

50 years of KBOO



KBOO
50

COMMUNITY RADIO 1968-2018

January 20 - July 27, 2018

Oregon Historical Society
Mezzanine Gallery

50yearsofkboo.fm

50 years of KB00

January 20 - July 27, 2018

Oregon Historical Society Mezzanine Gallery
1200 SW Park Ave, Portland, OR 97205

Exhibit Hours

Monday - Saturday: 10 a.m. - 5 p.m.
Sundays: Noon - 5 p.m.

1968-2018
KB00
50
COMMUNITY RADIO



Gee, wouldn't it be nice to walk into KB00 and see a light that says "On the Air -- shuddup!" and people behind a window talking into a microphone and somebody else with earphones on with his hand on the knob and his eye on the dial? The other day I walked in the front door, and everybody went shhh 'cause the announcer was doing a station break. . . .

Our Mission

KBOO is an independent, member-supported, non-commercial, volunteer-powered community radio station. KBOO embodies equitable social change, shares knowledge, and fosters creativity by delivering locally rooted and diverse music, culture, news, and opinions, with a commitment to the voices of oppressed and underserved communities.

Our Vision

Grassroots

KBOO fearlessly strives to deliver powerfully just, lovingly eclectic, vibrantly provocative grassroots content while honoring our growing radical revolutionary legacy.

Service

KBOO commits to providing an inclusive, empowering atmosphere to decolonize mass consciousness with humility and integrity, making a lasting and evolving impact on our communities.

Fun

KBOO embraces a creative climate that emphasizes fun, truth, beauty, joy, peace, love, and justice.

Programming Charter

KBOO shall be a model of programming, filling needs that other media do not, providing programming to unserved or underserved groups. KBOO shall provide access and training to those communities.

KBOO news and public affairs programming shall place an emphasis on providing a forum for unpopular, controversial, or neglected perspectives on important local, national, and international issues, reflecting KBOO's values of peace, justice, democracy, human rights, multiculturalism, environmentalism, freedom of expression, and social change.

KBOO's arts, cultural, and musical programming shall cover a wide spectrum of expression from traditional to experimental, and reflect the diverse cultures we serve. KBOO shall strive for spontaneity and programming excellence, both in content and technique.

KBOO.FM 1968–2018



50yearsofkboo.fm

KBOO's story is the story of anyone who ever joined up, stopped by or tuned in. We include a small portion of our shared history in these pages and our exhibit.

We've made a place where you can explore 50 Years of KBOO even more deeply — on our website: **50yearsofkboo.fm!**

Take an audio tour of the exhibition, read our blog of interesting, unexplored KBOO history, and hear KBOO's story told by the people who were there. Our website is a great place to find out about how to attend anniversary parties too.

We've worked hard to make our paper archives more accessible by making them digital. Through this process, we found many creative illustrations. You'll find this transformed into wearable art to order on the website.

We are so excited to have this opportunity to really showcase our archives. The big stories of our history are easy to tell, about our moves, controversies, and opportunities. We look forward to sharing the flavor of KBOO daily life and the reality becoming an Oregonian cultural institution with the archival audio and ephemera.

KBOO-----is sharing something you like
with someone you like.
Homer Clark

In the Beginning

In 1964 KGMG, Portland's classical station, went off the air. Music enthusiast Lloyd Livingstone wrote in a letter to the *Oregon Journal*, published on May 30 of that same year, "Are there others eager to engage against 'air pollution' and bring listener-supported radio to Portland?" There were.

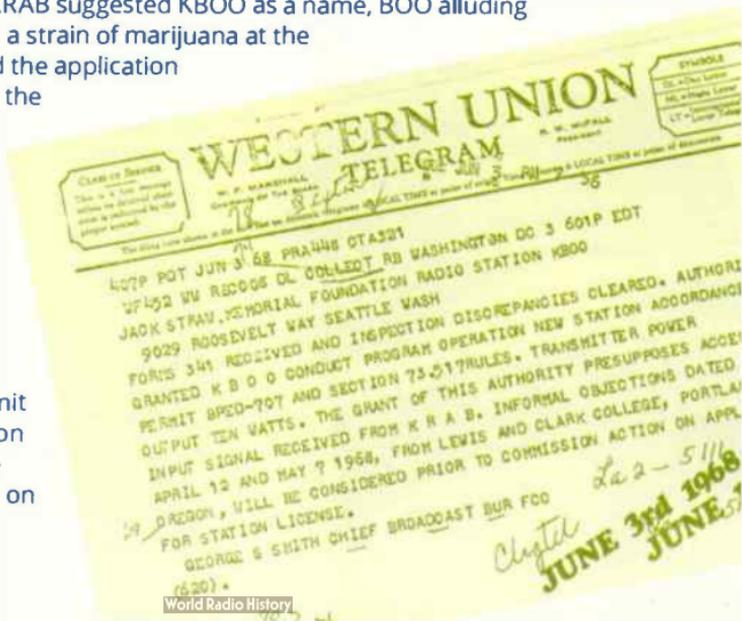
Lawyer Bernard Fedde filed for incorporation as "Listener Supported Radio" on July 17. Signing the papers were Fedde, Livingstone, Carl Bachhuber, Alfred Bork, Maria Derungs, John Dudman, Ern Hood, Dr. Richard Kosterlitz, Sol Peck, Miriam Rosenfeld, Charles Sax, Alan Skei, William Southwell, Amo Stenovec, and Agnes William.

Meanwhile, in Seattle, Lorenzo Milam was running the KRAB community radio station. Lloyd reached out for help. In a 2002 interview with KBOO volunteer Bruce Silverman, Lorenzo says, "[Lloyd Livingstone] wanted us to start a KRAB-like station for the community. I said sure, and hung up, and forgot all about it . . . She was always very nice, but she was always very insistent. Finally, just to shut her the hell up, Jeremy Lansman [a colleague at KRAB] and I drove down, and, after meeting with her, found ourselves promising to put in an application with the FCC if she found a transmitter and a transmitter site. 'That'll keep her out of our hair,' I told him. She called me the next week. She had the transmitter and the site - and when could I put in the application? She had me."

Nancy Keith of KRAB suggested KBOO as a name, BOO alluding to Berkeley Boo, a strain of marijuana at the time. Milam filed the application for KBOO under the Jackstraw Foundation, KRAB's parent organization. After three years, the FCC sent a telegram to KBOO saying the station had received its permit to operate, and on June 3, 1968, the station went live on the air.

“Are there others eager to engage against 'air pollution' and bring listener-supported radio to Portland?”

— Lloyd Livingstone



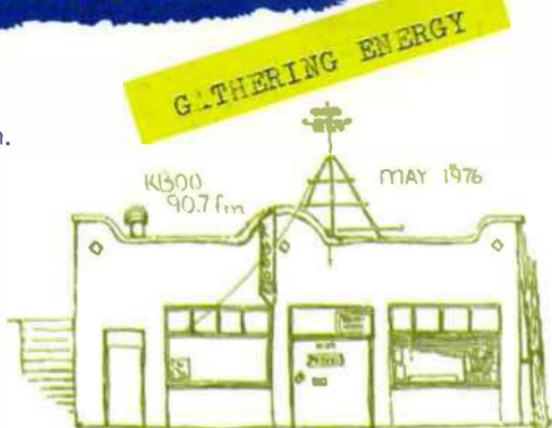
Salmon and Belmont Locations

KBOO signed on the air in June of 1968 in the West Hills garage of Harold Singleton. KBOO started as a repeater station, broadcasting the same content as KRAB in Seattle, at 10 watts. Soon thereafter KBOO moved to 234 SW Salmon Street.

In 1971 KBOO published its first program guide:

KBOO is a non-commercial listener-supported FM station; the first in Portland, the fifth in the United States. KBOO does not accept advertising but depends by choice upon Listener Support and volunteer staff in all aspects of its operation.

In March of 1971, KBOO submitted its first grant application to the Corporation for Public Broadcasting. Later that spring, Ben Dawson, engineering director for the Jack Straw



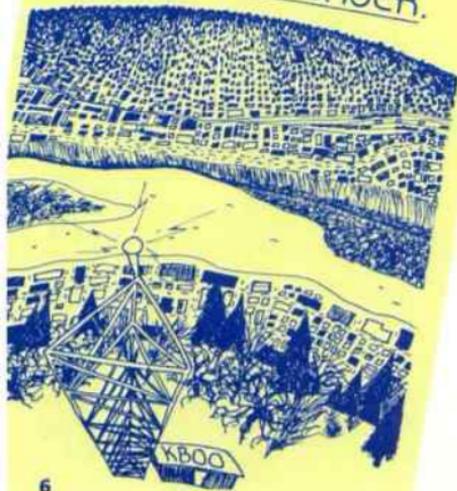
Foundation, went to the National Public Radio Conference in Washington, DC. He came back with words on the hypocrisy of educational stations charging nonprofits for airtime:

"... The Red Cross and anybody else who has something to say gets their hour from us for free BECAUSE WE OWE IT TO THEM AND TO OUR LISTENERS... I surely hope we watch closely and maintain the independence that we, and just a few other stations like KRAB and KBOO, have."

KBOO became too large for its SW Salmon St. home in the summer of 1971, and moved to a three-and-one-half-room storefront at 3129 SE Belmont St.

By 1973 the staff had grown to five full-timers, with about 50 active volunteers. That year KBOO received a facilities grant for \$80,000 worth of equipment from the U.S. Department of Health, Education, and Welfare. The station had no capacity to fulfill the requirements of the grant. There was no room to utilize or even store the new equipment. Board member John Parkhurst found a new location for the station, downtown at 65 SW Yamhill Street.

**YAHOO! AT LONG LAST!
KBOO IS STRONGER.**



Downtown Days

By August of 1977, KBOO signed on in the new location and soon expanded broadcasting to 24 hours a day.

1977 was also the year of KBOO's first managerial crisis. People were concerned about the direction that KBOO was taking, and held the first meeting to organize the volunteers into a union in May 1977. As Pascal Landa, the Volunteer and Production Coordinator, said in the June 1977 program guide, "There is a crucial need for more volunteer input into the station at this time of great changes."

kboo
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In autumn of 1977, the station ran out of money to complete construction on the studio KBOO occupied. Debts mounted and a lien was filed on the building against KBOO's accumulated debt. KBOO received an eviction notice on December 1st, 1977. Board member Michael Wells led fundraising efforts to pay off the debt and forestall the eviction. The plan succeeded.

Wells was hired as the Station Manager in March of 1978. With new management came a spirit of reconciliation and revival. A new 10-kilowatt Collins transmitter was installed in 1978, providing the potential for a 50,000 watt stereo broadcast. At the time KBOO was one of the strongest of the nation's community radio stations.

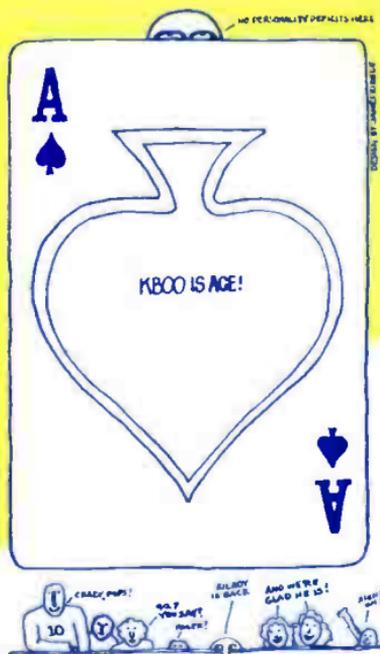


The 1970s

KBOO began the shift to local programming. An on-air volunteer would show up, turn on the local transmitter, do their thing, and then turn it back to KRAB at the end of their volunteer slot. Eventually volunteers programmed a local schedule, which they then broadcast from Portland to KRAB, and within the KRAB Nebula, a circuit of community radio stations that Lorenzo Milam helped to start.

With basic FCC rules as a guideline, KBOO Programmers could program anything they liked. A few of the programs listed in 1971 include:

Black Panther Party programming, *Portland Chapter*; Contemporary Composers; an Esperanto program; Experimental Music; a 4 hour Vernal Equinox celebration produced by Ern Hood; *Friends of Afro-American Poetry*; *The Homophile Half Hour*; *Jazz Rap with George Page*; Jim Pepper and Pepper's *Pow Wow*; *The Maranatha Evangelistic*



Center Youth Program (a/k/a Hippie Church); *Oregon Environmental Action*; *Portland City Council* meetings; *Talking Earth* with poet Walt Curtis; *Today's Penology* (discussing incarceration in Oregon and Washington); and *Womankind* with Kay Lindsey.

By the end of 1971, weekend all-night programming by Homer Clark, Bill Reinhardt, and Michael Christopher was a regular feature.

Another highlight of KBOO's early programming was the *Open Forum*, broadcast every weekday. *Open Forum* was an opportunity for community members to go on the air and express whatever they wanted to, as long as they heeded warnings to avoid the libelous and obscene.



KBOO was part of two tape-exchange programs. One was the KRAB Nebula circuit. Stations would create content, then mail reel-to-reel tapes to other stations. Once a station played a piece, they would mail it on until all the stations in the KRAB Nebula had broadcast the program at least once. The Pacifica Tape Exchange was the other way KBOO would share national programming. This content is often listed in the program guides without mention of the station that produced it. Sometimes KBOO would return the tapes; sometimes we'd reuse the tape to record our local programming.

Other early programs include *Boo Country*, *Dawn Concert*, *Music from the True Vine*, and *People Around Portland*. There was some programming from the British Broadcasting Corporation (BBC) and National Public Radio (NPR). By 1979, punk rock hit Portland airwaves

with Joe Carducci, and the *Yiddish Hour* began, two genres still broadcast today.

In 1975, local control of 90.7 FM was transferred to the people of Portland. The KBOO Foundation now owned the license for KBOO Community Radio.

KBOO was moving quickly in those days without strong foundations – especially in equipment health, organizational health and governance, and back-office financial practices. The station applied for and received grants, only to stumble in fulfilling the requirements. Most notably this happened with an HEW equipment grant in 1977, leading to KBOO searching for a larger space to accommodate materials purchased. Despite the amount of new machinery, KBOO continually experienced issues with equipment, causing Ern Hood to leave KBOO late in the decade.

The 1980s

In 1980 KBOO News aired five days a week. Local activists started the Black Broadcasting Coalition, with George Page as spokesperson, and included KBOO programmers and other Black media workers in the Portland community. Punk rock is mentioned – in the description of a jazz show that will possibly lose its air time – “It all depends on whether a proponent of amplified chainsaws can make it through the KBOO operator’s workshop.” Pat Baum started the *Autonomy Hour* late that year.

KBOO staff and the Program Committee planned to review all KBOO programming in the first six months of the decade. “KBOO needs to have a way of improving and choosing between programs,” said Station Manager Michael Wells.

The June 1980 program guide expresses some of the growth of the times. This statement is signed by staff members Barbara Bernstein and Sarah Cardin:

“What is KBOO? Everyone says we’re ‘community radio,’ but there is almost no agreement on what that means. What kind of programming should we offer?”

A Permanent Location: 20 SE 8th Avenue

Station Manager Vicky Tempey first mentioned the idea of buying a building for KBOO in the February 1981 program guide. A year later, in February 1982, KBOO announced:

“The Board of Directors is signing the last name on a contract that allows us to lease, insure, and pay taxes with an option to buy in the 6th year on this 5800 sq. ft. pocket warehouse at 20 SE 8th. Brilliant!”

The building formerly housed Gould-Mersereau Co. Inc. Drapery. Feb 14th – the state of Oregon’s own birthday – was declared “We Love Our New Building Day,” with a new building celebration and open house from 1–8 p.m., with food,



drinks, and all-day music. Exactly one year later, KBOO held another open house to celebrate the buildout completion. The community was invited for the first time into KBOO’s new permanent home.

The property was deeded to KBOO on January 29, 1986. On March 8, 1986, KBOO held a joyful lease burning party to extol the \$100,000 purchase of the building and land.



The 1990s

Much of KBOO's internal culture solidified in the 1990s. We knew who we were and we were trying to improve on it every day. We expanded through programming, technology, and geography in the subsequent years.

In 1991, 90.7 FM moved to the KGON tower. KBOO started broadcasting into the Gorge, while the Corvallis frequency was switched on in March of 1993. KBOO began experimenting with streaming over the internet in 1995, hosting the "first ever interactive public affairs program to take to the airwaves in the northwest." KBOO got a new air room, was streaming on Shoutcast, and had select commentaries on demand through RealAudio by 1999.

In 1993, an open letter from "The Dirty Laundry Committee" accused KBOO of a growing distance "between itself and the communities it is charged with serving." At the same time, there was a nationwide mandate from the Corporation for Public Broadcasting for greater diversity in public radio. Although KBOO was ahead of the curve nationally, this mandate brought about deeper discussions on how KBOO could best fulfill its programming goals. As an example, the October 1994 Program Advisory Committee reports that:



"...providing news and public affairs away from the traditional 9-5 hours... expanding time for the Spanish-speaking community. Trying to combine all of these objectives... has been difficult and time consuming."

One-off special programming highlights include:

1492 - 1992: 500 Years of Resistance; Anti-Asian Violence and the 50th Anniversary of Executive Order 9066; Barbara Bernstein's five-part radio documentary on the anti-gay activities of the Christian Right in the wake of Proposition 9; Back to School Labor Day Hip Hop Explosion; collaborations with the Creative Music Guild; The Legacy of Malcolm X Revisited: "The Ballot or the

Who is our audience? Who should it be? How can KBOO be a better place to learn and do radio? The KBOO Community needs to start talking about why this station exists, and about what our priorities are."

The program committee set station goals for 1982 as:

Strip programming during the day on weekdays. Block programming in the evening. No program over 3 hours. Programming for the Black community during the week in a two-hour strip. Appropriate time and space for public affairs. Spanish language bilingual programming at a more appropriate time. A space for creation of children's programming. More open space. Try to stay within working parameters.

Strip programming airs similar shows at the same time each day. Block programming airs similar shows one after another. Two Spanish bilingual programs, *La Voz De La Comunidad* and *Mas Musica*, were the first programs added with the new program evaluation process.

In 1986 KBOO received First Place Golden Reel programming awards from the NFCB and six awards for excellence in programming. We also began broadcasting the Rose City Blues Festival, which became the *Waterfront Blues Festival* in 1986.

Some of the programs that began in the early 80s:

A Different Nature by Richard Francis, *Eardrops*, *Baron Landscape's Broken Hours*, *Queersville*, *Rockaholics Anonymous*, and Bill Reinhardt's *Midnight Collage*.

Special broadcasts in the 80s

A six hour special of *Reconsidering Vietnam: Lessons From a War*; John Cage's *Empty Words*, a 12-hour marathon text drawn from Thoreau's journals; a live 19-hour reading of James Joyce's *Ulysses*; the *Contragate* hearings; the *Special Police Review Commission* inquest into the death by police-administered sleeper hold of 31-year-old Lloyd Stevenson; the annual celebration for *International Women's Day*; and annual special programming on *Martin Luther King Day*.

The 1980s ended with the addition of *Armando Puentes*, the first Spanish-language public affairs program in Oregon. KBOO's first CD player was installed in the air room in 1989, and there was a dramatic increase in live remote broadcasting with reduced rates on telephone tolling charges.





Bullet"; live broadcasts from local anti-war rallies, President Clinton's Northwest Forest Conference, and The X-Ray (Cafe); *Mumia Abu Jamal: Live from Death Row*; and a live broadcast from the East Avenue Tavern as it shut its doors.

In 1991 we broadcast a 72-hour special on surrealism and dada curated by Richard Francis, which won a Golden Reel Award.

We ended the decade with troubles and triumphs. In 1999 DJ Deena Barnwell was cited with an FCC violation, and KBOO was fined \$7,000, after broadcasting Black feminist Sarah Jones's song "Your Revolution," a poetic diatribe deploring misogynist lyrics common in hiphop music, outside of "safe harbor" hours – despite the fact that mainstream radio routinely featured equally explicit lyrics from a male perspective. KBOO also broadcast Y2K preparations and proudly featured world class journalism from KBOO Reporter Andrew Geller at the World Trade Organization meeting in Seattle, where he broke the international story of the failed talks.

The 2000s

KBOO started the new millennium with this inquiry: "In view of recent events, should we continue to run Pacifica national news?"

At the time, Pacifica was embroiled in a seismic upheaval. KBOO, siding against "abusive labor practices and heavy-handed management," dropped Pacifica programming. There was an added dimension to this decision – KBOO looked to expanding local news coverage. Breaking the news of the WTO failure seemed to further inspire this programmatic change. As of October 2nd, 2000, the locally produced Evening News expanded to reflect the current schedule of non-corporate, volunteer-powered, local, national, and international news five days a week. In September, the 9/11 attacks preempted the scheduled membership drive, and instead KBOO provided alternative coverage and analysis of events and U.S. response. We built the KBOO REBO, a remote transmitter that broadcast from the streets to cover the decade's large-scale protests.

In July 2001, KBOO appealed the FCC violation and fine of 1999, garnering national press from the *Village Voice*, the *New York Times*, *Spin* magazine and other publications. In 2003, KBOO finally won the appeal, and DJ Deena Barnwell scored a great free speech victory for KBOO and for the nation.

Programs that started this decade: *Africa On Fire!*; *Anjali and The Kid* – now *Kabhi Khushi Kabhie Kush*; *The Asian Pacific Islander American Collective*; *Fight the Empire*; *The Food Show*; *Guess Who's Coming to Radio?*; *The Hmong Community Radio Project*; *the Melting Pot*; *Night of the Living Tongue*; *One Two One Two, Plugged in*, *Radio Under the Influence*; *The Tongan Hour*; *Tonall*; *The Wiggle Room*; and *Xicanismo*.



In November 2001 Board President Shaheed Haamid reported:

"KBOO continues to meet its responsibility to being the Voice of the Voiceless, a thorn in the side of corporate media, and a bastion for alternative points of view."

KBOO expanded its audience by launching a website with streaming audio in 2002. We would go on to improve and relaunch the site in 2007, ensuring that KBOO programming would be shared online, worldwide.

Youth programming can be found throughout KBOO's history, with shows produced by youth – like *Children's Thoughts and Words* and *Youth Brigade* – and programming aimed at youth, such as readings from books for youth. In 1981 a focus on more youth-inclusive programming was stated in that year's community service goals. Finally, in 2002, the *KBOO Youth Collective* was started. In 2003, a Youth Advocate position was created, first held by Andrew Stelzer, then by Erin Yanke,

who continues to work with the Youth Collective to create two shows per month composed entirely of youth-created content.

There were many opportunities throughout the decade for the community to come to the station with community-specific open houses: an annual African American Open House, News Department Open House, Latinx Programmers, and Queer Programmers.

In 2008, KBOO hosted a 101-hour special on surrealism and dada, following up on the award-winning 1991 program. The station broadcast long-form artist specials on Nina Simone, Bob Dylan, John Lennon, King Sunny Ade, Robert Johnson, Johnny Cash, Hawkwind, and more. Other specials include "2 Years, 2 Wars, 2 Many?", a

full day of special programming about the September 11th, 2001, attacks and their impact on civil liberties, Muslims, immigrants, dissidents and others; a Wheels of Steel live broadcast from the now-defunct Tiger Bar; Crossing East by Dmae Roberts, the first Asian American History series on public radio; Negativland "It's All In Your Head FM" live simulcast from Portland's Bagdad Theater; Earth Day Project - 12 hours of no human sounds for Earth Day; "I Found a Sound", a brief history of sampling and appropriation in music; and "Whose Streets? Our Streets" - a 12-hour special on the WTO Revolt 10 years after; and a 14-hour May Day special.

KBOO also broadcast from Radio Movimiento's (PCUN) barn raising in Woodburn, where the Prometheus Radio Project launched the low-power radio station KPCN.



A Short History of KBOO Program Guides

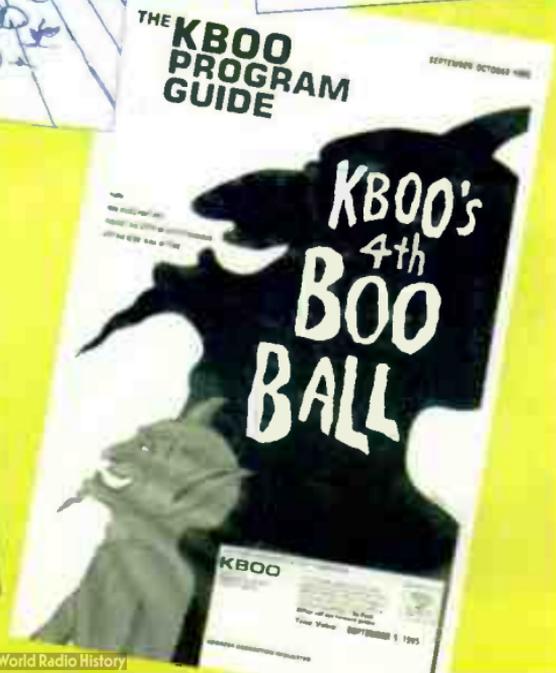
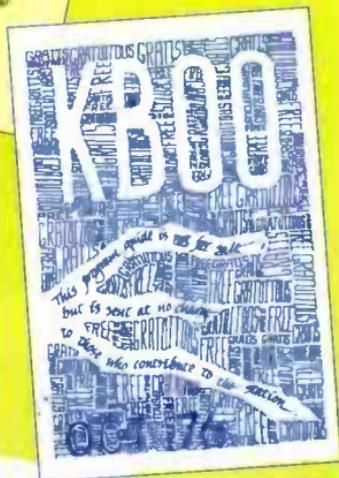
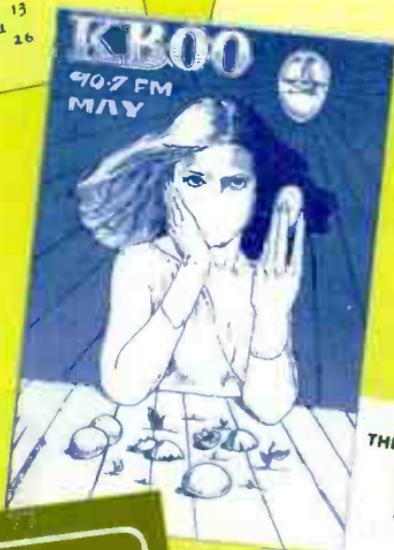
"happiness is
a warm
zany"



may 13
thru
may 26



July 4, 1972



Winkler Scholarship Drive January 22-30

2010 KBOO LISTENERS' GUIDE

Special MEMBERSHIP PROGRAMMING OCT 1-17 DETAILS INSIDE

Honoring RICHARD HARRIS Support KBOO Back Cover See Details Inside

90.7 FM PORTLAND 1007 W. WHITE VALLEY 919 PM 6000

www.kboo.fm

LISTENERS' GUIDE

CTOBER 2009

IT IS PROBABLY THE MOSTLY PROBABLY

2011 KBOO SUMMER QUARTERLY

90.7 FM PORTLAND 1007 W. WHITE VALLEY 919 PM 6000

Tell your friends that you support KBOO ---

...'com out of the closet!'

August 1978

2007 KBOO LISTENERS' GUIDE

KBOO

2007 KBOO LISTENERS' GUIDE

KBOO Now



Since going on the air, KBOO has grown to 26,500 watts, owns its 5,000-square-foot building, and has an annual operating budget of about \$800,000.

KBOO now works with over 500 volunteers, 12 Board of Directors, and 14 staff. On average, 81,580 people listen to KBOO on a weekly basis, and over 5,000 of those people are members. We effectively broadcast 48 hours a day: over the air and online. Every month, KBOO conducts 20–30 hours of training for youth and adults. In addition, KBOO provides 60–80 hours a month of one-on-one mentorship in radio production.

We highlight the work people are doing to improve our world — locally, nationally, and internationally. Every year, KBOO supports hundreds of nonprofits and organizers in our area

through our co-sponsorship program. KBOO also partners with organizations looking to inspire others through education and experience. KBOO collaborates with other independent media makers, and we are a founding member of Oregon Community Media.

KBOO has long been an important thread in the creative fabric of the Pacific Northwest. KBOO dedicates nearly 500 hours of airtime to interviews with artists, performers, movie-makers, and musicians every year. And that's not counting everyone who plays live on a music program or sits in on the news.

In short, the ongoing community-building experiment of KBOO is still going strong after 50 years of existence.

Working in a place like this qualifies one for nothing, but it is one of the most instructive experiences in the world.

KBOO Future



What does the future of community media look like? KBOO's vision of a powerfully just, grassroots approach to radio is one we share with a worldwide movement. We hope, through collaboration and innovation, to strengthen participatory media as a whole.

With the completion of the KBOO Archive, we want to inspire deeper connection and learning through the Northwest's radical cultural past.

KBOO is in its first year of a 4-year plan to convert 50 years of historic audio programs from analog open-reel tape to a sharable, digital format. This collection, over 7,500 units strong, paints an intimate portrait of activism, social justice, and culture in Oregon.

It gives context to the local community radio voice within the broader US-wide public broadcast system, and serves as a model for the preservation efforts other independent non-commercial stations might take.

KBOO's dream of supporting a revolution for a just, sustainable future comes from without and within. This community effort to build a more accessible media can only happen because of you. Help KBOO become a transformative force in an ever-changing media environment.



How to get involved

Since before the station went on the air, passionate community members have been the driving force behind KBOO. They are the ones who listen to KBOO, support KBOO, and advocate for KBOO. KBOO is a testament to the persistence and strength we have collectively, as a community.

Therefore, we look to the people around us in order to keep KBOO informative, entertaining, and inspirational. We believe that through learning how to make media we all develop agency in how to interact with mainstream, commercial outlets. Being resilient in this way means we can be critical of attempts at indoctrination, however they're motivated.

We make it easy to learn how broadcast media is made. KBOO provides over 300 hours of free broadcast training to community members each year.

- First, join us for a once-monthly volunteer orientation.
- Once you've done that, you'll join a Beloved Community training to learn how we create a shared, safe community for all.
- Then, after a one-on-one meeting, we'll work together to plan your training path. This includes hands-on production training, learning legal regulations, and more!

Listening to community radio means being an active listener, and sharing KBOO with the people around you is another way to get involved. Advocate for community radio within your networks.

KBOO Community Radio can be found online, on a variety of platforms. Sharing KBOO with friends, family, and familiar faces is another way to participate.



Facebook: @kbooradio

Twitter: @kboo

Instagram: @kbooradio

YouTube: @KBOOradio

Find the programs you love on **iTunes** and **GooglePlay**.

KBOO has been transforming broadcast media for 50 years – through our operational funding through listener support, through breaking the mould of who can have a microphone in front of them, through deep reflection of what makes up our community, and through the sharing of knowledge through our institutional preservation efforts.

Thanks!

50 Years of KBOO Exhibit Designers

Robert LaCrosse, Leah Davidson

50 Years of KBOO Catalog Editor and Designer

Kathy Fors

50 Years of KBOO Content Researchers and Writers

Becky Meiers, Erin Yanke, Jon Wohlfert, Kathleen Stephenson, Mike Johnson, Marti Clemmons, Steve Law

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50th Anniversary Committee Members

Ani Haines, Armando Gonzales, Becky Meiers, Delphine Criscenzo, Erin Yanke, Eugene Bradley, Jill Blanchard, Jon Wohlfert, Kathleen Stephenson, Katmeow Garcia, Lanita Duke, Michael Wells, Sean Steward, Sekoyia Wright, Jonathan Potkin

KBOO Oral History Project

Kathleen Stephenson, Lanita Duke, Sean Steward, Rick Mitchell, Eugene Bradley, Dennise Kowalczyk

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IN MEMORY

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Jan Senten (Uncle Mort)
Melody Silverwolf
Walter M "Marty" Soehrman
Jasper Webster
Michael Wells

and all that have passed on . . .



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