edge of the music industry during the past few years, and now we have an abundance of women artists to choose from. Be it Suzanne Vega, Tracy Chapman, the Indigo Girls, Sinead O'Connor, or Bette Midler show tunes, if she's a female, she'll probably get air time on one of the women's music shows.

Ten years ago, you wouldn't hear ANY country western women on KRCL, and now we are playing K.D. Laing, the Judds, and even Amy Grant on occasion. It's too bad Redwood Records and Olivia Records didn't have the know how to pick up some of these performers first, which could keep these two women-owned and operated firms in the public eye and growing.

Donna Land Maldonado, the staff person who's been at the station the longest of anyone, has watched all of us come and go, struggle and grow over the years. She's heard many complaints about how feminist the music is at KRCL, but she offers this: "Each programmer defines for herself the definition of feminism for her program."

Some women's programs have been extremely radical over time, some have not been. No matter what the message, it's a fact that the women's music programs at KRCL are some of the most popular programs on the station, and KRCL has been airing this type of program continually, more so than 98% of the other community stations in the United States. We are all lucky to have such an alternative for all our voices.

Celebrating Ten Years



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Public Affairs Notes:
A Personal Reflection
by Donna Land Maldonado

Ten years ago, one whole decade, a new sound emerged out of the air. KRCL community radio was born. That birth, however "crackley," or rough, or strange, added a new dimension to life in Utah. It literally helps one make the connection between one's own personal space and the entire web of life.

Before you allow natural skepticism to arise about that statement, think about it. Ponder whether or not you would ever have heard both sides behind the MX Missile debate, the rationale of nursing homes, or homosexuals expressing their concerns.

Would you ever have thought to wake early on a Saturday morning to listen to the beautifully strange sounds from the Orient? Or wake early Sunday morning to hear the melodic chants of the indigenous people of this continent?

In 1978, would you have believed air-time would be given to ethnic minority youth, to the "punk" population, to women's music?

Before December 3, 1979, would you have thought that the disabled population were just like you and me? Would you have considered that the "news" extended beyond the few minutes heard or seen on commercial media? That "untrained" voices could speak for themselves or that "different" voices were acceptable?

At least once a year the question is asked of us: What do you people expect to achieve?

The reply is generally the same: to expose unheard music, to allow members of our community to speak for themselves, to promote localism, to inform the public of meetings, hearings, and events.

We expect to entertain, to help bring awareness and understanding of our multi-cultural state, country, and globe. To activate both sides of our brain, to motivate participation in our future, to enhance our understanding of our environment. And to present life as it is.

... continued on page 13

Public Affairs



Schedule

SUNDAY

6:30 a.m.
Morning Light
"Consider the Alternatives" global concerns. Produced by the SANE Education Fund.

8:00 a.m.
National Native News
News headlines and stories from Indian Country. Produced by the Alaska Public Radio News Service.

4:30 p.m.
Riders Radio Theatre
New-age cowpoke humor, zaniness and cowboy music by Riders in the Sky.

7:00 p.m.
New Dimensions
"The Whole Earth Catalog of the air." Intelligent, thoughtful, and refreshing. Hosted by Michael Toms. Repeated Thursday at 1 p.m. See separate listing to order tapes.

Dec 3: "Tales of Mystics, Magicians and Medicine People," with Doug Boyd, storyteller and wandering mystic. Boyd is the author of: Mystics, Magicians and Medicine People; Tales of a Wanderer and Rolling Thunder. #2151

Dec 10: "Unveiling Our Personal Mythology," with David Feinstein & Stanley Krippner. In this practical conversation the talk is about exposing our guiding personal myths to lead us to a sense of mastery and balance in one's life. "Myths are not legends or falsehoods, they are models by which human beings organize their perceptions, thoughts and feelings." #2150

Dec 17: "Circling The Earth: creation Stories," with Beatrice Bowles. Bowles explains how myths connect us "to the incredible system of intelligence, wisdom & law that we inhabit." You will also hear five creation stories from various cultures and hear how these stories are relevant to our lives. #2146

Dec 24: "Quantum Theory, Creativity and Consciousness," with David Peat, physicist. Take a journey to the edge of science and beyond as Peat talks about everthing from chaos theory to synchronicity. He makes the connection between the worlds of science & spirit. His ideas challenge us to new levels of perception and beyond the ordinary categories of space and time. #2141

Dec 31: "The Gods In Everyone" with Jean Shinoda Bolen, MD. Both men and women carry the archetypal patterns of gods and goddesses. Bolen, psychiatrist & Jungian analyst, discusses the power of the dynamic in our lives. Her comments about sacrifice are especially compelling and profound. #2145

Jan 7: "Medicine With Love" with Bernie Siegel, MD, speaks about taking an active role in our health care; he stresses the importance of self-love and living life "to the max." #2147

MONDAY

8:30 a.m.
Morning Light
"Consider the Alternatives" Discussion of global issues and concerns and possible alternative solutions. SANE Education Fund Production.

12:00 noon
Reading
Short stories, novels and/or essays read by a variety of different readers from a variety of different sources

12:30 p.m.
Our Arts
Interviews with local or visiting artists. Produced by alternating hosts: Wendy Ajax, Kim Duffin, Carleen Jimenez and Marilyn Scharine.

Dec 4: Marilyn talks with writers Charles Tripp and Ross Madsen about writing and publishing for young people.

Dec 11: Kim will talk with members of the Salt Lake Art Dealers Association.

Dec 18: Wendy talks with film maker and performance artist Stacy Cole.

Dec 25: "Our Arts" Christmas cards.

Dec 31: Paula Marshall reads from and discusses Praise Song for the Widow.

1:00 p.m.
Afro Pop

6:30 p.m.
Pacifica News
National and international news from an alternative point of view. Produced by the National Pacifica News Department.

7:00 p.m.
P.A. 91
"Asian Communique." A weekly aural journey explores Asia and America's Asian experience. The program covers major international issues and presents special reports on Asian topics of interest to the United States. Longhorn Radio Network Production.

TUESDAY

8:30 a.m.
Morning Light
Dec 5: W.I.N.G.S. Women's International News Gathering Service, produced by Katherine Davinport and Frieda Werden, out of San Francisco, California.

Dec 12: "Speaking for Themselves." Five teenagers discuss sexuality and the peer approach education program they're involved in. Women Aoud Production - Maggie Laun and Nini Rich.

Dec 19: "Jean's World: A Documentary." Blind from birth, Jean Shriner's world is one of sound, yet she is an active member of it. Living with her partially sighted husband and their two children, Jean is a social worker who works with the disabled. RadioWorks Distribution.

Dec 26: "The Great Goddess." In ancient myth worldwide, the first creator of all was the Goddess. This program goes back to a time when the Great Goddess was honored as the first principle & examines some of the facts and discoveries concerning the role of women in ancient times. Produced by Joanna Broul. RadioWorks Distribution. One hour special.

12:00 noon
Reading
A half hour of reading, just for you.

12:30 p.m.
People's Business
On the second and fourth Tuesday of each month, Barbara Toomer and/or Michael Ortega from Citizen's Congress discuss contemporary social & economic justice issues. The first and third weeks will concentrate on local issues as well.

6:30 p.m.
Pacifica News
In-depth news report of an alternative nature.

7:00 p.m.
P.A. 91
Radiovisions!
A Radio Theatre Series of innovative audio art pieces by some of the best radio producers in the country.

Dec 5: Part 2: "By His Bootstraps." A classic time travel story comes to humorous life with Richard Dreyfuss in the lead. Produced by Robert Heinlein. RadioWorks.

Dec 12: "Haircut." We're in a barber-shop, in a small midwestern town, several years ago; a new fellow in town is getting his hair cut and the regulars are telling stories about one of their favorite characters - who recently died. David Ossman Production.

Dec 19: "O-Boy-O-Boy-O." It's the future, and a bunch of social workers are sitting around shooting the bull. It sounds pretty familiar, except in the future these social workers don't counsel their clients, they edit their personalities. Anyone who is considered too anti-social gets edited, their old personality pretty much wiped out and a new one built. Produced by Tom Lopex.

Dec 26: "Neurotica: A Cocktail Party in Three Acts." Drop in on this comedic/tragic radio party. Meet a guy who is clumsy with his drinks, socially inept and hopelessly neurotic (a la Woody Allen). Together with strangers, who feel equally uncomfortable, he attempts to strike up a conversation. In their desperate search for something to say, the party-goers mentally explore the funny & sad problems of human existence. Produced by Larry Massett. One hour special.

WEDNESDAY

8:30 a.m.
Morning Light
"Common Ground." A look at international affairs and concerns. Stanley Foundation Production.

Dec 6: "Preventing Global Warming." Representative Claudine Scheider explains the need to change our ways before we change the earth's climate.

Dec 13: "Working Together." Three experts: Noel Brown, Michael Gucovsky and Kenneth Piddington, discuss how their multilateral organizations are coordinating worldwide efforts to promote ecologically sound methods of development.

Dec 20: "Dealing with Drugs." The drug crisis has had a staggering impact on the supplier nations, particularly in Latin America, and their principal customer, the United States. Peter Hakim defines the extent and the chances of "winning the war" on drugs.

Dec 27: "Redefining Progress." Jeremy Rifkin discusses the necessary changes to sustain life, as he explains why current approaches are inadequate.

12:00 noon
Reading
A half hour of readings.

12:30 p.m.
Concerning Gays And Lesbians
Information, news and interviews from Utah's gay and lesbian population.

6:30 p.m.
Pacifica News
In-depth news report from a different perspective.

7:00 p.m.
P.A. 91
"Crossroads." A weekly magazine on general issues from a minority perspective. Toucan Productions.

THURSDAY

8:30 a.m.
Morning Light
Public Affairs in the third degree. "Focus on the Environment" continues. The series addresses issues surrounding the growing environmental problems that affect us all. RadioWorks Distribution.

Dec 7: Part 2. "A Visit To Ecohome: Ecologically Sound Living in the City." An audio tour of an ecologically engineered house & gardens in Southern California. Throughout the tour are tips on landscaping, composting, food growing, recycling and more. Tour conducted by Julia Russell & Bob Walter.

Dec 14: "Houses of Earth & Fire: A conservation with Nader Khalili." Author, teacher, and innovative architect, Khalili discusses the technological, ecological & economic impact of a new method of structure for buildings. Part 1.

Dec 21: Part 2: "Houses of Earth and Fire."

Dec 28: "Biophilosopher: Dr. Elizabeth Sahtouris," author of Gaia and The Human Journey From Chaos to Cosmos, looks at earth as one small part of a complicated whole universe.

12:00 noon
Reading
Take your lunch break with some readings.

12:30 p.m.
Lunch Encounter
Dec 7: "Museum Notes", with host Marlene Lambert, who explores the natural world with various guests.
Dec 14: "Utah Issues", Bill Walsh discusses social conditions and concerns of Utah.

Dec 21: "Senior Sound Off", discussions and dialogues with different guests concerning the largest population in the USA - senior citizens.

Dec 28: "Hide-And-Seek For Keeps." Once believed extinct, the black-footed ferret is rediscovered. This program will explore the programs Wyoming Fish & Game Officials have used to save the ferret. It will offer comments from town people who now celebrate the ferret as their mascot; and some discussion on the re-introduction of the ferret back into the wild. Produced by James Nelson.

1:00 p.m.
New Dimensions
A rebroadcast of Sunday's program.

6:30 p.m.
Pacifica News
International and national news.

7:00 p.m.
P.A. 91

Dec 7: "Follow The Dream." A documentary program on Twin Oaks, a communal society near Louisa, Virginia - a surviving counterculture commune.

Dec 14: "Now I Have The Word." Four women from Nicaragua: Tanis, Mariana, Evelyn and Lui, tell how they are using community radio to help integrate a women's movement into the Sandinista revolution. This focuses on the group who are producing a weekly feminist radio program. Produced by Kathy Partridge.

Dec 21: "Immigrant Children in the Public Schools: In The Schools." Succeeding in school is only an extra burden in the immigrant child's transition to life in the United States. They need to learn English and adjust to a foreign culture and a new way of life. Many come from war-ravaged countries and live in fear of deportation and poverty. Produced by Radio Bilingue, Inc., Fresno, California

Dec 28: 1989 . . . a reflection.

FRIDAY

8:30 a.m.
Morning Light
"Crossroads" a weekly magazine that focuses on minority issues and topics as well as general issues from a minority perspective. A Toucan Production.

12:00 noon
Reading
Treat yourself to a half hour of readings.

12:30 p.m.
La Vox De La Gente
Guests talk with host Abby Trujillo Maestas about the topics of advocacy, service information, political and cultural concerns . . . of, for and about Utah's Hispanic population.

2:15 p.m.
Youth On The Air
Information and reports to the youth by the youth. Parents may gain some insight.

6:30 p.m.
Pacifica News
An in-depth news report on headlines and real stories.

Short Features

Sunday
9:55 am Woodland Indian Series
12:00 pm Undercurrents
1:00 pm Central American Update

Monday
7:30 am Utah Wilderness Report
3:57 pm Byline
5:00 pm Saving Money

Tuesday
7:30 am So. Utah Wilderness Alliance Update
10:00 am Women's News
3:57 pm Byline
4:30 pm Environmental Update

Wednesday
7:30 am Saving Money
10:00 am Woodland Indian Series
3:57 pm Byline
5:00 pm Undercurrents

Thursday
7:30 am Wasatch Trails
3:57 pm Byline
5:00 pm Undercurrents

Friday
7:00 am Central America Update
2:00 pm Youth on the Air
3:57 pm Byline
5:00 pm Southern Utah Wilderness Alliance Update
7:30 pm Weekend Entertainment

Saturday
11:00 am Environmental Update
12:00 pm Weekend Entertainment
1:00 pm Undercurrents

Stardate airs daily at 8:00 am, 5:30 pm, and 10:00 pm.

Letters to the Editor follows Pacifica News at 6:57 pm Monday through Friday.

Sunday

6:30 to 7 am
Morning Light
"Consider the Alternatives"--global concerns. Produced by the SANE Education Fund.

7 to 10 am
Living the Circle of Life
Native American music, news and information with host Isaiah Lee. Donna hosts the first Sunday of the month. National Native News airs at 8 am.

10 am to 2 pm
Sagebrush Serenade
Music to ease you from your morning cup through your Sunday afternoon. Manageable folk & rock with a country flavor with alternating hosts Phil Lanouette and Rick Stayner.

2 to 4:30 pm
Bluegrass Express
Join the Flinners--Papa Bob and son Matt--for the best in bluegrass; music that is at the root of a lot of the country and folk tunes popular today.

4:30 to 5:00 pm
Riders Radio Theatre
Cowboy music and zaniness from "Riders in the Sky."

5 to 6 pm
Greek Hour
John Shilaos hosts.

6 to 7 pm
Voice of Polynesia
Music and information from the Pacific islands.

7 to 8 pm
New Dimensions
See Public Affairs Schedule.

8 to 11 pm
Nexus
New Age music with John Schellinger.

11 pm to 1 am
Variables
Electronic, new age and contemporary jazz with your host Scott Howard.

1 to 3 am
Signals from the Shadow Pools
Remember me when far off, when grey turkeys have whooping cough. Constructivist, modern tribal, surreal musics. Hosted by Mark C. Jackman.

3 to 6 am
Music



Music

KRCL



91.1 FM

Schedule

Saturday

Monday

6 to 8:30 am
Breakfast Jam
A blend of acoustic, folk, and soft rock. Goes down well with coffee and toast.

8:30 to 9 am
Morning Light
"Consider the Alternatives"--global concerns. Produced by the SANE Education Fund.

9 to 12 noon
Touch the Earth
Folk music with Perry Shepard.

12 to 12:30 pm
Reading

12:30 to 1 pm
Our Arts
With Marilyn Scharine, Carlie Jimenez, Kim Duffin or Wendy Ajax.

1 to 2 pm
Afro Pop
A kaleidoscopic review of musical trends from sub-Saharan Africa.

2 to 4 pm
Global Rhythms
The beat is everywhere. With Mic Huerta.

4 to 6:30 pm
Drive Time
Join Mike Anderson for a wide range of music with an emphasis on rock, jazz and blues.

6:30 to 7 pm
Pacifica News

7 to 7:30 pm
P.A. 91
See Public Affairs Schedule.

7:30 to 10:30 pm
Red, White and Blues
Explore the wide variety of this distinctively American musical form, with a smattering of her offspring: jazz, rockabilly, soul, rock-n-roll. J.R. Rokich is your host.

10:30 pm to 1:30 am
Blue Highways
For three hours Truman brings you electric blues, from the sixties to the hottest artists now on tour. Tune in for the best in soulful guitar, harmonica and horns to drive away your Monday blues.

1:30 to 3:30 am
Shallow Turquoise
Join Ken Sullivan for rock 'n' roll and new wave from the 60's to the present--and KRCL's only show with a "Q" in the title.

3:30 to 6 am
Free your Mind...
The funk, the whole funk, and just about nothing else, with The Kidd.

Tuesday

6 to 8:30 am
Breakfast Jam
Many varieties of music suitable for stimulation, motivation and contemplation. With your host Matthew.

8:30 to 9 am
Morning Light
Women's public affairs.

9 to 12 noon
Women or Nothing
Women's music with Ann Bolland, Julie Lueders, or Cathy Carlisle.

12 to 12:30 pm
Reading

12:30 to 1 pm
People's Business
See Public Affairs Schedule.

1 to 4 pm
Global Rhythms
One world radio starts here. With host Fillat.

4 to 6:30 pm
Drive Time
Mostly new rock, with an alarming trend towards folk, with Steve Connor.

6:30 to 7 pm
Pacifica News

7 to 7:30 pm
P.A. 91
See Public Affairs Schedule.

7:30 to 9:30 pm
Generic Radio
Barb Guy plays a profusion of great music, featuring new wave, rockabilly, reggae and silly music. If you think Talking Heads and Annette Funicello go well together, you'll love it.

9:30 to 11:30 pm
Listener's Choice
KRCL's listeners take over the controls and play their favorites.

11:30 to 1:30 am
Brave New World
Eric Anderson playing the music of the future. Industrial dance music with a few surprises thrown in.

1:30 to 3:30 am
New Rock & Wave
With Jeff Kimball.

3:30 am to 6 am
Positive Charge
Early morning electronic music with host Pouwel Veenstra

Wednesday

6 to 8:30 am
Breakfast Jam
Ease into the morning with Lynne Van Dam.

8:30 to 9 am
Morning Light
"Common Ground"--international issues.

9 to 12 noon
Le Caf  Folk
Contemporary folk music with a touch of tradition hosted by Donna.

12 to 12:30 pm
Reading

12:30 to 1 pm
Concerning Gays and Lesbians
News, information and interviews from Utah's gay and lesbian community.

1 to 4 pm
Global Rhythms
Afro-beat to Zouk, with plenty of other worldly beats mixed in. Tune in for monthly specials on certain performers, countries, and musical styles. With your host Steven Seftel.

4 to 6:30 pm
Drive Time
Everything and anything. Focus on Rhythm. From the Doors to Def Jeff. Rap music to Edie Brickel. Fusion jazz of all periods. With host Sally.

6:30 to 7 pm
Pacifica News

7 to 7:30 pm
Crossroads
See Public Affairs Schedule.

7:30 to 10:30 pm
Aural Decay
Old Rock and new rock, accentuated with rockabilly, reggae and whatever is handy. Hosted by Dave Santivasi. It may be habit-forming.

10:30 pm to 1:30 am
Nite Roots
Reggae, reggae, reggae. Three hours of top rankin' roots tunes with Papa Pilgrim. Listen for the "Roots Report"--music and biographical anecdotes of selected artists and groups.

1:30 to 3:30 am
Red-I Roots
Electronic disco-mutant reggae, mostly. Ken Quail hosts.

3:30 to 6 am
Whims
With Jo Wilson.

Thursday

6 to 8:30 am
Breakfast Jam
Ease into the day with a blend of rock, folk, and jazz. Your host is Ann Boland.

8:30 to 9 am
Morning Light
See Public Affairs Schedule.

9 to 12 noon
The Second Wave
Babs DeLay, programmer, moves into her second decade on KRCL doing women's music, news and information. Music ranges from new age, soul and blues, classic women's music, pop, and rock and roll.

12 to 12:30 pm
Reading

12:30 to 1 pm
Lunch Encounter
See Public Affairs Schedule.

1 to 2 pm
New Dimensions Radio
A rebroadcast of Sunday's program. See Public Affairs Schedule.

2 to 4 pm
Global Rhythms
Ken Quail is your host.

4 to 6:30 pm
Drive Time
Massive doses of folk and rock with irregular quantities of bluegrass, reggae, blues, jazz, wave and comedy administered as well. A radio show for a kinder, gentler Utah. Hosted by Jerry Schmidt.

6:30 to 7 pm
Pacifica News

7 to 7:30 pm
P.A. 91
Political issues. See Public Affairs Schedule.

7:30 to 9:30 pm
Radio Metro
Sample some "Hisparock" -- urban sounds featuring some of the latest in pop and rock from Latin America and Spain with your host Martin Gonzalez.

9:30 to 11:30 pm
Fret 'n' Fiddle
Traditional folk music from here and abroad, with your host Kirk Fackrell or Mark Cantor.

11:30 pm to 1:30 am
Aged Cuts
An unabashed peek into our past through old, 78 rpm records. With Lewis Downey or Matthew Wallace.

1:30 to 6 am
Through the Looking Glass.
Step through with host Ema Harrah.

Friday

6 to 8:30 am
Breakfast Jam
Motown, R & B, soul, blues and jazz--music to make you move. Host Robert Velasquez.

8:30 to 9 am
Morning Light
"Crossroads"--issues from a minority perspective.

9 to 12 noon
Rhythm Traxx
A collection of soul and jazz with occasional Rap. A twist of oldies and dusties will lighten the mood. Host Jonathan Cloud brings you music heard nowhere else in Utah.

12 to 12:30 pm
Reading

12:30 to 1 pm
La Voz de la Gente
Guests talk with host Abby Trujillo Maestas Advocacy, service information, personality profiles, burning issues, political and cultural concerns. Of, for and about Utah's Hispanic community.

1 to 4 pm
S.O.A.P.
Sounds of a party. Sam Smith goes in the mix with the best soul and dance music in Utah.

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

6:30 to 7 pm
Pacifica News

7 to 9 pm
KRCL Jukebox
Inspector Bill Komlos brings you music from the Fifties, Sixties and Seventies to blow your mind, but not your cool!

9 to 11 pm
The Mr. Baggins Show
Your old pal Mr. Baggins takes on Friday nights with his own brand of rock and roll. A sure sign of a declining social life.

11 pm to 2 am
Dead Ahead
An eclectic blend of rock 'n' roll from early 60s to the present. For your late T.G.I.F. night listening pleasure. Two hosts: Matthew Wallace or Ken Sullivan.

2 to 4 am
Fine Tuning
Urban folk, acoustic new wave, or psychedelic folk. Music of today and tomorrow with Host Kevin Van.

4 to 7 am
Gospel Connection
Gospel, contemporary Christian rock. An unexpected mix pulled together by the "3-D's" -- Carol and Marvin Dixon and Nellie Darling.

7 to 10 am
Asian Chimes
Music & information from the communities of the Philippines (with Vic Fernandez, Joseph Mortilla, and Steve Jensen), China (with Darrell Young), and Viet Nam (with Quang Nguyen, Dung Hoang, and Thu & Thuy Vo).

10 am to 1 pm
The All-Weather Radio Show
Presentation of 60's music; past and present; folk and rock; familiar and obscure. Hosted by Hamamoto.

1 to 4 pm
Unusual Occurrences in the Desert
Acid rock to Zydeco. A to Z. Rock and reggae. R & R. If the mood fits, wear it! Hosted by Lisa Mace.

4 to 7 pm
Smile Jamaica
Reggae, of course. Hosts John Reese and Robert Nelson.

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

9 to 11 pm
Radio Neurotica
Psychedelic flowers picked from garages past and present by your host, Barbara.

11 pm to 3 am
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.

3 am to 6:30 am
Caress of Steel
Ron Ward serves it up.

Program Notes:

A brief look at this month's changes.

Babs DeLay takes over a newly-titled Thursday women's show, The Second Wave.

Julie Lueders and Ann Boland move Women or Nothing to Tuesday mornings. They are joined by co-host Cathy Carlisle.

Isaiah Lee is a new host for Living the Circle of Life.

Perry Shepard is back with a top-notch Touch the Earth.

Robert Nelson joins John Reese on Smile Jamaica.

That's all for this month.

Music Director,
Ken Pavia

Our Arts: Ten Years of Communication between Salt Lake Artists and Audiences

by Marilyn Scharine

At 12:30 on Mondays, *Our Arts* looks at the arts and the artistic process in and around the Wasatch Front. Recently a caller, wishing information on upcoming workshops held by the Jazz Society, asked for the "My Arts" programmer. The attitude is perfect. Listeners should take possession of the arts.

Since July 5th, 1981 when *Our Arts* current team first aired "The Native American Reader's Theatre," hosts have sought to present a variety of artists, age levels, mediums, cultural bases, styles, methods, experiments, subjects, themes, and products--something for everyone.

Originating in 1980 with Susan Brown and others, the show was adopted by a committee in 1981. That group became the threesome of Carli Jimenez, Richard and Marilyn Scharine, until later joined by an interviewee, Desiree Mays. Occasionally guest-host Richard Scharine still brings his expertise on film and theatre history to the program, which is by now a Monday half-hour noon-time feature. From Desiree's departure for Washington D.C. to her own departure for New York, Hikmet Dogo was a hostess. Gwen Hofnagle then joined, only to depart for Denver after perfecting her techniques with a farewell show taking us to visit Salt Lake City's puppet theatres. Current cultural workers include Marilyn, Carli, Kim Duffin, and Wendy Ajax. Carli and Wendy are visual artists; Kim is an arts administrator for the Salt Lake Arts Council; and Marilyn teaches and performs speech and theatre arts.

The group meets bi-monthly to schedule programs, attempting to keep a balance of arts and artists. They welcome arts organizations who contact them to discuss current projects on the air, but often they seek quests themselves. There are always the highly visible, larger budget institutions: Pioneer Memorial Theatre, The Symphony, Ballet West, The Opera, The Utah Film Commission, The Utah Shakespeare Festival, and the Arts Center.

There are the smaller, but stable, companies, RDT, Ririe Woodbury, SLAC, Theatre Works West (formerly NSP), and

others. These groups provide a means for arts activities. Though established, they still constantly struggle for financial and artistic integrity and for audiences growing in numbers and understanding.

However, *Our Arts* reserves special consideration for those artists establishing an institution or breaking old forms, seeking finances and developing understanding. To give them voice is part of our process and theirs. Mark Jackman's electronic music, The Contemporary Arts Group, Scott Carrier's sound art, Another Language, the Baci artists--from these will come the integrity to renew the more established institutions.

Writers at Work, Salt Lake Acting Co., and Theatre Works West have achieved stability. Authors like Ron Carlson, Terry Tempest Williams, Dorothy Solomon, and David Kranes have moved from local to national recognition. We may talk with nationally known Nancy Holt, Creator of the sun tunnels; June Forey, voice of Rocky the Flying Squirrel; Edward Abbey, creator of the Monkey Wrench Gang, or Gary Snyder, Western Poet. We may visit with Amy Tan at Writers at Work or feature those in the process of seeking publishers, Nicole Stansbury or Kathleen Bardole. When David Lee becomes a household word, remember that you first heard his Texas accent on *Our Arts*.

From that 1981 Native American Independence Day broadcast, *Our Arts* has featured ethnic artists. The Guertler's 35 years of producing German theatre in the Avenues; the experience of the Greek immigrant as written by Helen Zeese Papanikolas and also by Zeese Papanikolas in his revelation of Louis Tikas; the Indian collections of Tony Berlant; and the rich heritage of Hispanic literature and history brought to us by Dr. Joel Hancock--all these are woven into our fabric. Chinese filmmakers and authors have opened doors in our vision. Most rich has been our association with the black studies program at the University. Poets Jane Cortez and Ethelbert Miller, story-teller Marion Carter, actress Elizabeth Van Dyke, Blues musician J.C. Burris, novelists Al Young and James McPherson, historians Vincent Harding and

Wallace Terry, scholars Henry Louis Gates, Clinora Hudson, and Barbara Christiansen have provided a rich look at our arts.

Utah history provides a unique programming ground, from the mountain men celebrated in music and story by Paul Boruff and in novels by Winifred Blevin and Terri Johnson to the studies of the interrelated worlds of man and his geography featured in the publications of Salt Lake's Howe Bros. Press.

The Mormon phenomenon takes numerous artistic forms as Linda Newell reveals another view of Emma Smith, Linda Sillitoe looks at the Mormon murders as well as the experience of the Mormon life, Juanita Brooks revolutionizes Mormon historical approaches, John Singer defies the church and the authorities, Saturday's Voyeur lets us laugh at our unique culture and Gary Stewart's Zarahemla Vision uses it to create a mystery.

Occasionally *Our Arts* has had the joy of expanding. Reading was an outgrowth as were the series The Creative Process, In Our Time, Latin American Mystique, and Utah Writers, Utah Voices. Our involvement with artists led to formation of Art Forms Inc. to facilitate such pro-

jects and to aid other community projects such as the Women's Art Museum and the visit of Australian feminist playwright Sandra Shotlander.

For the programmers, your arts have become our arts. Weekly conversation with artists who share their works, commitments, and hopes is an intimate communication. By sharing it over the next ten years, you too can make *Our Arts*, my arts.

golden braid books

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Rentals
Lessons

Desertaire Press Release

Desertaire, Utah's only radio comedy theater, will begin a new season of shows. With a few changes!

The big change is a new performance night beginning in November. Desertaire will be performed for a live audience once a month on Saturday night at Tommy B's (1084 South State) at 8:00 pm and aired on KRCL the following Sunday at 5:30 pm. The same wild show, the same wild audience, the same wild radio. Only pre-recorded due to changes in scheduling!

You can be at the show, then make your friends listen to you scream and laugh the following day on the KRCL broadcast. But don't ruin our punchlines!

You get Desertaire comedy, the Box Car Kids/Desert Rats, and selected guest musicians! Donation for the show is still only \$5.

THE 1989-90 DESERTAIRE SCHEDULE

| Saturday Performance 8:00 pm | Sunday Broadcast 5:30 pm |
|---------------------------------|-----------------------------|
| January 27 | January 28 |
| February 24 | February 25 |
| March 24 | March 25 |
| April 28 | April 29 |
| May 26 | May 27 |
| June 23 | June 24 |

Clip and save this ad!!! Get it stamped at all 7 shows of the regular season and wear a valuable Desertaire designer T-shirt home in June!

The Evolution (and Revolution) of World Beat Music

by Steven Seftel

The term "World Beat" describes music that is a blend of culturally and geographically different rhythms, melodies, and instruments. Traditional forms are fused with modern pop styles. At the same time, musicians from all over the world are influencing each other.

The results of these fusions are new categories of music. These distinctive new sounds often appeal to an international assortment of listeners. The listeners may hear an instrument familiar to them, but used in a way they've never imagined, or they may hear a traditional song or melody they've grown up with set to a more progressive rhythm from another part of the world.

The history of world beat music is as old as history itself, for as long as there has been international travel, whether it be for war, peace, or trade, musicians have been exchanging ideas and techniques, and taking home as distinct a style of music as they have given. A familiar example of this can be heard in the Arabic-influenced Flamenco music of Southern Spain, which developed through the Islamic occupation of that region until the 14th century.

Another good example is the music from the Western regions of the silk-trading route to Asia. Many of the Turkish and Bulgarian sounds and instruments heard today are offspring from the blend of Oriental and Middle Eastern influences.

A more recent example is the presence of heavy percussion and hand drums which pervades many types of Caribbean music. This percussive influence was brought West by the unfortunate slaves from Africa. And so were born the musical categories of "Afro-Caribbean," and "Afro-Cuban."

While music in the West Indies and Latin America was developing its own flavors, African bands began using brass horns and acoustic guitars much in the same manner as their Caribbean counterparts. Hence, the musical exchange between these two areas came full circle, and today

we often can only guess which African sounds come from the West, and which Latin and Caribbean sounds are from Africa.

Here I would like to add that by using the term "Caribbean Music" I am not speaking of reggae music only. In fact, many styles of reggae are not as musically influenced (in terms of instrumental technique and rhythm, not spiritually and vocally) by Africa as other Caribbean forms of music, such as cadence, gwo ka, and zouk of the French Antilles; vodou music and compas-direct from Haiti; meringue and salsa from the Hispanic Islands; or calypso from Trinidad, which is currently going through its own transformation into soca (SOul + CALypso = SOCA).

These are but a few of the various styles of music indigenous to the Caribbean Islands. Many American reggae lovers are currently exploring these styles of music and find most just as danceable, and several to be just as powerful in terms of socio-political content.

Reggae itself is influencing World music, as can be heard in the compositions of Alpha Blondy from the Ivory Coast, Sunny Okosun from Nigeria, the Police from England, etc.

Politics and geography both have a strong influence in World Beat, and one of the most active melting pots today is Paris, because of the widespread French occupation of North and Central Africa, and the French Antilles. Many cultures previously separated by language and distance are now easily converging and communicating in Parisian recording studios and night clubs, and music we know as World Beat is growing by leaps and bounds.

Of course, much of the current interest in World Beat and foreign music comes from direct exposure to live performances of foreign musicians now touring internationally or living in the capital cities of the United States and Europe.

Several decades ago, New York City welcomed Babatunde Olatunji, a Yoruban drummer from Nigeria, as well as many Latino musicians who inspired a

KRCL presents Bread & Roses Festival of Acoustic Music

From 1977 to 1982 the Bread and Roses Festival became a regular feature of the cultural landscape of the Bay Area. All the celebrities and special guests donated their time and talents to the Festival. Artists scheduled to appear are:

Bonnie Raitt
Graham Nash
David Crosby
Kris Kristofferson
Jennifer Warnes
Mickey Newbury

Larry Groce will host this year's Ben & Jerry's Bread and Roses Festival to air Wednesday December 6th from 9 am to 11 am.

number of American jazz musicians, and West Indian Harry Belafonte. Such an influx of exciting international music quickly led to a lot of experimentation in this country, and the Americans are still contributing to rare mixes of international music.

Percussionist Mickey Hart was an early influence here, recording a world-wide assortment of percussion instruments together with the electric guitar in 1976. Another early contributor was East Indian Ravi Shankar, always eager to play his sitar with Western musicians and instruments.

More recently, Paul Simon has woven his music together with Zulu acapella music as well as South African Township Jive (as heard on his Graceland album), thus igniting a strong interest in South African music.

South African music is the most prominent African music in United-States record bins today, and only in the largest U.S. cities can we currently find a large selection of alternative contemporary African musics, such as Cameroonian "makossa," Nigerian "Afro-beat," or "juju," Ghanaian "highlife," or Zairian "soukous," to name but a few.

Hopefully there will soon be enough local interest and demand for these styles of music to allow KRCL to bring live performances of some of these artists

to the area. An African orchestra, complete with half a dozen percussionists, a full horn section, the typically exuberant electric-guitar style, and an array of flamboyant dancers, is an experience which overwhelms the eyes and ears just as much as the heart.

A live, steel orchestra from Trinidad, with up to one hundred players and two-hundred sixty oil drums being pounded to different tones and pitches (using nothing more than literally "tons of steel" to produce sweet, intricate arrangements), is such a powerful, unique sound and vibration that a person just can't help but "move with the beat."

The two best ways to enjoy and familiarize yourself with World Beat music in Utah are to:

- 1) Tune in to KRCL on Monday, Tuesday, Wednesday, and Thursday afternoons for "Global Rhythms" (Global Rhythms is a new four-day-a-week show, each day with a different programmer).

- 2) Tell your local record shop what you want, and ask them to carry more variety. To enable these kinds of music to reach us, we must buy recordings, thereby supporting the many small, international record labels which are making a great effort to get the music to us.

To all you present and future World Beatniks, Happy Listening!

The Folk Music Genre

by Perry L. Shepard

I moved to Salt Lake City in early spring 1980. I was scanning the radio dial looking for some music worth listening to. I heard Gary Packard (an early KRCL programmer), and KRCL became part of my life ever since.

Listening to the station (which operated for only 12 hours a day), I came to realize the need for volunteers. My wife and I immediately went down and went through the orientation groups. At first, I worked in the offices helping out, and then worked on the program guide.

I believe it was August of 1980 when we went on the air 19 hours a day. I was selected to do the first show of the day. We called it Breakfast Jam. I was allowed to program a different genre of music five days a week. My greatest thrill was coming into the dark building, climbing the stairs over the Blue Mouse, turning on the transmitter, and waking up Salt Lake City to alternative music.

I first really got into folk music when I was in college in 1968. I went to this little coffee house in the small college town I lived in. It was called the Pawn Shop. Everything was painted black and they used folding chairs and wooden cable spools for tables. A huge spool was used for the stage. A folk musician was singing a song about Mexico and I was hooked. I've never been the same since.

I would define folk music as acoustic music, that imparts a message or story with vocal arrangements of styles that are musically indigenous to specific cultures, which the folk artists

live in or experience.

I've been asked to name six favorite folk musicians. I can't, but I will list six musicians or groups I love: John White, Gordon Lightfoot, Nick Drake, Simon and Garfunkel, (early) Donovan, and The Pentangle. I truly like all forms of folk music from around the world.

I feel folk music of the 50's was earthy and held values and aspirations of people surviving the depression and WW II. They were conscious and aware. The 60's was the height of folk music for me. The artists were politically active and socially conscious. For the first time, mainstream society was allowed to hear the message of artists not afraid to criticize the status quo.

Unfortunately, with the 60's came extreme commercialization of the music industry. Rock and roll was the happening genre of music. Rock and roll was influenced by folk music and as the 70's rolled into place, country rock and folk rock music was given air time. Acoustic folk music was forced to the back seat. There was still lots of folk music being created, it was just hard to come by.

During the 1980's the folk music lover had to become a counter culture individual, and only through the likes of stations such as KRCL was folk aired for them. Folk music was underground again.

I think that in the 1990's we will see folk music back in the limelight. Popular artists today are using the folk idiom as a means of expression. There is much to be said about how this world is experienced, and I think folk music says it best, many times.

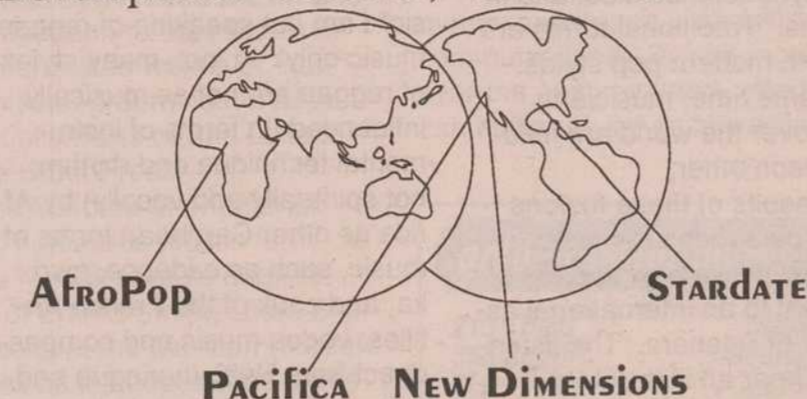
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KRCL 91FM

91FM KRCL currently seeks underwriters. If you enjoy listening to any of the programs below, we would like your business to underwrite any or all of them. Please contact Sandi, Development Director, KRCL at 363-1818.



Gay Radio - Why and What

Jim Rieger

The KRCL radio program Concerning Gays and Lesbians is the continuation of a KRCL tradition that commenced with the station's advent, ten years ago. At that time, the show was called "Gay-ja Vu." The program was originally on Sunday nights. Since then, after a few changes, it has moved to Wednesdays at 12:30 pm.

Concerning Gays and Lesbians is intended for a minority audience that is not reached by the broadcasting medium in the Salt Lake City area in any other way. Since many members of the Salt Lake City community are gay, this audience is sizeable.

The programmers of Concerning Gays and Lesbians (our show presently has three "regular" programmers. There's myself, Ben, and Becky.) believe that a large number of our audience lead the "closeted" life. Hence, the radio program serves as an outreach to those individuals who may never attend any of the meetings or events we announce, nor meet any of the people we talk with on the program.

The program allows these people to know that they are not alone, a feeling that is almost impossible to escape for someone that is in such a position.

The program suggests things a gay person can do to meet other gay people, and how to relate to them.

There are many organizations and activities for gay people that are held in Salt Lake City. Aside from meetings, there are phone-support centers, publications, and other services to help the gay community. The program tries to make it clear that being gay is an OK thing, if that's what one is.

The program does not talk dirty, isn't anti-family, and doesn't recruit "converts." We don't sell anything, and we, like all of the volunteer programmers, don't get paid for doing the show. We will never even meet most of our listeners.

Then why do we do it? Because Ben, Becky, and I have all been there. We can at least try to make the world a bit better for the next gay person, who may be convinced that the world will end if they do what they know to be right.

And, by being broadcasters, we have a lot of fun--after all, it is show biz!

Incidentally, we do like to get letters and phone calls at the station, whether you enjoy our show or not--suggestions, comments, and potential assistants are all welcome. We're thrilled when a fan letter pours in!

A Local View on Global Rhythms

by Nancy Fillat-Stiefel

Close your eyes. Remember. Remember walking down a street in a big city past an alley. Remember the smell, then something enters you, it captures you and then you become conscious. It is music. You have never heard it before; it makes sense to your body. You move. The movement takes you past the alley and it is lost, or so you think.

Back in Salt Lake you turn your radio on. Being politically proper, KRCL is obviously your first choice. You are not sure why you are choosing public radio. You are not sure what an alternative sound choice is, or what meaning it has in your life. But you listen, there it is, that rhythm, the one you heard in the alley. It is not lost. It exists over and over again in the textures of the world's music.

There is a series of shows in the afternoon. You know, post-lunch, that unproductive time. The time when your body wants a siesta like the wiser world cultures. Come on, use this time productively; you can still pretend

to work. Tune your radio to 91 FM KRCL (Monday and Thursday two to four and Tuesday and Wednesday one to four) and listen to Global Rhythms. Tap into the international bank of rhythm and passion that is the world's music. Explore that quality of texture that captured you and will continue to move you.

Each show provides the unique sensitivity of the four different programmers. An interpretation and a presentation addressing their individual sensibilities. This offering makes accessible the world's music. An example -- some of the records that I play, I have possessed since I was eight. My family listened to them in New York City.

These rhythms were mirrored by the cultures that surrounded us, Afro-Cuban stuff: bossa nova, Brazilian rhythms brought to the U.S. by Stan Getz collaborating with Joao Gilberto, Brazilian falado, Brazilian Portuguese sung with guttural eroticism that makes it some of the most sensual romantic music in the universe.

We are isolated here in Salt Lake. Isolated by geography, but not by spirit or mind. Interest in world music is growing as global political and environmental concerns have gained importance. An audience is forming. Music addresses the issues as accurately as a newscast could. It does this in an intensely personal way; it can illustrate struggles, grief, change, politics, attitudes, celebration, oppression, and freedom.

Global Rhythms is an attempt to join us in the global community. It is our goal that an audience is served; that it will, with us, address these issues and eventually generate the revenue and interest to bring these talented musicians and the world closer to Salt Lake City. Our relationship to the rest of the world is changing as a result of the power of the media, music being an integral part of this.

Join us as we explore the different rhythms and the varied expression of the world through its music, and let these rhythms, with their inherent message, have your body and soul.

Program Guide Help Needed

KRCL operates because of the work of hundreds of volunteers, each contributing their time and skills. The Program Guide you are reading is also produced by volunteers, and there is need for your help.

Perhaps you have some ideas for articles that need to be written. Perhaps you have a good eye and some knowledge of photography.

If you have experience in any of the areas listed below, or would like to gain more experience in producing a publication, please contact the station by calling 363-1818, or by coming down to

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EYE
The Wasatch Connection
News • Entertainment • Commentary

Community Radio, Community Music

by Tony Polychronis
and Bill Komlos

Some of the most popular music on KRCL is found on the folk and the country music programs. Listeners have repeatedly told us that Bluegrass Express, Le Café Folk, Sunday Sagebrush and the many other folk programs are their programs of choice over the years. These programs, like the music they broadcast, have been passed down from programmer to programmer. As the hosts have changed, so has the music. So what is folk music? What does KRCL look for when the program hosts change?

We asked some of the KRCL programmers to tell us what folk music or country music meant for them as listeners. The answers were as diverse as KRCL radio. Acoustic music versus amplified music is a very straightforward distinction, but much too simple. Try squeezing Arlo Guthrie or Bob Dylan into that narrow mold. Non-commercial music and commercial music appears to be a logical border, but where do the Kingston

Trio and Peter, Paul, and Mary fit in?

Donna Land Maldonado of Le Café Folk said, "It's the words; folk music tells stories." Jeffrey Montague said, "Folk music is not the story fed to us by the bosses."

Folk music tells us the story of the community. That is one of the reasons we all enjoy it so much. After all, folk music is our story. The story is handed down to us throughout the years by people like Libba Cotton and Jimmy Rodgers; through The Weavers and New Lost City Ramblers to Tracy Chapman and Carla Sciaky, today. The story changes and is rewritten over the years, but it remains the story of the people.

Radio has always promoted the people's story. It is no wonder folk and country musics are such favorites among KRCL listeners. KRCL comes from a long tradition of people-oriented and people-motivated broadcasting. Local broadcasts from neighborhood department and drug stores sponsoring local talents in the early 1900's gave way to The

Grand Ol' Opry from Nashville in 1925 and the National Barn Dance from Chicago in 1924.

Radio grew more sophisticated through the 40's and 50's. Folk music was pushed out to the smaller, less commercially interested radio stations, which could survive serving local tastes. The story of the people has always had a voice over the public airwaves in the United States. This story continues to be told today on KRCL.

Diversity of programming is one of the hallmarks of KRCL. The folk and country music programs are no exception. Each programmer has their own favorite artists. Phil likes Nanci Griffiths, Donna likes Mercedes Sosa. The list is as varied as the community giving KRCL its volunteer programmers.

Community radio, community music, folk music, folk radio, Listener's Community Radio, KRCL. Ten years sponsoring and supporting the Folk of the Wasatch Front.

Happy Birthday to all of us.

The Decade Club: interviews with ten year veterans at KRCL

by Barb Guy

While KRCL celebrates ten years of community service as Utah's alternative voice, many dedicated individuals are marking their tenth year of service to the station and its listeners. I wanted to do a story on each of these people. Just a collection of short pieces so you who listen to KRCL but don't know the programmers as individuals could appreciate these people who have been giving you (and me) great radio for the last ten years.

That is pretty much what we have done. But I wasn't prepared for how much I didn't know about the people I have spent the last eight years of my life with. There are nineteen people included here, all of whom came to KRCL during 1979 and 1980. Due to the nature of KRCL, I can only hope to have included all the people who deserve to be honored here. This may surprise you, but there is even one person featured here whom I've never met.

I have learned a great deal about these wonderful volunteers. I am so struck by the absolute quality of these people, by their individuality and their altruism. Every one of them loves KRCL the way we love family members and dear friends because that is what KRCL is, as a radio station and as a gathering place.

I was prepared for funny anecdotes and fond recollections, and a few stories about when KRCL was housed above the Blue Mouse Theater on First South. But I couldn't have anticipated the outpouring of pride in KRCL and love for co-volunteers. (Okay, there were some romantic affair stories, but they were strictly off the record.)

Each person said they never dreamed they'd be on the radio and each person now counts their involvement with KRCL as one of the most important things about them as individuals.

KRCL has changed each one of these lives and each one of these people has shaped KRCL.

Linda Reeder

Handicapables Calendar

Linda Reeder graduated from college and had a hard time getting a job. She was recording public service announcements at KALL radio when her boss told her about Steven Holbrook (see separate story) who was starting a community radio station and might be interested in Linda because she is a blind woman with radio skills.

Linda and Steve talked and the idea for Handicapables was born. The program was designed to educate the public about the abilities and possibilities of handicapped people. Linda was also employed at KRCL for a time as assistant news and public affairs director, making her one of our first staff members.

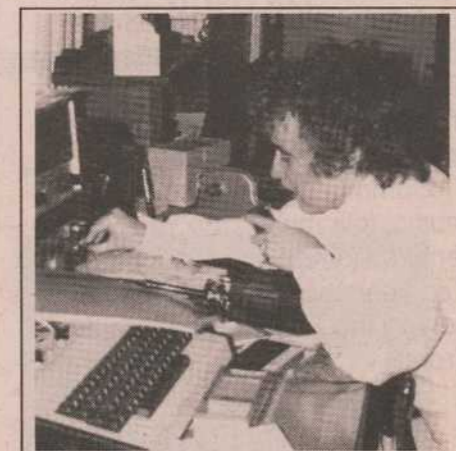
Linda prides herself on having covered all types of "handicapables," including deaf and blind people, those in wheelchairs, and the mentally ill. After eight years, the show was cancelled and Linda is philosophical about it. "I felt really sad but there's nothing I could do," she says now.

Her favorite moments to recall are those she spent hosting an oldies show. In her living room, with her dog Sparky nearby, Linda is anxious to demonstrate how she catalogued her records for her show. Slipped between each record in a 45 foot box is a plain sheet of paper. Blank to a sighted person, each sheet carries Braille information about the record behind it.

"Blueberry Hill," Linda says, running her fingers across the paper, "Fats Domino, December 1956. Number 2, stayed on the charts 27 weeks and was his most popular song."

Linda liked doing theme shows, one on the weather, one on tear-jerkers, one on girls' names. "It's what kept me different from the other stations' oldies shows."

"I was minding my own business at work when the phone rang and a woman said she heard about me through the singles group at the church. She had some passes to Stevie Wonder's Salt Palace concert that night." [Stevie Wonder distrib-



utes free tickets to blind people when he performs.] Linda was working at KSL and had to scramble to get the night off. After a delightfully long concert, Linda went backstage and eventually got to introduce herself to Stevie Wonder and tell him about her radio show. He asked if she had her tape recorder with her, and she replied that she did. So at 2 am in an empty Salt Palace, Linda Reeder got to interview Stevie Wonder. The interview aired on Handicapables, and Linda says, "Believe it or not, KSL even aired it."

Mike Anderson

Drive Time Mondays

In 1979 Mike Anderson was a seventeen year old student at Rowland Hall St. Mark's. He skipped school one afternoon (a rare occurrence) to see a movie at the Blue Mouse Theater. Mike was just back from a visit to San Francisco and was, as he says, "bummed 'cause there was nothing cool on the radio. I saw the station in between the Blue Mouse and the Cosmic and I knew it had to be cool. I just walked in and filled out a form."

KRCL was not even on the air yet, but there was a public affairs show in the works which was to focus on issues for high school kids. That's what Mike initially signed up for, and although the show didn't last, Mike did.

At the beginning, Mike was interested in doing a punk show. Over



the years, he's done many different shows. The most memorable one from the past may be Jazz Quart.

When asked what keeps him at KRCL, Mike replies, "It's not the money!" What he does do for money is play jazz music evenings on KUER at the University of Utah. At KRCL, Mike enjoys being on the air, but he also enjoys the other volunteers and the station itself as a catalyst for so many interesting things.

Mike's current Monday Drive Time format is open enough that he can play any type of music that interests him, and his interests are far

reaching. "There might be a few things that are too esoteric [to play on the program]. I do have a line. The station may not believe that. I know they sort of want me to have one!"

Marilyn Scharine

Our Arts Mondays

Marilyn Scharine's involvement with KRCL began when she and her husband Richard were invited to Carlie Jimenez's [see separate story] house for a party. Everyone was asked to bring something to share. Marilyn and Richard brought a poem which they read aloud. Carlie invited them to get involved in the weekly arts program which she was beginning.

Marilyn says, "In the early days, we did elaborate things like write scripts and have it all planned out!" Later they realized much of the program could be recorded live without scripting.

Richard and Marilyn still do shows together periodically, depending on his availability. He is currently writing a book and teaching at the University of Utah.

Marilyn is a talented actress, frequently performing in the most interesting stage plays in Salt Lake. "Now that I have grey hair," she says, "I'm getting so many great parts!"

After referring to herself and Carlie as "middle aged responsible women," Marilyn says, "actually, I'm middle aged. Carlie's really very young."

Others interested in the arts have come and gone at KRCL, but Marilyn and Carlie especially miss their friend Desiree Mays. Originally interviewed about an opera, Desiree was invited to stay and help with reading. She stayed until she moved from Utah.

Marilyn says, "What I most love about KRCL is our commitment to the community and our alternative views. We put teeth in things. People at KRCL really care and we're willing to give whatever it takes to change the world. And we believe it's possible."

Donna Land

Le Café Folk Wednesdays

In many ways, Donna IS KRCL. A handful of others have been associated with the station as long as she has, but no one has given with her dedication, day after day and year after year.

She was hired to fill a staff position at KRCL months before the sta-

tion went on the air. Her earliest tasks included holding community meetings and writing to record labels, trying to generate interest in a radio station that no one could hear yet. Her salary was paid through the old CETA government job program. Donna's friend began the Native American show and then moved away. She asked Donna to take over the show and ten years later, Donna still hosts Living the Circle of Life once a month.

Now, Donna is KRCL's program director, selecting, editing, and scheduling all programming.

"I love it! It's still a challenge. I really honestly believe that public radio is an important part of this democracy. It is truly the only real access for ethnic minorities, non-marketable music, and unpopular public affairs. I'm most proud of our stand on political and ethnic issues. It would have been real easy to say, 'we can't do this anymore; it's too hard.'"

Donna has trained scores of volunteers who came to KRCL knowing nothing about radio. "I really like watching people grow. Some people come in with a good consciousness on moral issues, but many people came here to do only their own thing and have grown so much and broadened their interests and awareness and tolerance." Currently, Donna is serving her



second term on the prestigious Board of Directors of the National Federation of Community Broadcasters. She was invited to submit her resumé for the board position and was elected to the board where she serves with six other community radio people from around the country. She enjoys her board position and the camaraderie she feels with community radio people from other states.

"I know people have said this before, but whenever you go out of Utah, people are so amazed at what we do here."

Lewis Downey

Aged Cuts Thursdays

In 1980 KUER had a traditional American music program called the Okiedokie Radio Show, hosted by Hal Cannon. The show went under about the time KRCL began, and Lewis gathered his musician friends Mark Cantor and Paul Truex, and they began the Fret and Fiddle Show.

"I was excited to do something almost as cool as the Okiedokie Show," Lewis says. "It could never be quite as cool though, because I'm not as cool as Hal is." Lewis enjoys and plays 78's of performers from the 20's and 30's. "I love that scratchy old stuff!"

Lewis is also chief engineer at KRCL, a paid position. "I like having the opportunity to learn technical stuff because we are a poor station. I have to revive old parts or manufacture them. I get to learn how things work because I fix things other engineers at other stations would just throw out. I learn on the job."

For emphasis, Lewis brings out a power line sampler he made from scratch with the help of a volunteer whose friend machined a small part



for it. The sampler would have cost nine hundred dollars. Yet with some ingenuity, and, as Lewis says, "a couple of KRCL mugs," KRCL now has the part.

Lewis likes problem solving with other station engineers in the valley and he enjoys the autonomy his work at KRCL provides. He is also impressed with projects generated at KRCL, especially the Reading show and Women ALOUD. During the time Women ALOUD was produced, Lewis says, "I never saw so much work go on at one place at one time! I'm proud to be associated with putting these cool things on the air."

Paul Wharton

Member, Board of Directors

It is possible to say that Paul's work for community radio in Utah began in 1968 while he was working

as a cab driver in Salt Lake City. In that year, Paul and his wife Ethel Hale, both community activists, petitioned the FCC (Federal Communications Commission) to deny KSL AM, FM, and TV's license renewals, "partly because of their non-responsiveness to the needs of the community."

This generated an array of legal actions in various courts, none of



which were very well covered by the local media. The Washington Post, however, ran stories on the case. One day the headline read, "Cab Driver, Wife Sue FCC." A friend of the family saw the story and sent it on to Paul's mother who called Paul and asked, "Why didn't you tell me you were married?"

After so much maneuvering within the courts, Paul says, "we were exhausted. After banging our heads against the giant machine for years, Steven Holbrook approached us with the idea of starting our own community radio station. It seemed a very desirable alternative."

Paul still serves KRCL as a member of the Board of Directors, where his expertise as a lawyer is called upon more often than his cab driving skill. "Our interest [in KRCL] has continued. We have created it and now it has a life of its own. KRCL serves a clear need in this community."

Paul and Ethel especially enjoyed the Iran-Contra hearings, which KRCL broadcast in full. "We even sent money to Pacifica to support their money-losing proposition."

Robert "Pancho"

Velasquez Breakfast Jam Fridays

In 1979, Pancho was working for the Boys and Girls Clubs of Utah. He heard about a community radio station starting up and he made a proposal for a radio show especially designed for teenagers living on Salt Lake's west side.

As KRCL was coming together, some of Pancho's Boys Club kids helped paint the station and worked on the transmitter. The day before

KRCL officially went on the air, they helped test the on-air signal by playing soul music records in the studio, so they were really the first ones on the air.

The show Pancho designed was called Urban Youth Fusion and he helped kids host the program and produce public service announcements.

"For the first four or five years, I wasn't even on the air!" he says. Then his kids' involvement at the station ended and there was an opening for someone to play Latin music and Pancho began his tenure as a DJ.

Lately, Pancho has been playing music on Fridays. He continues his involvement because "I think KRCL is the only real opportunity for people who have an alternative message and I think all the KRCL peo-



ple are alright. I like the kinds of messages the station puts out. No one else does it."

After a bit of Friday time slot shuffling, Pancho is finally in a fairly permanent position on Friday mornings. "At least until the ratings come out," he says.

Babs DeLay

Women or Nothing Tuesdays

Babs was working as public affairs director for the Salt Lake United Way when she was asked to do a public service announcement for KRCL. After getting her feet wet, Babs started producing a 15 minute show once a week on women in business in Utah.

According to Babs, "Donna [Land Maldonado, see separate story] says what happened next is I threw a tantrum and demanded my own show. That's probably true."

Babs' most vivid memories of the old Blue Mouse days are of carpet that smelled bad, no air conditioning, serious space problems, and inferior on-air equipment. "I myself have said all the bad words on the air, swearing at the equipment."

For a while, Babs hosted Wednesday Drive Time Magazine, playing contemporary soul music. Her weekly cry was,

The Decade Club: interviews with ten year veterans at KRCL

"How can I be so white and be so funky?" During that time, Babs says, "I received 98 marriage proposals, flowers and I had lots of fans from the prison." One of Babs' proposals happened live on the air.



Babs is extremely proud of KRCL for having "one of the longest-running women's music programs in the country." Aside from the women's shows, Babs says, "I really love Reading most of all. Next of all, New Dimensions. I really miss Chuck [Bradley] and the G-Men and I love Larry [Ficks] and [Dave] Santivasi." Like many volunteers, Babs loves radiothon as a time to gather with other volunteers, and as she says, "meet all the great skaters and cab drivers who listen to our station."

Carlie Jimenez Reading Weekdays

"I was driving across the salt flats, moving to Salt Lake City from Berkeley. I found KRCL on the radio, and the next day I called to make some suggestions! That same week I went to the station and was shoved into a room and told, 'You do it.'"

So Carlie began the Our Arts program. "Well, I couldn't do a music



show, so the art program seemed to be the best place for me.

"Little did I know that my entire life was waiting in that radio dial," Carlie says. A friend she met at the station kept talking about Roly the capmaker and finally one day Carlie

met Roly Pearson, a tailor and tinkerer. Carlie invited Roly to come to KRCL with her and watch as she hosted Our Arts. She introduced a tape, pushed the button, and "I waited and waited and nothing happened. I looked at Roly and he looked at the tape machine and reached over and turned on the power switch. Right then I moved over and said, OK, you're the engineer now."

Carlie and Roly are married now, and they still work together at the station, each giving many hours of service.

"My commitment is to community radio," Carlie says. "I really felt myself to be a part of KPFA in Berkeley even though I didn't participate. KPFA had a reading program and I had gotten so much from it. I kept suggesting [a reading program] to people here who seemed so qualified and everyone said, 'no, no, no'."

So Carlie and Roly got grants from the Utah Arts Council and the Salt Lake Arts Council to travel to KPFA and learn how to produce a reading program.

"I'm so proud of KRCL. I'm proud we're on the air. We've matured very well; we really do a good job. I'm proud of the way people work together. We all always seem to be able to set the differences aside in favor of KRCL."

Bob Hinner Bluegrass Express Sundays

When KRCL was looking for someone to do a bluegrass show, Bob's name was suggested because he had a lot of bluegrass records. Looking back, Bob says his response was, "Yeah, I'd like to try it but really only if Matt could do it with me." Bob's son Matt [see separate story] was eleven at the time.

Not given any formal training, Bob and Matt learned by trial and error. "Every week it was a panic trying to remember how to run the equipment. With help from the programmer who was on before us, we got through," Bob says.

The days of having constant trouble with station equipment are long over and now Bob and Matt can concentrate on doing a great bluegrass show each week.

"I like the idea that we can present bluegrass to our community, we've gotten acquainted with people we wouldn't have otherwise met and now they like what we like. There isn't any other place to hear bluegrass on the radio here, so we've had an influence. I wouldn't otherwise listen to this much bluegrass myself. Doing the show each week makes us keep current with artists and concerts. Matt plays the contemporary stuff and I play the older

stuff, so that covers it well for everyone, I hope."

Looking at KRCL as a whole, Bob says, "I'm still amazed at the variety of shows on KRCL. I've met a lot of people at the station, other programmers I never would have met. KRCL allows me that opportunity."

If Bob and Matt had a lot of records ten years ago, how many records do they have now? Bob says, "Well, it's gotten out of control. We don't have anywhere to keep them."



Matt Hinner Bluegrass Express Sundays

Having a radio show when you're in the fifth grade is not your ordinary occurrence, but Matt handled it well.

"It was great," Matt says. "People thought it was pretty funny. Some people thought it was cool, I guess. I had a friend who made a tape imitating my radio show. He had everything that could possibly go wrong going wrong."

Now Matt is twenty and sort of a poster-child for KRCL and how far we have come.

Matt likes doing the radio show. "It's a good responsibility. It's kind of nice when people call up and say they've never heard of bluegrass; it's fun spreading it to people who haven't heard it. Our show stays pretty fresh because we're always getting new material."

Matt listens to KRCL a lot during the week. He says, "I listen to pretty much everything. I listen to Sunday Sage a lot."

Now a music major at the University of Utah, he plays banjo, mandolin, and guitar. He was already in his first band, the Pee-Wee Pickers, by the time he started at KRCL. Today, he is in a band called Powder Ridge and they just won the Best Band award at the Telluride Festival.

Powder Ridge donated their time to play for KRCL's Birthday in the Park celebration last September.

Matt recalls the problems at KRCL's first location, "The equipment was a lot older and it was

cramped there. We used to have live music on the air a lot, but from the on-air studio you couldn't see the band and they couldn't see you. They were way down the hall. One time we introduced a band and put them on live and they didn't know they were on. A guy in the band was telling a Mormon joke. I don't remember exactly what happened after that, but there was some yelling."

Brad Collins Behind the Zion Curtain Saturdays

In 1979, Brad worked at the Cosmic Aeroplane next door to KRCL. "I got asked to do a radio show," Brad says, "but I said no because my dad was a radio guy and I didn't want to do anything like he did. I was twenty-two. Then I heard Susan Brown's show on KRCL and I thought I could add to that, provide more exposure for the music. It was a labor of love."

Brad began by playing British new wave records and after he'd been on the air about a year he bought his first "hardcore punk rock" record. Brad says "radio shows take on a natural evolutionary process. For me it's a personal taste sort of thing, not really what listeners would like to hear. When things get the least bit recognized, I want to change and play new things."

KRCL has had a great impact on Brad's life. "The station changed my life totally. It gave me a big sense of self-worth compared to how I was before. It changed everything about me, how I view myself, how I interact with people. Also I know the show was directly responsible for my record shop."



Brad owns and runs Raunch Records, his own punk rock store. He sells new and used records and tapes as well as snowboards, magazines and T-shirts. Like KRCL, Brad's shop features mostly artists on independent record labels; those not heard elsewhere.

"I like KRCL's honesty and integrity," Brad says. "People can bring new ideas to the area through KRCL."

Dave Santivasi Aural Decay Wednesdays

Salt Lake radio was making Dave Santivasi and his roommate, Steve Caras, go crazy.

"We hated it!" Dave says, "we always complained about it. It got to the point where we'd call up other stations and just moan into the

phone." Dave and Steve couldn't figure out why no one was playing any good stuff, like Springsteen.

"I had heard about KRCL in the paper, I think. I called up and went to a volunteer orientation and training. We were the very first group." Dave and Steve hosted Monday Morning Mass, and then Aural Decay, for a while they also traded off hosting a late-night show called The Switchin' Yard.

Since 1985, when Steve moved away, Dave has been the sole host of Aural Decay.



"I still get a charge out of going on the air," Dave says, "I enjoy music so much, I think it's my obligation to share this music with everyone who listens. I love it when people call and say, 'What is this? Play more!' I love to blend vastly different types of music together and make it fit."

"One time on a Saturday we did a peace and anti-nuclear special which included different musics from different DJs. I was really proud of that and I enjoyed contributing and helping people think about the world situation. I like letting the music speak for itself. I'm glad we aired a comic parody of Bush's inauguration, and on a more serious note, our airing of the Iran-Contra hearings was really something to be proud of."

Dave also enjoys the opportunity to meet other volunteers. "I have made so many good friends here who share my beliefs. And in this environment, that means a lot."

Perry Shepard Touch the Earth Mondays

"I was moving to Salt Lake in ear-

ly spring of 1980 and I was looking for music," Perry says, "and I accidentally ran into KRCL." The station was only on the air from 3 pm to 1 am in those days. "I said to myself, this radio station needs help."

"Marie [his wife] and I both went down and went through volunteer orientation. I worked in the office. I saw that the music that I had was not going on the air. In August of 1980 we expanded our hours to where we started at 6 am."

Perry began hosting the Breakfast Jam program every morning, Monday through Friday from six to nine.

"I became aware of the need for volunteers to get more active. I talked to Steve Holbrook [see separate story] into having volunteers on the board," Perry says. As is often the case at KRCL, if you suggest something that should be done, you do it. "I was on the board for two and a half years. That's the happiest political involvement that I've had. Volunteers need to be an active part of that process," Perry says. Because of Perry's concern, KRCL now has a rule in place requiring two volunteers to sit on its board of directors.

"KRCL broke my isolation," Perry says. "It allowed me to be part of this community. The Painted Word [a coffeehouse Perry and Marie owned and ran which featured live performances] could never have existed without KRCL. KRCL brought all these beautiful people together."

After the Painted Word was up and running, Perry couldn't devote much time to KRCL and he gave up his program. "My saddest time was when I bowed out. I'm really excited to be back."



The Painted Word is a thing of the past now, but Salt Lake's arts community will always be stronger because it existed. KRCL's live radio theatre show Desertaire was performed at the Painted Word and, Perry says, "we packed 'em in!"

Now Perry has more time to devote to KRCL and is glad to be back. He says, "I hope the community realizes how important this radio station is."

Steven Holbrook

Member, Board of Directors

[Steven was out of town at press time. His quotes that follow are taken from a story that Jeffrey Montague wrote for an earlier issue of the KRCL program guide.]

When Steven attended the University of Utah, there was a war in



Viet Nam and he wanted to do something about it. He couldn't have known at the time that his contribution would be a place where refugees from that war could hear songs and stories and news from their homeland, and where they could go to be free to say whatever they chose.

It was 1965 and Steven was an anti-war and civil rights activist. KSL-TV ran an editorial in favor of U.S. involvement in Viet Nam. Holbrook's campus group wrote a response to the editorial and KSL refused to air it. KSL's position, Steven recalled, "was that to be against the war was in and of itself irresponsible. It became clear right then that we needed media access if non-traditional points of view were to be heard."

Nearly twenty-five years have passed since that initial exasperation with Salt Lake's media, and for the last ten years, Steven's vision of a better medium has been on the air trying to correct the problem of limited access to the airwaves.

Today, Steven sits on KRCL's Board of Directors and raises funds to shelter Salt Lake's homeless.

Mark Cantor Fret and Fiddle Thursdays

"I was born in a shed," begins Mark. As host of KRCL's live radio show Desertaire, it's Mark's job to be funny.

"Very few things are as enjoyable as creating humor with the rest of the Desertaire Theatre. It's kind of like a marriage," Mark says.

Mark was asked if he would host a traditional music show for KRCL. At the same time, Lewis Downey [see separate story] was also approached so the two agreed, "I'll do it if you do it."

"The first time I was on air," Mark says, "Sonny [Pietrafesa, a former staff member] said, 'Your voice was smooth, calm and mellifluous, but the whole time, your body was on fire!' My body was wiggling all around but my voice didn't show any nervousness."

Mark stays at KRCL after all this time because, he says, "Part of it is knowing that very few people in very few cities have an opportunity to shape something in their city. We get to create history in a way. It's been kind of fun to do that. For me, Desertaire continues to be the most frightening thing I have done in my life and I'll do it until I die because some people are predestined to have a near-fatal love affair with anxiety and Desertaire provides that for me."



One of Mark's fondest memories is when he and Lewis "threw a chair at a cart [prerecorded tape] and smashed it because it didn't work properly. On a more serious note, Mark is delighted to have been able to do a once in a lifetime interview with Irish fiddler Kevin Burke. Mark says, "Of course the microphones didn't work!"

Mark loves KRCL because "KRCL asked people to wake up and it has made them stay awake."

Harry Peltz Voice of Polynesia Sundays

Harry came to KRCL because the station had contacted the Society of Polynesians in Utah, or SOPU, and asked if anyone was interested in doing a Polynesian show. Harry says, "I decided to try it."

When asked if he received formal training before going on the air, he replies, "Oh yeah. About five minutes before!"

Harry continues his involvement with KRCL because, he says, "It's an interesting thing to do, and I find it relaxing. I'm happy that KRCL gives us the chance to put Polynesian music on the air."

The ethnic programs are favorites of Harry's, especially the Greek Hour. Harry also enjoys radiothon, because, he says, "It's fun to see how many people are actually listening."

The Decade Club: interviews with ten year veterans at KRCL

The Decade Club: interviews with ten year veterans at KRCL

KRCL's Decade Club

Vic Fernandez

Asian Chimes
Saturdays

Vic is one of the hosts of Asian Chimes, a show featuring music and news from various Asian countries, including the Philippines, China, and Viet Nam. Vic is the host of the Filipino portion of the program.



"Filipino people speak English since grade school," Vic says, "not like the Vietnamese and Chinese who have a language problem when they get here. But the Filipino community misses the homeland. This show gives them news from there and helps keep us together. This was especially important during the revolution. I was worried because I was one of the radicals. I was worried that they might get me. I declined interviews because I had to think about my family."

Vic credits Donna Land Maldonado [see separate story] with giving the Asian programs a lot of encouragement and support. "KRCL has helped me build my courage and confidence. I'm proud that the station has come a long way," he says. "The ethnic diversity is something to be proud of. We have all kinds of people here. People call us radicals, but we don't mind. I think we are one big happy family and we'll stay around for another ten years!"

Larry Ficks

Drive Time
Fridays

Larry Ficks is legendary at KRCL for planning his shows in advance. Sometimes six months' worth, down to the last song.

Larry loved to listen to Smokey Koelsch and Sherm Clow when they hosted blues programs on KUER, back before KRCL existed. Then one day early in KRCL's first year, Larry applied to replace blues program host Brian Kelm, who was to be away all summer.

Brian was playing 70's and 80's blues, but Larry wanted to get some 50's and 60's blues on the air. Two days later he was arriving at KRCL to go on the air, having had no technical training at all. He had taped his show in advance in order to avoid the emba-

arrassment of making mistakes on the air. That night, he showed up with his tape at showtime only to learn that there was no tape player in the on-air studio! Luckily, he had his records with him in case listeners had questions, so he did his first show live.

During the next years, Larry hosted several programs, playing blues from the 40's to the 80's, rhythm and blues, 60' rock, and jazz, sometimes two shows per week.

Finally settled into the Drive Time slot on Fridays, Larry chose to go with all R&B. In the early days of Drive Time, the programmer not only hosted the music show, but conducted an interview with someone from the community. "It was always a pain in the butt because I wanted to know who the guest would be the week before so I could plan music around the issue. The staff hated me for that," he says.

KRCL has since dropped the afternoon interviews but Larry still likes to do "social consciousness" shows periodically. He also gears shows toward relationship issues. "Sometimes I can play such an emotional show that



people who know me will call and ask me if my wife and I are getting along okay," he says.

As a teacher at East High, Larry teaches psychology, culture, history, and is a peer leadership sponsor. "We train kids to help other kids with issues like drugs, alcohol, stress, self-esteem, depression, and suicide."

Many teachers are so burned out by the end of the week that they can become self-destructive or behave in ways that harm their relationships. I've stayed with Friday because it keeps me out of the Friday afternoon club [drinking or using drugs after work].

"People who don't use this station die," Larry says. "They don't get what they need. The music I play proves that our problems for the 50's and 60's haven't gone away. They've changed, but they are still here. I'm dedicated to spending the rest of my life to help people dig into their heart and change and improve and appreciate all people for who they are. Most people at KRCL believe in change."

Report to the Listener

Together the listeners, contributors, volunteers, staff and board of directors, all focussing their attention and energy in a common direction, create KRCL. The result is a living being and on December 3rd that being will turn ten years old.

Unlike dog years, radio years seem to be about the same as people years. In terms of maturity the station resembles a ten year old child. At ten you are full of life. The world is a place of limitless opportunities because you have not yet learned what you can't do. KRCL thinks it can do anything. It probably can.

Ten or so years ago the brain trust that conceived and gave birth to KRCL also penned its mission. It is reprinted below for your perusal. You will notice that in just ten short years KRCL has fulfilled a good portion of its mission. The challenge for the next ten years is to fulfill the remaining part of our mission, while maintaining all that we have achieved.

The two areas in which KRCL can make great strides are Education and Bridging. The mission statement defines these activi-

ties.

"EDUCATION: Current events and public affairs should be covered in greater depth than is possible in commercial media, encouraging dialogue among differing points of view."

"BRIDGING: KRCL covers events and public issues in a way that bridges Utah's predominant culture with ideas and expressions not given air time elsewhere. Voicing positive community concerns, KRCL hopes to bring people together."

Covering events and issues not given air time elsewhere and bringing people together. These are the highest achievements of Community Radio because when we are informed and together we can impact the community in which we live.

If you have been involved with KRCL, stay involved. You are its roots; you help keep the station on track. If you have always wanted to get more involved, do it now. There is much to do.

Happy Birthday KRCL!

David Young
General Manager



"The unique mission of public broadcasting is to meet the entertainment and information need that either cannot or will not be undertaken by commercial broadcasters. It seeks excellence in its programming, not mediocrity; diversity rather than conformity; innovation instead of repetition; creativity rather than mimicry. While it has remained available and responsive to all groups, it has not been required through commercial or financial interests, to be obligated to any."

KRCL informs, engages, enlightens and delights. It makes a positive difference in the lives of people along the Wasatch Front. As a listener supported community radio station, KRCL bases programming decisions on the area's listening needs and encourages listener participation in all activities.

KRCL belongs to the people of the Wasatch Front, but KRCL will offer locally produced programs to areas outside the Intermountain West, to introduce our vision to a wider audience. To meet diverse needs, wants, and hopes, the station's Board of Trustees and staff are committed to providing high quality local programming through:

ACCESSIBILITY: KRCL is especially committed to populations traditionally denied media access. Racial minorities, women, and persons interested in broadcasting but lacking professional skills are encouraged to participate.

EDUCATION: Current events and public affairs should be covered in greater depth than is possible in commercial media, encouraging dialogue among differing points of view. Not shying away from conflict or confrontation, KRCL serves as a safety valve when emotionally charged issues are under public discussion. KRCL emphasizes issues affecting low-income people.

DIVERSITY: A wide variety of musical and cultural information programs are pursued, with emphasis on live broadcasts with their unpredictable yet spontaneous appeal. Diversity means drawing new audiences into a wide array of programs and exposing people to alternative lifestyles and points of view.

BRIDGING: KRCL covers events and public issues in a way that "bridges" Utah's predominant culture with ideas and expressions not given air time elsewhere. Voicing positive community concerns, KRCL hopes to bring people together.