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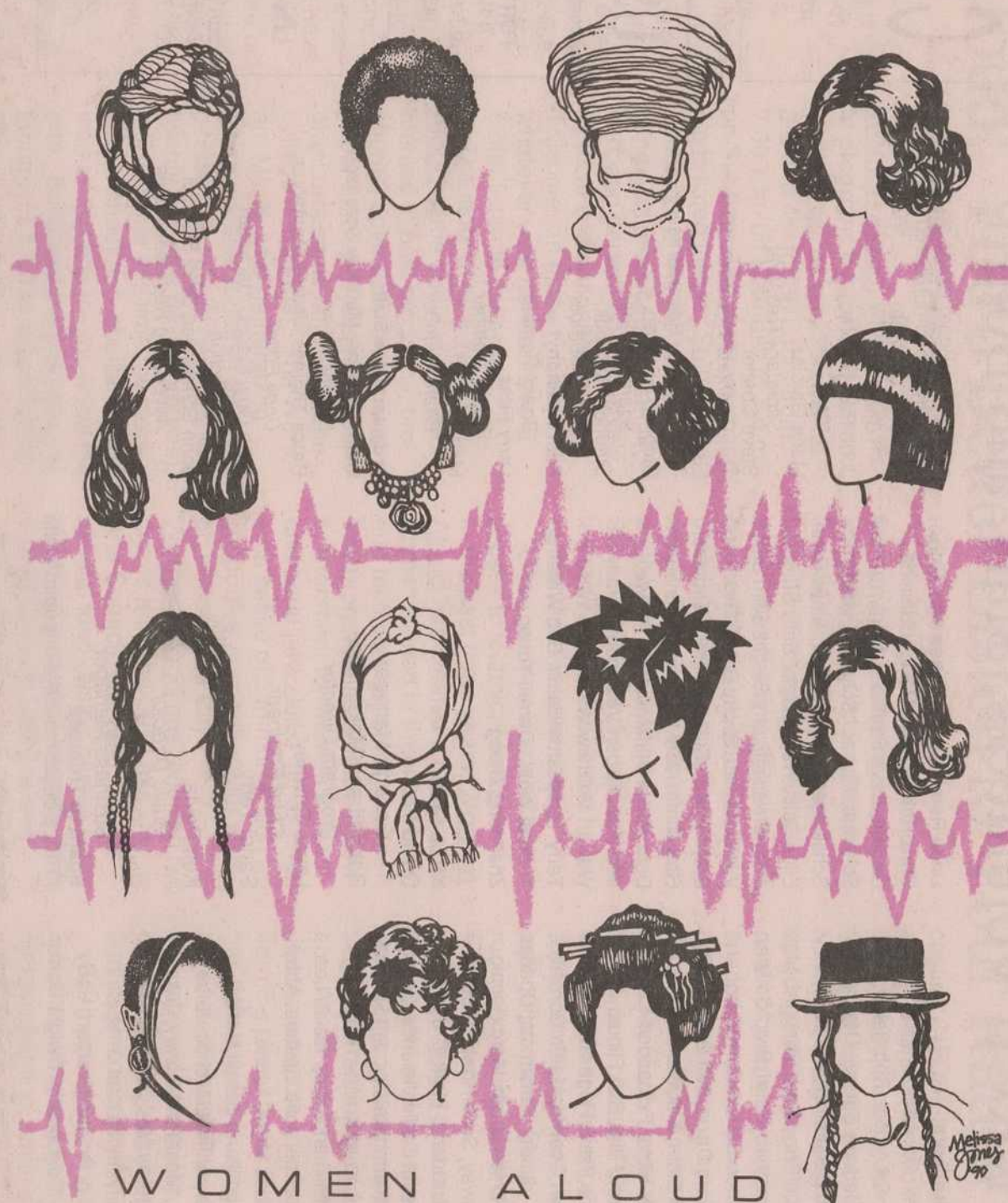
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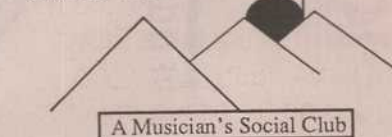
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author for this month is Tan. I am leading a discussion of The Joy Luck Club book. Your interview with her was very helpful and so complete, I could do nothing but talk about ideas brought up in your discussion with Tan. Thank you for information on Michelle Shocken's song, also.

Sincerely,
Deborah R. Badger

Dear KRCL,
Hi there. You don't know me but I feel as if I know you. Because since about two months ago, my best friend was visiting me from another State and knew of KRCL and got me turned on to you. You're my kind of station. I enjoy FM 90.9

Truly yours,
Ivan

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Women Aloud: You'd Better Listen to Your Radio

by Kate Redding

Last year I was sweating it out. My half-hour program of poetry readings produced for Women Aloud had taken a good chunk of the past three months. I had spent many hours editing the piece and still, with one day to finish, it wasn't quite ready. Enter Sally Shaum, stage left, who put what she was doing aside, walked into the studio, and tied it together for me. Just like that and glad to do it. Now, it wasn't any masterpiece, but it was mine and I was proud of it. After Sally's expert doctoring, I played it and I couldn't wait to hear it on the air. The second time through listening to it, it occurred to me that I couldn't have finished it without her help and that it truly wasn't mine alone but rather (to steal a movie title that certainly dates me) Yours, Mine, and Ours. As corny as that may be (and as bad as that movie might have been), Women Aloud is about collaboration, about women working together for a fantastic end result; the end result being the varied voices of women talking and singing about their lives, telling their stories, staging their dramas, explaining and playing their music, sharing

their humor, and stating their political views. Women Aloud, which consists of programs by, for, and about women, will be aired on March 3rd and 4th for 36 hours from 7:00 a.m. on Saturday to 7 p.m. on Sunday. The program schedule is listed inside. Study it. Memorize it. All the programming was produced, written, edited, and performed exclusively by local and national women. Trust me, on those two days, whatever your gender, "you'd better listen to your radio."

The story of how Women Aloud came about is well documented in past programs, brochures, advertisements, newspaper articles, press releases, grant proposals, and even one college newspaper. The Woman, Ms. X, who gathered so much material together for me to peruse that I could have written twenty volumes on the program, insisted that this time the story not be about her--ebullient social worker that she is--you know the one. But about the program. Although it's hard to separate the two, I'll attempt it. I won't mention Donna Land, Nini Rich, Carleen Jimenez, Annina Mitchell, or Debra Levine either. If you want those specifics, you will have to go to Maggie Laun's house and hunt through her well-documented files.

I won't get into the oft-told story of how these women met with the idea of providing radio access to local women by creating a large block of unrestricted time for women to examine current issues. I won't rehash how their idea turned into 53 continuous hours of all-women programming on KRCL in March 1987 to celebrate International Women's Day. I won't be specific about whom we should thank for this wonderful event. Many women have devoted a great deal of unpaid time to make this work and

they all deserve thanks.

The notion of a weekend of it-women's programming was inspired by a similar program held in 1986 on public radio station WEFT in Champagne-Urbana. WEFT was the first station in this country to present an extended broadcast of women's programming. Some local women decided the same should be done in Salt Lake City, and proposed the idea to KRCL. The rest is history; the idea was a success.

Often, women fear and lack access to technical equipment. In the past three years, Women Aloud has created a group of women trained in the production and technical aspects of radio. The program has created a new environment for women to learn and hone new skills. It has created a sense of community and a supportive atmosphere for women in Salt Lake City.

Women Aloud has received two grants from the Salt Lake City Arts Council, and held two successful fund-raising parties with silent art auctions. In early 1990, due to our success at raising funds, we had a great networking party.

This year is not on such a grand scale as past years, being only 36 hours long.

Now in its fourth year, Women Aloud is still packed with amazing programs. "Perhaps," Ms. X commented as I ate her freshly baked banana bread, "Women Aloud grew too quickly, and that is why the project is smaller this year." She believes we will continue to develop our skills as people produce all year round, and that more and more women will become sophisticated at production and be able to conceptualize an idea and create a program.

We women have to pool our resources. I know that Ms. X has devoted great chunks of her time to Women Aloud. I also know from the small part I have played that any amount of involvement in the project requires a great deal of commitment and hard work. Still, when you hear the final product, any part you've helped with seems highly worthwhile.

The programs, locally produced, and those brought in from such sources as the National Federation of Community Broad-

casting (NFCB), Pacifica Radio, and The Great Atlantic Radio Conspiracy, include, to name a few, such diverse pieces as Toni Morrison, Marge Piercy, and Erica Jong talking about the ordeals of women writers and the special concerns of women in that field; a reading by Ntozake Shange; a piece on the formation of My Sister Jane--the local rock group; classical Chinese music pieces; a science fiction story; cabaret singers; women and guitar--punk, blues, and rock; and an interview with Eleanor Smeal.

Women Aloud is about the empowerment and diversity of women. The programs come from seasoned reporters and first timers. As we go into our fourth year, and I quote, stealing a line from the pile of paper in front of me, "We again are demonstrating the endless possibilities of listener-supported community radio, a collaboration of technological expertise and creativity."

So, if you are driving to work in the morning and hear Tibetan monks chanting, smile and leave the dial there. It's KRCL you're hearing--weird, wonderful and wildly diverse. Add women to that list of W's and check this out: Women Aloud: a radio program for, by, and about women. You better listen to your radio on March 3rd and 4th if you want to get a handle on women's voices, music, humor, ideas, and stories. Women Aloud is about women having the power to not fear technology, women having the power to voice their opinions, women having the power to work together and to make their varied voices heard.

By the way, these are some of the definitions of "allow" in the dictionary: to assign as a share or a suitable amount; to reckon as addition; admit; to neglect to restrain or prevent; to make a possibility. Women Aloud allows



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Dear KRCL,
Am listening to Nexus right now which is always good. The "skip" must be pretty good tonight. Up here in Oakley the static can be overwhelming sometimes. I guess the big snow clouds help with the reception. I would like to see KRCL have a translator system over the entire state of Utah. The only thing I miss about living in the city is listening to KRCL. Why has Fret 'n Fiddle moved from Thursday night? I miss it there. I liked F & F so much better than R & B for Thursday eves. Anyway, thanks for being there!!

Victoria Lyon-Shepherd

Dear KRCL,
We are fans of Mark C. Jackman and his radio program and we want him back on the air! We are fans of Mark C. Jackman and his radio program and we want him back on the air! We are fans of Mark C. Jackman and his radio program and we want him back on the air! We are fans of Mark C. Jackman and his radio program and we want him back on the air!

Mart Cook
Dog Boy

Dear KRCL,
k.d. lang was truly outstanding.

Mickey Bitsko

Dear Babs,

I read with interest your description of women's music shows at KRCL. As a former women's music programmer, I enjoyed reading about many of the same experiences.

A couple of your comments about Holly Near disturbed me, however. You say that Holly "now downplays" the fact that the early headliners were all lesbians.

Since I have done promotion here for over a year, I have never heard or read of Holly saying any such thing. On the contrary, when talking about the early days of women's music, Holly almost always mentions the strong lesbian presence. You also say that Holly "downplays her women's roots, reaching out for human rights in South America." If you read what Holly says on the radio or to the press or go to a concert, you find that she speaks about social injustice all over the world as well as about the women's/lesbian community.

I worked at Olivia for two years before coming to Redwood, and I can assure you that Holly says the word "lesbian" and sings explicitly woman-identified lyrics much more often than the

"headliners" at Olivia. Just this fall, Holly toured with Mercedes Sosa and at every concert sang "Simply Love" with its lesbian lyrics to crowds at least half of which were Mercedes' audience, i.e. Hispanic and male. Not only that, she introduced the song saying, "When I was growing up, this is the song I wish I had heard, a song which celebrates love between lesbians." As far as I can tell, she has a lot more guts than most of us at bringing up lesbian issues. She also puts her time and energy where her mouth is. She just did a benefit for the Lesbian Conference to be held in Atlanta in 1991.

Babs, I just want to clarify what I think was said rather hastily and in print. I'd be interested to know where you impressions of Holly come from.

I hope that Altazor and Faith Nolan are getting some airplay.

Sincerely,
Karen Hester

Dear KRCL,
Thank you for recording and sending the tape of the interview with Amy Tan. I had not heard it originally, but a friend had and said it was an excellent interview. I am a member of a book discussion group and the

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Women's History: Media Propaganda in World War II

by Babs De Lay

Would you say a woman is "the guardian of the hearth, who represents vulnerability, spirituality and nurturance"? Would you say her other characteristic is one of "a tough fighter who can work beside man as an equal"?¹

This image of womanpower was a U.S. government model for propaganda campaigns utilized in media messages during World War II.

It is a forgotten fact that the U.S. government spent millions of dollars during WWII on advertising campaigns directed at women old enough to be employed in the massive production of wartime goods and services. It was a unique time in American history for many reasons, but especially because the demands of wartime economics required a change in the role of women in society. Women, who had always been homemakers, were needed to step in and temporarily "take over" the roles of men until the boys came marching home.

As the war effort increased, and half the population of working-age males enlisted, the government needed more and more supplies to feed, clothe, arm, and transport this fighting force. The only able-bodied people left were millions of women who had been trained to wear high-heels, sew, bake bread, and have children. The government, seeing the need and realizing the stereotypes, established the Office of War Information (OWI) in the summer of 1942. President Roosevelt pushed for more control over the media after the Pearl Harbor attack to help disseminate information to the public about the war objectives and policies of the country during war time (e.g., explaining rationing, discussing the seriousness of labor shortages, etc.).² The OWI urged the media to improve attitudes towards female enlistment in military and civilian workforces.

In 1943, 147 different magazines each month were supplied to a readership composed of over 87 millions of women.³

Women also listened to radio broadcasts of music, news, humor, and horror. Both of these media sources were controlled in content and context by what the government saw fit to allow civilians to write, print, or talk about. An actual "magazine bureau" was established in 1942 as part of the OWI. The magazine bureau published the Magazine War Guide twice a month so that editors around the country could find lists of pro-government writings.

Fiction magazines (True Story, Saturday Evening Post, Harper's Bazaar, Life, Cosmopolitan, Women's Day, Redbook) were the most popular media in the 40's, along with radio. It is estimated that a minimum of fifteen million readers and listeners a day would get pro-war messages disguised as love stories, serials, etc. The OWI suggested plots, so that even the most mundane government regulations, such as gas rationing, could be (in their opinion) made interesting to women: "The young man down the block, hitherto utterly ignorant of our heroine's existence, may now drive her or be driven by her, and the meeting can be brought about by war conditions that lead to romance."⁴

Recruitment posters to enlist female military personnel or female civilian workers were printed by the millions each month, and were given to churches, schools, and Boy Scout troops to hang up every week. Advertising agencies blossomed while helping to enhance the messages the government wanted disseminated.

The advertising and manipulation worked: many women virtually ran to the nearest recruiting officer or war plant in their area. Yet, what seems even more astounding is the subsequent return to the home of many women upon the release of men from military service. Many women happily left their new jobs, put their new training aside, and "went home," retreating to their idea of domestic heaven.

Betty Friedan, author and activist, was one of the first women to publish a commentary about this odd post-war phenomenon in her 1963 book, The Feminine Mystique. She says, "The Ameri-

can spirit fell into a strange sleep; men as well as women, scared liberals, disillusioned radicals, conservatives bewildered and frustrated by change--the whole nation stopped growing up."⁵ She further notes that post-WWII heroines also took on a different look; "The image of woman that emerges...is young and frivolous, almost childlike; full and feminine; passive; gaily content in a world of bedroom and kitchen, sex, babies and home."⁶

¹Office of War Information, U.S. Government, 1942 - 1945.

²Maureen Honey, *Creating Rosie the Riveter: Class, Gender, and Propaganda During World War II*. (Amherst: The University of Massachusetts Press, 1984).

³Office of War Information, op. cit.

⁴Ibid.

⁵Betty Friedan, *The Feminine Mystique*. (New York: Dell, 1963).

⁶Ibid.

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Listener's Choice, KRCL's latest project, is planning some extra special programming for the upcoming Spring Radiothon. This is programming like you've never heard before on 91-FM. I don't think the Radio Volunteers have heard the likes of it either!

This will be the first KRCL Radiothon show run by listener guest hosts. That means you, the listeners, will help KRCL during this Spring Radiothon. It's going to be exciting.

If you want to program your own show on Listener's Choice for Radiothon (or any other Friday night), simply write down a list of songs (30 titles) or describe what you want to do on the air for one and a half hours. Mail it to us at:

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Make sure you include your name and phone number or some other way we can reach you.

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Write us with your suggestions today.

Upcoming hosts are:

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by Sandi Terry,
Development Director.

KRCL is one of the most powerful political tools in this community, one which educates through music and speech, one we built and are maintaining ourselves. When I use the word "we," I mean you are KRCL. Without you KRCL wouldn't exist.

91FM Spring Radiothon is March 10 - 19. Don't forget to support your community radio station--one of the few places where you can actually have a voice.

In order to improve and maintain KRCL's mission, we need your continued support. Please send in your contribution today. Let's get off to a strong start. I've included KRCL's mission statement, for your personal information.



"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.

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Napoleon Bonaparte

A Brief Background of Early FM Broadcasting

by Roxanna Berry Seybold

An idea is born of dissatisfaction with the status quo. It is conceived in frustration, nurtured by persistence, and coaxed through infancy by sheer determination. If it reaches full maturity, the shape of things has been changed--however minutely--and the satisfaction of accomplishment may be measured in profitability or philanthropy--ideally, in both.

Radio broadcasting suffered just such pangs of birth from the postulation of the existence of electromagnetic waves in the 1860's by James C. Maxwell, an English theoretical physicist, through the experimentation in the 1880's by a young German scientist, Heinrich Hertz, who proved their existence.¹

It was the inventors who helped deliver radio into the twentieth century: Guglielmo Marconi, the father of wireless telegraphy, first sent radio signals in 1895; two Americans, Reginald Fessenden and Lee de Forest, experi-

mented with transmission of the human voice. The latter's discovery of the three-element vacuum tube in 1906 has been classified by scientists as a major discovery in the field of electronics, without which later research in radio, television, and radar would have been difficult.²

The Birth of Commercial Radio

When station KDKA in Pittsburgh, Pennsylvania, broadcast the Harding-Cox Presidential election returns of 1920, this marked the first scheduled, pre-advertised radio program--and the birth of commercial radio.³

Radio was an interesting novelty in the early 1920's--every newborn generates a certain amount of excitement. But of the 1,400 licenses issued, by 1925 only 571 stations were actually on the air.⁴ The profitability of radio was yet to be realized. Every would-be broadcaster with an idea and a hand-built transmitter in his basement

jammed the airwaves with personal propaganda--and occasionally public service--but radio had not yet developed a source of revenue.

The Department of Commerce had inherited the responsibility of controlling radio in its infancy,⁵ but a federal court ruling in 1926 declared the Department did not have the authority to assign frequencies or limit hours of operation. Chaos resulted, with stations changing frequencies when they chose--often conflicting with signals of nearby stations--and operating at their own discretion.

A series of conferences to discuss radio's problems, set up by Herbert Hoover, then Secretary of Commerce, failed to resolve the situation, and it soon became apparent broadcasters had no intention of regulating themselves, as Hoover had hoped. Congress was forced to act, passing the Radio Act of 1927 which created the Federal Radio Commission with power to regulate the establishment

and operation of radio stations.⁶

This act was superseded by the Federal Communications Act of 1934, which established the Federal Communications Commission to govern the booming broadcast industry. It is this government agency which is still responsible for the regulation of radio broadcasting.

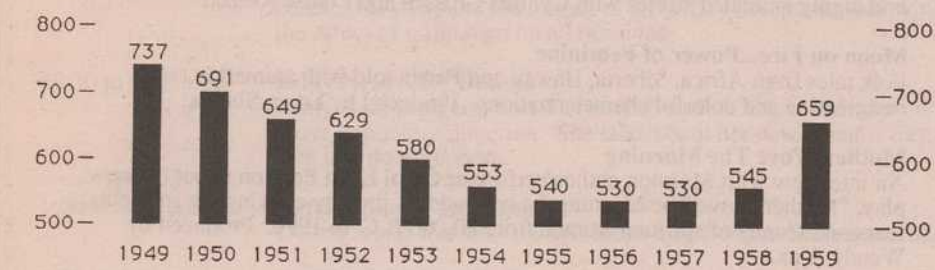
The FM Story

An offspring was added to the radio family on July 18, 1939, when station W2XMN at Alpine, New Jersey, broadcast "a musical program free from the usual frying, sputtering and crashing of hitch-hiking static that characterized customary radio reception."⁷ Major Edwin H. Armstrong, a Columbia University professor of electrical engineering, had developed this interference-free system of frequency modulation (FM), as opposed to the so-called "standard" means of broadcasting, or amplitude modulation (AM).

"Frequency modulation differs from amplitude modulation in

See Broadcasting, next page.

Figure 1--Commercial FM Stations on the Air in the United States, 1949 - 1959.



Source: 1960 Broadcasting Yearbook--Marketbook Issue

From Broadcasting...

the following respects. In standard broadcasting, an electrical pump at the base of the antenna pumps electricity into the antenna and sucks it back again a great many times per second. The current is modulated by superimposing a voice current which changes the signal strength in accordance with the voice. Throughout this process the electrical pump continues to operate at a constant speed. In frequency modulation, on the other hand, the strength of the antenna current does not vary, but the speed of the electrical pump is changed in response to fluctuations in the voice.⁸

Besides being free from static caused by weather or local interference, this new system of broadcasting was distinguished by another broad characteristic--the quality of its signal. It had been tried as early as 1903, but was considered impractical because narrowing the band width of an FM signal increases its distortion, and it was believed that only a narrow-band transmission could stand up against interference problems, as is the case with AM.

However, Armstrong demonstrated that a wide-band FM signal was free from both static and distortion, and could carry the full audio frequency range up to

15,000 Hertz,⁹ or beyond, whereas AM was limited to 6,000.

"In actual fact, an FM transmitter could transmit--and this simultaneously--two audio programs, a facsimile reproduction of a newspaper page, and a telegraph message over a single carrier--and cover three to five times the area of an AM transmitter of the same power and frequency."¹⁰

Despite the superiority of frequency modulation transmissions, FM radio would have died aborning had not Armstrong relentlessly pushed its growth.¹¹ In 1934, at the request of the Radio Corporation of America, he had put an FM station on top of New York City's Empire State Building, testing it in conjunction with RCA and NBC until 1935 when RCA became disinterested.

Armstrong then set up his own FM station in New Jersey in 1938.¹² By 1940 there were some 50 stations on the air, but all on an experimental basis--this in contrast to more than 800 commercial AM stations then in operation. Regular FM broadcasting was finally authorized by the Federal Communications Commission in 1941, but World War II brought a halt to station construction and manufacturing of sets.¹³

The real blow to FM, however, came in 1945 when the FCC shifted FM from its existing frequencies on the broadcasting band (43-50 megacycles) to the higher band between 88 and 108 mcs., over Armstrong's vigorous objections.¹⁴ The change supposedly was intended to provide FM with more channels, eliminate the possibility of future interference, and free the lower band for television and government broadcasting (especially military); whatever the reasons, the effect was to make all existing receivers and transmitters obsolete.

Still FM continued to grow. When the wartime freeze on construction ended, according to the 1946 Annual Report of the FCC, the Commission had an accumulation of about 600 applications for commercial FM stations. By June 30, 1949, there were 737 stations on the air, although most were merely simulcasting what their owner-AM stations programmed.¹⁵

The Impact of Television

Audio broadcasting was not prepared for the phenomenal rise in popularity of television. A change in radio programming was clearly indicated, but the most important people who programmed radio and bought radio went into TV themselves, virtually ignoring their firstborn.

Not only did broadcasters cater to the new arrival, but listeners switched their attention to this fascinating new visual medium. Radio sets in use during the evening hours declined 69 percent between 1948 and 1956.¹⁶ Advertisers followed the audience, shifting their accounts to television. As the big shows disappeared one by one, radio lost its role as national entertainer--and national salesman.

The hardest hit were the radio networks, whose total net time sales¹⁷ and national spot business steadily decreased from 1949.

Radio in the 1950's

The fantastic success of television pushed radio into the background momentarily. But the independently owned and operated station which had relied on recorded music to satisfy its local audience through the years saved the industry from disaster. Although radio listening during the evening hours had declined drastically between 1948 and 1956, weekday listening had dropped only 29 percent¹⁸ and there was still an audience interested in the "music and news" format developed by the independents.

Advertisers also discovered there were advantages in appealing to local, specialized audiences as opposed to the national mass

See Broadcasting, page 14

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LIVE READING
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An engrossing biography of Mexican painter Frida Kahlo. Learn of her tumultuous life as an extraordinary twentieth century woman.

Noon 'till 12:30 each day on
KRCL's READING

Thanks

Women Aloud wishes to thank the following businesses for donating products to make our celebration on January 31st a success.

Ruby's Catering
Gardiner Distributing
Joe Perry and Tasty Toppings for Dorothy Lynch salad dressing
Mt. Olympus Waters
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Pacific Bay Baking Company
Carlson Distributing
New Frontiers Market and Cafe
Dan's Foods, Inc.

We thank the following businesses for making their products available to us for a small consideration.

Bonneville Canning
Salt Lake Roasting Company

A special thank you to the following women for their many hours of hard work

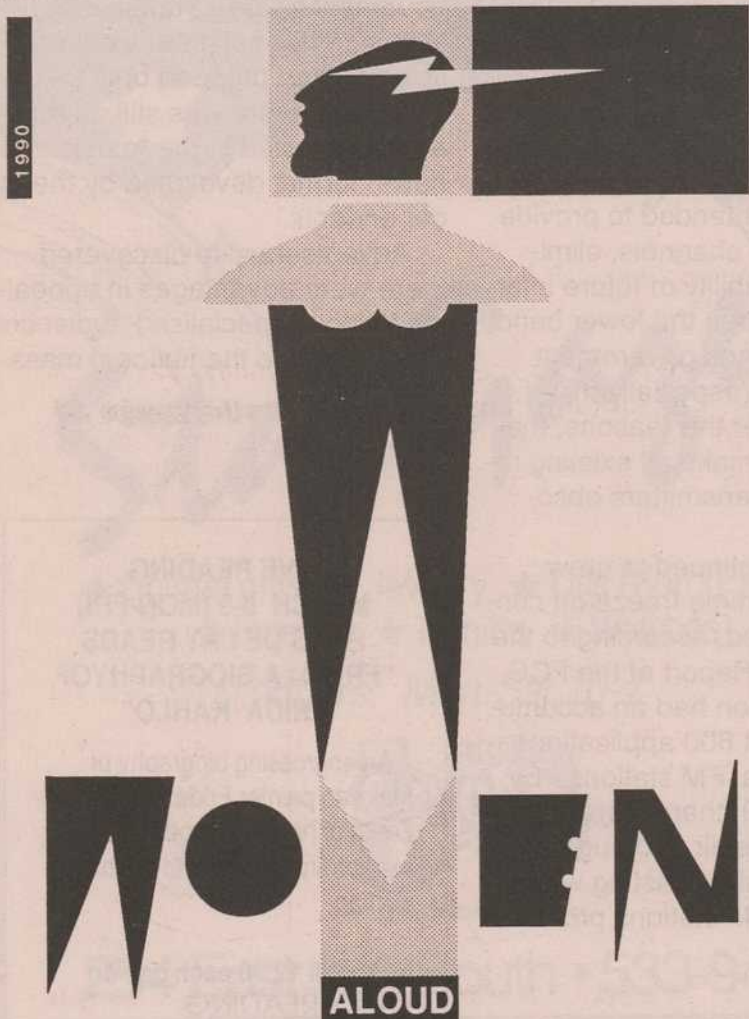
Ellen Fisher
Nora Lewis
Kris Anderson
Jane Torrence
Kathryn Warner and the Y.W.C.A.
Nancy Fillat
Babs DeLay
and all the other women that worked quietly behind the scenes

And, of course, what would a fundraiser be without the excellent musical and dancing talent? We thank these women.

Kathryn Warner
Kate MacLeod
and the dancers from Veiled Visions:

Linnea
Sandrine
Dawn
Wendy
Misha
Farzaneh
Sharhina
Rebecca of the Rose
Kahlelah

Thank you to the Art Barn for making their beautiful new facility available to us.



SATURDAY MARCH 3

7:00 to 7:30 a.m.	Goddess Suite and Stories Music and stories to invoke the energies of the Goddesses within. Choral work and highly animated stories with Cynthia Crossen and Louise Kessel.
7:30 to 8:00 a.m.	Moon on Fire...Power of Feminine Folk tales from Africa, Siberia, Hawaii and Persia told with animation, imagination and colorful characterizations. Produced by Laura Simms.
8:00 to 8:30 a.m.	Mother Wove The Morning An interview with Mormon author/performer Carol Lynn Pearson about her new play, "Mother Wove The Morning," a one-woman journey evoking the strengths, fears and secrets of spiritual women from 20,000 B.C. to 1990. Produced by Wendy Ajax.
8:30 to 9:30 a.m.	Coser y Cantar Elizabeth Pena ("La Bamba," "Down and Out in Beverly Hills") is the voice of a young bi-lingual Latina exploring the joys and conflicts of living between two cultures. Produced by Teatro Duo.
9:30 to 10:00 a.m.	Falling Free A delicate poetic rendering of ambiguity: the ambiguity of the Chinese-American experience, and of human desire.
10:00 to 11:00 a.m.	Memories of a Flying Fish Experience the vast cultural differences of China through the exotic and erotic voices of classical instruments. Hosted by Jane Torrence and Annina Mitchell.
11:00 to 11:30 a.m.	Betty Bao Lord Author of the best-selling novel <i>Spring Moon</i> and wife of the ambassador to China, Betty Bao Lord speaks to a women's conference on human issues as she witnessed them in China in late Spring, 1988. Produced by Marilyn Scharine.
11:30 to noon	Wendy Sloane Journalist from Utah and a future editor of "Moscow Magazine," Wendy Sloane recounts her perceptions of the Soviet Union. Produced by Wendy Ajax.
noon to 1:00 p.m.	A Conversation with Eleanor Smeal Former president of N.O.W. and currently president of the Fund for the Feminist Majority, Eleanor Smeal talks about the current status of women's rights. Live panel discussion to follow with Utah N.O.W. activists. Produced by Luci Malin, engineered by Becky Moss.
1:00 to 1:30 p.m.	The Twelve Pound Look A short story by J.M. Barrie, performed by Pamela Marsh and Ed Markman.
1:30 to 2:00 p.m.	Women of Conscience A conversation with Deborah Shaffer, whose commitment to truth has led her to explore numerous issues in prize winning films, the latest of which is the conscience of Chile, as revealed through the women who dance the cueca sol in "Dance of Hope." Produced by Marilyn Scharine.
2:00 to 3:00 p.m.	Once Unseen Kerri Buxton, Stacy Cole, Luci Fairchild, Dorothy Greenland, Carleen Jimenez and Angelika Pagel discuss art, women's art and women in the arts. Live panel discussion hosted by Wendy Ajax, engineered by Donna Land.
3:00 to 4:00 p.m.	Long Road Free Wind Written and performed by Donna Todd and Nan Weber, this radio play features Western women's voices from their letters and journals. They include pioneer homesteaders, prostitutes, nurses, doctors, sharpshooters and adventurers--White, Indian and Black. Produced by Marilyn Scharine.
4:00 to 6:00 p.m.	Women's Rhythms Experience the sultry sounds of the Middle East, the sensuality of North Africa, the romance of Brazil and the exotic motions of Latin America and the Caribbean through the voices of women. Hosted by Nancy Fillat.
6:00 to 7:00 p.m.	Fat Bias & Oppression: Experiences of American Women A dramatization, through poetry and personal essays, about fat oppression of women and girls. Produced by Ellen St. George, engineered by Maggie Laun.
7:00 to 7:30 p.m.	Women's Studies: Reflections from Patty Reagan Six-year director of women's studies at the University of Utah reveals the controversies within the field. Patty speaks retrospectively with an eye towards the future. Produced by Mimi Levine and Wendy Ajax.
7:30 to 8:30 p.m.	The Birth and Growth of My Sister Jane Produced by Pat Riley and Kate Reddy, engineered by Marilyn Scharine.
8:30 to 9:00 p.m.	As The Fur Flies The controversy over designer furs and pelts has arrived in Utah...bus ads, boycotts and more. Cindy operates one of the largest and oldest mink ranches in the state...and business is down. Listen and learn how values have changed and what life is like for a working woman in the pelt industry. Produced by Babs Delay.
9:00 to 11:00 p.m.	Chicken Wire; Women Strum and Pluck Known and unknown accomplished female guitarists in jazz, classical, blues and more. Hosted by Sally Shaum.
11:00 to midnight	Blue Angel Slip into a smokey cabaret where the spotlight shines on women who originated and developed the cabaret style and continue to sing in its tradition. Hosted by Constance.

SUNDAY MARCH 4TH

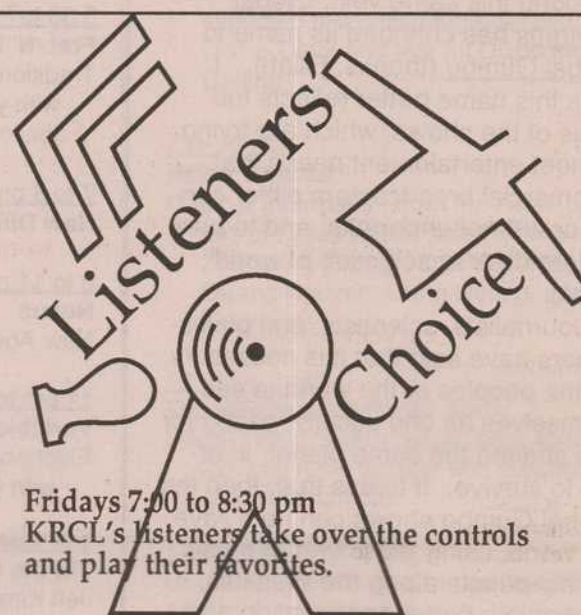
mid to 12:30 a.m.	Voices of Hope and Anger The American Friends Service Committee has organized "Voices of Hope and Anger," a tour of women who are working in response to problems posed by military bases. They explore the impact of a military base on an individual community and the effect of militarism on all our lives.
12:30 to 1:00 a.m.	Holly Near: Sky Dances Holly Near is pigeon-holed as an activist folk singer--but she's not. Each album is a move in another direction. She talks about her new album, "Sky Dances," and we find it is no exception.
1:00 to 3:00 a.m.	Extraordinary Indulgences Underground women's music. Hosted by Barbara Barnes and Sandi Terry.
3:00 to 4:00 a.m.	Long Road Free Wind Repeat of the show aired Saturday at 3:00 p.m.
4:00 to 5:00 a.m.	The Ordeal of the Woman Writer Toni Morrison, Marge Piercy and Erica Jong discuss the concerns of women in the field. This show will be repeated at 2 p.m.
5:00 to 5:30 a.m.	Goddess Suite and Stories Repeat of the show aired Saturday at 7:00 a.m.
5:30 to 6:00 a.m.	Moon on Fire...Power of Feminine Repeat of the show aired Saturday at 7:30 a.m.
6:00 to 7:00 a.m.	As We Are Now/Journal of A Solitude May Sarton reads from two of her books.
7:00 to 7:30 a.m.	A Moment of Levity A bloody plethora of lesbian and non-lesbian humorists. Hosted by Jane Torrence and Maggie Laun.
7:30 to 8:00 a.m.	American Dining: A Working Woman's Movement Jerri Allyn creates song-narratives offering insights into the world of waitressing (usually unnoticed by customers). Insights into the bizarre and very human world of the over-worked waitress who "loses it" over blueberry blintzes.
8:00 to 9:00 a.m.	The Organizer's Wife Toni Cade Bambara reads her short story about a young rural black woman who is married to a local social activist.
9:00 to 9:30 a.m.	Giving Voice A conversation with Pamela Yates, the director, sound recordist and producer of "Teatro." Pamela has over 20 credits from Latin American films. In "Teatro," she documents "La Teatro La Fragua" which gives voice to the Honduran poor. Produced by Marilyn Scharine.
9:30 to 10:00 a.m.	Children of Selma This collection of new songs from the community children of the historic Civil Rights Movement is a highly political and moving statement of continuing strength and struggle. Produced by Cathy Fink and Jane Sapp.
10:00 a.m. to noon	Out In The Country A non-heterosexist country and western music show, hosted by Deb Levine and Marie Eastman.
noon to 12:30 p.m.	Now I Have The Word Feminist radio in Nicaragua.
12:30 to 1:30 p.m.	20th Century Women Composers Classical music written by 20th century women composers with a little commentary on a never ending dilemma. Hosted by Willis Dorman-Li.
1:30 to 2:00 p.m.	Lo, How An Oak E'er Blooming A story of miracles written by Suzette Haden Elgin. Produced and read by Becky Sobol.
2:00 to 3:00 p.m.	The Ordeal of the Woman Writer Toni Morrison, Marge Piercy and Erica Jong discuss the concerns of women in the field.
3:00 to 4:00 p.m.	Communications: The Power Within Debra Daniels, director of the battered women's shelter at the Y.W.C.A. and Robin Pfeiffer, communications consultant, trainer in private practice and director of P.A.C.T. (Y.W.C.A.'s Peer Approach Counseling by Teens) will discuss the impact of communication on claiming rights, healthy communication in relationships, and victim and power language. Listener call-in for the last 20 minutes.
4:00 to 5:00 p.m.	Thuli Dumakude Black South African singer, Thuli Dumakude, tells about her introduction into professional singing, the oppressive politics in South Africa and her life now as a resident of New York. Her music is included. Produced by Donna Land.
5:00 to 5:30 p.m.	Old Lady Shoes The story of a grandmother, mother and daughter in love and conflict in an Afro-American family. It focuses on the tension and affection that go with the intensity of the inter-generational link. Produced by Midwest Radio Theatre Workshop.
5:30 to 6:00 p.m.	Wrapped in Plastic Plastic has become a major environmental hazard both on land and at sea. Tune-in to find out more about this urgent problem and your place in it.
6:00 to 7:00 p.m.	Something Lost Something Found Women speak of their experiences as members of the bird rescue fleet in Seward, Alaska after the oil spill of March 1989. Produced by Nini Rich.

From the Nuts and Bolts Department

by Lewis Downey

Thanks go to Charlie Hamilton for machine work on a chunk of plumbing that will eventually reside on the output of the transmitter; to Carl Huffman (transmitter engineer for KUER/KUED) for the basic materials for the project; and to Gary Smith (KISN) for the use of some high priced electronics needed to align the beast.

Thanks to several contributors to the latest audio widget being built in the KRCL shop; Felix Gonzales for assisting with electronic assembly; Alan Godwin for metal work; Clark Engineering for painting services; and the many generous souls who have donated to the junkbox from whence came the guts of the gadget.

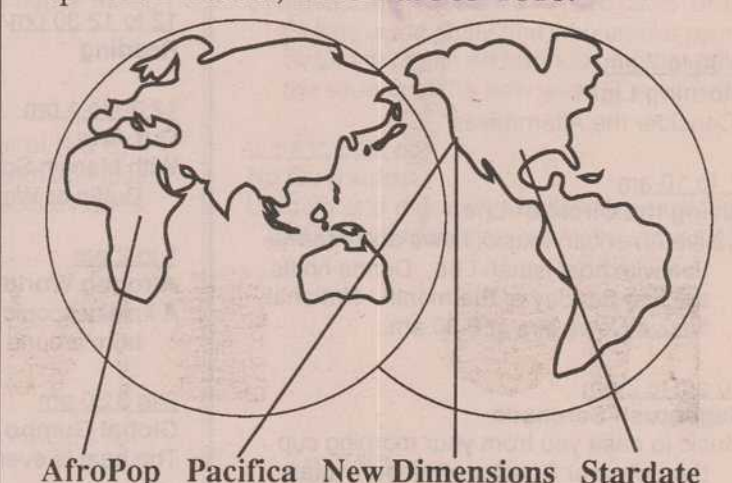


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91FM KRCL currently seeks underwriters. If you enjoy listening to any of the programs below, we would like your business to underwrite any or all of them. Please contact Sandi, Development Director, KRCL at 363-1818.



Music Notes

by Ken Pavia

With Spring Radiothon 1990 only a week away, it's good to have newer shows and recent changes getting settled into their places and into our minds. The Montage shows are two months old, and though they haven't even begun to reach their full potential, they are well on their way to doing so.

Ever since its inception, part of KRCL's mission has been to serve the needs of "populations traditionally denied media access." The Montage shows are a landmark step in that direction, and they will go even further in the future with improved programming and public affairs.

Along this same vein, Global Rhythms has changed its name to Global Gumbo (thanks, Fillat!). I think this name better reflects the goals of the shows, which are trying to meet entertainment needs that commercial broadcasters either cannot or will not undertake, and to play a more diverse selection of world music.

Journalists, scientists, and philosophers have said that it is necessary for the peoples of the world to see themselves as one society, caring for and sharing the same planet, in order to survive. If that is true, then the Global Gumbo shows can help save the world, using the power of music to help people along the Wasatch front gain a better appreciation and understanding of different cultures and their music. And where there is more understanding, there is less ignorance, hate, and prejudice. Then maybe, just maybe, our grandchildren will have a world to live on. 'Nuff said!

One last note. Gary Timm has taken over Wednesday Breakfast Jam. Welcome, Gary!

Enjoy Women Aboud and we hope to hear from you all during Radiothon.

Ken

Sunday

6:30 to 7 am
Morning Light
"Consider the Alternatives"

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 8:30 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

Music

KRCL



91FM

Schedule

with alternating hosts Phil Lanouette and Rick Stayner.

2 to 5 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.

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

5:30 to 7 pm
Fret 'N' Fiddle
Traditional folk music from here and abroad, with your host Kirk Fackrell or Mark Cantor.

7 to 8 pm
New Dimensions

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
Till the Cows Come Home
Jeff Kimball mixes it up right to start your Mondays.

3 to 6 am
Music

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

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
Afropop Worldwide
A kaleidoscopic review of musical trends from around the world.

2 to 3:30 pm
Global Gumbo
The beat is everywhere. With Mic Huerta.

3:30 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 8 pm
Montage: Radio Pilipino
Experience Philippines music, news updates, and gossip. Keep up with the latest "Pinoy" happenings in Salt Lake City and the world. Tune in with your host Vic Fernandez and his associates Steve Jensen and Joseph Moratalla for an enjoyable evening. The only Pilipino Radio Program on a regular FM Radio Station in Utah.

8 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 am
Blue Highways
For two and a half 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 to 3:30 am
Music
Various hosts give you various musics, including local and underground artists.

3:30 to 6 am
God's Zoo
When the morning hours collide and the day begins, join your host Scott Bringard for a variety of Alternative and Underground music.

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

1 to 3:30 pm
Global Gumbo
One world radio starts here. With host Fillat.

3:30 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 8 pm
Montage: Voice of Polynesia
Music from Samoa, Tonga, Tahiti, and other Pacific Islands with alternating hosts: Wayne and Ellen Selu, Joel Uluakiola, and Danny Tapeta.

8 to 10:30 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.

10:30 to 1 pm
Music
Various hosts with alternative music.

1 to 3:30 am
More Music
Kay Robinson gives you the best in alternative music with an emphasis on industrial dance.

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 a blend of new age, jazz and acoustic rock.

8:30 to 9 am
Morning Light

9 to 12 noon
Le Café 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 3:30 pm
Global Gumbo
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.

3:30 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 8 pm
Montage: Utah Traditions
Host Craig Miller presents ethnic music of the local communities. First Wednesday hosted by John Shilaos for Greek music.

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

3:30 to 6 am
Decades with Dwight
Folk rock to new wave 60's to 80's and on into the 90's.

Thursday

6 to 8:30 am
Breakfast Jam
Ease into the day with rock, folk, and jazz.

8:30 to 9 am
Morning Light

9 to 12 noon
Women: The Second Decade
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

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

2 to 3:30 pm
Global Gumbo
Ken and Johnson take you on musical jaunts around the globe, set to break all barriers with word sound power.

3:30 to 6:30 pm
Drive Time
Familiar cuts as well as the latest in your favorite driving music.

6:30 to 7 pm
Pacifica News

8:30 to 10:30 pm
Music
Bring in the weekend with music to party.

10:30 pm to 1 am
Poetic Injustice
An eclectic blend of rock 'n' roll from early 60s to the present. For your late T.G.I.F. night listening pleasure. Host Ken Sullivan.

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

Saturday

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 Asian communities of China (with Darrell Young and Zhandong Zhong), 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 Occurances 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
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
No Guarantee
Lyrically and musically challenging music in all its myriad forms. Ron Ward serves it up.

Public Affairs Comments

by Donna Land Maldonado

"Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to imagine the creatures that are there and all the faintest motions in the wind. He ought to recollect the glare of noon and all the colors of the dawn and dusk."

— N. Scott Momaday (from The Man Made of Words)

This excerpt speaks for itself, as does the program Pollution Solutions, Thursday 8:30 am. It's about you, me, and the future.

Women Aloud is on March 3rd and 4th (see schedule for specific times of particular programs) in celebration of International Women's Day, March 8. Throughout the month of March, which is National Women's History Month, KRCL will continue to celebrate the "yin" with a smattering of feminine thoughts and opinions. The Tuesday morning women's public affairs program will concentrate on issues and perspectives from a local viewpoint. That's 8:30 am, Mountain Standard Time.

In this year of the Horse, please remember all the good and interesting programs you have heard the past six months. Remember during RADIOTHON, starting March 10th, and give generously.

Walk in beauty,
Donna

Public Affairs

KRCL



91.1 FM

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 Alaska Public Radio News Service.

5:00 p.m.

Riders Radio Theatre

New-age cowpoke humor, zany and cowboy music by Riders in the Sky.

7:00 p.m.

New Dimensions

A timeless and relevant interview series particularly well suited for the "inner directed" audience. Intelligent, thoughtful and engaging. Hosted by Michael Toms. Repeated Thursday at 1 p.m. Number at the end of description is the program order number.

Mar 4: "Melting the Iron Curtain," with Robert Fuller and Alia Johnson. Two of the pioneers of the citizen's diplomacy movement, relate their experience of visiting Germany, Hungary, and Poland during the political upheavals of Oct and Nov 1989. #2166

Mar 11: "Beyond the Thought of War," with Andrew Brad Schookler, who brings new insight into the inner dilemmas that have created the warrior spirit. He suggests that there is a direct link between our personal fears and the drive towards war. #2158

Mar 18: "The Hero Inside," with author Carol Pearson, who provides a map to chart and examine the heroic archetypes that exist in all of

us, enabling us to better understand our own quest. #2164

Mar 25: "Gaia: Restoring the Balance." Part 1. Honoring the 20th Anniversary of Earth Day and in celebration of Earth Mother, this two part series presents people and activities dedicated to a sustainable future for all life on the planet. Understanding our personal connection to the Earth provides the focus for this presentation on behalf of Lovelock, Thomas Berry, Brooke Medicine Eagle, Ralph Metzner, Joe Meeker and the late Edward Abbey. #5701

Apr 1: "Gaia: Restoring the Balance." Part 2. #5702

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 readers from a variety of 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.

Mar 5: Marilyn talks with Linda Smith about the RDT (Repertory Dance Theatre) Historical Concert.

Mar 12: Irish singer & storyteller, Yvonne Kirshner, chats with Marilyn.

Mar 19: Wendy discusses art with Angelika Pagel, art historian.

Mar 26: Margaret Rostkowski

discusses her young people's novel, *Best of Friends*, a story set in the Vietnam era. Marilyn hosts.

Apr 2: Wendy and Dorothy Greenland discuss Dorothy's show at the Art Barn.

Apr 9: A Look at Jimmy: Richard Scharine talks with Karen Thorson, co-producer and co-writer of James Baldwin's *The Price of the Ticket*.

Apr 16: Wendy talks with artist Karl Swanson.

Apr 23: Kim talks with Bob Bliss and members of RU-DAT, the urban design committee in Salt Lake.

Apr 30: Kim talks with Casey Jarman, coordinator of *Living Traditions*, about the 1990 event.

1:00 p.m.

Afro Pop Worldwide

A full hour celebrating today's African music and its cousins abroad. Produced by Sean Barlow for World Music Productions. Some of the featured artists: Aster Aweke, Joe Arroyo, Yousou N'Dour. On April 5th: Carnival in Trinidad 1990!

6:30 p.m.

Pacifica News

National and international news from an alternative point of view. Produced by the National Pacifica News Department.

Tuesday

8:30 a.m.

Morning Light

Women's Public Affairs
Mar 6: W.I.N.G.S. Women's International News Gathering Service, produced by Katherine Davinport and Frieda Werden.

Mar 13: "Women as Political Prisoners." Documentary of music and interviews which explores the lives and issues of women behind bars. Produced by Oya LeRose &

Lisa Rudman. Radio Works distribution.

Mar 20: "Wendy Sloane" An American citizen gives her view of the Soviet Union, as a woman and journalist. Produced by Wendy Ajax.

Mar 27: "Domestic Violence" What is being done locally.

Apr 3: W.I.N.G.S.

Apr 10: "What's Happening on the West Bank?: Phyllis Bennis." Bennis discusses the role of women's organizations in the intifada. Produced by Jude Thilman. Radio Works.

Apr 17: "AIDS: the Women." Selected readings from a book by Ines Rieder & Patricia Ruppelt. Stories of women who have AIDS as well as stories from the families and friends.

Apr 24: "Ada Deer." An interview with Minominee leader, educator, and feminist. Produced by Donna Land.

12:00 noon

Reading

A half hour of reading, just for you.

12:30 p.m.

People's Business

Discussions on contemporary social and economic justice issues.

6:30 p.m.

Pacifica News

In-depth news report of an alternative nature.

Wednesday

8:30 a.m.

Morning Light

"Equal Rights Under Laws." A Special on desegregation in America.

Mar 7: "Equal Rights Under Laws." Desegregation in America, continued.

Mar 14: "Equal Rights Under Laws." Desegregation in America, continued.

Mar 21: "Equal Rights Under Laws." Desegregation in America, continued.

Mar 28: "Equal Rights Under Laws." Desegregation in America, continued.

Apr 4: "Supreme Court Watch." Followed by discussion from a local perspective.

Apr 11: "Supreme Court Watch."

Apr 18: "Supreme Court Watch."

Apr 25: "Supreme Court Watch."

12:00 noon

Reading

Brownbag your lunch with Reading.

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.

Thursday

8:30 a.m.

Morning Light

Public Affairs in the third degree. "Pollution Solutions" continues. A solutions-oriented radio documentary exploring readily available technology for current and future environmental crises.

12:00 noon

Reading

Stories or books. Perhaps poetry.

12:30 p.m.

Lunch Encounter

Mar 1: "Museum Notes," with host Marlene Lambert, who explores the natural world with various guests.

Mar 8: "Utah Issues," with Bill Walsh, who focusses on social issues in the state of Utah.

Mar 15: "Senior Sound Off." The older population; and the largest.

Mar 22: Legislative questions and decisions.

Apr 5: "Museum Notes," with host Marlene Lambert.

Apr 12: "Utah Issues," with Bill Walsh.

Apr 19: "Senior Sound Off."

Apr 26: To be announced.

1:00 p.m.

New Dimensions

A rebroadcast of Sunday's program.

6:30 p.m.

Pacifica News

International and national news.

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

Various readers reading various material.

12:30 p.m.

La Voz 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.

6:30 p.m.

Pacifica News

An in-depth news report on headlines and real stories.

Short Features

Sunday

7:05 am Downhill Ski Report
7:55 am Backcountry Ski Report
9:55 am Woodland Indian Series
12:00 pm Central American Update
1:00 pm Undercurrents

Monday

7:05 am Downhill Ski Report
7:30 am Utah Wilderness Report
7:55 am Backcountry Ski Report
3:55 pm Undercurrents

Tuesday

7:05 am Downhill Ski Report
7:30 am So. Utah Wilderness Alliance Update
7:55 am Backcountry Ski Report
10:30 am Women's News
3:55 pm Undercurrents
5:00 pm Environmental Update

Wednesday

7:05 am Downhill Ski Report
7:55 am Backcountry Ski Report
10:00 am Woodland Indian Series
3:55 pm Undercurrents
5:00 pm Central America Update

Thursday

7:05 am Downhill Ski Report
7:30 am Wasatch Trails
7:55 am Backcountry Ski Report
10:30 Women's News
3:55 pm Undercurrents
5:00 pm Utah Wilderness Report

Friday

7:05 am Downhill Ski Report
7:30 am Weekend Entertainment
7:55 am Backcountry Ski Report
3:55 pm Undercurrents
5:00 pm Southern Utah Wilderness Alliance Update
7:30 pm Weekend Entertainment

Saturday

7:05 am Downhill Ski Report
7:55 am Backcountry Ski Report
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.

From Broadcasting...

audiences. The principal advantage was cost; television was becoming a very expensive medium, and advertisers were forced to appear less and less frequently. Huge audiences were necessary to justify the expense.

Radio, on the other hand, could spread ads throughout the day reaching a wide cross section of listeners which would add up to a substantial audience, yet no tremendous group for a single program. The cost per ad was considerably less; and ultimately it reached a larger, more specialized audience.

There was a change in the listening habits of the American public which partially accounted for the success of the independent station and contributed to the decline of network influence. Radio usage in homes had fallen from close to five hours per day in 1949 to approximately two and one-half hours in 1955,¹⁹ and according to a survey made by the National Association of Broadcasters, listeners tuned in for news, weather reports, music and chit-chat; principally during the morning and late evening hours. As Tom Stevens wrote in the Public Relations Journal in 1958, "listening had grown into an individual affair, whereas once it was largely communal."²⁰

When infant television took over the living room, toddler radio moved out, via transistorized portables and car radios. The radio audience could now be found on the freeway, at the beach, or in the bathroom, and it

preferred programs that did not require rigid attention.

Donald Costello, writing in The Commonweal in 1959, lamented the passing of radio as a family entertainment and a basic means of communication on the national level. He said it had become, "...a kind of personal companion droning to one person at a time, a chattering musical background to other activities. Now radio could be snapped on or off at any time, with no loss of continuity; now radio didn't have to be listened to, but merely tolerated in the background, to save a fidgety America from the horrors of silence."²¹

The "chattering background" Costello referred to came from that American phenomenon; the disc jockey. He was a product of the local station, created to answer the need for a low-cost, high-income type of operation in the days when networks still offered fierce competition to the stations. His potpourri of recorded music and talk, interspersed with hourly intervals of brief news proved to be such a successful and profitable formula that the networks, following the demise of their big-star attractions, attempted to emulate his technique with such shows as NBC's Monitor.²²

Although radio had apparently rescued itself from oblivion by tailoring its programming to that which is presented more effectively through sound than through sight, its rebirth was geared mainly to youth appeal. Because America's teenagers virtually ruled the record industry, and local "top forty" stations were subservient to that industry, it

was youth who dictated much of the programming in the late 1950's.²³

FM, the stepchild of broadcasting, again suffered a setback. Since simulcasting produced no additional revenue, and owner-AM stations fighting for survival no longer felt "channel grabbing"²⁴ a necessity, after 1950 the number of FM stations on the air took a downward trend. (See Figure 1.)

But just as AM radio in the mid-fifties was becoming "one enormous juke box,"²⁵ the high fidelity music reproduction movement, with the help of the long-playing record, brought renewed spirit to the sagging FM scene. Hi-fi meant quality music and quality music meant FM.²⁶

Even the FCC took note of this interest in high-fidelity; in its Annual Report for 1952 it stated, "A considerable number of FM listeners have had custom high-fidelity installations made in their homes to realize the full frequency range capabilities of FM broadcasting."

And again, in 1954, "The high-fidelity capabilities of FM are obtaining increasing recognition. A number of FM stations specialize in programming good music to devoted listening audiences. Some manufacturers have developed lines of high-fidelity equipment for the 'hi-fi' enthusiasts. 'Hi-fi' fairs have been held in a number of cities and their attendance shows considerable interest in this field."²⁷

With increased audience interest in fine music, broadcasters and potential broadcasters began to regard FM more seriously.

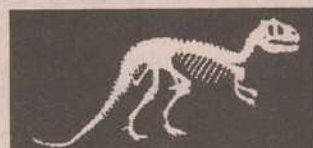
Listen to DRIVE TIME WEEKDAYS 3:30-6:30 pm

The technical and acoustical capabilities of the medium (as mentioned earlier, FM can cover the full audio range whereas AM cannot) made FM the natural vehicle for quality music.

A 1958 survey of FM's renewed growth produced this observation, "For FM the most common image is that of a concert station with a commercial policy above that of most of its local competitors and broadcasting to an adult, high-income audience". The image did not come about by chance. It was created by the LP. The LP dictated a concert-music format.

The concert-music format draws the adult, educated audience of good taste, and for broadcasters smart enough to realize it, classical music plus adult listenership of above-average taste and intelligence dictates a sober com-

See Broadcasting, next page.



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mercial policy. The interaction of these factors creates what FM broadcasters call "audience loyalty"...and this loyalty is essential for FM stations which must find a means of producing results from an audience smaller than that of their AM competitors but on a scale and from an income bracket which, all told, will be competitive with these [AM] competitors."²⁸

All radio now featured individualized programming, but FM's distinctive appeal to listeners of fine music and programs not normally duplicated on AM resulted in an increase in the number of FM stations, specifically the number of independently owned and operated stations. Their audience, according to several surveys, consisted of "higher income homes, more adult listeners, higher occupational status listeners, an audience with more education, and more home owners."²⁹

The so-called "cultural awakening" in the United States at the end of the decade, which expressed itself in increased public interest in classical music, brought about somewhat by the introduction of stereo recordings in 1958, promised even greater growth for FM. By 1960 there were some 741 commercial FM stations on the air, 28 percent of them independently operated. In spite of the trials of adolescence, radio's stepchild appeared ready

to come of age.

¹David C. Phillips, John M. Grogan, and Earl H. Ryan, Introduction to Radio and Television (New York: The Ronald Press Company, 1954), pp. 10-11.

²Ibid., p. 12.

³Edward W. Chester, Radio, Television and American Politics (New York: Sheed and Ward, Inc., 1969), p. 3.

⁴Robert E. Summers and Harrison B. Summers, Broadcasting and the Public (California: Wadsworth Publishing Co., Inc., 1966), p. 35.

⁵Wireless telegraphy, or point-to-point communication, which preceded broadcasting was extensively used in navigation; hence, came under the jurisdiction of the Department of Commerce.

⁶Summers, op. cit., p. 39.

⁷Billboard magazine (July 25, 1964), quoted in FMphasia, (July, 1964), p. 2.

⁸W. Rupert MacLaurin, Investment and Innovation in the Radio Industry (New York: The Macmillan Co., 1949), p. 187.

⁹Hertz (after Heinrich R. Hertz, German physicist): a unit of frequency of a periodic process equal to one cycle per second. (Webster's Third New International Dictionary of the English Language, Unabridged. Massachusetts: G. & C. Merriam Company, 1964).

¹⁰Ivan B. Berger, "Hi-Fi," Esquire, LXVIII (November, 1967), 18.

¹¹Armstrong's frequency modulation radio was a result of his twenty years' experimentation to eliminate static. The background and nature of these experiments and Armstrong's subsequent bitter battle for his invention are detailed in Lawrence Lessing's biography of Armstrong, Man of High Fidelity (New York: J. B. Lippincott, 1956).

¹²Phillips, op. cit., p. 19.

¹³Summers, op. cit., p. 70.

¹⁴Lawrence D. Longley, "The FM shift in 1945," Journal of Broadcasting, XII (Fall, 1968) 354.

¹⁵"The Evolution of FM Radio: 1947-1950," Journal of Broadcasting, VI (Summer, 1962), 215.

¹⁶"A Lot of Life in Radio Yet," Business Week (February 9, 1957), p. 131.

¹⁷Total billings after all frequency and promotional discounts but before payment of com-

City Sounds 91 FM

Thursdays 10:30 - 1:00 pm Funk
Hosted by Robert Valasquez

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Airs Thursday March 15, 10-11 am.

missions to agencies, sales representatives, et cetera.

¹⁸"A Lot of Life in Radio Yet," op. cit., p. 132.

¹⁹Broadcasting Yearbook; Marketbook Issue (1956), p. 14.

²⁰Tom H. Stevens, "Radio Today: Alive and Kicking," Public Relations Journal, XIV (July, 1958), 4-6.

²¹Donald P. Costello, "What Ever Happened to Radio?" The Commonweal, LXIX (January 9, 1959), 381.

²²Stevens, op. cit., p. 5.

²³Costello, op. cit.

²⁴"Channel Grabbing" refers to the postwar practice of AM operators of applying for FM channels as an insurance measure in the event of a trend to FM.

²⁵Nat Hentoff, "The FM Boom: Radio for

Grown-ups," The Reporter, XVIII (May 1, 1958), 31.

²⁶"Quality Music" in this instance refers to technically superior reproduction of music which was a distinct characteristic of frequency modulation radio. However, in a discussion of FM, the terms "quality music," "fine music," "good music," et cetera, have become synonymous with technically superior reproduction of serious music, i.e., classical and semiclassical works. This type of music best illustrated FM's aural superiority and constituted most of the program content of early FM stations.

²⁷"The Evolution of FM Radio: 1951-1956," Journal of Broadcasting, VII (Fall, 1963), 310, 312-13.

²⁸Lyman Allen, "What Makes FM Succeed," p. 23.

²⁹Hentoff, op. cit., p. 33.

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Zephyr Club
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Salt Lake City

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Reminiscences of a Blues Programmer

by Brian Kelm

I never thought that on May 1, 1989, I would be doing my last Great Basin Blues program. I intended to go to Alaska for a month or two, but ended up



working and travelling there for seven months! Upon my return, I decided that it wouldn't be fair to schmooz back into my slot and subsequently have the travelling bug hit me again, leaving

listeners and the station holding the bag. I concluded that I can be equally, if not more useful, by substituting for absent programmers (blues or otherwise) helping out with the Blue Devils Blues Jam live broadcasts, and various other production related tasks. Additionally, I feel that I have accomplished what I set out to do, and that it's time to let others carry the ball. So, after nearly ten years, the Great Basin Blues program is laid to rest.

Like most other 20 to 40 year old blues lovers, I discovered the music through the British Invasion. I discovered it listening to my three older brothers' vast collections in my pre-teen years on the West side of St. Paul, Minnesota. It wasn't long before I checked the song credits, finding names like W. Dixon, M. Morganfield, E. McDaniel, Riley B. King, and not M. Jagger, P. Butterfield, J. Morrison, or E. Clapton. I started digging up these songs by the originators and throughout high-school was listening almost exclusively to black blues.

Being disenchanted with radio of the 70's, I always envisioned owning my own radio station. My first step towards that early dream was programming my first blues show on community radio station KFAI ("Fresh Air," still going strong in Minneapolis). I'll never forget gathering my 10th grade friends around the radio at the magic hour when Mike Greaven of "Greaven with the Blues" was to play my first pre-recorded reel-to-reel selection of blues. Much of my material was on cassette so I needed to mix it at home on my reel-to-reel, and besides, I would've been too nervous to do it LIVE.

The problem was, I recorded on both sides of the reel ("half-track"), and KFAI's machine, like most radio station machines, plays in full track so that both side A in forward and side B in reverse were broadcast simultaneously! Needless to say, Mr. Greaven didn't continue more than a few seconds into this cosmic blues experiment. Fortunately, my dreadful debut as a

blues jockey wasn't sour enough to prevent me from getting involved with KRCL upon moving to Salt Lake City, and starting the Great Basin Blues program in March of 1980 at age 18.

When I first started broadcasting on KRCL, there was no other media for a vast segment of blues artists. At the time, Smokey John Koelsch was programming his legendary Smokey's Blues Hour on KUER, but his love and specialty is primarily country blues. My interest was in playing the electric blues of Chicago and Texas as well as the currently touring artists whom I had been seeing and meeting at the blues bars in Minnesota.

I have learned a lot, and changed my blues interests somewhat since those early days above the Blue Mouse Theater. I have also seen the Salt Lake live music scene go from a virtual blues desert, particularly with respect to national acts, to a relatively healthy marketplace for both national and local blues acts. The blues audience grows appreciably each year due, primarily, to Monday nights on KRCL.

There is still nothing that moves me quite as much as a barroom blues player wailing out her/his soul in an emotionally soaked performance. It raises the hair on my skin, particularly considering the historical context of the blues and its players. Throughout almost ten years of blues programming, I have tried to convey the "blues power" and its worldwide impact, i.e., that the music is important because some of the world's most

Starts Thursday
April 19
8:30 am

SUPREME
COURT
WATCH



See Blues, next page.



M O N T A G E

A clash of distinctive elements which, in their conflict, invite the listener to perceive an idea that is greater than the sum of the parts

Mon-Thurs 7:00-8:00 pm

91 FM KRCL

Radio Voice of Utah Radio
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Free Your Mind
with The Kidd

Funk Thursday 8:00 - 10:30 pm

City Sounds

10:30 pm - 1:00 am Thursdays

with Robert Velasquez

Blues requiem continued...

popular musicians; the Rolling Stones, the Beatles, the Doors, Bob Dylan, Eric Clapton; learned to sing and play by imitating it and still revere the recorded works of old bluesmasters.

The blues are also important and powerful because rock guitarists everywhere play with a metal or glass slider on their fingers, paying homage, acknowledged or not, to Delta musicians like Muddy Waters, Elmore James, and J.B. Hutto. It's important because blues guitarists were the first on records to deliberately explore the use of distortion and feedback. It's important because almost anyone who picks up a harmonica, in America, France, the Soviet Union, or Iceland, will at some stage emulate either Little Walter or a Little Walter imitator. It's important because bass patterns, guitar riffs, and piano boogies invented in the Delta 40 to 60 years ago appear throughout nearly all Western popular music, from hard rock to jazz to rap to movie soundtracks.

These are all the good reasons why you should listen to the blues and why I love the blues and chose to play them, but they're neither the only reasons nor the best. The music has never needed interpreters or popularizers; it's always been strong enough to stand on its own. Its story, from the earliest shadowy

beginnings, to the Chicago migration, to the present worldwide popularity of B.B. King, Muddy Waters, and others, is an epic as noble and as essentially American as any in our history.

Most of the men and women who sang and played it, and even many of them that I've interviewed in recent years, are not able to read and write. I don't know, maybe it's that I've always been partial to the underdog. The blues is the story of the small and deprived group of people who created, against tremendous odds, something that has enriched us all. It is my hope that I have, in some small way, enriched your life on Monday nights these past ten years. If so, I have succeeded in accomplishing what I set out to do with the Great Basin Blues program.

I already dearly miss B.B. King urging me on every Monday night at 7:30 p.m. But never forget that, "If you've got them blues, them good old Monday night blues, then you're tuned to the right station, 91FM, KRCL," because the blues tradition continues every Monday night with J.R., Truman and the oft quoted oath, THE BLUES WILL NEVER DIE will be taken to heart, especially on your only blues connection, KRCL.

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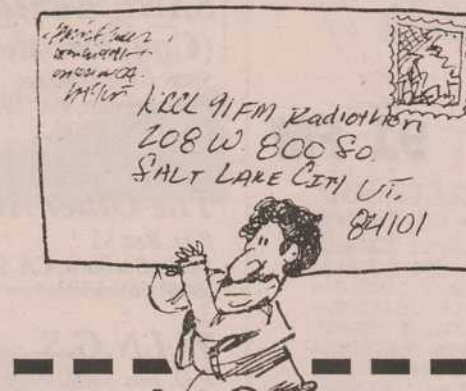
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91 FM



**Happy St. Patty's Day
Sunday March 17th
Party it up!**



Eight Years of Environmental Update

by Jim Elder

One of the many alternative public information programs aired by KRCL is Environmental Update.

As close as my records show, Environmental Update as a KRCL feature is about eight years old. Along the way a number of people have helped in the production, including Jim Baker (originator of the feature), Bill Komlos, Bernice Ege, and Elliott Bernshaw. Countless others have contributed scripts.

Environmental Update was conceived by the Utah Chapter of the Sierra Club to inform the public about the issues that have important environmental consequences for Utahns. KRCL provides the opportunity, through Environmental Update, to stay current on environmental matUpdate has interviewed authorities, reported on the on-going strug-

gle to preserve wilderness in Utah, discussed driftnets in the world's oceans, alerted listeners to cactus smuggling, and warned about the hazards of asbestos and common household chemicals. The emphasis is on getting out information that would not ordinarily be available. If you need more information on any program, leave a message with the station. I'll send you a copy of the script.

Which Environmental Update has received the most response? Without question, that Update is a reading from "Chief Seattle's Message". This Update is repeated every Christmas holiday season. It is amazing that words that are over a hundred years old could have so much meaning and impact, even today.

Listen to Environmental Update on KRCL Tuesdays at 5pm and Saturdays at 11 am.

New Volunteer Orientation

We are looking for new volunteers interested in programming all types of music.

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7 pm at KRCL
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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 4444 South 700 East in the Uniguard Building 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

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!

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the Plowshares peace movement
featuring Martin Sheen
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KRCL
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H.M.S. Pinafore

at Kingsbury Hall

8 pm
Tuesday
March 6

Tickets are \$6 for Students
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News • Entertainment • Commentary

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Rio Grande Cafe

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SENTRY SELF STORAGE

1560 W. NORTH TEMPLE
521-6000



MOUNTAIN BIKING?
WE DO IT!! IT'S THAT SIMPLE. IF YOU'RE LOOKING FOR A MOUNTAIN BIKE AND PLAN ON RIDING IT IN THE DIRT, WE'RE THE PEOPLE TO SEE. WITH LINES LIKE **FAT CHANCE, FISHER, MARIN, IBIS, BIANCHI, MOUNTAIN GOAT, MERLIN, MONTAGNER, AND HARO** ALL UNDER ONE ROOF, YOU CAN SPEND MORE TIME TESTRIDING AND LESS TIME DRIVING FROM SHOP TO SHOP.

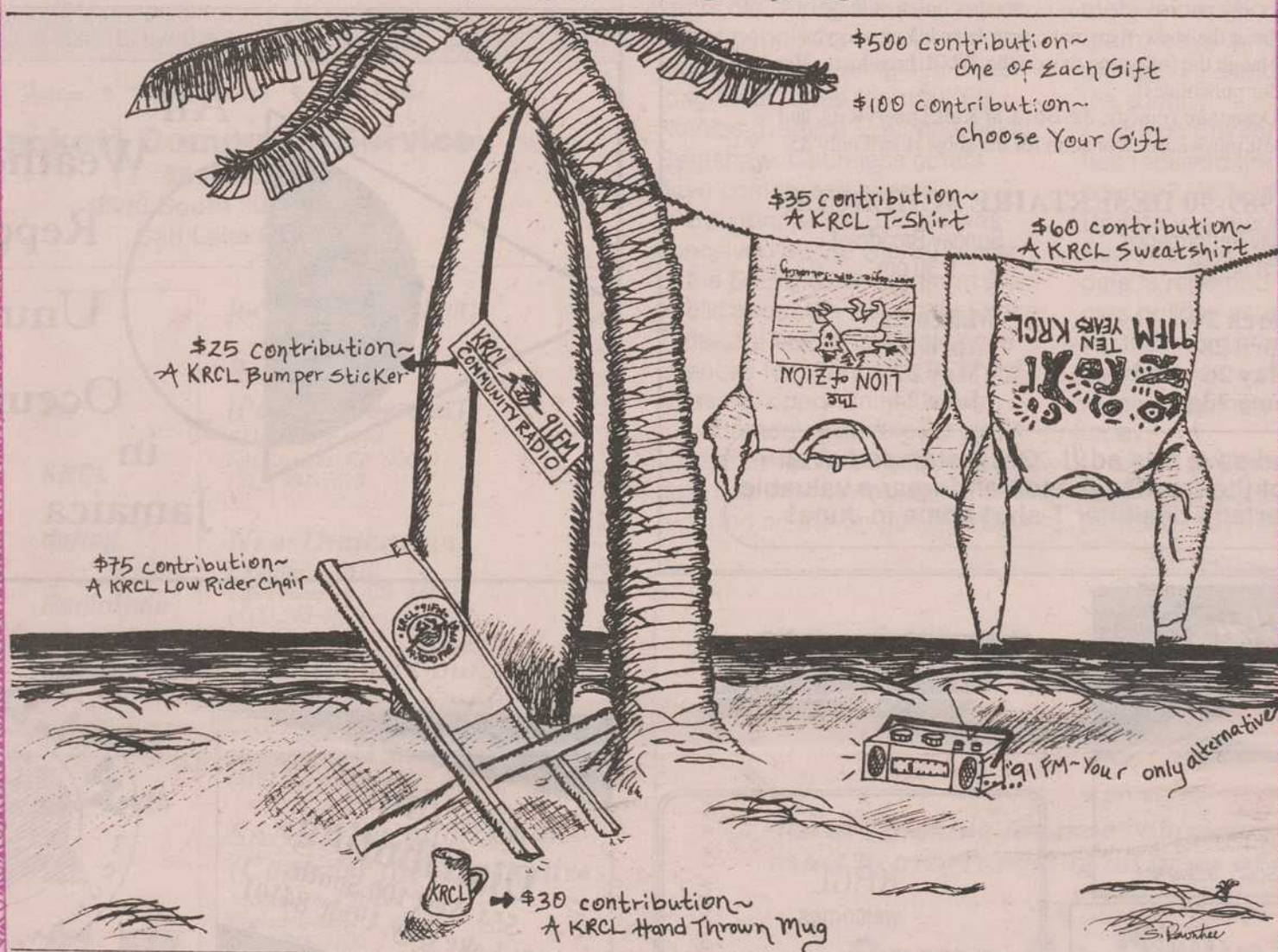
KNOWLEDGE & PRICES?
FIND SOMEONE WHO RIDES OR RACES A MOUNTAIN BIKE AND ASK THEM ABOUT US.

PARTS & ACCESSORIES?
WE'VE GOT LOTS OF THEM. NOT JUST BREAD AND BUTTER SHIMANO, BUT TRICK STUFF LIKE COOK BROS., BULLSEYE, WTB, SALSA, EXOTIC WHEELGOODS AND A WALL FULL OF KNOBBY TIRES.

REPAIRS? WE DO THEM RIGHT!! AND USUALLY OVERNIGHT. NEED A WHEEL BUILT TODAY OR A QUICK TUNE BEFORE A TRIP TO THE DESERT? GIVE US A CALL. WE DON'T THREATEN SALES, EVERYONE WHO WORKS HERE IS A MECHANIC. WE LOVE BIKES AND THE PEOPLE WHO RIDE THEM. IT'S THAT SIMPLE.

WILD ROSE
702 THIRD AVENUE
533-8671

KRCL



INVEST IN A SURE THING ~91FM RADIOTHON~ MARCH 10-19, 1990