

## Rádio, ditadura e rock

Sergio Ricardo Quiroga

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## Radio, Dictatorship and rock

Sergio Ricardo Quiroga<sup>1</sup>

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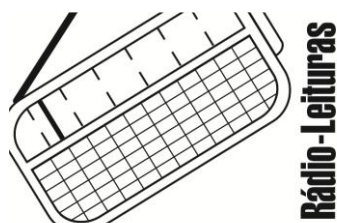
### Resumo

Este artigo descreve o desempenho de dois programas de rádio na Rádio LV 15 Rádio Villa Mercedes, San Luís, Argentina, em 1982-1983, os dois últimos anos de um período triste da história da Argentina chamado "*Processo de Reorganização Nacional*" entre 1976 e 1983. Os programas "*Pessoas jovens*" e "*LV Amizade*", emitidos pela LV 15 Rádio Villa Mercedes (S.L.), aos sábados, durante 1982 e 1983 e foram dedicados à juventude. Após a Guerra das Malvinas e a proibição de radiodifusão argentina na música estrangeira, os clássicos esquecidos do rock argentino começaram a formar o ingrediente principal do programa. Anteriormente, a ditadura militar reprimiu toda a atividade política, instalando as "*listas de artistas proibidos*" que não podiam ser divulgados através da mídia.

Palavras-chave: rádio; rock; ditadura

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<sup>1</sup> Cátedra Libre Pensamiento Comunicacional Latinoamericano - ICAES. Integrante colaborador Proyecto Cambios y Tensiones en la Universidad Argentina en el marco del centenario de la Reforma de 1918.



### Abstract

This paper describes the performance of two radio programs on Radio LV 15 Radio Villa Mercedes, San Luis, Argentina, in 1982-1983, the last two years of a sad period in Argentina's history called "*National Reorganization Process*" between 1976 and 1983. The radio programs under study are "Young People" and "LV Friendship", which were issued by LV 15 Radio Villa Mercedes (S.L.), on Saturdays during 1982 and 1983 and were dedicated to youth. After the Falklands War and the ban on Argentine radio broadcasting in foreign music, almost forgotten classics of Argentine rock began to form the main ingredient of the program. Previously, the military dictatorship had repressed all political activity by installing the "*black lists*" where it is established that artist was forbidden in the media.

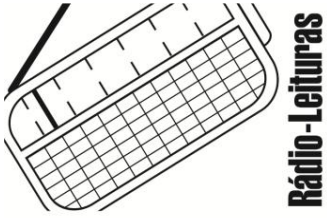
Keywords: radio; rock; dictatorship

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### Resumen

Este trabajo describe la realización de dos programas radiales en la radio *LV 15 Radio Villa Mercedes*, San Luis, Argentina, en el período 1982-1983, los dos últimos años de un período triste de la historia argentina denominado "Proceso de Reorganización Nacional" entre 1976 y 1983. Los programas de estudio son "*Gente Joven*" y *LV Amistad*, que se emitían por LV 15 Radio Villa Mercedes (S.L), los días sábados durante los años 1982 y 1983 y estaban dedicados a la juventud. Tras la guerra de Malvinas y la prohibición de difundir en las radios argentinas música extranjera, los casi olvidados temas clásicos del rock argentino empezaron a conformar el ingrediente principal del programa. Previamente, la Dictadura Militar había reprimido toda actividad política instalando las "*listas negras*" en donde se establecía que artista estaba prohibido en los medios.

Palabras claves. Radio; rock; dictadura



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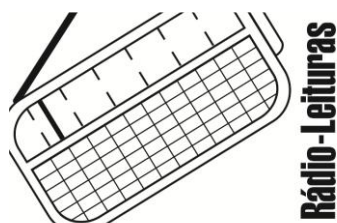
### Introduction

Radio studies that examine a particular historical period show us how were these means, its main actors, audiences and other technologies use also expose the characteristics of that society. The radio always had a great fascination by the audience, narrated society. Since its inception, the radio was the scene of concerts, radio dramas, live broadcasts and advertising creative short. The study of radio, their programs and their audiences also shows the social dynamics of particular historical period and the ways in which the radio programs were conceived, advertising, news, etc.

This paper can enrol in a broad sense with anthropology of the media, which seeks to study the culture that the media imparts. Culture can be understood as a field of conflict transformation, with past not always made visible. It has chosen two programs to broadcast radio in LV 15 Radio Villa Mercedes between 1982 and 1983 called "*Young People*" and "*LV Friendship*". Two radio proposals that in the framework of the political determinations and cultural and officials proposals of the dictatorship sought to enforce, offered an alternative vision, often overlapping of reality.

### The alternative

Says Rodolfo Gómez (2013) towards the end of the seventies "the alternative" meant the passage of the criticism of the established configuration and concretization of new ways of communication in the field of mass culture. The notion of "alternative media" is linked with the concept of autonomy of individuals who star in the process of alternative communication (GÓMEZ, 2013). The alternative may involve the passage of the criticism of the established configuration and concretization of new ways of communication (GÓMEZ, 2013).



As part of the thematic and radio practices, alternative is usually captured by the forms and practices and often become traditional. The alternative constitutes the opposite of the forms that already exist.

A radio program can be different or alternative to traditional radio station, if breaks the certain structure of traditions and cultures of organization and content. A radio program can be "traditional" if it is made according to the culture and the rules of radial task of the moment. The famous broadcaster of Villa Mercedes Ernesto Oscar Fanin used to tell everyone that "*in the radio all is invented*".

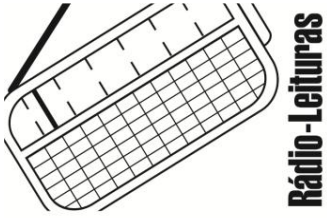
## Programs

This paper studies the dynamics of construction of two radio programs dedicated to youth in the LV state radio 15 Radio Villa Mercedes, San Luis, Argentina, in 1982-1983, the last two years of a black period in Argentina's history called "*National Reorganization Process*". This mass media in late December 1983 would be privatized with the regulations of the dictatorship.

We are interested in this research as a youth program produced in the last years of the military dictatorship in Villa Mercedes (San Luis) city, in a context of limited means, facing the military, usually heavy pressure but sometimes subtle and which were intended to describe the fields of culture and development of these proposals.

During the sad call of "*National Reorganization Process*" (1976-1983) in Argentina, the media and journalists suffered the ban, censorship, persecution in their media, the disappearance and death. It was one of the darkest periods in the history of Argentina where they were murdered and disappeared about thirty thousand people. National, provincial and municipal administrations were taken over by officials of the dictatorship. Process suffered the same media that were held by the state.

LV 15 Radio Villa Mercedes as state radio was the only AM station in the city of Villa Mercedes (San Luis), then with more than 60,000 inhabitants. The mass media



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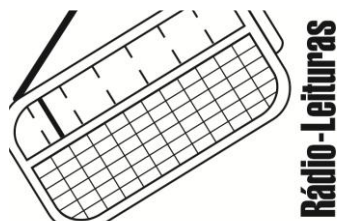
was born on April 25, 1948, as a subsidiary media of Radio Belgrano of Buenos Aires, under the initiative of Jaime Yankelevich, when Villa Mercedes (SL) had barely 50,000 inhabitants. Until 1983, the radio medium as a means marked paths and temporarily lived with the daily *La Voz del Sud* and *Impulso* in different periods and with other publications as the magazine *Sintesis*. In 1976 and as a result of the "*National Reorganization Process*" that devastated Argentina, the radio was seized for military and officials who followed their policies.

During the years 1982-1983 the state broadcaster LV 15 Radio Villa Mercedes issued two programs dedicated to youth. They were "Young People" and LV Friendship, which were broadcast on Saturday, the first was emitted 22.00 to 24.00 pm and the second from 14.00 to 15.30 pm. In May 1982 was born "*Young People*".

The media map slowly transformed in the early years of democracy in Argentina. Already in 1982 and 1983, they began to emerge in Argentina, FM radios, small media, craft managed by a few people who wanted to exercise their right to expression without legal permission.

At first, that set of radios did not pursue benefits and those who were there were managing their action outside the framework of the law prevailing in the country broadcasting. These alternative mass media were "free and citizens" media in the sense that they had an alternative programming consisting of non-traditional music groups and various authors and in some cases attending public and citizens' demands. Despite the restrictions imposed by current legislation, new social actors concurred to the airwaves to take the word (GÓMEZ, 2013).

The new radios called "*clandestine and illegal*" by official radio began to flood the dial and offered a more informal and fresh programming. Alternative communication spaces, change themes, music and features of the advertising broadcast on radio. Alternative communication spaces, change themes, music and advertising distribution characteristics of the San Luis began to live radio.



The new radial actors did not conform to what has been called "community radio", because in the context of the city of Villa Mercedes, the proponents of these initiatives were professionals from various disciplines, broadcasters or journalists. At that time, the radios "underground" were not the result of the action of social organizations.

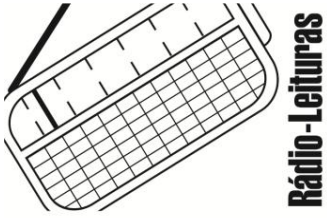
In these years new radio stations offering programs with different thematic and music in a context of alternative way. The first were FM Acuarela, FM Mediterranean, FM Sonix, etc. The Federal Police operatives in clandestine radio were very common, to allegations of LV Radio Villa Mercedes. The police tilled a report at the headquarters of the station and performed the kidnapping of broadcasting equipment from those called "illegal" radio stations.

### **Regulatory Context of Argentine Radio**

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However, in many years of the restoration of democratic rule in Argentina, she continued to force the legal framework for broadcasting created by the military dictatorship, and Argentine legislators had a debt to society on this issue. The situation was serious as Loretti warned when consciousness took some of the latest applicable laws on broadcasting came from governments de facto as sanctioned in 1957 (Decree Law 15.460 / 57, ratified by Law 14.467), in 1972 (19.798 telecommunications call, whose title V understood the rules on broadcasting) and in 1980, with the Decree Law 22.285, which was in force long (LORETTI, 1995).

Law 22.285 was almost a rule prohibiting new voices, the other alternative mass media and the property in various hands of the media. Loretti said that it was centralist because all your application was centred in the executive branch aside provinces, was authoritarian in their articulated limiting the operation of the media and the information transmitted to the needs of national security, and it was discriminatory to the extent that the power to be excluded permit holder to any legal



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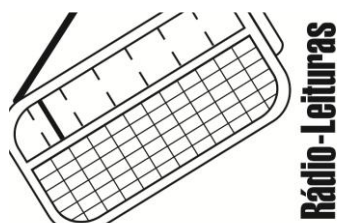
entity other than a regularly constituted, excluding commercial society cooperatives, foundations and civil associations

With the advent of democracy and the inauguration of President Raul Alfonsín, in the first months of 1984 the decree was issued from 1151 to 1184 postponing the Implementation of the National Plan for Radio and public tenders were suspended until there is a new regulatory framework for Argentina's broadcasting. Loretti (1995) indicated that the decree interruption before the need was justified by a new adequate technical plan to the needs of the country.

However, alternative radio or "clandestine" (as the legal radio were called) frequency modulated came to flood the Argentine airwaves causing the presence of a plurality of voices, different and alternative views, some democratization in communication and new radio styles. It was the birth of the "other broadcasters" with a homemade and most current manufacture of more direct, without broadcasters established, with new voices, with different music and it "sounded better", gradually attracted to radio audiences especially younger ones, dams until recently the exclusive programming of LV 15 Radio Villa Mercedes (SL).

Loretti (1995) clearly explains that with the arrival of Menem (1987-2000) to the presidency of the country and the sanction of the State Reform Law attempted to sort the situation that in 1989 nearly two thousand five hundred radio stations faced that operating without authorization as Loretti says. By enacting Law 23.696 (article.65) the Executive (PEN) sought a solution to the problem of clandestine radios and thought to open the doors to a new broadcasting law. Later arrived the sanction of art. 65 of Law 23.696 and the Decree 1357 initiating a media record frequency modulated as highlighted by the argentine researcher.

In 2002 was continued deepening a process of frequency allocation of FM radios, despite the existence of multiple projects on state regulation of radio services existing on going for many years as a legacy of the military dictatorship Law 26,522 of Audio-visual Service of Communication, popularly known as media law, is a law that



established the rules governing the operation and the distribution of licenses of radio and television media. After approval by Congress of the Nation, this rule was promulgated on 10th October 2009 by President Cristina Fernandez de Kirchner, was established in replacement of the Broadcasting Law 22.285, and instituted in 1980 by the military dictatorship called *National Process of National Reorganization* that governed so far. The rule of democracy was amended in December 2015 by President Macri also remove the AFSCA (Federal Authority of Audio-visual Media Services) with an urgent decree called DNU.

### **Young people and LV Friendship**

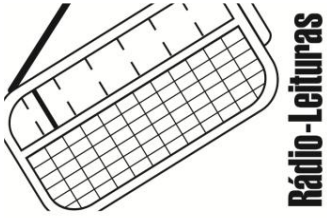
The *Young People* and *LV Friendship* were programs resulted space for a transgressed music emerged in the context of the emerging musical movement called "*Argentine rock*" in the withdrawal of the Argentina dictatorship, after the defeat of the Falklands War and the economic and political failure . Other paradigmatic musical compositions had come years earlier, were the first works of what would later be considered national rock.

The military regime marked fire in the Argentine people. Military Dictatorship cancelled and suppressed all political activity by installing the "*black lists*" where it is established that artist was forbidden to spread.

A speaker accompanied the driver program with commercials linked to dance and youth apparel, short confectioneries which were held live two voices. Advertisements of the announcers Susana Crino and Silvia Flores and sounded different in the "*LV Friendship*" and "*Young People*". They were fresh, imaginative radio spots and had special effects in some cases.

The programs had a script prepared in advance and described the current state of national music. At that time, the many forgotten songs and timeless classics of Argentine rock formed the main ingredient of the program, against a media landscape that offered proposals that only matched the tastes and provisions of the scheme.





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These compositions began to spread in the throes of Argentina dictatorship (1976-1983), but especially after the *Falklands War* (Malvinas War) which was a real military and political defeat for the ruling regime in Argentina. And men of the military regime during the short war prevented the media from broadcasting foreign music in English.

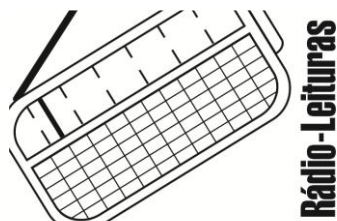
LV 15 had a stable of journalists and broadcasters, state workers plant, but also the means offered to local speaker's radio programs in exchange for bring advertisements in the middle and gave them a percentage of the integrated by an advertising part advertising and part called "*artistic*" by driving the program. LV 15 was the only city radio and music program on Saturdays and had great audience for the freshness of their music and the theme of the program.

Many young people in Villa Mercedes city on Saturdays listening to the program while washing their cars. Not only they listened to music but what at the time were the creative ads that broadcast the current fashion. Zacarias, Anacleta, Centro Sport, Shoes Geysi, *Que Pilcha*, were advertisements for clothing, but also was "*Confiteria Alemana*" with the german "panettone", Match Point, the nightclub of the moment, which competes with L'Escargot, places where young people were dance.

Those were times of emerging rock festival as La Falda (Córdoba) and BA in Buenos Aires, these were rock festivals that combined a lot of young and rock transformed into rock and protest. At that time, the songs of more topical and timeless classics of Argentine rock formed the main ingredient of the program.

### Military pressure

In some situations the informality, brash and the rawness of the words and the meaning of music, motivated in some programs, the fury of the men of the military dictatorship in Villa Mercedes who controlled everything that was broadcast in the media.



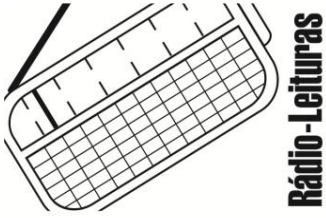
Before anything suspicious or unclear, immediately, intelligence agents were directed to the Director of the station and this drivers program, and with the style of report-memorandum requesting information or the full letter of a topic musical widespread in the program.

The broadcaster of *Young People* and *LV Friendship* during the week selected the music gradually chose songs with strong lyrics with great fear, but several times not on the so-called "black list" (organized by artists and musical compositions prohibited registration by the dictatorship). If sometimes a song did not like, men of the intelligence service of state (SIDE) sent an indictment to the radio. Drivers received a memorandum which should answer wondered what in general transcribing the lyrics of the songs.

The broadcaster received a memorandum which should answer wondered what in general transcribing the lyrics of the songs, the subject of controversy and anger military. The driver of *Young People* and *LV Friendship* was questioned by the composition "*In the kitchen (eggs)*" of Zas-Miguel Mateos group by the Director-Auditor LV 15 Radio Villa Mercedes, at the request of the men from the local intelligence services . An official surnamed "Taboada" formulated those "research" requesting the Director-Auditor a written report. Also the broadcaster of radial space suffered threatening phone calls from unidentified peoples at home.

This situation occurred at least twice during the years 1982-1983 in the last months of the military dictatorship in these programs that sought to get away from traditional recipes, placing different views and visions to the military dictatorship imposed.

Gradually the media pressured by the ruling regime, began to break loose and to issue strong criticism, especially after the military defeat of the Falklands (Malvinas) in which many young Argentines were killed. The letter of "*In the kitchen (eggs)*" Zas-Miguel Mateos is quite descriptive. In singing the word for kitchen Argentina was replaced.



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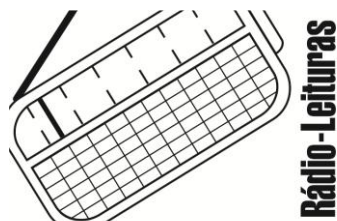
*Pedagogical high school  
and photo of a neighboring club  
a holy card in case  
the groom live pass  
The image of mother and father in bed  
A poster of Jagger  
A portrayed Christ  
sick of being hanged  
The eternal dream of a faithful husband  
or at least you do good conversation  
Misfortune Aunt Agnes  
at sixteen  
She went to a Greek sailor  
The eternal game: no longer touch me  
and inside you're dying  
The game: no longer touches me  
Nena will see when tonight  
Dad comes home*

**Eggs in Argentina [kitchen] needed eggs**  
*Eggs, the world is so atrocious*

**Eggs in Argentina [kitchen] needed eggs**  
*I know that despite all  
the fight is uneven  
Today we summon the square  
and tomorrow I will give it ...  
If they pass national music  
They not have been realized  
that the culture of a country  
It is in its people  
And I know that there's polenta here  
Girl you thought that with the B.C.G.  
the drama of your days would end  
life is something more, life is more*

**Eggs in Argentina [kitchen] needed eggs**  
**Eggs in Argentina [kitchen] needed eggs**  
*eggs, eggs, eggs.*

Men Services State Intelligence (SIDE) often read the press, listen the journalists and radio-television programs and was aware of the critical voices, even in recent months the called "*National Reorganization Process*" (1976-1983). The Argentina of the military dictatorship had closed all political activity in all sectors of social life. The argentine university had substantially suffered the regime where hundreds of teachers were persecuted or lost their chairs and thousands of books



captioned as subversive texts were burned. It was kill ideas, destroying books, burn suspicion, instill fear, torturing and murdering people.

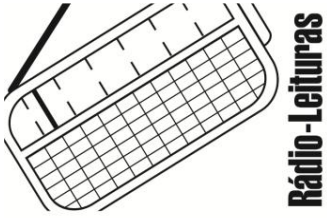
It was suspected that members of the intelligence services had infiltrated various social sectors and youth sectors with no exception. It was said then that they were the "*dateros*" and "*collaborators*", the first provided data of "suspicious" people, especially on young people, spy who provides data, and the second agents undercover they charged for their services, but they were not possibly registered as workers the state.

In local bars and cafes, dance places where young concurred, had always suspected that men and women of the "*services*" present. This fact could not be verified and tragic connotation that might fall on innocent people outside the spy activity.

After the Falklands War (Malvinas) with the consequent military defeat Argentina and the increasingly evident failure of the military dictatorship Argentina, the argentine media turned to political criticism, the action of political parties, social protest and the dissemination of the national music containing a strong imprint of dissatisfaction and protest to the formal and towards the military regime that ruled the country.

Rock festivals as *La Falda* (Córdoba) and *B.A. Rock* (Buenos Aires), and constant travel to Buenos Aires to interview the glittering figures were a significant event. Miguel Abuelo interviews, leader training of "*Los abuelos de la Nada*" Pipo Cipollati of *The Twist* "Federico Mouras with *Virus*, etc., and other groups are constantly formulated.

Many musical compositions with an air of rebellion and protest that were not registered in the called blacklisting the regime, were widespread in some media, using the hinge or legal vacuum. On the one hand there was that freedom, but by other means should match that musical style. In the city of Villa Mercedes, coverage in 1982 the recital of Nito Mestre, former member of the famous Sui-Generis group visited the city of Villa Mercedes (San Luis), conducting regional concerts and the great activity of



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the trio UFA by the leader Charly Guzman to report to neighboring cities of Villa Mercedes and the arrival of Fernando Gall were events that youth-oriented programs (*Young People* and *LV Friendship*) covered.

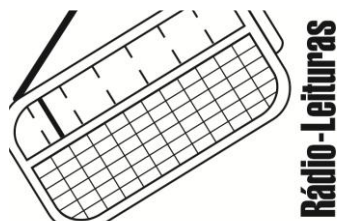
The traditional AM radio in general proposed a then traditional menu for Argentina radio then composed agricultural bulletins, radio magazines in the morning, news services every hour, unloading the main thing emitted through the teleprompter of news agencies, programs of general interest, folk regional court, tango and melodic music during the day.

### Conclusions

The two radio proposals, *Young People* and *LV Friendship* were fresh start programs that led to the radio. The lyrics and the music were selected mirrors of the emerging culture and rebellion Argentina that increasingly more openly faced with the Argentine dictatorship. The music spoke for itself. Charly Garcia showed us how to get from the bed to living, Piero told us that something was "*for the people what is the people,*" "*The Abuelos de la Nada*" marked us happened in "*A Thousand hours*" and "*Sin gamulán*", Pablo Cantilo reminded us "*the March of Quarrel*" and Miguel Mateos encouraged Argentines to have more decision and initiative with the phrase "*in Argentina needed eggs*".

Argentine youths were fascinated by the old and new issues of resurgent Argentine rock and bowed down to political participation in all political parties especially in the *Peronist Justicialista-Party* and the *Radical Civic Union* and other new political expressions Movement. The Argentina revived democracy after the decline of the dictatorship still present. In the Argentine society freedom gradually began to return in society.

Public dancing places passed all the music labeled as "*national rock*". New groups, new issues coexisted with the classics of past decades. It was perhaps the last



years of the LV 15 station as a traditional radio. Gone were the years of splendor, fascinating times of Argentina radio. They were the throes of agony of a way of doing radio, although few realized.

Argentina's music was heard in the city on Saturday afternoon and evening with a new radial recipe. The broadcaster noted that "*what could not be said in radio, the letter of music said*". Calls illegal radios promote different programs to progressively incorporate traditional radio and through agreements, the radio signal of Buenos Aires, which so far could not be heard in Villa Mercedes. This was all an important change in provincial media spectrum.

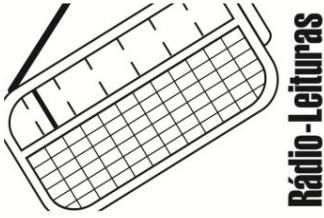
LV Friendship young people were two paradigmatic programs, which marked the youth of the city for its subject, its freshness, its aesthetics and music. The complaint and protest sometimes were not evident but it was in the programs, not only in the text sometimes poetic but in the lyrics of a song. Music discourses were most powerful.

Some lyrics were devastating for the regime, if they listened well. The rock and rebellious character flooded young receivers on Saturday. Radial proposals would no longer be issued from December 31, 1983, date on which new licensees taking advantage of offerings the military regime that would, in charge of the station were made.

The military dictatorship had launched contests and LV15 frequencies above stopped being operated and the only radio city, appeared other actors, other aesthetics, other voices, externalized by new *clandestine* radios. This was the beginning to end the dark night of the Military Dictatorship and the demand for freedom became more urgent for democracy in argentine society, especially in the hands of young people.

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### Notes

Spanish versión of *En La Cocina (Huevos) of Miguel Mateos Zas*

*Bachillerato pedagógico*

*y el carnet de un club vecino*

*una estampita por las dudas*

*que el novio se pase de vivo*

*La imagen de mamá y papá en cama*

*Un poster de Jagger*

*Un Cristo retratado*

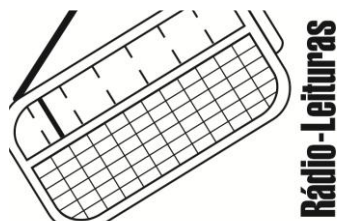
*harto de estar colgado*

*El sueño eterno de un marido fiel*

*o que al menos le haga bien el verso*

*La desgracia de la tía Inés*

*que a los dieciséis*



*se fue con un marinero griego*  
*El juego eterno de: Ya no me toques*  
*y por dentro te estas muriendo*  
*El juego de: Ya no me toques*  
*Nena vas a ver cuando esta noche*  
*llegue a casa papá*  
*Huevos, en la Argentina [cocina] hacen falta huevos*

*Huevos, el mundo es tan atroz*  
*Huevos, en la Argentina [cocina] hacen falta huevos*  
*Yo sé que a pesar de todo*  
*la lucha es desigual*  
*Hoy te convocan a la plaza*  
*y mañana te la dan...*  
*Si pasan música nacional*  
*no es que se hayan dado cuenta*  
*que la cultura de un país*  
*está en su gente*  
*y yo se que aquí hay polenta*  
*Nena vos creías que con la B.C.G.*  
*se acabaría el drama de tus días*  
*la vida es algo más, la vida es algo más*  
***Huevos, en la Argentina [cocina] hacen falta huevos***  
***Huevos, en la Argentina [cocina] hacen falta huevos***  
*Huevos, huevos, huevos*