

# KRAB NEWS

OCTOBER 1986

Volume 4, Issue 2

A quarterly update from the Jack Straw Memorial Foundation

## Back to the Future

For several years the resources and energy of the **Jack Straw Memorial Foundation** have been single-mindedly directed toward one goal—our eventual return to the air. Pursuing a frequency share-time arrangement with the Seattle School District's KNHC has become a long and arduous effort. You may wonder what keeps staff and board members' spirits up as we face inaccessible school district officials and endless hours preparing materials for a costly legal battle for which we see no need. What keeps us going now is the same vision which led to the creation of **KRAB** in the first place.

Our basic approach to programming was expressed in a March 1963 program guide:

"... we see our function at **KRAB** as filling the gaps— of supplementing the other stations, not competing with them... In other words, we play the material that would be suicide on the commercial stations, but which is sheer delight for us."

**KRAB** pioneered many of the concepts which are now fundamental to non-commercial broadcast service: absence of commercials, the opening of a radio frequency to the expression of any and all opinion, use of volunteer labor, informality.

Because of our belief in the intelligence of our listeners we encouraged the use of our channel as a soapbox, a forum for the expression of ideas. Our public affairs, discussion, spoken word and music programming have always been bold and wide-ranging. Inevitably, we have also been controversial. Nevertheless, in 1970 the FCC applauded our approach with these remarks:

"**KRAB** does not avoid programs because they are unusual or outspoken... As a matter of policy, **KRAB** is committed to providing the Seattle area with unusual, stimulating and extraordinary programs. **KRAB's** programming is meritorious... and most often attains those standards of taste and decency... that we should like to see more often in our broadcast media."

As we come across years of letters, program guides, meeting minutes, and press clippings while settling into our new offices upstairs at 2212 S. Jackson, we are frequently reminded of our original purposes. They are as meaningful now as they ever were. "One has only to read the recent "Audience Building Task Force Report" distributed by **National Public Radio** to its affiliate stations and others to sense the need for an independent station like **KRAB**.

The **NPR** report addresses areas identified as "barriers to increased listening and audience growth." It sets up a series of strategies for doubling the public radio listening audience in five years. Many of the goals seem reasonable enough: improved staff salaries and training, upgrading of overall program quality and "air sound," better staff communication within stations, and the sharing of program and fund-raising expertise.

However, the doubling of audience cannot help but put tremendous pressure on programming. **NPR** is an important part of the American radio scene and, therefore, the directives set forth in this report concern

us as listeners and as broadcasters. Will there be less of the truly unusual in an effort to achieve a broader appeal? We hope not, but we are wary.

The "call to action" contains some disturbing elements. The plan directs local stations to "begin to target expenditures in ways which will maximize audience growth and maximize return on investment"... and "... "System (i.e. **NPR**, **CPB**) financial resources must be directed toward those activities which will have the greatest effect on audience growth at any given time." This report in its original form also included a "list of safe/avoid classical music selections." A hit list of classical music?

This philosophy runs directly counter to everything **KRAB** has stood for and makes our return as crucial as ever. While we respect and learn from listeners all the time, we are not audience advocates. Our listeners have always been people who relished the adventure and challenge of discovery. While, as Bill Siemering of **WYYH** in Philadelphia has said, "no one is advocating audience shrinkage," our programming is our reason for being. Our desire is to remain independent of institutional restrictions in order to remain true to our programming goals. We have gained our distinction by leading the way in the kind of radio Siemering characterized as:

"... taking risks, ... challenging the way things have always been done, ... setting new standards which others now try to emulate. To emphasize the safe, the same, only aspiring to minimize listeners turning away, we underestimate our listeners and other bright curious people... Rather than just a minimalist monochrome we need to give them surprises, have bright colors, be bold, take risks. Most everything that attracts attention does so because it violates conventional wisdom and is done with excellence."

That just about says it all. We need **KRAB** back.

—E.S.

## FRIENDS of KRAB

We need your help to get **KRAB** back on the air.

We want to organize a volunteer group, "**Friends of KRAB**," in hopes that the community will become more involved. "Participation could mean anything from helping in the office (answering phones, writing, stuffing envelopes) to getting the word out about our side of the story in the **KNHC** share-time proposal and application.

**Come to Our Place.**

On **Thursday evening November 13 at 7:00 P.M.** we will host an open house at our new offices at **2212 South Jackson Street**. If you are interested in meeting the staff and board and hearing about where we are and what you might do to help, **PLEASE COME**. We'd love to meet you!

Call the office at 325-5110 to RSVP so we'll know how many **FRIENDS** to expect. See you then.

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OCTOBER '86

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## Let's Get Nostalgic

There were two programs which we used to listen to religiously, *Stu Witmer's show* and the *Carlos Hagen tapes*. We made a tape of one of Stu's last programs of East Asian music. We played it at the birth of our son. It's a real family treasure which we play at least once a month.

*Listener, Mary Dombroski*

## Your Fondest Memories

We'd love to hear from you about your fondest memories of KRAB programs. In the next few newsletters we'll print some of them so we can all share that part of the past that was special to you. Send us a postcard or letter or call Marschel after 1 P.M.

## MAILING LIST

Who do you know that we should know?

Please send us your name and address (if you are not already on our list) and names of friends and associates who might be interested in receiving the **KRAB NEWS**.

NAME \_\_\_\_\_

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TELEPHONE \_\_\_\_\_

YES . . . . . WE'RE STILL LOOKING FOR A TYPEWRITER (IBM selectric) and GOOD USED FURNITURE FOR THE OFFICE. Give us a call please.

The Jack Straw Memorial Foundation is a non-profit organization dedicated to the advancement of non-commercial broadcasting.

Board of Directors: Kathy Cain, Ben Dawson, Nick Johnson, Gary Margason, Terry Morgan, Simon Ottenberg, Charles Reinsch, Lorraine Sakata, Libby Sinclair, Allan Swensson, Kathryn Taylor. Administrative Manager: Cynthia Griggs Streltsov



# KRAB-KRAB-KSER

May 1988



## FUND DEVELOPMENT

1988 is a banner year for the Jack Straw Memorial Foundation. Elevating former KRAB to emeritus status, and moving forward with KSER proves an exciting challenge for the Board of Directors, the staff and all the community volunteers who want to work at the station or donate their financial support. KSER needs the support from all these groups to ensure the best in community radio.

The phone calls and letters we receive from supporters eager for new KSER to be on the air. "Glad to hear you're going on air. I started listening to KRAB in the early 60's. I loved KRAB, it was the only "different" radio in town. Please bring back the diverse, wonderful, creative programs. Enclosed is a check." To provide a truly listener supported station, at optimal community level, these are the ways you can support KSER:

- Keep up your Strong interest
- Serve on a committee
- Expertise in all areas welcome
- Respond with donations

Now is the time to respond with donations. Even though we are not yet on air, and have not actively solicited general funding for the past three years, the Jack Straw Memorial Foundation is a non-profit organization dedicated to community radio. The IRS will be evaluating us July 30th, at the end of the fiscal year 1987-88, to ensure that we continue to have the kind of listener support to warrant our tax exempt status.

Before June 30th we need to raise a total of \$25,000. So far about \$12,000 has been received in grants or donations. We're half-way to achieving our goal. Please use the form on the back to make your contribution today.

## NORTHWEST FOLKLIFE FESTIVAL

Memorial Day Weekend heralds in the 17th Annual Northwest Folklife Festival at the Seattle Center. This year, KSER/KRAB will share a stage at the festival with KBCS 91.3 FM, broadcasting live from the Alki Room. Tune in Saturday, May 28 through Monday, May 30, from 3:00 p.m. to 6:00 p.m. Both stations will have a table at the live site with current information on each organization. Come down and see us!

KSER/KRAB again will send a crew to the festival to record a variety of performances from different stages throughout the festival. Referring to last year's recordings, Peter Davenport, Program Director of NFF, stated the festival has "...been able to include more ethnic music on the Festival cassette this year as a result of the KRAB recordings. You were most helpful last year in recommending and contacting some Asian performers, who are the kinds of Folklife performers that should be recorded but haven't been in the past years. We do, therefore, appreciate and value the work you did and look forward to KRAB producing programs in the not-too-distant future from these recordings." The Festival also has copies available of cassettes from previous Festivals; to obtain copies, call the Northwest Folklife Festival office at 684-7300.



JSMF also plans to record Ethnic highlights including award-winning choreographer and dancer, Judith Justiz, director of a dance company in Cuba for over 20 years; Ukranian bandura player, Victor Mishalow from Australia; and an Asian Music concert including performers from Vietnam, Cambodia, Korea, India and China.

KSER will provide equipment and engineers to mix for the live broadcast and will cover the costs of the broadcast phone lines.

## "SINGING BAMBOO": SOUTHEAST ASIAN STORIES AND MUSIC

"Singing Bamboo" is a two-part radio series which includes a sampling of folk tales and music drawn from the Laotian and Cambodian refugee communities in Seattle. The stories are told by Cathy Spagnoli, who collected the stories from local refugees. "Singing Bamboo," a production of the Jack Straw Memorial Foundation, was produced by Libby Sinclair with assistance from Joan Rabinowitz and Rob Nichols with support from the Seattle Arts Commission. The programs will air on KBCS 91.3 FM: Part I, Laotian Music and Stories, Tuesday, May 24 at 7:00 p.m. and Part II, Cambodian Music and Stories, Tuesday, May 31 at 7:00 p.m.

## TOWER

KSER is now a bonafide land owner in South Snohomish County. We have purchased property near the intersection of Highway 99 and 150th Street SW for construction of the new tower and transmitter. The engineering firm of Hatfield and Dawson have completed all technical studies to ensure the best location of our 90.7 signal.

Watch for tower construction to begin during the next few months of sunny weather.

# PRESIDENT'S MESSAGE

## THE JACK STRAW MEMORIAL FOUNDATION

2212 South Jackson Street • Seattle, Washington 98144 • Telephone [206] 325-5110

Dear Friends:

As we prepare to return to the air with a new frequency, a new staff, new facilities, and even new call letters, let's not forget our history: our founders, our programming principles, and the identity of our mysterious Memorial Namesake.

First, the founders: Lorenzo Milam, Gary Margason, and Jon Gallant. Lorenzo and Gary had been involved with KPFA in Berkeley, the first non-commercial community-access station in the country. They came to Seattle nearly thirty years ago to build another such station here. Jon, an old college friend of Lorenzo, had just arrived to take a faculty position at the University of Washington. Jon is still at the UW, Gary is still a Jack Straw board member, but Lorenzo has long since gone on to start up numerous stations (at one time referred to as "the KRAB Nebula"), and now publishes the literary journal Fessenden Review. His how-to book, Sex and Broadcasting, is reviewed in this newsletter.

Our programming principles defy simplification, but I will give it a try. We assume our listeners are intelligent. We seek to educate them, to challenge them (and the community), and to engage their imagination with creative radio that is foreground and not "audio wallpaper". Community-access radio fulfills unmet needs by giving a voice to social, political, and aesthetic minorities not represented by other broadcasters. Our programming comes from volunteers who are articulate and interesting, who can expand our view of the world.

Finally, Jack Straw himself. Lorenzo suggested the name of our foundation after this passage in "The Nun's Priest's Tale", from Chaucer's Canterbury Tales:

"Ah! Bless my soul, the noise, by all that's true,  
So hideous was that Jack Straw's retinue  
Made never a hubbub that was half so shrill..."

(Translated by Theodore Morrison, The Portable Chaucer)

Jack Straw, a parish priest from the village of Fobbing in Essex, was a leader in the Peasants' Revolt of 1381. Although his lasted less than a year, our Memorial Hubbub has been going strong for over a quarter of a century. We thank our founders, our principles, our volunteers, and our listeners for this success.

*Allan Swensson*

## JACK STRAW MEMORIAL FOUNDATION BOARD OFFICERS

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## BOOK REVIEW

### SEX AND BROADCASTING

Lorenzo W. Milam  
MHO & MHO 1988  
\$13.00

Lorenzo Milam, founder of KRAB and at least eight other community broadcast stations, is often called the "godfather" of public radio. His knowledge of the industry is so extensive he could write a book. And he did.

*Sex and Broadcasting* was originally published in 1975. Now in its 4th edition with revised title, "*The Original Sex and Broadcasting: A Handbook on Starting a Radio Station for the Community*" is written for a variety of different audiences: those people who are starting a community radio station; those who have already gone through the exciting and frustrating process of starting/running a community station; those who have a passion for good radio; and finally, those who simply love to read a book written by a brilliant, amusing author.

TIME magazine has called Lorenzo "one of the last living eccentrics." Eccentric this book is. It deviates from established pattern. The numbers that generally designate chapter headings are sprinkled throughout the book: sometimes sideways, sometimes upside down - with absolutely no reference to the chapters. The title supports this vein "My great Aunt Beulah convinced me that the word SEX in the title would double its sales, and quadruple its readership."

Taken in the context of the 1980's, some of the historic moments of KRAB and other community stations will beget feelings of "deja vu" for many. Whatever the topic Lorenzo discusses, from FCC regs, to planning creative programming or waiting to flip the switch for first time broadcasting, it is all done with humor, facts and irreverence. *Sex and Broadcasting* will help us remember what really good provocative radio can be.

CRB

## ETHNIC COMMUNITY PROGRAMMING

JSMF has always been committed to presenting diverse ethnic and cultural traditions. During its time on the air, KRAB broadcast programs from many ethnic communities- Chinese, Filipino, Native American, Hispanic, Laotian and others. During this transition period, we continue to keep up and develop new contacts.



Mike Siegel/Seattle Times

## BOARD PROFILE:

### Kathryn Taylor

A diamond has many facets and so does Kathryn Taylor. Not only a vital, long time board member, Kathryn is a passionate land use activist, choir mistress for her church, vice president for the local chapter of The American Lupus Society, a performer of medieval renaissance music, former host of *The Music Room* (a classical music show on KRAB), Office Manager for Taylor-Edwards, a family owned corporation, and finally, a loving caretaker for a menagerie of animals at her home in the Bear Creek area.

Kathryn describes herself as a "...shoe that won't hurt my feet. My feet are very sensitive and sometimes hurt alot, yet I ask them to do a great deal. I avoid confrontation with them. I'm an unfashionable, comfortable, sensitive, easy-going shoe. I wear whatever fits my foot. However, I'm an open toed-shoe but I don't want people stepping on my toes either. I want to walk on a path that has room for other shoes— even other kinds of shoes."

To offset mounting developmental pressures on the Eastside, Kathryn and fellow horse owners formed the King County Executive Horse Council to protect existing trail and promote equestrian zoning. "We're trying to educate the general public that the horse industry in this country is being destroyed by urban takeover. We're a particular community which has a particular way of life; the entire community suffers when a vital part of it is destroyed." The council will work to create compromise land use plans with developers.

Kathryn is also fighting to preserve what she feels is the beauty of the liturgical service of the 1928 *Book of*

*Common Prayer*. Although raised a Congregationalist, Kathryn now attends, and is choir mistress for, Trinity Anglican Church. A scripture-based church, the congregation was the first in the Northwest to exclusively use the 1928 Prayer Book for common services. "What keeps me in the church are the people; they are lovely and my second family."

Born in Tacoma and raised in Spokane, Kathryn graduated from the University of Washington in 1969 with a degree in music—"a perfectly useless degree, unless you are extremely talented, lucky or have the tenacity to make it." Pursuing a music career for most of the '70's, Kathryn sang for many events throughout the state. She was a founder of the Peccadillo Players, performers of Gilbert and Sullivan, and is presently President of the group. Additionally, she performed with the Cornyshe Consort and Ladies Musical Club. To buffer the "starving artist's income", she taught singing lessons both privately and at Pacific Lutheran University. She also was involved in a medieval renaissance group, which performed 14th and 15th century music. She is proficient on the krumm horn (which looks like a cane), the gothic harp and rausheipfe which is a "loud, raucous, almost parrot-like horn that clears out your sinuses." All her music endeavors came to a screeching halt when illness hit her.

In 1979 Kathryn was diagnosed as having Systemic Lupus Erythematosus, commonly known as Lupus, this chronic connective tissue disease attacks and even destroys the body's own healthy tissues through overproduction of antibodies. It is controllable, however, forcing symptoms into remission by avoiding stress and ultra violet light, getting a balanced diet, plenty of rest and maintaining a

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2212 South Jackson  
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- up to \$15.00
- up to \$25.00
- up to \$50.00
- up to \$100.00
- up to \$5000

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**LIFE SAVER**

The enclosed donation of \$ \_\_\_\_\_ was made to the Jack Straw Memorial Foundation on \_\_\_\_\_  
19 \_\_\_\_\_. The JSMF is a tax-exempt organization, # 91-0776606.

### **UPCOMING JUNE EVENT: CAMBODIAN MUSIC AND DANCE PERFORMANCE**

KSER will be recording a very special concert and conference: Classical dancers Moly Sam and Madame Saroum Tess will make a special-guest appearance in Seattle with the Cambodian Studies Center Dance Troupe. Led by Cambodian folk dance master Phan Phoung, the troupe and its guests will present a performance of folk and classical Cambodian dance and music on Saturday, June 4th at 7:30 p.m. at the Moore Theatre (2nd and Virginia Street, Seattle).

Musicians Chinary Ung and Samang Sam, two of the foremost authorities on Cambodian music, will join the Cambodian Studies Center Ensemble in accompanying the dancers in traditional Cambodian style. The performance will be preceded by a half-day conference on Cambodian Art & Culture, from 8:00 a.m.-12:45 p.m., at the Broadway Performance Hall. The conference will include scholars and performers from throughout the country who will present talks and demonstrations on Cambodian history and culture.

(Kathryn Taylor Continued,)

carefully-monitored medication schedule. Characteristically, Kathryn's response to the diagnosis was "How am I going to live around it?" She accepted it on its terms and joined the American Lupus Society having decided to help others cope with the disease. Kathryn's disease is now in remission and she is feeling very well. There were times, however, in the early stages, when her lungs were inflamed to the point of almost being swollen shut, causing her terrible pain. Despite her condition, she remained on the air as host to *The Music Room*; listeners were attracted to her "sexy" voice, not knowing all her huffing was a direct result of acute pleurisy.

*The Music Room* was the "joy of my life. I treasured it." On the air Sunday evening from 11 p.m. to 3 a.m., the show was basically classical music. "I had a lot of fun with the listeners by displaying my eclectic tastes, spicing the show with jazz, swing, flamenco, traditionally, ethnic, renaissance, folk or whatever kind of music struck my mood. I never really had a format, although I did have a theme for the evening. I'd go on intuition, grabbing from different piles, throwing them at the turntable and it all made

sense. I love singers—there was a great deal of vocal music in the show; there wasn't any being heard on other stations. I love to share the music I love with people and I love to entertain." Kathryn hosted the program from 1978 through 1984. As the last voice heard on KRAB, she signed off the air with "We'll be back."

ASB



Jack Straw Memorial Foundation  
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206-325-5110



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# JSMF Public Radio News

*Radio for People Who Listen*

A Publication of the Jack Straw Foundation

November 1989

Johanna I. Sturm

## "From Composer to Performance":

### Documentary explores the Creation of New Music

Classical music may be the concert musician's benefactor, but creating new music is often his or her passion — the desire made all the more ardent by the challenge of getting it from page to performance. The composer not only gives birth to a new work, but must have the audacity to convince others to participate in the birthing.

"From Composer to Performance," is an upcoming public radio documentary exploring how four composers joined artistic forces with conductors and musicians to prepare new chamber music for Performa '87, a Pacific Northwest festival of new works produced by King County Arts Commission.

Producer and host Joan Rabinowitz says she believes being aware of the rehearsal process can enrich an audience member's experience of new music. And in being aware, spawn an appreciation for new music that has only recently begun to grow in America. "The place of new music is not secure in this country," she says. "If you want to do that, you really have to be committed."

The four-part series will be broadcast locally on four consecutive Fridays, beginning November 10 at 10:00 a.m. on KBCS, 91.3 FM, (see schedule on page 2) during American Music Week. The week-long celebration of new contemporary American music is promoted by the American Music Center in New York City and first observed in 1985. It has helped focus more attention on new music among radio stations, concert halls and audiences.

The series balances music with narration. Rabinowitz's interviews are engag-

(continued on page 2)



George Perle's "Lyric Intermezzo" is featured in "From Composer to Performance".

## FCC Delay for KSER

A request by KSER-FM for a new transmitter site in Snohomish County has been delayed in the Federal Communications Commission review process. The FCC delay means that Community / Public radio will be coming to Snohomish County a few months later than expected.

This kind of delay is not unusual in broadcasting, especially in areas close to the Canadian border. The request for change in transmitter site has been on file for over a year, but procedures for locating a station on the crowded FM radio band are complicated and technical. Recently the FCC received an emergency budget allocation from Congress to complete work in progress and to hire additional staff.

The Foundation's Washington, D.C. Attorneys and Consulting Engineers met with the FCC Chief of the FM Division to ensure that our application for transmitting KSER-FM will now proceed as quickly as possible.

We will plan to keep you informed of all news received from the FCC.

## Jack Straw moves to University District

From a donut shop to a firehouse, to an old department store at 23rd and Jackson, Jack Straw has packed and unpacked his bags a number of times over the years. By Thanksgiving of this year the Foundation will be operating in yet another new home in the University District. The purchase of the Warren building marks the Foundation's latest commitment to providing a well equipped studio and training facility for independent producers and audio artists of the Northwest.

The decision to purchase the Warren Building was based on several factors: Its location will provide easy access to the many lectures and readings sponsored by the University, expertise in all topics, as well as a large concentrated community of potential volunteers.

The new building is spacious, requiring modest renovation to meet our needs for staff, archives and production space. Included in the blueprint are plans for a large

(continued on page 4)

## KSER Advisory Committee Appointed

On June 22, twelve newly-appointed members of KSER citizens' Advisory Committee sat down with the Jack Straw Board of Directors to get acquainted and lay the groundwork for building a strong, responsive community station.

All Advisory committee members are involved in community affairs and support the goals of broadcast diversity and quality represented by the Jack Straw Foundation policies. They've been asked to serve as a major, two-way communication link, spreading the concept of listener-supported radio throughout the community and bringing back to the KSER staff a clear sense of local issues, tastes and areas of support.

Community Advisory Committee members are: **Robert Anderson**; Edmonds, musician and conductor of the Cascade Symphony Orchestra. **Steve Burr**; Everett, Citizen-involvement activist and manager with Intermec Corporation. **Diego Gavillanes**; Everett, attorney and volunteer with refugee support groups. **Laura Hall**; Edmonds, Edmonds City Council member and arts advocate. **Linda Jones**; Marysville, member and Tribal Services Manager for the Tulalip Tribe. **Ewell Madry**; Everett, trucker at Scott Paper Company, formerly a jazz and rhythm & blues programmer at KRCL-FM, Salt Lake City, Utah. **Margaret Riddle**; Everett, historic archive librarian at the Everett Public Library and music collector. **Jim Rondeau**; Everett, student and professional broadcaster at KUBE, Seattle. **Paul Shaner**; Kenmore, social worker and Program Director with Northshore Youth and Family Services. **Doris Sinclair**; Lake Stevens, mental health therapist and radio interview program host at KBAE, Everett. **James Sneddon**; Lynnwood, photographer, media producer and director of the Prima Art Gallery at Edmonds Community College. **Nancy Wels**; Everett, professional volunteer in human services.

### Kudos for Herb Levy!!

The King County Arts Commission recently presented Herb Levy (Jack Straw Foundation Board Member) with a Special Service Award for distinguished contributions to the Arts in King County.

The award was given in recognition for Herb's facilitation of "this region's growing reputation as a center for the presentation and development of new music."

## Audio Description Service Gives Unique Perspective

"As a professional in the field of performing arts, I was amazed by the unique perspective that audio description could give," said Susan Phillips-Vincent. Susan is one of many visually impaired people who used the Audio-Description Service at Intiman Theatre this year.

The service, produced by Jesse Minkert and Joan Rabinowitz, consists of two parts. A pre-show program tape filled with information about the play in which listeners hear the voices of actors in character, as well as the directors and designers of the set, details on costumes, and background on the actors.

In the second part, a narrator gives blind audience members full access to the play by describing important actions, significant glances or gestures and visual jokes.

The Audio-Description Service, in its third year, received support from the Jack Straw Foundation, Equal Time, the King County Arts Commission, and the Washington State Arts Commission.

The value of the service is best communicated in the words of Joy Iverson, "I cannot express how much more complete the plays are to a blind person because of the audio description on stage. As a blind person myself, having the audio description of each performance really completes the theater experience."

## "Composer to Performance" Broadcast Schedule

**KBCS Bellevue/Seattle: FRIDAYS 10 AM**  
 Nov. 10: George Perle and the Seattle Symphony  
 Nov. 17: William O. Smith and the Soni Ventorum  
 Nov. 24: Paul Chihara at the Nippon Kan Theatre  
 Dec. 1: Karen Thomas and the New Performance Group

Also to be broadcast on:

**KUOW Seattle:** Tuesday - Friday, December 26-29. 3 p.m.

**KUGS Bellingham:** Four consecutive Mondays beginning November 6, 10 a.m.

**KAOS Olympia:** Four consecutive Fridays, beginning November 10, time to be announced

**KSVR Mount Vernon:** Four consecutive Thursdays, beginning November 9, 11 a.m.



**COMPOSER** continued from front page  
 ing and informative, providing an insight into the thrill and terror of breathing life into a work which has never before been explored.

From employing traditional rehearsal techniques to creating a computerized musical notation system, the artists illustrate contrasting means by which new music can be lifted from the page and into performance.

"The program begins with Pulitzer winner George Perle's "Lyric Intermezzo," performed by 15 members of the Seattle Symphony. Here, a mainstream contemporary composer, conductor and musicians followed traditional methods of rehearsal. "It's the conductor's business to understand what the composer wants," Perle says. "Musicians must then add the magic to make the piece come alive," notes Rabinowitz.

Jazz musician, composer and clarinetist William O. "Bill" Smith, known for his theatrical and experimental music, took his musicians into uncharted territory with "Illuminated Manuscripts." By creating a new computerized musical notation system, Smith made it possible for members of the

Soni Ventorum woodwind Quintet to perform in more than one tempo at the same time. While the musicians performed their parts displayed on individual computer screens, audience members could follow the music "illuminated" on a large screen on stage.

Without Performa, Paul Chihara's subtly Oriental "Serenade" might never have been created. After years of wanting to commission a new work by Chihara, but lacking the funds, the Nippon Kan Heritage Association received a New Music Performing Arts grant from KCAC in association with Performa '87. The excitement created by Chihara's piece in Seattle's Japanese community was especially meaningful to the composer who grew up in that district.

The series culminates with Karen Thomas' robust and quintessentially American, "There Must be a Lone Ranger," a musical inspired in part by the poetry of E. E. Cummings and performed by the New Performance Group, in residence at Cornish College of the Arts. In addition to working with a conductor and musicians, Thomas had to

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## GOOD RADIO

*This column began with the idea that interesting radio is a growing force around Puget Sound. Each issue we like to feature your opinions on what makes good radio and where it can be found.*

Let's talk about talk programming. In the documentary and reporting vein, there is probably no better international coverage in the world than on the Canadian Broadcasting Corporation's 3-hour Sunday magazine: "Sunday Morning." The program is built around 20-30 minute documentaries on Canadian, American and world political issues, and arts and personality coverage as well. If you live close enough to Canada, you can get it at 9 a.m. from CBU, Vancouver, 690 on the AM dial. If you live in Seattle, and can manage to drag yourself out of bed at 6 a.m. Sunday, you can hear this excellent program on KCMU-FM, 90.3. If you want to hear the program at a better time slot, let them know. KCMU is the student-operated station at the University of Washington.

Last newsletter, I asked for your observations on local good radio. Former KRAB announcer Chris Melgard responded with the following. "It's easy to get caught up with the KING-AM talk show host Jim Althoff, from 9 a.m. to noon on weekdays. He has a quick mind, a well-read background and a ready command of the language. His subjects are usually current, like oil spills, cutting old growth, or gun control, and he will present people who know about these things.

When he begins an interview, he adopts a contrary position and this gets his guest going. His preparation is surprisingly thorough; he doesn't just coast along as do so many talk show hosts. He keeps discussion lively with skillful questioning of guests and gracious treatment of callers. If, in your enthusiasm for the program, you write Mr. Althoff, he will dependably answer with a postcard."

How about others of you keen radio heads out there? Is Althoff the best talk show host around? Should talk show hosts use their programs to advocate and organize? Does this electronic platform for diverse ideas have any affect on our social and political climate?

## KSER-FM Surveys Community Issues People Network Expands

KSER-FM is not yet on the air in Snohomish county, but the station continues to grow in the minds and activities of supporters in the community. While the foundation awaits final clearance from the FCC, the staff is recruiting volunteer support from an office in Everett's Medical-Dental Building at 2722 Colby (Phone # 252-6505).

KSER's listening area stretches from northern King county, throughout Snohomish county and into parts of Island, Jefferson and Skagit counties. It encom-

Jens Lund, WA Folklife Council



"I was just sitting on the couch one day and pressed on the accordian and finally made out a waltz. I kind of liked it and I called it the Centralia Waltz 'cause that's where I live."

passes nearly half-a-million people in communities as different from one another as Lynnwood, Snohomish, Everett, Arlington, Edmonds and Granite Falls. Ron Putnam, Jack Straw's Chief Engineer is also looking for 10-watt translator sites that will extend the signal even further north and west.

During the past 3 months, KSER has gained a 12-member Citizens Advisory Committee. They in turn, are extending station contacts to dozens of community leaders while doing a survey of community issues and needs.

On the programming front, Broadcast Director Nancy Keith is recruiting producers for local public affairs programs. "I'm constantly told that Snohomish county needs a focal point for coverage and discussion of local issues," she says. "We're planning a



nightly program strip that will feature regular shows with news, interviews, commentaries, reviews and coming events on a variety of specific topics. This will be our way of covering local news with volunteer producers. We hope to supplement that with network news from alternative national and international sources."

Publicity for KSER has been primarily through word of mouth. "Until we get a specific on-air date," Keith says, "we're building our organization through a people network. As soon as we hear from the FCC, we'll be ready with a public information campaign." In the meantime, KSER has a new logo designed by Paulette Chun.

## Washington Folks tell their stories in new series

"A long time ago when the earth was young and the people and animals lived together, there was one magic person that we called Huana..." begins Curtis Dupuis, a Chehalis Indian, as he tells the story of Brown Bird. Curtis is one of several "folks" from around the state featured on "Washington Folk," a series of 10 short radio programs produced by folklorist Jens Lund and the Washington Folklife Council.

From cowboy poets to Hutterite singers, the series includes locals like Curtis Dupuis and Elaine Frank Davison, a second generation Volga German-American known for her geneological research about her family and other families in her community.

"Washington Folk" is produced in conjunction with radio producer Joan Rabinowitz and the Jack Straw Foundation. Currently being broadcast on radio stations in Washington and Oregon, the series received support from the Washington Commission for the Humanities, KAOS-FM, the Littlefield Foundation, the Washington State Arts Commission, and the National Endowment for the Arts.

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a nonprofit organization.

(MOVE continued from page one)

studio fit for recording local and visiting musicians in addition to production of radio dramas and other large scale projects. Special workspace for volunteers, independent producers, and novice radio personnel looking to develop their trade is also being planned.

The top two floors of the Warren Building are leased out to other non-profit organizations in need of space. Currently there are six tenants and space available for two others. This opportunity allows us to produce income while maintaining a supportive relationship with other non-profit groups in the area.

The new building is a step away from the completed production facility we are all aching and hungry for. In the meantime, the Jackson Street building will remain under JSF's ownership and be leased to three different tenants. It is time to gather belongings for the winter and prepare for a fruitful spring.

(COMPOSER continued from page two)

communicate her vision of the musical to a theatrical director.

"There was very little indication in the music as to what to do with the theatrics," says soprano Thomasa Eckert. "We made all that up ourselves...and Karen was really open to that, she gave us that freedom." The musicians, dressed in cowboy regalia and mooing as they took their places on stage, were asked to do more than perform music. "Right away the instrumentalists loved it," says Eckert. "It gave them a chance to sing and to participate in ways that made them feel that they also grew from the experience."

"From Composer to Performance" encourages one to nurture and delight in the musical offspring born of these artists' passion to create.

By Denise Jarrett

Reprinted in part with permission from KCAC's The Arts, October 1989. "From Composer to Performance" was produced with support from the Seattle Arts Commission and the Washington Commission for the Humanities.

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# JSMF Public Radio News

*Radio for People Who Listen*

A Publication of the Jack Straw Foundation

June 1990

## Production Center Nears Completion

### *Remodeling to Include Studios, Archives*

Work is now under way to construct studios, workrooms and offices for a regional production center in the new University District headquarters of the Jack Straw Foundation. Jack Straw Production, as the new facility will be called, is designed to create high quality, diverse programming for broadcast primarily by noncommercial radio stations, both here in the Pacific Northwest and beyond. Joan Rabinowitz has been named Interim Production Manager.

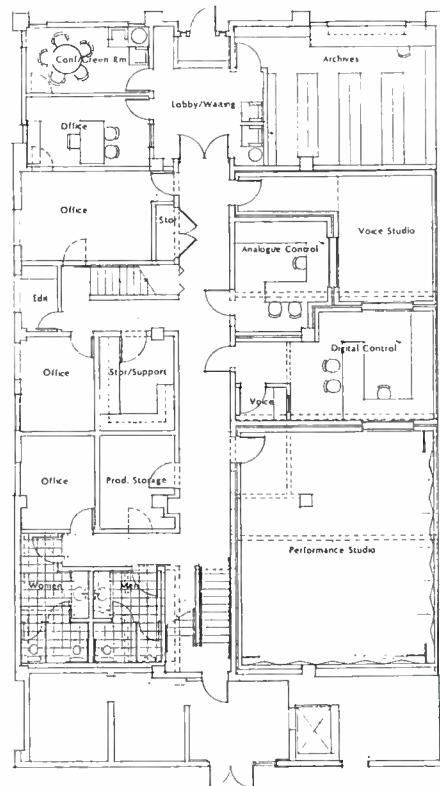
The production center will provide resources and personnel for both Jack Straw and independent producers to develop innovative programming. It will also serve as a regional training center for those who wish to broaden their knowledge and skills.

Jack Straw Production will include recording studios intended to accommodate drama and small musical groups or soloists. The acoustics have been designed to provide adequate reverberation, good sound diffusion, and low background noise.

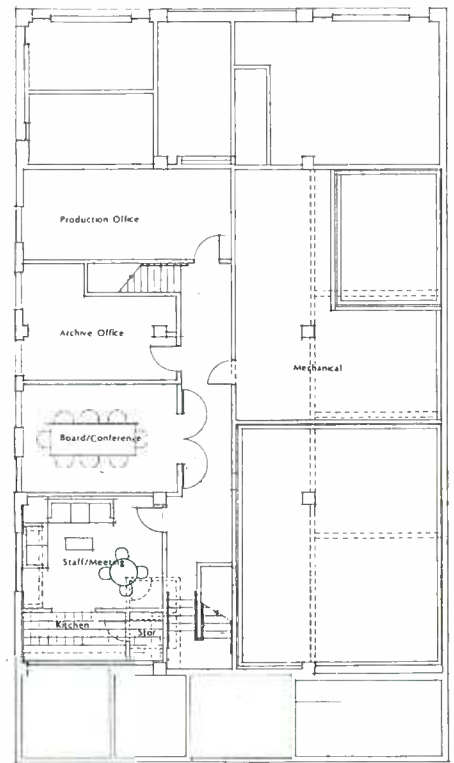
It is envisioned that other nonprofit organizations may want to use the facility to produce public service announcements, or to develop educational materials. Commercial groups may want to rent time, or composers to record their works.

The new facility is located in the old Warren Building at the corner of Roosevelt Way N.E. and N.E. 43rd. In addition to the main floor and mezzanine that will be the studios and offices of Jack Straw, there are two more floors of offices.

Jack Straw Production will be a unique service center for the greater Pacific Northwest.



MAIN FLOOR



MEZZANINE

## *New Facility to Open by August*

When the Jack Straw Board of Directors decided to purchase the old Warren Building in Seattle's University District last year, it was with the recording and production of innovative radio in mind. The best local acoustic designers and architects were then sought for the renovation project.

The well-known firms of Towne, Richards and Chaudiere, acoustical engineers; McKinley Gordon Architects, specializing in broadcast studios; and Lease

Crutcher Lewis, contractors, formed the team to design and build the Jack Straw Production studios.

The completion date for the renovation is mid-July 1990. In addition to the production facilities there will be an archive of records, tapes and CDs, and the offices of the Foundation's administrative staff.

An open house is planned for around the first of August. Details will be given in the next issue of the newsletter.

# Documentary Wins National Award

Producer Joan Rabinowitz and the Jack Straw Foundation were recently awarded a National Federation of Community Broadcasters 1990 Community Radio Award for the radio documentary series "From Composer to Performance". The awards honor "productions that exemplify outstanding and creative use of radio," and were open to programs broadcast on non-commercial community radio stations during the calendar year 1989. "From Composer to Performance", which looks at the creative process behind contemporary chamber music, was broadcast on radio stations throughout the United States. According to one of the NFCB



judges, the series is "a unique insight into the process of music, told in a way that

captivates the listener."

The awards were divided into four main categories, Station Promotion/Community Service, Multi-cultural/Special Audience programming, Entertainment (Arts), and News/Public Affairs. "From Composer to Performance" was awarded a Silver Reel as a "Special National Entertainment Program". Other winners in this category were Seattle producer Ross Reynolds for "The Indies: Independent Record Labels"; the Office Français de Realisation et Diffusion Audio-Visuelle, Paris, France, for "Le Jazz Club from Paris"; and Peter Troxell, KUSP Santa Cruz, CA, for "Surf City Live".

## *Radio Projects Explore Music, Culture*

Jack Straw has two new projects in the works, both by Executive Producer Joan Rabinowitz. The first, as yet untitled, will be a series on twentieth century classical music featuring highlights of concert recordings of the New Performance Group.

Twentieth century classical music represents an ongoing and continually developing part of our culture. Now in residence at Cornish College of the Arts, the New Performance Group musicians have been committed to presenting this music to the community for over ten years. Flutist Paul Taub explains that "we're twentieth century people and it has to be done—there are new ideas here." Taub finds that it is interesting and fun, and besides, "it's not the nineteenth century any more." For audience member Jenn Brandon, "There is a lot of individuality in these works."

According to Rabinowitz, the radio programs will appeal to some and challenge others, but will give all a chance to hear a variety of this century's music, from Berio's "Folk Songs" to "Om Shanti" by Seattle composer Janice Giteck.

The New Performance Group radio series will be broadcast on Pacific Northwest non-commercial radio stations. They are being produced with support from the Seattle, King County and Washington State Arts Commissions.

The second project is called "Other Worlds in Washington". This series of radio programs on traditional folk arts will include live recordings and interviews with musicians from different ethnic communities. Each program will feature a musician or ensemble important in that community, such as Cambodian musician Sam Ang Sam or Native American storyteller Johnny Moses. Recently returned from a trip to Tashkent, the Seattle klezmer ensemble the Mazeltones will be followed from from a public performance, such as

at the Folklife Festival, back into the Ashkenazi Jewish community, where they perform for weddings, bar mitzvahs, and private parties.

How the musicians learn, their role in the community, how traditions are preserved and maintained, and the nature of the music they perform will all be investigated in this series. When completed, "Other Worlds in Washington" will present the variety and vitality, as well as the difficulties, of local traditional music.

## *New Talents Brought To Board*

Two outstanding women, Laura Hall and Mojuana Tolon, joined Jack Straw's Board of Directors in the most recent election. Both bring impressive backgrounds in community service.

Laura Hall has found time in her busy schedule since stepping down from an Edmonds City Council seat she had held since 1981. Ms Hall's interest in arts and the media began with her student days at Whitman College Conservatory of Music and continued through her involvement with the first closed-circuit TV at Columbia University in New York City. Her activities as a community activist and

volunteer in Snohomish County range widely from city government to cultural arts.

Mojuana Tolon has a rare combination of interests. She holds a Master's degree in Fine Arts from the Pratt Institute, New York, and currently serves on the Seattle Arts Commission. Tolon is also a Certified Public Accountant, licensed in Washington state. This latter area of expertise won her election to the office of Treasurer of the Jack Straw Foundation.

The Jack Straw Foundation is fortunate to have such talented and experienced people join the team.





## GOOD RADIO

by Nancy Keith

For most supporters of Jack Straw, it comes as no surprise that we are always looking for the outspoken critic and the new idea. We like them best when they come on us like the trick bucket of cold water balanced on the doorjam, just when we had all our habits and assumptions neatly pressed and ready for company.

That's why we liked the jolt delivered a few weeks ago to the cream of public radio management and producers at the annual public radio conference in Washington D.C. Naturally, there had to be a panel on "Radio in the Nineties" (Nighties?). Among the speakers was Mark Starowicz, executive producer of some of the best of Canadian radio's public affairs programs over the past 15 years.

Starowicz said "Television is becoming Radio," meaning that since the day it began, television has gradually taken over everything that made radio an appealing medium. First TV took over the laughter and drama, leaving radio with music and a little news. Now, he points out, M-TV is taking over the music format, and radio's one remaining virtue of portability is challenged by tiny TVs that can be carried in a purse. He didn't mention the growth of "telephone-talk" radio, but he dumped a bucket big enough to douse this audience of radiophiles with serious gloom.

He did have the decency to throw us a towel. He said that even with all of television's accumulated appeal and bag of tricks, new research shows a growing number of consumers are tuning television out. If radio is to be a potent force in the 21st century, Starowicz said, it will have to speak to people in a way and on a level that television has left behind. He believes people are becoming suspicious of its unreality, the manufactured glamor of "Dallas" and "Falcon Crest", the manipulated and threatening excitement of cops and crime.

His own recommendation for radio was a new kind of drama that could reflect and

sometimes ennoble the life common to people who are not rich and famous. He made a stirring appeal for children's programming and for drama that could draw a whole family to the radio together. He urged public radio to find new ways to tell the human story with art and audio sophistication but with an unswerving loyalty to the unglamorized, daily existence

## KSER Prepares To Go On Air

by Nancy Keith

Go ahead — call us optimists. We think that some day in early December this year, you will be able to turn on the radio, scan down to 90.7, and find KSER-FM, Radio For The Adventurous Listener.

With our construction permit due out of the FCC any day, physical plans for KSER are drawn up and ready, and the most important components of a community station — the people — are volunteering, planning, training and producing in growing numbers.

The last issue of this newsletter introduced you to the twelve members of the KSER Citizens Advisory Committee. They've been actively spreading the word about KSER and recruiting through the wide cross-section of communities they represent. Every week brings two or three new people into KSER's growing circle of volunteers and supporters.

In this community north of Seattle, we find a common feeling of living in the shadow of Seattle's media spotlight. There are too few chances to hear local problems and provocative debate on the local issues. It is an ideal spot for a community station like KSER, with a strong commitment to public affairs programming and expanding the arts and information content on radio. This is just what Jack Straw lives for.

Local public affairs programs will be presented in a nightly program slot by a whole series of production teams. KRAB's International News Team demonstrated this approach can be done, regularly and well, by volunteers. On KSER, each team will specialize in one topic such as Educa-

that most of us call life. (Does anyone remember Ma Perkins?)

Can this kind of radio lure listeners away from the bouncing colored pictures? Can radio drama build and hold an audience — let alone offer "family" content? Conventional wisdom in public radio says "no". What do you think?



## FCC Expected To Approve Construction

May 1, 1990 was the date given by the FCC ending the public notice period prior to final approval for a Construction Permit for KSER-FM Everett, Washington.

With strong assurance that no other party has filed against Jack Straw for the KSER frequency, 90.7 on the protected educational portion of the FM spectrum, formal FCC award of the permit is anticipated in June of this year. The on-air date is scheduled for December 1990.

"The community, our KSER Advisory Committee, and eager volunteers are ready to roll up (their) sleeves and put this community station on-air," said station manager Nancy Keith.

The KSER-FM studio facilities, located at the Highpoint Plaza in Lynnwood, are scheduled to begin construction by mid-June. Immediately following award of the Construction Permit, the tower will be built on Jack Straw property adjacent to the studios.

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See KSER, page four

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## Grantwriter Named

Former Jack Straw board member and program producer Herb Levy has been hired as the first Development Coordinator of the Jack Straw Foundation. The new position, to begin June 15, 1990, will seek support from private corporations, government arts and media agencies, and philanthropic organizations. Grants and other contributions will fund the production of diverse, high-quality radio programs, and communications training projects.

Levy is currently the Artistic Director and President of Soundwork Northwest, and has been a grant writer and administrator for the Seattle Art Museum and Cornish College of the Arts, where he also taught electronic music. He is Seattle's best-known advocate for new music, serving as juror for local and national arts commissions, and curator and producer for numerous events. Mr. Levy is also the President of the New Music Alliance, a national organization.

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Carmen Ray

## New Station Will Offer Innovations

### KSER, from page 3

tion, Environment, Business, Social Issues, Politics, Minority Affairs, or Health. They'll do regular programs that include news with a local angle, interviews, debates, commentaries, and maybe even some drama.

Over thirty people are already planning and training for these Production Teams, and workshops on broadcast news writing and interviewing are coming soon.

KSER will also offer the spoken word as art through a number of dramatic reading programs. Everett volunteer Literature Coordinator Michael Hooper has asked nine reading volunteers to start a list of books that present "original or powerful insight about human life — revealing the extraordinary nature of the everyday, the 'familiar stranger', the other 'as if seen for the first time'". Also on his list is "social criticism that works to rattle the

cage of modern America, causing us to question assumptions and habits".

KSER volunteers are already out in the community, recording presentations at both the community colleges and any other forum where issues and ideas are discussed. This level of interest and commitment has been achieved almost entirely by word-of-mouth recruiting. With the FCC Construction Permit in hand soon, we will be taking KSER to a wider audience via local press and radio.

Along with new program producers, KSER will also feature many of the producers whose programs made KRAB-FM a rich and rare radio experience.

Finally, during the summer months when studios and transmitter are under construction, directors for music, public affairs, and operations will be added to the KSER staff. For more information on these staff positions, contact Nancy Keith, Station Manager, at 252-6505 in Everett.

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June 1990



# JSMF Public Radio News

Radio for People Who Listen

A Publication of the Jack Straw Foundation

September 1990

## FCC Awards KSER Permit

Local public radio in Snohomish County came closer to reality this month with the issuance of a broadcast construction permit to KSER-FM, Everett.

The Federal Communications Commission has concluded a 2-year review of technical issues by authorizing construction of KSER by the Jack Straw Foundation. The Foundation is building studio and transmission facilities at a location near SW 148th and Highway 99, according to Station Manager Nancy Keith.

The FCC permit authorizes KSER to broadcast a radio signal that will cover most of Snohomish County and parts of King, Island and Jefferson Counties.

"We hope to have the station on the air at 90.7 FM by December, 1990," said Keith. "KSER will broadcast a wide variety of arts and public affairs programs with a strong local emphasis and no commercials."

Keith describes KSER as community radio, a form of public radio with a varied schedule and a strong reliance on volunteers. "We think of this as radio for the adventurous listener. We'll combine some outstanding news and public affairs programs from national sources with a larger number of talk and music programs produced here in Snohomish County. Our staff will train volunteers in all aspects of broadcasting."

KSER Music Director Stu Witmer is currently recruiting local people to create the programs. Music programs will include classical, jazz, folk and world music, and some experimental music. "We specialize in music that's hard to find anywhere else on the dial," he says. "We're looking for program hosts among the knowledgeable and passionate collectors, who want to share a great personal collec-

tion of something like jazz, opera, bluegrass or polkas."

KSER will also offer a variety of talk programs, according to Keith. "People have told us that this area needs a forum for discussion of local issues and problems. They want to hear elected officials and community leaders discussing issues in depth. That's exactly the kind of forum KSER can provide. It's part of our reason for existence."

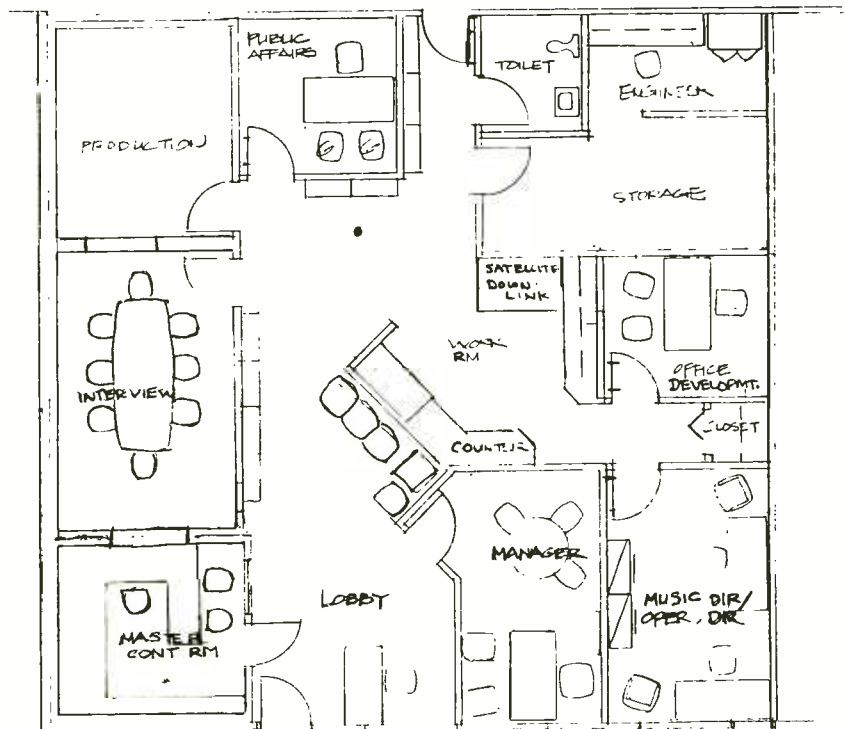
Keith says KSER already has 30 volunteers working to produce programs on local topics — from education, government and environment to business issues and senior citizens. In addition, the station will broadcast interviews, panel discussions, listener call-ins and commentaries.

"We also have a Citizens Advisory

Council with members from around Snohomish County," added Keith. Advisory Council members are Robert Anderson and Margaret Bernard, Edmonds; Paul Shaner, Kenmore; James Sneddon, Lynnwood; Doris Sinclair, Lake Stevens; and Steve Burr, Ewell Madry, Margaret Riddle, Jim Rondeau and Nancy Weis, Everett.

Financial support for KSER will be sought from a combination of listener subscriptions, business underwriters and grants from the Corporation for Public Broadcasting, as well as from the Jack Straw Foundation.

KSER's staff has moved into the new studios at 14920 Highway 99, Lynnwood, WA 98037, tel. 742-1146 or 742-4541.



# Like to Produce Your Own Audio Tapes?

## *Jack Straw Production Wants to Hear From You*

The Jack Straw Foundation will soon open audio production facilities at our new offices in the University District. There are two production studios with analog and digital recording capability, a large variable acoustic studio for recording music and drama, a smaller studio primarily for recording voice, and an analog editing studio. In addition to basic recording equipment, a variety of sound processing gear is available. Jack Straw will use these studios to produce programs for regional and national distribution. We will also offer training sessions for beginners and advanced audio producers. These will include ongoing classes in basic audio production as well as special workshops on radio drama, music production, voice training, and other topics. The studios will be available at low cost to independent radio producers, musicians, and other nonprofit and commercial users.

We have developed the following survey to better serve potential users of Jack Straw's production center. If you would be interested in using the studio or taking a workshop, please answer the questions below. If you know anyone who might be interested, please give them a copy of this survey, or give them our address and phone number. Please return completed surveys to **Production Center Survey, The Jack Straw Foundation, 4261 Roosevelt Way NE, Seattle, WA 98105, (206) 634-0919**. Thank you for your help and interest.

### STUDIO USE

Do you currently use a production or recording studio? If so, which one(s)?

How much does it cost to use?

How often, and for how long, do you use this studio?

What do you use the studio for? (Example: editing, post-production, recording music or voice, etc.)

Do you work with an engineer?

What things do you like about the facility you currently use?

What things are missing from your current facility?

What else can you tell us about that facility?

Would you be interested in using the Jack Straw production facility?

What would you use our facility for?

How often, and for how long, would you use the facility?

Would you need to work with an engineer?

Would you like us to send you a list of the Jack Straw production center's equipment?

Is there any special equipment you would like to see at the Jack Straw studios?

Do you have any other questions about the Jack Straw facility?



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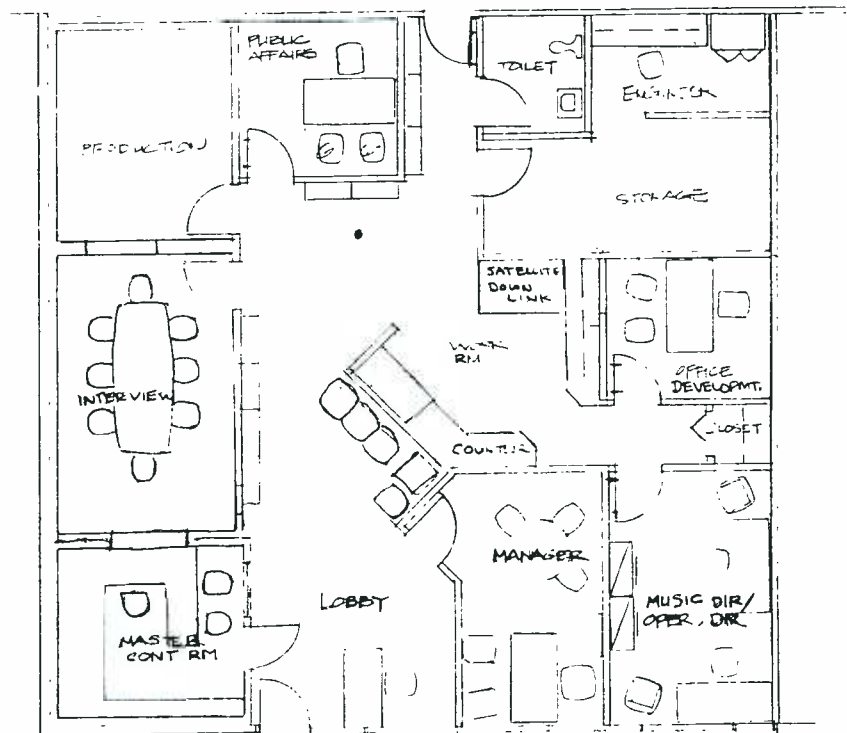
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## TRAINING

Are you interested in attending training sessions in any of the following subject areas? If so, check any that apply:

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> basic production       | <input type="checkbox"/> feature production     | <input type="checkbox"/> interviewing             |
| <input type="checkbox"/> radio theater          | <input type="checkbox"/> multi-track production | <input type="checkbox"/> scripting for radio      |
| <input type="checkbox"/> music recording        | <input type="checkbox"/> editing                | <input type="checkbox"/> marketing radio programs |
| <input type="checkbox"/> documentary production | <input type="checkbox"/> voice training         | <input type="checkbox"/> microphone techniques    |
| <input type="checkbox"/> other topics:          |   |   |

## PUBLIC SERVICE ANNOUNCEMENTS

Has your organization ever had a Public Service Announcement produced?

If so, where did you have it produced?

How much did it cost?

Would you be interested in making PSA's at Jack Straw's production facility?

Name

Address

City

State, ZIP

Phone number(s)

# *KING-AM's Siegal is Social Advocate*

**GOOD  
RADIO**



*by Ron Putnam*

Radio can be more than a wasteland of questionable entertainment and partial news and information. Talk radio is proving that radio can be socially responsible. In the Greater Seattle market, the air is filled mostly with clones of one format or

another, wasting radio spectrum space and kilowatt hours.

An exception that has proven the viability of advocate talk radio is the Mike Siegal show on KING-AM during the afternoon drive-time slot. Mike's show is conducted with a general high level of intelligence, awareness and commitment. Though I think he has his moments of sheer stupidity, such as his opposition to mandatory seatbelt use — why not oppose other safety equipment as well, such as brakes and lights? — I admire him for his other stands. Nobody's perfect.

Mike has worked diligently to bring about judicial review. He was a major contributor to the uprising over the Congressional pay raise, and spearheaded the local Boycott Exxon movement and other actions aimed at pressuring that company to take responsibility for its practices.

These are only a few actions that are more than surface deep. They are proof that radio can be a positive force to advance society.

*Editor's note: Ron Putnam, Chief Engineer for Jack Straw, is currently on extended leave.*

# Production Center Manager Named

## *New Staff Member Brings Talent, Enthusiasm to Jack Straw Facility*



Charles Hamilton

The Jack Straw Foundation has hired Charles Hamilton to be the manager of its new production facility. Hamilton has followed academic and public broadcasting careers since he discovered the joys of audio in college. While in graduate school, he volunteered at community station KFAI in Minneapolis, and became thoroughly hooked. Since then, he has managed the Corporation for Public Broadcasting's training programs, been the Assistant General Manager at public station WBJC in Baltimore, and taught broadcasting and communication at the University of Maryland and George Washington University in Washington, D.C.

Hamilton was selected from a field of

31 applicants from all over the country. The hiring committee, composed of Jack Straw board and staff members, was unanimous in its choice. According to Joan Rabinowitz, Interim Production Manager, "We are very lucky to have a manager who is so experienced and well-connected in the non-commercial broadcasting system."

Charlie holds a B.A. in International Relations from The Johns Hopkins University, an M.A. in Mass Communication and Speech from the University of Minnesota, and will complete a Ph.D. in Public Communication from the University of Maryland this fall.

September 1990 Vol. 7 / No. 2

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Seattle, WA 98105-6999

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**September 1990**



# ***JSMF Public Radio News***

***Radio for People Who Listen***

A Publication of the Jack Straw Foundation

November 1990

## **JACK STRAW PRODUCTIONS CELEBRATES OPENING**

On November 2nd an open house will be held to celebrate the audio production and training center of Jack Straw Productions (JSP) at 4261 Roosevelt Way Northeast.

The Foundation purchased the Warren Office Building in October of last year to house its corporate offices and production center. Jack Straw Production's mission is to enable staff and private producers to make creative and innovative programming for broadcast on public radio in the Northwest and across the nation. In addition studios, staff and equipment will be available to individuals and businesses for audio recording.

The JSP center includes recording studios that can accommodate drama and small musical groups or soloists. The facilities have been designed by well-known architects and acoustical engineers to serve a variety of functions. Equipment and layout are largely modular, and can be arranged to suit many needs. The acoustics provide adjustable reverberation and good sound diffusion.

Studio One, a large room measuring 13 feet high, 23 feet wide and 26 feet long, is able to capture live performances of all genres of music. Its warmth makes it ideal for live two-track recordings. In addition, Control Room One has a 16-track Harrison mixer to produce master tapes for commercial release, demos and radio. Flexibility will be the key to this

room's success.

Studio Two, also 13 feet high, is 11 feet wide and 15 feet long. This room is excellent for voice recording and large enough to handle panel discussions. Control Room Two features Otari equipment, with one four-track and three two-track recorders. The console is an 18-channel JBL/Seck mixer. CD and cassette machines are also available.

We were very fortunate to have McKinley Architects; Towne, Richards and Chaudier sound consultants; Greenbush mechanical en-

gineers; Lease Crutcher Lewis contractors; and McDonald Miller, heating, ventilation and air conditioning, as the team that provided outstanding services in planning and building our production facility. Final wiring and equipment installation has been done by Octagon.

Charles Hamilton, Production Manager, plans to be in Seattle for the open house festivities. Hamilton will complete his Ph.D. in Communications at the University of Maryland and join the Foundation staff in early December.

## **KSER Volunteers To Begin Training**

On a rainy night in mid-October, 48 people turned out for the first KSER Volunteer Orientation meeting at the Serene Lake School.

"As always," says station manager Nancy Keith, "we had people we expected and a very interesting group of volunteers we'd never heard from before." They were given an overview of KSER's program mission, volunteer roles and training plans by Keith, Music Director Stu Witmer and Public Affairs Director Ed Bremer. After the meeting, they toured the studios-in-progress at KSER's north Lynnwood location.

Training dates have been set for all volunteers wishing to do on-air work

at KSER. The training sessions will be held Saturday mornings from 9:30 to 11:00 a.m., on November 3rd, 10th, and 17th, and on December 1st. Alternate weeknight sessions may be offered. The sessions will be supplemented with a 30-page Volunteer Manual and special small group training and practice sessions with the control room and production room equipment.

Volunteers interested in on-air work at KSER must reserve a place in the program to complete their required training. Training reservations may be made by calling KSER at 742-4541.

# JSP Programs of New Performance Group Concerts to Air

"Sinister Resonance", a new five-part radio series produced by Joan Rabinowitz for Jack Straw Productions, highlights music of the twentieth century performed in concert by Seattle's New Performance Group, a local ensemble specializing in contemporary classical music. The series will be broadcast on KBCS (91.3 FM) for five consecutive Mondays, beginning November 19th at 9:30 p.m.

"I sat at home late one night listening to a recording of the New Performance Group playing Takemitsu's 'Rainspell'," explained Rabinowitz. "It was a quiet evening. The music is very subtle, and I found myself listening to the piece in a way that felt very personal. The pauses and silences, the delicate mix of sounds as the musicians related to each other, all are critical to the appreciation of the music. I found each note as it was added to the sound. I felt like I was listening more carefully and felt more involved in the piece than when I listen to music where melodies are primary."

It takes a special kind of listening to appreciate the music of this century, not only for the audience but for the performers as well. Pitch, melody and rhythm may still be important, but composers are also turning their attention to other aspects of sound such as timbre, color, texture, resonance — and silence.

"There is a great deal of space in Takemitsu's music," said NPG director Matt Koczmieroski. "There isn't a sense that there has to be something happening all of the time. Individual sounds and notes are allowed to suspend themselves."

The musicians also need to listen in a different way to perform this music. In "Rainspell", although all of the notes are written, the timing is not specific. The New Performance Group, an ensemble of seven musicians, performs this piece without a conductor. They had to learn by constant playing and listening to know how long the spaces need to be. As



Koczmieroski explained, "It becomes a collaborative process. We become both performers and listeners. Timing becomes the personal part for the performer."

A piece that is vastly different from "Rainspell" is George Antheil's "Ballet Mechanique". Antheil felt that any sound-making device was fair game for him to use in composing. Originally composed for sixteen mechanical pianos, the piece is now performed by four pianos, glockenspiel, xylophone, timpani, a variety of percussion instruments, doorbells and recorded airplane sounds. When first performed in Paris, where Antheil wrote the piece in the early 1920's, "Ballet Mechanique" caused a riot, but its first performance at Cornish

## Jack Straw Plans Radio Drama

"Margaret Jean, A Radio Portrait" will be Jack Straw Productions' first radio theater project to be produced at the new facility. JSP has received an award from the Seattle Arts Commission in partial support of this production. The history of the project is a story in itself.

Early this year Paula Swenson of Solstice Performance Arts asked Jack Straw Productions Executive Producer Joan Rabinowitz and playwright Jesse Minkert to look over a project for a radio play. Swenson had been working with a woman named Eleanor Anderson on a memorial project for Anderson's friend, the late Margaret

College was a huge success.

"Sinister Resonance" will be broadcast during Cross Border Music, an ongoing program on KBCS that features a cross-cultural mix of 20th century music from the avant garde to the folk tradition, produced by Jon Gierlich and airing Mondays from 9:00 to 10:30 p.m.

"Sinister Resonance" was produced with support from the Seattle, King County, and Washington State Arts Commissions.

### Broadcast Schedule

*KBCS (91.3 FM), Mondays at 9:30 p.m.:*

Nov. 19: Henry Cowell

Nov. 26: John Cage and George Antheil

Dec. 3: Boulez, Berio and Stockhausen

Dec. 10: Takemitsu and Ichiyanagi

Dec. 17: Morton Feldman and Janice Gitek

If you have comments or questions about "Sinister Resonance", please call or write Executive Producer Joan Rabinowitz, 4261 Roosevelt Way NE, Seattle WA 98105-6999, (206) 634-0919.

Jean Schuddakopf.

"As I read Eleanor's script," Minkert recalled, "I began to understand the admiration for Margaret Jean that drove Eleanor to tell her story. Margaret Jean was politically active from an early age. Her family had a farm in eastern Washington, was well educated, and held strong convictions about the folly of war and the value of human rights. Margaret Jean carried that tradition of political involvement through decade after decade of the Twentieth Century. She maintained it

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See Drama, next page

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# Margaret Jean Explores Life of Political Involvement

## Drama, from previous page

all her life, at times in the face of intense harassment.

"I saw her story as an opportunity to look back over the political turmoil of this century in this part of the country, to evoke the flavor of those times and to recreate some of the places and events through radio theater. Her personal life offers a point of contact with larger events: two world wars,

the Depression, labor unrest and the Red Scare of the Fifties. These events become the context of her personal life."

New possibilities opened up when Minkert and Rabinowitz ran into former Jack Straw board member Libby Sinclair and briefed her on the story. Margaret Jean was subpoenaed by the House Unamerican Activities Committee, and testified in the Seattle hearings in 1954. Sinclair knew another witness at those hearings, George

Starkovich, who had spoken out boldly against the committee. Starkovich is still living in Seattle. Sinclair helped set up a meeting between him, Rabinowitz and Minkert, where they met Pearl Castle, who also had been at the 1954 hearings. Castle and Starkovich were gold mines of information about the history of the Left in Washington state.

This interview led Minkert to more research on the hearings, in order to recreate the sideshow atmosphere, the bullying methods of the committee, and the defiance of the witnesses, including Margaret Jean.

Anderson's original script was an epic work with thirteen episodes of varying lengths. Minkert's adaptation comprises two half-hour episodes. With a working script in hand, the production team of Rabinowitz, Minkert, Swenson and audio engineer Doug Haire can now begin to plan the production. After that, they can bring actors into the new studios at Jack Straw Productions and begin recording.

"Margaret Jean" will be broadcast on community and public radio stations in the Northwest beginning in the spring of 1991.

## KSER Hires Public Affairs Director

Ed Bremer, a radio professional with 14 years' experience in public broadcasting, has joined the KSER staff as Public Affairs Director. Bremer started work at the Lynnwood studios on October 15.

Bremer worked until 1989 as the News/Public Affairs Director at KPBX-FM, the NPR affiliate in Spokane. He was instrumental in bringing volunteer commentators and news reporters into the KPBX schedule. "That was very important in his selection," says KSER manager Nancy Keith, "but we were also impressed with his journalistic standards and his ability to do tough, in-depth interviews."

During his 20-year career in broadcasting, Bremer started in commercial radio, but he found the in-depth approach to radio he admires when he worked at KPBS, the public radio outlet in San Diego. There he designed and produced a daily six-hour information program along with work in classical announcing and production engineering. He holds broadcasting awards from the Sigma Delta Chi journalism society and United Press International, among others.

Bremer moved to the Puget Sound area so that his wife Lucia could pursue her career in computer-aided design. During his spare time Bremer is taking pre-law courses at Edmonds Community College.

At KSER Ed Bremer begins his duties by recruiting and training thirty to fifty people for local public affairs programs — from commentaries to information magazine formats. He has introduced the phrase "user-friendly radio" based on a commitment to use the telephone as a two-way link between station and audience.

"I'm delighted to be here," says KSER's new Public Affairs Director, "and I really look forward to working in this community to create an opportunity for a wide-ranging exchange of ideas and opinions."

## Jack Straw Engineer Missing

On June 28th Ron Putnam, Chief Engineer at Jack Straw, did not report for work at the Foundation. We were worried: Ron lived alone and was reliable about keeping us informed of any necessary absences. We contacted his relatives, who in turn called the police.

After an initial investigation the case was referred to the Homicide Division. The police have not located Putnam, but did find all of his personal effects and his home burglarized, his auto stolen, and savings and checking accounts removed by forgery. A suspect was taken in on related charges. The case remains pending until either Putnam is located or additional criminal evidence is un-

covered sufficient to file homicide charges.

Putnam joined the staff of the Foundation in March of 1988 as Chief Engineer to both the Seattle production facility and KSER-FM in Lynnwood. He played a major role in planning for tower, transmitter, and production and broadcast equipment for the two.

Radio engineering had been a life-long love and vocation for Putnam. Before coming to Jack Straw he had been Chief Engineer at KYAC AM/FM.

For all of us who worked with Ron, his sad disappearance has left us with a deep sense of loss. We will miss him for years to come.



# Donations Sought for Production Center, KSER

by Herb Levy

As you know from reading this newsletter, recent Jack Straw-produced programs have been heard on more than fifty non-commercial radio stations across the United States, our new production facility is now ready for your recording projects, and KSER, our first broadcast station in six years, will be on the air in January 1991. Of course, we could not have done any of this without your assistance, so thanks once again to all of the donors, volunteers, Board members and staff who helped make these facilities come to life. However, there are two things we still need to strengthen these important projects, and we need your help. For the Jack Straw Productions facility we need a piano, and for KSER we need a satellite down-link.

Studio One at Jack Straw Productions is too small for a full-size con-

cert grand, but the room sounds so good—I think the technical term is “sweet”—that it would be a shame not to put an upright piano there. With the help of some of the area’s talented pianists we are looking for a good used baby grand piano. So that we can have a piano as needed, we will rent one until we can find the right one to buy. Your donations will enable us to make this purchase more quickly.

KSER has hired directors for music and public affairs, and volunteer training begins soon with wonderful and varied programs planned, but it will be difficult to provide eighteen hours a day of quality broadcasting unless we can also tap into nationally-distributed programming. Shows from National Public Radio, American Public Ra-

dio, the Canadian Broadcasting Corporation, the British Broadcasting Corporation and independent productions are all available via the satellite broadcasting system. With a down-link KSER can be the source for public affairs and cultural programs not heard anywhere else in the Northwest.

The total cost for the baby grand piano and satellite down-link will be between twenty-five and thirty-five thousand dollars. Your tax-deductible donation to Jack Straw will help us to make these much-needed purchases for our two facilities, Jack Straw Productions and KSER-FM. Please take a moment now to fill out the coupon on the back page of this newsletter and return it with your donation today. Thank you for helping us to improve non-commercial radio in the Northwest.

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**November 1990**



# THE ADVENTUROUS LISTENER

90.7 FM • KSER • VOL. 1, #3 • MAY, 1991

*"Radio lets us build mental images. Unlike TV, it allows us to bring our own experiences into the composition of a story. . ."*

## WHAT'S INSIDE

• **Programs for:**  
**Music, Spoken Arts, Public Affairs**

• **Volunteers**  
 • **Schedule**

### KSER LOVES KIDS

As a child, I listened to "Let's Pretend" on the radio on Saturday mornings and was transported to magical kingdoms, accompanied by kings and queens and enchanted frogs. Fairy tales came alive in my mind like they never had before. And, because they came from my own imagination, they have remained with me ever since.

Radio lets us build mental images. Unlike TV, it allows us to bring our own experiences into the



Holly Cummings

composition of a story, creating images unlike any other. Children live in their imaginations. If we can tap that resource and use it to develop good learning skills, why not?

At KSER we are committed to imaginative radio for all listeners and that in-

cludes children. Sunday mornings, at *The Storyhouse*, children will find Susan Rhinehart and Stacy Hall here at 7 with stories and songs. Then at 8, John McAlpine and a cast of imaginary thousands entertain us with riddles, stories, good deeds and birthday celebrations with wonderful sound effects.

On weekday afternoons, from 4-4:30, *The Enchanted Forest* invites children to participate in radio. Jeff Scott and Bryce Shoemaker from Viewridge school in Everett have interviewed the Sonics. Several other children have had their stories read on air.

*The Enchanted Forest* also has visitors, strangely resembling enchanted animals, such as Officer Squirrel from the police department and Mayor Gorilla from city government. We also feature a local storyteller each week.

There's room for all kinds of talent and ideas at KSER. We welcome yours. Call us (742-4541) with comments, suggestions and ideas. Or write to *The Enchanted Forest*, Box 507, Lynnwood, Wa. 98046. Let us hear from you. Meanwhile, keep listening, tell your friends and remember, "Use your Imagination!"

—Holly Cummings

KSER Children's Program Coordinator

*(Holly Cummings, from Edmonds, has over 30 years experience in education, including 8 years as owner/director of her own school, the Carden Academy. She has extensive theater background, is a professional storyteller and performs in this area as well as nationally.)*

### NOW, IT'S YOUR TURN

The sophisticated equipment is installed, the special phone lines are in place and KSER is ready to forge the final link in the community radio loop. In May, KSER will begin the first of many telephone dialogue programs that put the people on the air. Public Affairs Director Ed Bremer will host the show each weekday morning from 10:05 to 10:30.

"Your Turn," will target a particular topic or question each day. Bremer will also turn the final 5 minutes of the program over to community correspondents, reporting in from the varied towns and districts in the KSER listening area.

The topics? Bremer says he'll rely on Letters to the Editor columns in the local papers, volunteers and community correspondents' suggestions and most of all on suggested topics from the listening audience. Whether it's local or global, practical or theoretical, prepare to pick up your phone and take Your Turn in the arena of radio discussion. "Your Turn" is heard Monday through Friday at 10:05, right after the BBC news, on KSER, 90.7, Radio for the Thoughtful Listener.

(If you'd like to play an active part in KSER Public Affairs Programs, see "**Volunteers Needed**" inside.)

### PLEDGE DRIVE COMING

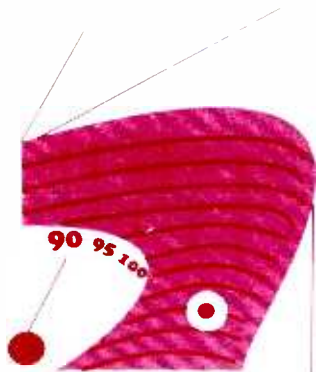
Unique radio programming of the kind found on KSER exists on a two-way street. Public and community radio is funded, nationwide, largely by subscribing listeners.

KSER's first on-air Pledge Drive will reach out to listeners from June 1st through 9th. "We'll celebrate the birth of this special kind of radio," says Chuck Gleason, Membership and Development Director. "And we'll be letting listeners know how a station like this really works. We'll be asking our audience to join our 70 volunteers and staff to build a solid base of support."

*(Continued on back)*



# ON THE AIR



## KSER STAFF

Manager: Nancy Keith  
 Music: Stu Witmer  
 Public Affairs: Ed Bremer  
 Development: Chuck Gleason  
 Engineering: Joe Hamelin

## VOLUNTEER COORDINATORS

Arts: Arielle Huff  
 Children's: Holly Cummings  
 Drama: Pamela Seaman  
 Literature: Margaret Riddle  
 PSAs: Kathryn Paiva  
 Music Librarian: Joni Decker  
 Volunteers: John McAlpine  
 Office & Production: Tamilee Neer

*Special thanks to volunteer builders Bob Tapp, Dan McAlpine and Howard Walker*

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 Craig Sanders  
 Allan Swensson  
 Carmen Ray, Executive Director

*KSER is located at 14920 Hwy. 99 in Lynnwood, Washington; phone 742-4541. KSER is operated by a small paid staff and a large corps of volunteers. Programming is selected for quality and diversity.*

*KSER at 90.7 FM is licensed to the Jack Straw Foundation, a non-profit, tax-deductible organization at 4261 Roosevelt Way N.E., Seattle, 98105-6999.*

## MUSIC ON KSER

We've made some changes in our Friday, Saturday and Sunday music offerings, so read and save the new program schedule enclosed with this edition of *The Adventurous Listener*.

**We Love Music, We Love the Earth, 1991**, a special world-wide concert broadcast from Tokyo will be aired at KSER on Tuesday night, May 7, from 9-11 pm. The program features Senegal's Youssou N'Dour and Japanese composer Ryuichi Sakamoto.

### Jazz

**Vintage Jazz:** Mon. - 9-11 pm with Hal Sherlock. May 6: some Northwest jazz players; May 20: Earl Hines; May 27: singers

**Tuning the Sky:** Sat. - 6-10 am with Dave Gardner.

**Traff's Trip:** Sat. - 1-5 pm with Traff Hubert.

### World Music

**African Airwaves:** Wed. 9-11 pm with Doug Paterson.

**Con Salsa:** Sat. 10 am - 1 with Sonny Masso.

**Ten Degrees North, Soca Music:** Fri. 3-4 pm with Ancil Potter. May 3: Allsparle music; May 10: Non-Trinidadian soca; May 24- All Kitchener Soca.

**Earth Music:** Sat. 5:30 - 7 pm: anthology of world traditional music with Stu Witmer.

**Mixed Bag:** Tues. 11 pm - 1 with Eric and Mark.

### Folk and Blues

**61 Highway:** Thurs. 9-11 pm: Blues with Uncle Ray Varner.

**Folkmasters, from a 1990 Carnegie Hall series, 9-10 pm. May 3:** Cowboy Songs, Mountain Ballads and Bluegrass; May 10: Black Gospel Styles; May 17: French Fiddling and Cajun music; May 24 - Music from Puerto Rico and the Atlantic Coast of Colombia; May 31 - Native American Ritual - song and music.

**Bluegrass Bonanza:** Sat. 9 pm - midnight with Pete Stiles.

## Eclectic and New Music

**Guitars of Perception:** Mon. 11 pm - 1 with Marty Clare.

**Exposure:** Wed. 11 pm. - 1 with Peter Dervin.

**Headphone Theater:** Thurs. 11 pm - 1, with Richard Maddox.

**Bang On A Can:** Fri. 10 - 11 pm, a 4-part eclectic mix of today's adventuresome composers. May 3: Music of Harry Partch and the Kazue Sawai Koto Ensemble; May 10: Vocalist Shelley Hirsch plus Kyle Gann, Linda Fisher and Tado Sawai; May 17: Partch's *Daphne of the Dunes*, plus music by Michael Gordon and Eleanor Hovda; May 24: Composers David Lang, George Lewis, Julia Wolfe and Steve Martland.

**Not This:** Alternate Fridays, 11 pm - 1 am. with Herb Levy. May 3: Cartoon music; May 17: New music on multiple keyboards; May 31 - Drones, tones: minimalist music that's more interesting than it sounds.

**Warp and Weft:** Alternate Fridays, 11-midnight, with Victor Ingrassia.

**Wild Oscillations:** Sat. midnight - 2 am with John.

**Musical History Tour:** Sun. 12:30 - 2 pm with Monte Wright. This week in time in several different decades in the past. Music, news, TV shows and movies of the week.

## Classical Music

**Visage:** Sun. 5:30 - 7 pm with Andrew Falltonson.

**Music from the Library of Congress:** Sun. 8 - 10 pm. Historic performances. May 5: Summer Chamber Music Festival: Shostakovich, Brahms, Stravinsky; May 12: Keyboard Spotlight: Fox plays Widor, E. Power Biggs plays Piston, Kirkpatrick plays Bach and Scarlatti; May 19: The Budapest Quartet during the War Years; Beethoven, Hindemith and Brahms; May 26: The Budapest Quartet with Szell and Bellison: Mozart and Beethoven.

**Classics of Contemporary Music:** Sun. 10 pm - midnight with Joan Ashcroft. May 5: *Hymnen* by Karlheinz Stockhausen; May 12: Pierre Henry's *The Apocalypse of John*; May 19: *Quartermas*, by Tod Dockstader; May 26: *Acoustica* by Mauricio Kagel.





# KSER PROGRAM SCHEDULE

MON TUE WED THUR FRI SAT SUN

3 AM  
6 AM  
7 AM  
8 AM  
9 AM  
10 AM  
NOON  
3 PM  
4 PM  
4:30 PM  
6:30 PM  
7:30 PM  
8 PM  
9 PM  
11 PM  
MIDNITE  
1 AM  
2 AM

6  
7  
9  
12  
1  
4  
5  
7  
8  
9  
12  
2

## THE MORNING PROGRAM

with Stu Witmer

News from Radio Australia at 6 & the BBC at 5, 7 & 8  
Current Events near the half hour

### WORDS FOR THE WIND: BOOKS

INDEPENDENT EYE NEW VOICES LOCAL SOCIAL THOUGHT CAMBRIDGE FORUM

BBC NEWS at 10 Mon-Fri 10:05 YOUR TURN Local call-in

## THE SUNLIT ROOM

ACOUSTIC MUSIC

including BBC News at Noon  
produced and hosted by:

JONI DECKER JERRY HOUCK JACO BAZZI CARLOS WELSH DAVID MOODY

JAZZ FROM THE 4 QUEENS THE BRAZILIAN HOUR WORLDWIDE JAZZ 10 DEGREES NORTH with ANCIL POTTER

THE ENCHANTED FOREST Children's programming with Holly Cummings

## THE ROAD HOME

with Ed Bremer

Country Music, news, reviews & commentary  
BBC News at 5 PM

## AS IT HAPPENS

Public Affairs from the CBC

### ON YOUR MIND critical social issues & discussions

COMMONWEALTH CLUB LOCAL IDEAS & ISSUES NEW AMERICAN GAZETTE NATIONAL PRESS CLUB NEW DIMENSIONS ALTERNATIVE RADIO

VINTAGE JAZZ with Hal Sherlock EARLY MUSIC Music of Medieval Europe AFRICAN AIRWAVES with Doug Paterson 61 HIGHWAY Blues with Ray Varner FOLK MASTERS BANG ON A CAN

THE GUITARS OF PERCEPTION with Marty Clare SOUND ASPECTS Eric Hoffman & Mark Sullo EXPOSURE the far side of pop with Peter Dervin HEADPHONE THEATER electronic, new age & more with Richard Maddox NOT THIS experimental music with Herb Levy WARP & WEFT with Victor Ingrassia

TUNING THE SKY  
jazz, blues, etc.

with

Dave Gardner

CON SALSA

with

Sonny Masso

TRAFF'S TRIP

jazz with

Traff Hubert

BBC NEWS HOUR

THE STORY HOUSE

John McAlpine  
Stacy Hall & Susan Reinhart

CBC

SUNDAY MORNING

ALAN WATTS

MUSICAL HISTORY TOUR with Monte Wright

NEW RELEASES

51%

### BBC NEWS

EARTH MUSIC  
music from around the world

VISAGE  
with Andrew Falconson

OSSMAN'S AUDIOLA  
music/drama David Ossman

SUNDAY NIGHT THEATER

BLUEGRASS BONANZA

MUSIC FROM THE LIBRARY OF CONGRESS

with Pete Stiles

CLASSICS OF CONTEMPORARY MUSIC

WILD OSCILLATIONS

with

John

# MAY 1991

## VOLUNTEERS: WE DIDN'T KNOW THEIR NAMES BUT WE KNEW THEY WERE THERE.

When you start a community radio station, there's a nameless dread that makes shiver. We stake our operations largely on volunteers. During business hours we talk confidently about the wonderful people with talents and knowledge who will emerge from the community to create the brilliant programs. We glow smugly as we underline our humanistic commitment: we'll count on the good in people, the selfless, committed dedication to great radio. The dread comes when we imagine the neighborhood wit (the "next Garrison Keillor") walking in the door when we're all frazzled some afternoon, and we don't get their name, we lose their phone number and we don't have anything for them to do right now. And we never see them again.

At KSER, we've so far experienced an extraordinary good fortune in the realm of volunteers. Just when we've needed people, they've walked through the door wanting just the job that needed doing.

Take KSER's new Volunteer Coordinator, John McAlpine. He attended training sessions with an idea about doing a program on live big bands. In the meantime, he heard there was a meeting to talk about children's programs. Since he'd dabbled in radio 15 years before and scripted some children's programs that were never produced, John came to the meeting and found himself the father of a bouncing Sunday morning kids show.

This weekly hour for kids led John into the sound effects section of the Music Library and many more hours in the Production room playing with sounds. He began to notice the way the demands of daily broadcasting gobbled up staff time and left new volunteers standing ungreeted and undirected in the middle of the station lobby. When we advertised for a Volunteer Coordinator, John McAlpine, with his hand on the throttle and his eye on the road, took the job. By his second day on the job, he had all 80 of us listed on a computerized organizational chart and by day 5, he had a training program drafted and a volunteer announcement carted up and ready for broadcast. This is what we mean about



John McAlpine

being lucky.

In the afternoons and evenings, McAlpine is a materials supervisor at Advanced Technology Laboratories, where ultrasound

equipment is made. He tries out his children's programs on his wife Ann and their 3 children.

John involved himself with KSER because he liked the idea of a radio station for "this unincorporated area." And, because he's one of those folks with radio on the brain. He took radio classes in high school. Then, as a Vietnam vet and college student in 1970s California, he helped create and operate a pirate radio station. Using discarded equipment set up in basements and garages, McAlpine and friends broadcast rock and roll radio to the neighborhood for 6-7 years. "One day, the FCC turned up and said we were interfering with another station. If we didn't stop, they'd confiscate all our equipment. There'd be fines. So we just stopped."

Why radio? McAlpine says it gives him a chance to be creative. "You have all kinds of selections to make - the music, the order, the mix, the way you present it, your approach to the audience." Why KSER? "I like things that get you thinking."

*Thanks to KSER Underwriters  
Olson's Food Stores  
Cascade Frames*

## INSIDE THE MUSIC

For most radio listeners, the essence of the stations they like is in the music that toots and rolls from their radios. Inside the stations, there's a room full of treasures - the diamonds and pearls of the musical arts.

In the center of the Music Library at KSER, sitting amidst the treasures, you'll often find Joni Decker. Joni took on the job of Volunteer Music Librarian months before KSER went on the air. She contemplated the computer and the proposed music data base with a certain air of doubt, but when she looked at the rows of recordings and discs from all times and places, her eyes fairly shone and she stepped right up to the job.

Joni Decker lives in Everett with her husband Mason (also a KSER volunteer) and she works at Seattle's Swedish Hospital. As a registered nurse in the Special Care nursery she helps meet the attention and medical needs of premature babies and infants with special needs.

On top of this full-time job, Joni spends 5 hours a week on the air in the **Sunlit Room** (Mondays, 10:30 am -3) and another 10-15 hours in the Music Library (the fluorescent room)..

"I never thought of myself as being on the air," she says. "I wanted to learn to run

the board so I could help people. But Stu (Music Director Stu Witmer), realized that I really love music and he convinced me I could work on the mid-day acoustic music program. What a growth experience! It's been like a 4-year Music Appreciation course in 6 months."

Decker always liked music beyond the familiar rock and roll. "I absolutely love the blues and I like Celtic music and the connections between music of France and Brittany and the Cajun styles. I thought I liked very early classical music, but until now, I've never had a chance to hear it. That's what I like about KSER; it exposes me to so many things I always wanted more of - jazz and blues for example."

As Music Librarian, Joni Decker inventories new record releases and collates playlists generated by music



Joni Decker

program hosts. The lists go to music distributors and help keep a steady flow of new releases coming in the library door.

Finally, she introduces regular and new volunteers to the mysteries of the Music Library and coordinates others in the endless and crucial process of keeping track of the Treasures.

"The Music Library is a great place for volunteers to start," she says. "It's easy and people can just come in and do an hour now and then. It's perfect for taking the mystique out of radio." But it's funny; when you spot the look of amusement in Joni Decker's eyes, sitting among all those recordings, you'd swear that the best of the mystique is still there.

*Interested in being  
part of community  
radio? Call KSER  
at 742-4541.*



# FROM KSER

## PUBLIC AFFAIRS ON KSER

### World News

**BBC News** has shifted slightly in response to daylight savings time. Now at: 5 am, 7, 8 and 10 am, noon, and 5 pm (a half hour world news roundup.)

**Radio Australia** is now broadcast at 6 am.

**CBC As it Happens**, one hour of world-ranging interviews weekday nights at 6:30.

**CBC Sunday Morning**, 3 hours of reports and documentaries from around the world, 9 am to noon on Sundays, naturally.

### In-Depth Discussion

Each weekday morning at 9:30, KSER features thought-provoking analysis and discussion. **Independent Ear (Monday)**: Local and national producers; **New Voices (Tuesday)**: A national look at grassroots political problems and solutions; **Local Focus (Wednesday)**: issues and interviews by local producers; **Soundings (Thursday)**: 5/2: Michael Lerner - An Unorthodox view of Success; 5/9: Prof. James Clifford on Cultural Borrowing; 5/16 - Gavin Langmuir on "History of Anti-semitism;" 5/23: Thomas Rohlen- Japanese education and business; 5/30: Peter Berg on Redesigning Cities. **Cambridge Forum (Friday)**.

**Your Turn**: (M-F, 10:05 am) Telephone dialogue hosted by Ed Bremer, with KSER listeners and community correspondents. (On-Air Phone Number: 742-1146).

**New American Gazette**: 7:30 pm Wednesday. 5/8: Daniel Yergin, author of *The Prize: The Epic Quest for Oil, Power and Money*; 5/15: David Duke, Louisiana Republican State Representative and former Ku Klux Klan leader; 5/22: Jonathan Mann, head of the World Health Organization's AIDS project 5/29: A Panel Discussion on Baseball. Guests are Lou Gorman, manager of the Boston Red Sox; Stephen Jay Gould, author and paleontologist; Marvin Miller, player's association director and Dan Shaughnessy, "Boston Globe" sports writer.

**Food for Thought** weekday evenings at 8:00: **Commonwealth Club of California (Monday)**; **Local Issues and People (Tuesday)**; **New American Gazette (Wednesday)**; **Local Issues and People (Thursday)**; **New Dimensions Radio (Friday)**.

**51%**: Sunday, 4:30 pm.: Issues by, for and about Women.

## LITERATURE AND DRAMA

### Reviews

**Spellbound by the Movies**: Roger Midgett reviews a new film each Friday at 5:45 pm.

**A Second Look**: Tony Chan reviews television every other Thursday at 6 pm.

**Arts around the Sound**: Arielle Huff on arts and cultural events each Friday at 4:45 pm.

### Arts

**Words for the Wind**: Books on the air each M-F at 9 am. Early May: Donald McClure reads the stories of Edgar Allan Poe; Mid-May: Collette's *Break of Day*, read by Martha Rhoda; Late May: *The Poison Belt*, from the Professor Challenger mysteries by Arthur Conan Doyle, read by Mike Mallory.

**Ossman's Audiola**: Saturday nights, 7-9 with host David Ossman. A birthday tribute to Orson Welles (May 4), and a musical salute to "B" movies (May 11). Ossman waxes poetic with a 1963 rarity, "Hollywood Be Thy Name" (May 18), and goes to a Holly-weird Party with George Tirebiter (May 25).

**Sunday Night Theater** 7-8 pm *A Connecticut Yankee in King Arthur's Court* continues at 7, with a final episode on May 12.

Beginning May 19 at 7, a new mysterio-romance: *Dreams of Rio*, produced by ZBS Media perpretator's of February's *Moon Over Morocco*.

## Volunteers Needed

KSER's Public Affairs Department is seeking would-be producers, reviewers, critics and technicians. We supply the training, you supply the ideas, energy and time.

**Community Recordists**: Record interesting speakers. We supply the equipment and training.

**Interviewers**: Like asking provocative questions? We'll supply training and equipment.

**Community Correspondent**: If you're up on political and social goings-on in your area, we'd like to have your reports on the radio.

**Critics and Reviewers**: If you have experience or expertise in the arts, share your impressions of drama, art exhibits or restaurants.

**Commentators**: Comment on issues of our time, local elections or pet peeves. We'll help you put a commentary together and record it for you.

**Program Producers**: Interviewers, writers and production volunteers to develop features about and for our audience.

We need public affairs volunteers throughout Snohomish, Skagit, Island and Jefferson counties. Call KSER Public Affairs Director Ed Bremer to find out how you get involved.

If you like what you hear, we ask you to support KSER by becoming a subscriber.

Local business support is another critical mainstay of public radio. Businesses contribute to programming and operations and receive on-air credit as underwriting announcements.

All donations to KSER are tax-deductible. For additional information, call Chuck Gleason, KSER's Development Director, at 742-4541.

KSER-FM, 14920 HIGHWAY 99 #150, LYNNWOOD, WA 98037-2300. (206) 742-4541

Enter my subscription as a

- Devoted Fan on a fixed income
- Loyal Listener
- Family Fan Club
- Sustaining Radio Believer
- Founding Member

Check/Money Order (enclosed)

Credit Card (Please complete all information below)

Master Card     Visa

Credit Card Number

Expiration Date: Month   Year

Signature: \_\_\_\_\_

Daytime Phone: \_\_\_\_\_

Send me information on:

- Becoming a KSER volunteer
- Underwriting KSER programming and operations
- I'd like to help by donating equipment, furniture, recordings or services. Please call me at: \_\_\_\_\_

Daytime     Evenings

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Firm: \_\_\_\_\_

Telephone: \_\_\_\_\_



## Pledge Drive (Continued from cover)

"We'll also have fun." Interviews with KSER program hosts, producers and staff will give listeners a close-up look at the way the station operates. "This will definitely not be a guilt trip," Gleason promises. "We are delighted with the very positive support we've received since going on air. This gives us a chance to really involve those and other listeners directly in the station as subscribers."

The Pledge Drive also opens up short-term but very important chances to volunteer and work at the station. "We'll need people to answer phones, record pledges and help on-air hosts. Volunteers will be guided by **Sunlit Room** host Carlos Welch and a pledge drive veteran. If you'd like to join the Pledge Drive crew, call and leave word for Carlos at the station, 742-4541.

If you know of local businesses that might like to support the drive with donations of premiums (CDs, concert tickets, dinner or drycleaning) or who would like to match \$100 or more in pledges, ask them to contact Chuck Gleason or Nancy Keith at 742-4541.

And all these volunteers will need to keep up the energy with munchies, so donations of drinks and snacks will be most welcome.

And, be sure to make a spot for a KSER subscription in your June budget.

**Become a KSER  
Volunteer—  
Call 742-4541 or drop  
by and pick up a  
Volunteer Application.**

## SATURDAY NIGHT - LIVE AND KICKING ON KSER

It's a rule of thumb in broadcasting that Saturday night is miserable for audience-building. Everybody is supposed to be at the movies, or playing bridge or out cruising or getting down at the disco.



David Ossman

That's why Saturday night is something of a wasteland on the famous one-eyed monster and pretty dreary on the radio too. Maybe, just figuring by the numbers, there's no one home. But there's many a Saturday when we are home. So, that's why you'll find some of the liveliest and best programs on KSER on Saturday night. This is radio that gives you choices!

When the table's cleared and the dishes done, tune in to 90.7 at 7 for two lively and varied hours of drama, humor and music on **Ossman's Audiola**. David Ossman, from Freeland on Whidbey Island, is one of the leading radio drama producers in the United States today. With his wife, Judith Walcutt, he produced the 50th anniversary version of the Orson Welles radio classic, "War of the Worlds."

David has hundreds of other radio productions to his credit. Probably most famous is the string of imaginative and satiric recordings created by Ossman and the Firesign Theater in the 1960s and '70s. He teaches courses in radio drama and production throughout the United States and best of all, he surrounds himself with an ever-growing collection of classic radio recordings.

**Ossman's Audiola** always has a theme; it's laced with rare and often funny music and it features highly polished radio drama and entertainment. The whole package is wrapped brightly in the wit and wisdom of David Ossman and delivered to your Saturday nights, courtesy of community radio.

And what does David Ossman listen to as he takes the ferryboat back to his island home? It's **Bluegrass Bonanza**, from 9 to midnight on KSER. Host Pete Stiles produces a masterful blend of contemporary finger-picking and old timey country music.

"I hosted a folk



Pete Stiles

music show at a community station in Massachusetts," Pete says. "But I just gravitated toward the Bluegrass side because I liked the speed and the upbeat feeling. Even the sad songs make you want to dance. I noticed that what we call 'old timey' still has this great staying power; it's still good today."

You can inject a little of that staying power into your Saturday nights and cut a rug too, by tuning in **Bluegrass Bonanza**, 9 pm to midnight.

Come midnight, does KSER turn into a pumpkin? Not a chance. We turn a corner instead, into the realm of alternative and underground music. John Persak is the well-informed and discriminating host of **Wild Oscillations**.

"It's a real mix, from early Punk, techno-pop and reggae right into folk-influenced acoustic," Persak says. Even late Saturday nights, he gets calls from people of all ages who appreciate the wide mix of styles and the careful choice of music that always says something and has the sound of originality.



John Persak

John began doing radio while studying at Skagit Valley Community College. Now he works in Alderwood Mall, lives in Seattle and takes over the airwaves from 90.7 every Saturday night from midnight to 2 with **Wild Oscillations**.

**90.7FM · KSER**  
COMMUNITY RADIO

THE JACK STRAW FOUNDATION

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**90.7 FM • KSER**  
COMMUNITY RADIO

# THE ADVENTUROUS LISTENER

90.7 FM • KSER • VOL. 1#2 • APRIL, 1991

***"If you could suspend the radio from the chandelier without looking too kooky to the neighbors, you'd have perfect reception."***

## THE MYSTERIES OF FM RECEPTION

Turn on a new FM station and you discover why radio engineers say the "M" stands for "magic." One listener in Lake Stevens can only hear KSER if she sits in the driveway in her car. Her neighbor 3 houses down the street gets a perfect signal. Driving south in north Seattle, the signal begins to break up. Turn left and down a hill that should theoretically obliterate the signal and it suddenly becomes sharp and clear. Several people report a poor signal on their \$700 entertainment system and a good signal on their \$29.95 bedside clock radio.

KSER is being well-received in many areas, from east Bainbridge Island, to Port Townsend, from near the summit of Snoqualmie pass to Capital Hill, Seattle. Some folks in British Columbia have checked in. Granite Falls and Camano Island report good signals and one friend gets KSER in West Seattle with just a twist of the rabbit ears that came with his TV.

One area, though, is plagued by poor reception of almost all stations: south and central Everett. The plateau between Everett and Lynnwood is one of the highest places along all Puget Sound and the way it drops gradually on the northern end creates a shadow effect that blocks most station signals from the south. We plan to attack this problem with a small translator station on the east side of Whidbey Island, aimed at Edmonds, Mukilteo and Everett. In those areas, KSER will be heard on a different frequency on the dial but it will be heard much better. This translator is still months down the road.

For those of you in other areas having trouble with reception, here are some hints on the "magic" of FM. When listening in a moving car, you will often hear the "Picket Fence Effect." FM signals, are, for the most part, line-of-sight. Obstructions and micro-null points in the radiation pattern can produce small drop-out areas. These "lumps" in the signal can be quite small. You notice this when you stop your car at a light and the signal fades and then when you inch forward, it comes back. Sometimes, as little as six inches can make all the difference. Move your radio and antennas around to search out a better signal.

One lifelong FM nut claims that the best place is always a spot about 6 feet off the floor, 2 feet down from the ceiling, in the middle of the living room. If you could suspend the radio from the chandelier without looking too kooky to the neighbors, you'd have perfect reception.

Try moving your radio to a different side of the room, a different electrical outlet, a different room. If the signal is scratchy and the stereo light flashes, try selecting the "Mono" mode. If that doesn't help, try installing a set of "Rabbit Ears" such as are

found on most TVs. A pair of ears can be found at Radio Shack or other stores for under \$20.

If the signal is barely receivable you will need to invest in an outdoor antenna. The best bet is the Yagi, (fishbone style) TV antenna. If you have an old VHF TV antenna on your house but now get your TV from cable, just hook your FM receiver to the old antenna wire and point the antenna toward the station. If you want to buy a Yagi, they can be found at most audio supply stores and prices range from \$20 to over \$100. Try the whole rig in several spots on the roof before you bolt it down.

If you are a cable subscriber, you should immediately request that KSER be added to the stations delivered by your cable company. They have a limited number of channels for radio and select stations based on listener demand. You can play a big part in getting KSER into more homes by writing your cable company and requesting they carry it. (They don't respond to phone requests.)

**Viacom Cablevision**, 8914 Roosevelt Way N.E., Seattle, 98155

**TCI Cablevision**, 1140 N. 94th, Seattle, 98103

Many people have asked about indoor, powered antennas. I don't feel any are as good as an outdoor Yagi. In apartments or places where it's hard to install an outdoor antenna, try rabbit ears first. We'll try to accumulate information on the powered antennas and I hope you'll call me if you have experience with them.

In fact, I'd like to hear any questions, advice or old war stories about FM reception. Each location has its own set of problems and solutions but I'm committed to finding a way to bring the adventure of community radio listening into your home.

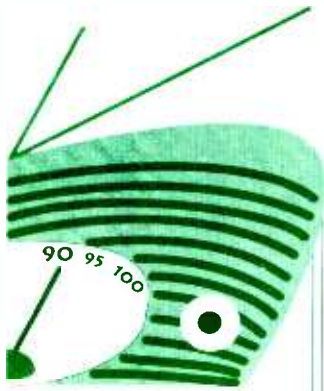
*Joe Hamelin,  
Technical Director,  
742-4541*



**• Programs for:**  
**Music, Spoken  
Arts, Public  
Affairs**

**• Volunteers  
• Schedule**





# ON THE AIR

*KSER is located at 14920 Hwy. 99 in Lynnwood, Washington; phone 742-4541. KSER is operated by a small paid staff and a large corps of volunteers. Programming is selected for quality and diversity.*

*KSER at 90.7 FM is licensed to the Jack Straw Foundation, a non-profit, tax-deductible organization at 4261 Roosevelt Way N.E., Seattle, 98105-6999.*

## KSER STAFF

Manager:	Nancy Keith
Music:	Stu Witmer
Public Affairs:	Ed Bremer
Development:	Chuck Gleason
Engineering:	Joe Hamelin
Chief Board Operator:	Wayne Chan

## Volunteer Coordinators

Children's:	Holly Cummings
Drama:	Pamela Seaman
Literature:	Margaret Riddle

## KSER CITIZENS

### ADVISORY COUNCIL

Robert Anderson,	Edmonds
Margaret Bernard	Edmonds
Steve Burr,	Everett
Ewell Madry,	Everett
Margaret Riddle,	Mukilteo
Jim Rondeau,	Everett
Paul Shaner,	Kenmore
Doris Sinclair,	Ik Stevens
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 Nick Johnson  
 Simon Ottenberg  
 Craig Sanders  
 Allan Swenson  
 Mojuana Tolon

Carmen Ray, Executive Director



## MUSIC ON KSER

**The Morning Show:** M-F, 4:45 to 9 am: Stu Witmer begins the day with jazz, blues and world folk music, news from the BBC and other world news sources.

**The Sunlit Room:** M-F, 10:30 am to 3 pm: a mix of acoustic music from classical to jazz and folk. Hosts: Monday: Joni Decker, Tuesday: Jerry Houck, Wednesday: Jaco Bazzi (featuring "Noon to One with Nature"), Thursday: Carlos Welch, Friday: Stu Witmer.

### Jazz

**Vintage Jazz:** Mon. - 9-11 pm. with Hal Sherlock . April 1: jazz quartets; April 8: the great 1956 recordings of Art Tatum; April 15: Fats Waller on the Compton Pipe Organ ; April 22: the art of Joe Sullivan

**Tuning the Sky:** Sat.-6-9 am. with Dave Gardner . April 13: all blues - the music ; April 20: all blues - the color; April 27: dealer's choice - your requests featured.

**Traf's Trip:** Sat. 1-4 mainstream jazz with Traf Hubert.

### World Music

**African Airwaves:** Wed. 9-11 pm with Doug Paterson; April 3: Taarab music from the East African coast ; April 10: Music of Zimbabwe feature Thomss Mapfumo; April 24: The Kenya Singles - guitar music.

**Con Salsa:** Sat. 9-noon, a discriminating and varied selection of the best dance music from the Caribbean Basin with Sonny Masso.

**Trinidadian Soca and Calypso:** Sat. noon - 1 pm, music and cultural notes with Ancil Potter. April 6: Steel Band (pan) music April 21: the East Indian influence on soca.

**Earth Music:** Sat. 5:30 - 7 pm, an anthology of traditional music from every era and every part of the world, with Stu Witmer.

**World & Contemporary Music Mix:** Tues., 11 pm - 1 with Eric & Mark.

### Folk and Blues

**Sixty One Highway:** Thurs, 9-11 pm, Blues with Ray Varner

**Bluegrass Bonanza:** Sat. 9-midnight with Pete Stiles and a mix of old-timey, hillbilly, fiddle, banjo and all kinds of bluegrass.

### Eclectic and Cutting Edge Music

**Guitars of Perception:** Mon. 11 pm - 1, Marty Clare follows the guitar from the Elizabethan court to the gypsy campfire.

**Exposure:** Wed. 11 pm - 1, Peter Dervin explores contemporary music and sounds.

**Headphone Theater:** Thurs. 11 pm -1, with Richard Maddox and featuring -April 4: Tangerine Dream; April 11: Laurie Anderson; April 18: Philip Glass; April 25: Steve Reich .

**Not This:** Alternate Fridays, 11 pm -1, with Herb Levy; April 5: New music (electronic & improvised) from San Francisco; April 19: Highlights from the Soundworks Computer Series at the 1990 Goodwill Games Arts Festival.

**Warp and Weft:** Alternate Fridays 11 pm -1 with Victor Ingrassia; sounds and music woven, tangled and blended in an audio collage.

**Wild Oscillations:** Sat. midnight - 2 am. John Persak introduces the best of contemporary pop/dance music .

**Musical History Tour:** Sun. 12:30 - 3:30 pm. Monte Wright re-creates this week in time in eight different years from 10 to 45 years ago. He plays the music of the week and reports on what was in the news, the movies and on TV. Music goes beyond the Top 40 and into R&B, country, and obscure recordings by pop groups.

### Classical Music

**Visage:** Sun. 5:30 - 7 p.m. with Andrew Faltonson . April 7: Morton Subotnick, "The Wild Bull," "Ascent into Air," and revelations about the secrets of the "Ghost Score." April 14: Born in 1891, Sergei Prokofiev can still raise an eyebrow - "Scythian Suite" and Symph. #6. April 21: The music of Louis Sporh, including his Symph. #4, 2 opera overtures and his Double Quartet. April 28: The "greatest" obscure contemporary of Bach, Johann Friederich Fasch: Sonata for bassoon, Trumpet Concerto in D and orchestral suites.

**From Composer to Performance:** Sun. 8-8:30 pm., musical documentaries produced by Joan Rabinowitz. April 7: Paul Chihara; April 14: Karen Thomas.

**Transfigured Night:** Sun., 8:30 - midnight. Jim Hatfield features 20th century concert composers and occasional essays and poems.



# FROM KSER

## PUBLIC AFFAIRS PROGRAMS

### News and Current Events

**BBC World News:** M-F: 5, 7, 8 and 10 am; 5 pm. Sat-Sun. 5 pm.

**CBC As It Happens:** M-F, 6:30-7:30 pm. - world-ranging interviews on current events and issues.

**CBC Sunday Morning:** 9 am - noon. In-depth reporting on political, social and cultural issues.

### In-Depth Discussion

**Ideas and Issues:** M-F, 9:30 - 10 am. April 1: Thinking About Thinking: research on the brain; April 4: Dr. Robert Nozick on Values and Meaningful Life; April 8: Thinking, Part 2; April 11: Calvin Morris on Baptist Values of Dr. Martin Luther King; April 18: Nature vs Dirt, images in advertising by Nancy Morita; April 25: Edward Said, on the concept of "Orientalism".

**Food For Thought:** M-F 8-9 pm. Talks, interviews, panels and documentaries, national and local.

**Philosophy East and West:** Sun., 12 pm. Philosopher and writer on Zen Buddhism, Alan Watts.

### Local People and Issues

**Arts Around the Sound:** Fridays at 4:45 pm with Ariel Huff.

**Commentary:** M-W-F 6 pm. Fridays: Through the Decades with R.C. McIntyre.

**Spellbound at the Movies:** reviews of current films by Roger Midgette, Fri. 5:45 pm.

**If Houses Could Speak:** local producer Marie Little explores the old Interurban transit system and other historic structures, Wednesday, April 24 at 9:30 am.

**Living Here:** local producer Doris Sinclair talks candidly with three homosexuals about their life in Snohomish county on April 16th at 8 pm.

## SPOKEN ARTS ON KSER

**Words for the Wind:** M-F at 9 am. Early April: "Four Arguments for the Elimination of Television," written by Jerry Mander, read by Nancy Keith.

Mid-April, "Stories of Edgar Allan Poe," read by Don McClure.

Late April, "Break of Day, a short novel written in 1927 by Collette and read by Martha Rhoda.

**Ossman's Audiola:** Sat., 7-9 pm. David Ossman introduces: April 6: "Roller Maidens" and Laffing Records: Phil Austin's out-of-print 1973 LP and Nick Danger's best laffs. April 13: The Father and Son Cartoon Show: Orson Ossman, (nearly 3) joins David to play the best soundtracks from 50 years of animation. April 20: It's Wilde: Sir John Gielgud and Dame Edith Evans in "The Importance of Being Earnest." April 27: A Hollywood Party with W.C. Fields, The Marx Brothers and more.

**Sunday Night Theater,** 7 pm. The Mind's Eye series, featuring works by Mark Twain. In April, follow the adventures of A Connecticut Yankee in King Arthur's Court.

**The Shadow:** the original, sinister 1930s programs featuring Orson Wells, re-produced by Tim Rasmussen.

### Childrens Programs

**The Enchanted Forest:** M-F at 4 pm., stories, music and games for the imagination, hosted by Holly Cummings.

**The Storyhouse:** Sunday, 7-9 am., Susan Rhinehart and Stacy Hall begin the morning. Then John McAlpine comes along at 8 with more stories and riddles until 9 am.

Children can write to the storytellers and riddlers at KSER by addressing their letters, birthdays, pictures and riddle answers to KIDS, P.O. Box 507, Lynnwood, 98046-0507.

## VOLUNTEER JOBS AT KSER

KSER is community radio and relies on local volunteers for many of the daily operations in broadcasting. If you'd like to be involved, come talk with us about some of the following jobs.

**Music Library Assistant:** handling, filing and entering information on the computer. (variable 2-4 hr./week).

**Program Logs Editor:** gather information on daily programs from staff and write schedule and program announcements for on-air staff (2 hrs., 3 times a week).

**Recycling Coordinator:** pick up our sorted paper, bottles and cans every two weeks and drive them down the road to the recycling station (30 min. every 2 weeks).

**Program Guide Editor:** gather the information, add some graphics and compile this guide each month. (desktop publishing - 12 hours a month).

**Production Assistant:** learn and assist with recording and editing programs, inside the station and in the field. (variable - 3-6 hrs. a week).

**Volunteer Coordinator:** work with staff and new volunteers to match people with various jobs and projects at the station. A job for a good communicator. (variable 4 hours a week.).

To volunteer, call the station or come by and ask for a Volunteer Packet. Fill it out and indicate your area of interest.

*If you like what you hear, we ask you to support the station by becoming a subscriber.*

*Local business support is another critical mainstay of public radio. Businesses contribute to programming and operations and receive on-air credit via underwriting announcements.*

*All donations to KSER, are tax-deductible. For additional information call Chuck Gleason, KSER's Development Director, at 742-4541.*

**KSER-FM, 14920 HIGHWAY 99 #150, LYNNWOOD, WA 98037-2300. 206/742-4541**

<input type="checkbox"/> Enter my subscription as a	<input type="checkbox"/> Send me information on:
<input type="checkbox"/> Devoted Fan on a fixed income (\$25)	<input type="checkbox"/> Becoming a KSER volunteer
<input type="checkbox"/> Loyal Listener (\$35)	<input type="checkbox"/> Underwriting KSER programs and operations
<input type="checkbox"/> Family Fan Club (\$50)	<input type="checkbox"/> I'd like to help by donating equipment, furniture, recordings, or services. Please call me at: _____
<input type="checkbox"/> Sustaining Radio Believer (\$100)	<input type="checkbox"/> Daytimes <input type="checkbox"/> Evenings
<input type="checkbox"/> Founding Member (\$300)	Name: _____
<input type="checkbox"/> Check/Money Order (enclosed)	Address: _____
<input type="checkbox"/> Credit Card (Please complete all information below)	Firm: _____
<input type="checkbox"/> Master Card <input type="checkbox"/> Visa	Telephone: _____
Credit Card Number	
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Expiration Date: Month □ □      Year □ □	
Signature: _____	
Telephone Number: _____	

MONDAY THROUGH FRIDAY		SATURDAY	SUNDAY	TIME
<ul style="list-style-type: none"> <li>High-energy music featuring jazz / blues / world music</li> <li>News from the BBC and Radio Australia.</li> <li>The commute</li> <li>Weather</li> </ul>		BLUES, JAZZ & SOUL	CHILDREN'S PROGRAM	5:00 AM
<ul style="list-style-type: none"> <li>THE MORNING READING: Literature old and new in dramatic readings.</li> <li>IDEAS AND ISSUES: 10:00-10:15</li> <li>Interviews, documentaries and reports from local and national sources.</li> <li>THE SUNLIT ROOM and individuals, highlighting the best from BBC NEWS AT 1:00 and folk.</li> <li>CHILDREN'S CORNER: Music and stories for children and their friends.</li> <li>ROAD HOME: Folk music with news and reviews</li> </ul>		JAZZ	COMMUNITY PULSE	4:00 PM
<ul style="list-style-type: none"> <li>ROAD HOME: Folk music with news and reviews</li> <li>ROAD HOME: Folk music with reviews &amp; commentary</li> <li>In-depth interviews from around the world on late-breaking news events plus informative features. From CBC</li> </ul>			BBC NEWS DESK	5:00 PM
<ul style="list-style-type: none"> <li>Reports on arts, education, local government, environment and economics.</li> <li>FOOD FOR THOUGHT: Ideas, interviews, debates, panel discussions and feature presentations by local and national speakers.</li> <li>Each night join the passionate collectors. Explore a musical realm. Look for regular shows and specials.</li> <li>NIGHT MUSIC: Experimental and challenging music.</li> </ul>		TRADITIONAL WORLD MUSIC	CLASSICAL MUSIC	5:30 PM
<ul style="list-style-type: none"> <li>Reports on arts, education, local government, environment and economics.</li> <li>FOOD FOR THOUGHT: Ideas, interviews, debates, panel discussions and feature presentations by local and national speakers.</li> <li>Each night join the passionate collectors. Explore a musical realm. Look for regular shows and specials.</li> <li>NIGHT MUSIC: Experimental and challenging music.</li> </ul>		COMEDY AND DRAMA	RADIO DRAMA	7:30 PM
<ul style="list-style-type: none"> <li>Reports on arts, education, local government, environment and economics.</li> <li>FOOD FOR THOUGHT: Ideas, interviews, debates, panel discussions and feature presentations by local and national speakers.</li> <li>Each night join the passionate collectors. Explore a musical realm. Look for regular shows and specials.</li> <li>NIGHT MUSIC: Experimental and challenging music.</li> </ul>		TRADITIONAL BLUEGRASS	CLASSICAL MUSIC	8:00 PM
<ul style="list-style-type: none"> <li>Reports on arts, education, local government, environment and economics.</li> <li>FOOD FOR THOUGHT: Ideas, interviews, debates, panel discussions and feature presentations by local and national speakers.</li> <li>Each night join the passionate collectors. Explore a musical realm. Look for regular shows and specials.</li> <li>NIGHT MUSIC: Experimental and challenging music.</li> </ul>		YOUTH BEAT		11:00 PM

APRIL PROGRAM SCHEDULE

# KSER 90.7 FM



THE JACK STRAW FOUNDATION

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LYNNWOOD, WA 98037-2300

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