

WDTH

AIRWAVES

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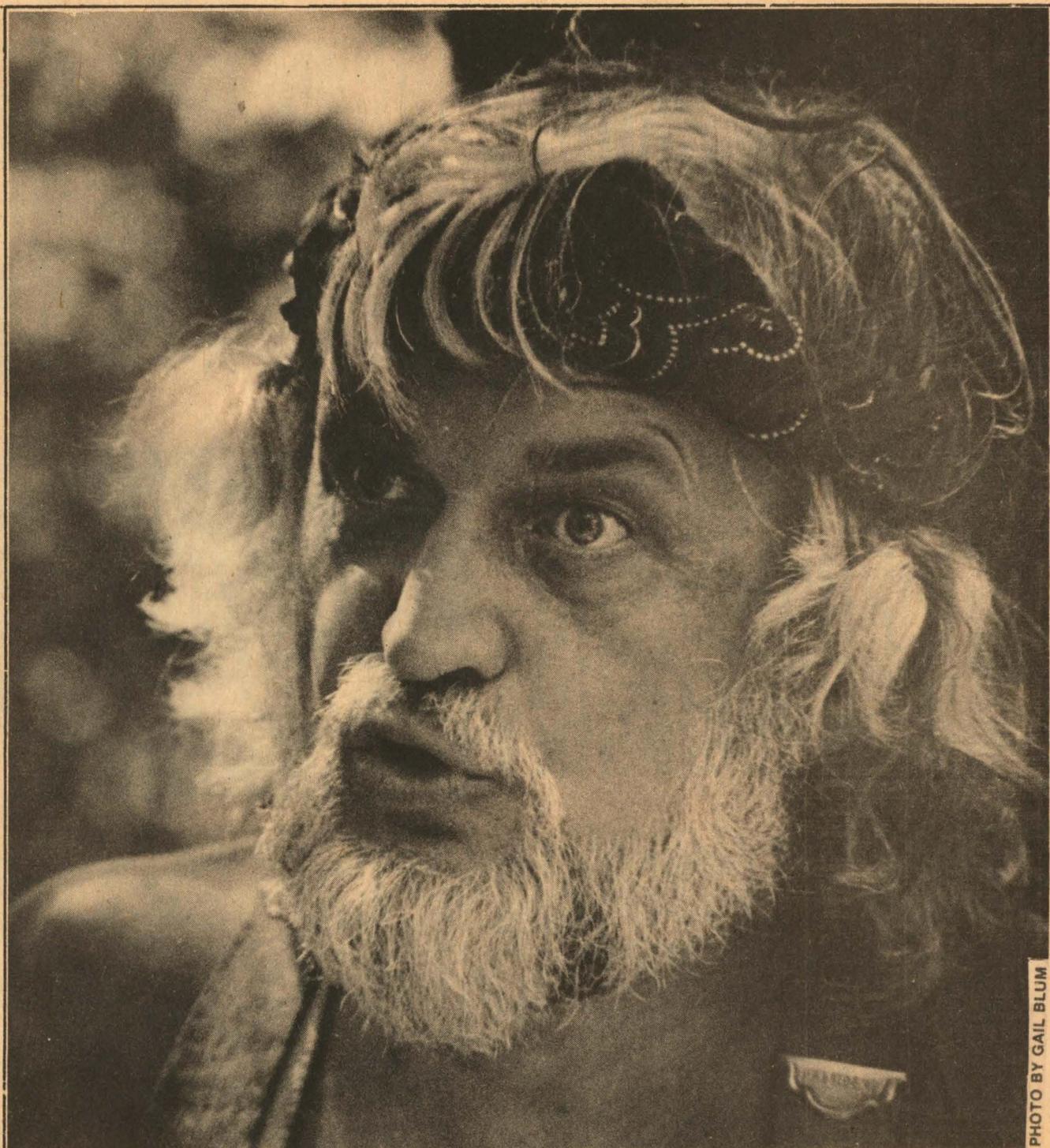


PHOTO BY GAIL BLUM

U. UTAH PHILLIPS INTERVIEW - PAGE 6



calendar of events

DEPOT EVENTS

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Aug. 21-Sept. 14

All day. Couples - photographs by Wade Lawrence, Rotunda/Theater Hall of the Art Institute - 727-8013.

Sept. 4

12:10 p.m. Coffee and Conversation - MM - Depot - 727-8025.

Sept. 4-29

"Primal Drifting or You're Just My Arch Type". Sculptures by Anthony Pfeiffer. Balcony - Art Institute - 727-8013.

Sept. 5

7:30 p.m. Artist Profile Lecture - Anthony Pfeiffer - MM - Art Institute - 727-8013.

Sept. 11

12:10 p.m. Coffee and Conversation - MM - Depot - 727-8025.

Sept. 13

1:00 p.m. Mulligan Stew: Workshop by the Duluth Ballet - Ballet Studio - Depot - 727-8025.

Sept. 14

3:00 p.m. Young Artist Concert: Marta Soderburg, Viola - Theater Lobby - Depot - 727-8025.

Sept. 14

Afternoon - Duluth Preservation Alliance Walking Tour - L. Ulland - 724-5948.

Sept. 17

7-9:00 p.m. Opening Reception: American Indian Basketry Exhibition - Chisholm Museum - 722-8563.

Sept. 18

12:10 p.m. Coffee and Conversation - MM - Depot - 727-8025.

Sept. 18-Oct. 12

All day. Julie Arthur - Fibers Exhibition - Rotunda - Art Institute - 727-8013.

Sept. 18-Jan. 31

All day. American Indian Basketry Exhibition - Chisholm Museum - 722-8563.

Sept. 19

7:30 p.m. Artist Profile Lecture - Julie Arthur - MM - Art Institute - 727-8013.

Sept. 20

1:00 p.m. Mulligan Stew: Film Workshop for Jr. High and High School Students by Dennis Brennan - MM - Depot - 727-8025.

Sept. 21

2:00 p.m. Illusion Theater: Furnitelli Flickers - GH Depot & Duluth Public Library - 727-8025.

Sept. 22

7:30 p.m. Illusion Theater: Willa, An Imaginative Biography - TBA - Depot & Duluth Public Library - 727-8025.

Sept. 23-26

All day. Midwest Museums Conference. Headquarters at Normandy Inn - Pat Labadie - 727-2497.

Sept. 25

12:10 p.m. Coffee & Conversation - MM - Depot - 727-8025.

Sept. 26 & 28

8 & 9 p.m. respectively - Opera: "La Traviata" Duluth Auditorium - Duluth-Superior Symphony Orchestra - 727-7560.

Sept. 27

11:00 a.m. "Those Majestic Bird of Prey—Hawks and Falcons" - Illustrated talk by naturalist Koni Sundquist - MM - Chisholm Museum - 722-8563.

Sept. 27

1:00 p.m. Mulligan Stew: Film showing - MM - Depot - 727-8025.

Sept. 28

TBA - Sunday afternoon program - TBA - Depot - 727-8025.

Oct. 2

12:10 p.m. Coffee & Conversation - MM - Depot - 727-8025.

Oct. 2-26

All day. Judith Moser - Oil Painting - Balcony - Art Institute - 727-8013.

Oct. 4

TBA - Saturday Program - TBA - Depot - 727-8025.

Oct. 4

2:00 p.m. "Symbols—Secret Messages or Not?" - Part One: "Symbols in Ceremony" - GH - Chisholm Museum & Art Institute - 722-8563, 727-8013.

Oct. 5

TBA - Sunday Afternoon Program - TBA - Depot - 727-8025.

Oct. 7

8:00 p.m. Alba Trio-Flute, Viola, Harp - Pilgrim Congregational Church - Matinee Musicale - 724-4694.

Sun. Sept. 21

There will be a Diamond Willow Wood Carving demonstration by Jim Bislow from 11:00 a.m. to 3:00 p.m. at the Pioneer Crafts Co-op, four miles northeast of Two Harbors on Highway 61 at Silver Cliff.

TWEED MUSEUM OF ART

TWEED MUSEUM OF ART

Sept. 7-28

Watercolor paintings by Richard Leet and Sculpture by Orazio Fumagalli in the Court Gallery.

Sept. 7-28

Hyong Nam Ahn Light Sculpture in the Lecture Gallery.

Sept. 17 - Oct. 5

Leonardo da Vinci (sketches and working models of da Vinci's inventions) in the Main Gallery.

Sept. 17

Public reception and opening of Leonardo da Vinci. 7:00 p.m. - 9:00 p.m.

Oct. 5-28

Extra Muros (ceramics for architecture). Tom Kerrigan, Boyd Christensen and Mark Marino in the Court Gallery.

Oct. 5-26

Drawings by Tom Norris-Norvall in the Lecture Gallery.

Oct. 12-Nov. 16

Knute Heldner Retrospective in the Main Gallery and Alice Tweed Tuohy Room.

Oct. 12-Nov. 17

Recent drawings and paintings by Alexander Beary Gavalas in the Balcony.

Pioneer Crafts Co-op

A SCENIC DRIVE UP THE

NORTH SHORE FOR

UNIQUE CRAFTS & ART

9-7 DAILY

4 miles n. two harbors on 61



Report to the Listener



REPORT TO THE LISTENER

MARATHON

Marathon time (Oct. 10-20) is closing in on us, and as in the past, those 10 days represent one of the most crucial times in the year for us. As you may know, our fiscal year ends on June 30th, and the marathon will set the tone for the rest of the year. A success will continue the positive growth that we have experienced in the past year with the addition of our engineer (see story), and the many other improvements the year has brought. We are also looking forward to the time when WDTN will qualify for federal dollars (CPB) and National Public Radio (NPR) programming. This month I'll be sending notices to most of you who receive this guide. Your renewal or new membership will help to insure the success of the marathon. Remember too that your support is the proof we need to generate additional support from private and public sources.

SOUL ARRIVAL

As you may know (see August "Airwaves") there has been considerable excitement generated by our Soul Arrival controversy. As August began, there was a strong reaction to those of you who wrote in favor of the change. WDTN has always stood for diversity, and that was the deciding argument in reinstating the Sunday program. I have included below the statement I made on the air concerning the change, and letters from Lew Hudson, and other members of the community.

One of the currents that runs through many of the letters we have received has been to suggest a new time for the program. Perhaps in the future through discussion with all parties we might decide on a mutually agreeable time.

I hope that the result has been a positive experience for everyone. Soul Arrival, and WDTN for that matter mean different things to different people, and

by working together and at least respecting each others differences WDTN can continue to grow and remain the vital part of our community that it is. Thanks to all of you who have written and commented on the program, and thanks especially to Lew Hudson who cares enough to fight for his program and his people.

OCTOBER 10-19 IS OUR FALL MARATHON..... THE OCTOBER GUIDE WILL CONTAIN INFORMATION ABOUT SPECIAL EVENTS AND PROGRAMMING..... look for details in our october issue of AIRWAVES.....

TOM LIVINGSTON, STATION MANAGER

SUPPORT PUBLIC RADIO

Airwaves is a monthly publication of WDTN-FM, the public radio station at the University of Minnesota, Duluth. A yearly membership in WDTN costs just \$20. Membership entitles you to receive "Airwaves" mailed directly to your home.

Write or call us at University of Minnesota, Duluth, 130 Humanities Bldg., Duluth, Minnesota 55812, 218-726-7181.

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Letters.....

Hello, I'm Tom Livingston, Station Manager for WDTN. Two months ago the Sunday Soul Arrival program was taken off the air. There were a number of reasons for this, from listener input to the difficulty of covering the program from available volunteers. We also wondered whether the program was reaching the community. We, therefore, asked for response to the idea from our listeners, since this is the only way we have of finding out objectively who is listening. Of the many letters and phone calls we received about the change, only a few opposed it. All of the mail that we received is printed in the August issue of "Airwaves" if you would like to see what people had to say. A week and a half ago, Lew Hudson came to us to say that as the representative of Soul Arrival and WDTN in the Black community, he was getting all the feedback that was meant for us. We had a long talk then about ways that WDTN could meet with the Black community, from a town meeting to asking again for letters from supporters of the program. I decided to ask again for letters, and if there was a response, that we would decide at that time what to do next. After the request on last Saturday's Soul Arrival Program, we got about three new letters that were in favor of returning the program. In the middle of last week, Lew Hudson again came to us and made some powerful arguments for a Sunday Soul Arrival Program. We will print his letter, which is a response both to the removal of the Sunday program and to the letters in FAVOR of the removal in the September "Airwaves". If you would like a copy, call or stop by WDTN.

We did not receive the show of support for the program that we had hoped for. If we were to decide strictly by the mail that we have received, more people would listen to WDTN during that time period if something besides Soul Arrival were on the air.

WDTN has a 10 year history of service to the Black people of Duluth. Soul

Arrival, Black Cries, Blacknuss, Blues 'n Things, and Jazz are all parts of the Black culture that WDTN has presented through the years. Soul Arrival has been an important part of that service. During marathons the Soul program has received as much support as any of our programs. Because of the marathon support, because of our commitment to the Black community, and because of Lew Hudson, we are restoring Soul Arrival to Sunday at noon to two-thirty. We do this in support of the Black community, and we hope that everyone who enjoys Soul Arrival will in turn support WDTN when the time comes.

To listeners and staff of WDTN;

With the federal, state and local governments ripping us off daily it's hard to believe you are griping about music. But, you are and for the past year I know that I've been here you have. I think it's about time I hip you grippers to a few things you seem to be overlooking.

First, I'll respond to the statement that I play too much Disco. No matter how much or many times I say it you seem to never get it through your heads, I DON'T PLAY DISCO. Disco was invented by white people to imitate Black music. Blacks have always had dance music and always will for that matter. One day some person discontent with rock and roll decided to step into a ballpark he knew nothing about, like a lot of the people who have written in. He did know he couldn't start a trend if whites knew it was Black soul they were enjoying, so he added some strange sounds and speeded up the pace and called it Disco. To further illustrate my hypothesis I'll give you an example: When you see a television program pertaining to Disco, notice the host and the majority of the people involved are white and whenever there's a Disco Dance contest the main participants are white. Yes there are Blacks who also dance in those contests, but in the finals they are dancing to their own Soul Music. So when you say Disco sucks, I agree. But remember that, that music belongs to you and I'll never play that junk on my program.

Now let's get down to business. My

program is called Soul Arrival and it's produced for Blacks and sociable whites, but mainly for Blacks to prove that WDTN is an ALTERNATIVE to commercial noise. You aren't Black, ain't never been Black and don't have any idea of what it's like to be Black, so how in the hell can you sit in judgement of our music.

You people amaze the shit out of me, you complain about six hours of Soul and not being able to get into it. First of all, if you can't get into it turn it off, or secondly listen and shut-up. You complain about Soul on for six hours when Blacks now have to turn their radios off for six days. Rock and Roll is not our music although you people can listen to it for hours on end. You don't see us writing letters to WDTN about Bluegrass and/or any of the other predominantly white styles of music that's aired on this station or any of the other stations in Duluth. But you people are not satisfied with the many sources of white music found in the area.

How selfish are you people? It sounds to me and to other Blacks that I've communicated with like racism in action. If you really want to get down to it Chuck Berry (a Black) started rock and roll, Blacks started Jazz and Rhythm 'n Blues also. You stole these types of music from us too and adopted them as your own. Now, "New Wave" is coming out but with old Soul in the foreground. Seems like everytime you come up with something you call new, it's something Blacks have done for years and have put away as our history and you hated it too when it was popular.

You have your opinion of what Soul should be and what it actually is, but until you try being Black stick to what you know. I'm doing my program like the Black radio stations in New York, Chicago, Philadelphia and that's as soulful as you can get. That is what my Black listeners have told me they want to hear. I've checked my playlist against every Black radio station I could contact and I've always matched them rpm for rpm and have even suggested to them some new cuts.

It's hard to get away from white influences in music forced on us in this

area, but my program provides the Black community with the current music listened to by Blacks in communities across the country. There is no other place for our local community of Blacks to hear or even obtain what I play on "Soul Arrival". And as long as Soul Arrival is produced by Lew Kevin Hudson I'm going to do it my way, even if it means calling other Black Disc Jockeys in other cities and going to the Twin Cities or anyplace else for that matter to get Black music.

Look you all may be able to make some Blacks adopt white life styles but this in one Black man who knows what he is and is damn proud of it. So your slurs ain't nothing more than your ignorance. Removing Sunday Soul Arrival is an injustice to the total Black community, not to mention the injustice to the many who contributed to WDTN for the maintenance of six hours of Soul Arrival. If we aren't going to have six hours, only half, then it's my opinion that those who contributed should be refunded half of their donations. Money is hard to come by and people want what they pay for. After all I pay for most of the albums and I track down promoters for the few others, so what is the money we contribute going to if not for our program.

To the Brothers and Sisters we have written letters of support, thanks. There is not very much of a Black cultural identity visible here, and I don't think young Brothers and Sisters should grow up without any idea of what is being done today in Black music, one cultural medium we have always had. I'll keep on stroking and with God's help, you too.

Lew Hudson
Producer, Soul Arrival

letters..p.7

Week At A Glance

Mon.-Thurs.

6:00 Awakening
 10:00 Press Review (Wed. Economic Perspectives)
 10:15 Mid-Morning Report
 10:30 Album Feature
 11:00 Noon Song
 1:30 M. - Senior Radio Program
 T. - Something For Your Head
 W. - Spotlight Psychology
 T. - Third World of Music
 2:00 Workshop
 4:45 Evening News
 5:00 Harmony of the Spheres
 7:00 Insight
 8:00 Jazz Expansions
 11:00 Moondance
 2:00 Sign-Off

Friday

6:00 Awakening
 10:00 Press Review
 10:15 Mid-Morning Report
 10:30 Album Feature
 11:00 Noon Song
 1:30 First Person Radio
 2:00 Folk N' Blues
 4:45 Evening News
 5:00 Harmony of the Spheres
 7:00 Insight
 8:00 Jazz Expansions
 11:00 Moondance
 3:00 Sign-Off

Saturday

7:00 Awakening
 12:00 Soul Arrival
 3:00 Folk Migrations
 6:00 Free-Form Program
 8:00 Third World of Music
 8:30 Equal Voice
 9:00 Jazz Expansions
 12:00 Moondance
 3:00 Sign-Off

Sunday

7:00 Awakening
 12:00 Soul Arrival
 2:30 Black Crys From the Ghetto
 3:00 Blues N' Things
 6:00 One For the Road
 7:00 Insight
 8:00 Something For Your Head
 8:30 Marconi's Wireless Theatre
 9:00 Jazz Expansions
 12:00 Moondance
 3:00 Sign-Off



SENIOR CITIZENS PROGRAMS FOR SEPTEMBER

SENIOR CITIZENS PROGRAMS FOR SEPTEMBER

Mon. Sept. 1 & Wed. Sept. 3: Visit to Gary-New Duluth, and Nick Borovack's memories of immigration. Repeat of a program aired last fall.

Mon. Sept. 8 & Wed. Sept. 10: Solar Greenhouse. Harold Tonkin's house has a greenhouse that can help heat the living space. He talks about it with Cheryl Jensen and Dean Headley of Peoples Community Enterprises. Produced by the Senior Citizens Radio Project for WDTN.

Mon. Sept. 15 & Wed. Sept. 17: To be announced.

Mon. Sept. 22 & Wed. Sept. 24: Clara Kirven interviews Young Old-Timers. Oral history and information about the senior club that meets at the Central Neighborhood Community Center in Duluth. Produced by the Senior Citizens Radio Project for WDTN.

Mon. Sept. 29 & Wed. Oct. 1: What is Kinlein Care? Joanne Susens and Virginia Pozos, practitioners of Kinlein Care, are interviewed by Vi Pelto. Produced by the Senior Citizens Radio Project for WDTN.

MONDAY - 1

5:00 - The music of Anton Webern in performances by the Pierre Boulez Domaine under the direction of Gilbert Amy. Two of Webern's most influential works, The Five Pieces, Op. 10 and The Concerto, Op. 24, will be heard.

7:00 - First Person Radio (Produced by the MIGIZI Communications Service).

7:30 - Tonight the second half of Insight is "The New Cold War" in which author David Horowitz maintains that as a result of the Soviet invasion of Afghanistan the American left needs to re-examine its thinking on the conflicts between the two superpowers. Mr. Horowitz also feels

that the USSR should be punished for its actions. (Produced by KPFA. Pacifica).

8:00 - Tonight the music of Marian McPartland from her newest release "At The Festival". This LP was recorded "live" at the Concord Jazz Festival in August of 1979 with Brian Torff (bass), Jake Hanna (drums), and a fine young alto saxophonist Mary Fettig Park. Several classics done in the McPartland style will be heard tonight: "On Green Dolphin Street", "Oleo", "Here's That Rainy Day" and more.

11:00 - We begin the month with a brand new release from guitarist Larry Carlton entitled "Strikes Twice". Together with Robert 'Pops' Popwell (bass), Greg Mathieson (keyboards), John Ferraro (drums), and Paulino Da Costa (percussion), Carlton & Company rock through "Midnight Parade", "Ain't Nothin' For A Heartache", "In My Blood" and more.

TUESDAY - 2

5:00 - Symphony No. 21 in A Major by Joseph Haydn. Of the more than one hundred symphonies by Haydn, all have now been recorded at least once, and every Haydn fan must have personal favorites. This is a favorite of many and will be heard tonight in the Odyssey recording of Max Goberman conducting the Vienna State Opera Orchestra.

7:00 - Tonight Doctor Owen G. Lovejoy, Professor of Anatomy at Kent State U., speaks about his own further refinements of the theory of man's evolution. Lovejoy spoke at a symposium in St. Paul this past April and tonight we hear him explain his theory in a talk entitled "Sex And The Single Homonid". (Produced by Andy Marlow for KUOM).

8:00 - The big band sound of Rob McConnell and the Boss Brass tonight on Jazz Expansions from their new recording entitled "Present Perfect". With some fine Canadian musicians (mostly centered in Toronto) this group swings with a style uniquely its own. Ed Bickert (guitar), Guido Basso (trumpet), Sam Noto (trumpet) just to

name a few of the soloists you can hear tonight.

11:00 - "Side Pocket Shot" from the group Nighthawks from a 1977 recording. This LP was the third release from Jim Thackery (guitar), Mark Werner (harp), Jan Zukowski (bass), and Pete Ragusa (drums) and features their ability to play the blues like no one else. "Fatback Mama", "Bring It On Home", "Tramp On The Highway" are a few of the tunes you will hear tonight.

WEDNESDAY - 3

5:00 - Brahms' "Quartet No. 2 in A Major for Piano and Strings, Op. 26" is featured tonight with Clifford Curzon at the piano and the Budapest String Quartet.

7:00 - Tonight on Insight Mark Dowie, publisher of "Mother Jones", talks about his visit to Nicaragua, a country he visited in January and February of this year. In tonight's interview he expounds on the Sandinista government: who's running it, it's history, and the class differences in it. (Pacifica).

7:30 - The Senior Citizens Radio Program. (Produced by the Senior Citizen Radio Project for WDTN).

8:00 - Gerry Mulligan came up in the bebop era and always worked closely with the boppers. He figured prominently in the Miles Davis "Birth of The Cool" recordings as composer, arranger, and player, and has led groups of interesting and unusual instrumentation for many, many years. Mr. Mulligan is our featured artist tonight from the LP "Walking Shoes" which has both Quartet and Tentette groupings.

11:00 - Tonight on the Moondance program we feature a new release by the group "Nervous Eaters". Steve Cataldo (guitar, vocals), Jonathan Paley (guitar), Robb Skeen (bass), and Jeff Wilkinson (drums) make up the group and have friends like Steve Cropper and Nicky Hopkins drop by to help you. "No Time", "Get Stuffed", and "Hooked" can be heard tonight.

THURSDAY - 4

5:00 - Lennox Barkeley, an English composer born in 1903, has written music of fine craftsmanship, tending toward the use of small forms. Tonight we present his "Divertimento in B-Flat" as performed by the Royal Philharmonic Orchestra under the direction of Igo Buketoff.

7:00 - Tonight we explore the topic "Health, Safety, and Environmental Regulation: How Effective?" Senator Alan Simpson (R-Wyoming), Mark Green (Director of Congress Watch); James Miller (Co-director of the Center for the Study of Government AEI), and Howard Metzenbaum (D-Ohio) discuss this issue in round table fashion. (American Enterprise Institute).

8:00 - Tonight from the year 1964 the music of the master: John Coltrane. He wrote: "During the year 1957, I experienced, by the grace of God, a spiritual awakening which was to lead me to a richer, fuller, more productive life....This album is a humble offering to Him." Tune in tonight for "A Love Supreme".

11:00 - The Atlanta Rhythm Section is the featured group tonight on Moondance from their brand new recording "The Boys From Doraville". This LP showcases some hot guitar work from Barry Bailey on tunes like "Next Year's Rock & Roll", "Cocaine Charlie", and "I Ain't Much".

FRIDAY - 5

5:00 - For a while the music of Bach played on the Romantic piano was considered anathema to the "purists". Perhaps some feel that way still, but the practice seems to be coming back. Tonight's featured performance of the "French Suite No. 5 in G" is on the piano with Soviet artist Emil Gilels.

Continued on next page

SEPT. HIGHLIGHTS (cont.)

7:00 - Tonight a documentary on the walk for world peace now in progress, lead by the Native American Indians. The walk started June 1st and will end on the eve of the national elections. Tonight's program contains speeches, music, and background continuity from all the major meetings and benefits held before the march began at Alcatraz Island. (Produced by Ed Doyle for KPFA, Pacifica).

8:00 - Two of the swingin'est organists around are on the same record, "Dueling Organs". Either Jimmy McGriff or Groove Holmes could heat up an entire auditorium by themselves, but when you pit one against the other on the same LP—Watch Out Son! "Out of Nowhere", "How High the Moon", "Finger Lickin' Good" and more is offered up tonight on one soulful platter.

11:00 - Tonight on Moondance we feature the music of The Spencer Davis Group with some of their greatest hits. "Gimme Some Lovin'", "Don't Want You No More", "Time Seller" and many more.

MONDAY - 8

5:00 - "The Carmen Ballet" is a work by the Russian composer Rodion Shchedrin based on Bizet's great opera. Some oddities of scoring, such as leaving out the melody in the Toreador Song, make the work quite intriguing. Arthur Fiedler conducts the Boston Pops Orchestra.

7:00 - First Person Radio. (Produced by the MIGIZI Communications Service).

7:30 - The Centralized Intern Placement Service is the city of Duluth's newest program. Its purpose is to develop internships in the area's government and non-profit agencies, and then to provide those agencies with qualified post-secondary students. Tonight's program is a talk with John Muldoon and Jim Watt about this new program. (WDTH).

8:00 - "Live At Sandy's" from Buddy Tate and the Muse All-Stars is the LP featured tonight on Jazz Expansions. Buddy wails on tenor saxophone with friends Arnett Cobb (tenor sax), Eddie Vinson (alto sax), Ray Bryant (piano), George Duvivier (bass), and Alan Dawson (drums), "Tangerine", Basie's "Jumpin' At The Woodside" and many more tonight.

11:00 - Tonight a new release from keyboardist George Duke; "I Love the Blues" dedicated to the memory of the late Julian 'Cannonball' Adderley. Many friends help out on this project: Lee Ritenour (guitar), Johnny 'Guitar' Watson (guitar), Daryl Stuermer (guitar), Ndugu (drums), Flora Purim (vocals), Airto (percussion), and several others. Tune in tonight.

TUESDAY - 9

5:00 - Carl Nielsen, Denmark's greatest composer, wrote several of the finest symphonies of the twentieth century. The Fourth, subtitled "The Inextinguishable" is both powerful and lyrical and makes a strong impression. Our recording features the Chicago Symphony Orchestra, lead by Jean Martinon.

7:00 - A two part program tonight on Insight: first from Joshua Rubenstein who is the New England Coordinator and field worker for Amnesty International, and has just completed a book called "Soviet Dissidents: Their Struggle for Human Rights". Secondly, a report produced by the British Broadcasting Corporation about a Swedish man, Raoul Wallenberg, who assisted in the escape of hundreds of

Hungarian Jews from the Nazis near the end of WWII and then disappeared. (Produced by Andy Marlow for KUOM).

8:00 - Tonight the music of trumpeter Kenny Wheeler from his new LP "Around 6" with Evan Parker (soprano and tenor saxophone), Tom VanDerGeld (vibes), Eje Thelin (trombone), and Edward Vesala (drums). This album was recorded in August of 1979 and features all original compositions by Wheeler, "Mai We Go Round", "Lost Waltz", and "Follow Down" are just a few.

11:00 - Tonight we feature an old recording by Boz Scaggs entitled "Slow Dancer" from the year 1974. Some real classics here: "Slow Dancer", "You Make It So Hard", "I Got Your Number", "Angel Lady" and more done in that distinctive Boz Scaggs style.

WEDNESDAY - 10

5:00 - Howard Ferguson was born in Belfast in 1908. Although his music has not caught on much in this country, it did draw the attention of the man most musicians call the world's greatest violinist. Jascha Heifetz recorded Mr. Ferguson's "Sonata No. 1" for violin & piano, with Lillian Steuber at the piano.

7:00 - Lord Hugh Caradon, best known internationally and in this country when he became British Minister to the U.N. and authored the famous U.N. Resolution: 242, now being used in the Middle East conflict, spoke in April at St. Olaf College. Tonight we hear his talk on recent developments in the Arab-Israeli crisis. (Produced by Andy Marlow for KUOM).

7:30 - The Senior Citizens Radio Program. (Produced by the Senior Citizen Radio Project for WDTH).

8:00 - Tonight the music of the immortal Duke Ellington from the Newport Jazz Festival July 7, 1956. One of Ellington's many fine recordings that showcase sidemen like Paul Gonsalves (tenor sax), Harry Carney (baritone sax), Cat Anderson (trumpet), Quentin Jackson (trombone) and all the members of the orchestra. "Jeep's Blues", "Newport Jazz Festival Suite", and "Diminuendo and Crescendo in Blue" comprise this LP.

11:00 - A new recording from the group American Noise tonight on the Moondance program. Led by Craig Balzer (vocals), and Bruce Balzer (guitars) tune in tonight for "Take It All", "Runnin' Through The Night", "I Got A Fix On You" and others.

THURSDAY - 11

5:00 - Two of our finest young string quartet groups, the Tokyo String Quartet and the Cleveland Quartet, join forces in a magnificent recording of Mendelssohn's "Octet in E-Flat, Op. 20", one of those works Mendelssohn wrote at the incredible age of sixteen!

7:00 - "The Politics of Body Size: Fear of Fat" is the program on Insight tonight. We examine, through interviews, the existing medical perspective on body size, the ideology of individualism/self-control, the weight and diet foods industry, and the powerful feelings that fatness arouses in us. (KPFA, Pacifica).

8:00 - Tonight a beautiful recording from 1976 made in Italy by trumpeter Conte Candoli and the late great trombonist Frank Rosolino entitled "Conversation". These two men just overflow with musicality, every note says something with no waste and no excesses. The title tune is worth the price of the album as Candoli and Rosolino put down their horns and "scat" the most incredible solos

imaginable. "Star Eyes", "Let's Burn", and "Attention" add to the festivities.

11:00 - Tonight a new release from a group based in Minneapolis called Raggs from their new release "Nutz & Buttz". Some nice guitar work on tunes like "Give It Up", "Love So Hard, Hurt So Deep" and more. This is on Bigger Than Life Records out of St. Paul, Minnesota. Tune in tonight.

FRIDAY - 12

5:00 - Prokofiev's "Sonata for Cello & Piano, Op. 119", one of his last compositions, is heard tonight with featured artists Gregor Piatigorsky and Rudolf Firkusny.

7:00 - Tonight "The Great Debate of Ken Girard" on Insight. This is a dramatic realization of opposing ideologies, or, what might happen if a radio station was hijacked during a political debate. This was produced by Paul Vangelisti for the Los Angeles Theatre of The Ear and contains sensitive language. (KPFK, Pacifica).

8:00 - Tonight music by pianist George Shearing from a new release "500 Miles High" with Niels Henning Orsted Pedersen on bass and Louis Stewart on guitar. In the last year Shearing has abandoned what was his working format for over two decades: the quintet. "Jordu", "Old Folks", "Invitation", and several more tunes will be heard tonight on Jazz Expansions.

11:00 - The Steve Miller Band from many years ago and the album "Living In The U.S.A.". The title tune is a classic as well as "Quicksilver Girl", "Lucky Man", "Gangster Of Love" and a host of others.

TUESDAY - 16

5:00 - Schubert's Symphony No. 8 in B Minor, the "Unfinished Symphony" is our feature on tonight's Harmony of the Spheres. Carlo Maria Giulini conducts the Philharmonia Orchestra.

7:00 - Tonight the program "Out Of Sight Out Of Mind" on Insight dealing with community resistance to group homes, waste facilities, and parking lots. Though these are three very different commodities they all meet with similar reaction from community residents. (Produced by Carol Robertshaw for KUOM).

8:00 - Tonight the sweet violin sound of Stephane Grappelli from a 1971 recording called "Afternoon In Paris". Standards like "Tangerine", "Misty", "Autumn Leaves" and "Time After Time" are performed with taste and technique by Grappelli and Kenny Clare (drums), Eberhard Weber (bass), and Marc Hemmeler (piano).

11:00 - Tonight a new recording by Devadip Carlos Santana entitled "The Swing Of Delight". This 2-record set has some outstanding moments where Carlos interacts with friends like Tony Williams (drums), Wayne Shorter (soprano sax), Herbie Hancock (keyboard), Ron Carter (bass), and

Harvey Mason (drums). The singing guitar of Santana is showcased on tunes like "Swapan Tari", "Song For My Brother", and the beautiful "Phuler Matan".

MONDAY - 15

5:00 - Thomas Tallis, one of England's greatest 16th Century composers, is featured tonight as we present a recent recording on Nonesuch (H-71378) of his Mass "Puer natus est." The Clerkes of Oxenford are under the direction of David Wulstan. Incidentally, the term "clerk" as used in this group, refers to the choristers or singing men in English religious establishments of the period.

7:00 - First Person Radio. (Produced by the MIGIZI Communications Service).

7:30 - "Women Passing" is the topic tonight on the second half of Insight. Lynn Fonfa, a member of the San Francisco Lesbian History Project, talks about women who passed for men in the late 1800's and early 1900's. Includes some interesting information about women's history and what it was like to be a lesbian in the past. (Produced by KPFK, Pacifica).

8:00 - Sonny Rollins is in the spotlight tonight from a 1955 recording entitled "Worktime!" with Ray Bryant (piano), George Morrow (bass), and Max Roach (drums). Mr. R, who comes from New York, spent most of the year 1955 in Chicago "woodshedding" just after a stint with Thelonious Monk and just before joining the Clifford Brown/Max Roach group. He is in top form on "There's No Business Like Show Business", "It's All Right With Me", and others.

11:00 - A new release from Darrell Mansfield entitled "Get Ready" featuring Mansfield doing the vocals and harmonica work. The band is filled out with Dennis Carothers (guitar), Anthony Dean (guitar), Jimmy Perez (bass), Skip Konte (keyboards), and Paul Angers (drums).

WEDNESDAY - 17

5:00 - Peter Maxwell Davies' 1974 composition for soprano and guitar, "Dark Angels", derives its title from the composer's imaginative response to the valley where he lives, which he describes as "In a remote island off the north coast of Scotland...now all but deserted". The two poems are by George Mackay Brown, and the performance features mezzo-soprano Jan DeGaetani and guitarist Oscar Ghiglia. (Nonesuch H-71342).

7:00 - Tonight we hear a speech given by a man who made his mark through a series of books called "The Making Of The President", Theodore White. White spoke to the Minnesota Press Club as an author, a historian, and as an influential political reporter. Tonight he speaks on Hubert Humphrey, Richard Nixon and his study of China. (KBEM)

7:30 - The Senior Citizen Radio Program. (Produced by the Senior Citizen Radio Project for WDTH).

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SUPPORT PUBLIC RADIO

8:00 - Tonight we feature a record that was recorded "live" at the Great American Music Hall in San Francisco in December of 1979 entitled "The Audience With Betty Carter". Longtime accompanist John Hicks is at the piano with Curtis Lundy (bass), and Kenneth Washington (drums). The sensitivity demonstrated amongst these four artists is astounding throughout the LP but especially on classics like "My Funny Valentine", "I Could Write A Book", and "Spring Can Really Hang You Up The Most".

11:00 - Tonight music from The Shirts from the LP "Inner Sleeve". Annie Golden (vocals), Ron Ardito (guitar), Art Lamonica (guitar), Johnny 'Zeek' Criscione (percussion), Bob Racioppo (bass), John Piccolo (Keyboards) form this group. Tune in for "I'm Not One Of Those", "One Last Chance", "Pleasure Is The Pain" and many others.

THURSDAY - 18

5:00 - OPERA PREVIEW. A special three-hour edition of "Harmony of the Spheres" offers a preview of Verdi's "La Traviata", the opera to be presented by the Duluth-Superior Symphony Association on Sept. 26 and 28. Join us for a complete recorded performance of the opera and for observations on this masterpiece by some of the participants.

8:00 - Tonight the music of a fine young reed artist named Eddie Daniels from his first recordings as a leader entitled "Brief Encounter". A child prodigy on clarinet with a masters from Juilliard and a complete command of all the reed instruments, Daniels combines technical proficiency with an individual expression making him someone to listen to. You can tonight on Jazz Expansions.

11:00 - Tonight the music of Minneapolis based Doug Maynard from his LP "The Lullaby". With some hot guitar work by Bobby 'Kinky' Schnitzer and Bruce 'Creaper' Kurnow doing the harp work, Maynard & Co. cook on "Downchild" by Kim Simmonds, Maynard's own "The Last Man Alive" and "I Only Want To Be With You."

FRIDAY - 19

5:00 - Carl Orff's continually popular modern setting of medieval poems, the "Carmina Burana" has recently received another recording. Riccardo Muti is the conductor. The soloists are Arleen Auger, soprano, Jonathan Summers, baritone, and John Van Kesteren, tenor. The Philharmonia Orchestra and Chorus lead the way.

7:00 - "S

7:00 - "Strange Paradise: Cris Williamson" tonight on Insight. Ms. Williamson speaks about her spiritual self, her role as a super-star of the women's community, her new work, and her future vision. (Produced by Helene Rosenbluth for KPDK Pacifica).

8:00 - Services are in session tonight on Jazz Expansions as Gene Ludwig holds forth at the Hammond B-3 from a new release called "Now's The Time". The organ sermon by Mr. Ludwig will be augmented by George Green (tenor sax), Larry McGee (guitar), Kwasi Jayourba (percussion), and Tom Soisson (drums). Horace Silver's "Nica's Dream", Charlie Parker's "Now's The Time", "Bossa For La Lorelei" and more.

11:00 - Ben Sidran is our featured artist tonight on the Moondance program from his 1972 LP "I Lead A Life". With good friends like Phil Upchurch (guitar and bass), Clyde Sybblefield (drums), and Blue Mitchell (trumpet) look for classics like "When A Woman Says She's Ready", "Talking About Money", and "Chances Are".

MONDAY - 22

5:00 - Henry Litolf's "Concerto Symphonique No. 4 in D Minor, Op. 102" is featured in a recording by pianist Gerald Robbins with Edouard Van Remoortel conducting the Monte-Carlo Opera Orchestra. And, yes, we are playing the whole thing, and not just the very familiar Scherzo movement, often heard out of context.

7:00 - First Person Radio. (Produced by the MIGIZI Communications Service).

7:30 - Tonight journalist Fred Friendly speaks about freedom of the press on Insight. Specifically he talks about the case of Near vs. Minnesota, a 1931 court case which he has studied for over 10 years on a professional and personal basis. He feels this trial was a landmark in the battle for free press. (KBEM).

8:00 - Tonight a classic Blue Note recording with trumpeter Lee Morgan in the spotlight called "Caramba". Bennie Maupin (tenor sax), Cedar Walton (piano), Reggie Workman (bass), and Billy Higgins (drums) fill out the personnel. "Cunning Lee", "Soulita", and "Suicide City" are a few of the tunes to be heard tonight.

11:00 - Tonight the music of the group Spyro Gyra from the 1977 LP on Infinity Records with tunes "Opus D' Opus", "Pygmy Funk", "Cascade" and more. Jay Beckenstein (reeds), Jeremy Wall (piano), and Jim Kurzdorfer (bass) lead this hot fusion group.

TUESDAY - 23

5:00 - Ferruccio Busoni is one of those turn of the century composers who never quite achieved the permanent recognition he deserves. Recently he has been getting more attention from the record companies, however, one of the most interesting releases being tonight's feature from Nonesuch (H-71359) of the Six Sonatinas as played by Paul Jacobs.

7:00 - Tonight Marjorie Trabagen, Director of Volunteers In Service to America, was in Minneapolis recently as V.I.S.T.A. celebrates its 15th Anniversary this year. Ms. Trabagen discusses how V.I.S.T.A. was formed, its policies, and some of the programs in operation. (Produced by Andy Marlow for KUOM).

8:00 - "Tasty!" is the name of the album feature tonight on Jazz Expansions and a more appropriate title could not be found for this series of duets by pianist Jimmy Rowles and bassist Ray Brown. Both veterans of the highest stature, these two combine taste with ability to present standards like "My Ideal", "Come Sunday", and "The Night Is Young and You're So Beautiful" in a captivating manner.

11:00 - The blues of the Fabulous Thunderbirds tonight from their most recent release "What's The Word". Guitarist Jimmy Vaughan takes the spotlight on tunes like "The Crawl", "I'm A Good Man", "Dirty Work" and Kim Wilson (harps), Keith Ferguson (bass), and Mike Buck (drums) provide excellent additions.

WEDNESDAY - 24

5:00 - Albert Roussel's "Symphony No. 4 in A Major, Op. 53" dates from 1934 and is one of the composer's strongest works. Ernest Ansermet conducts L'Orchestre de la Suisse Romande on a London Stereo Treasury disc.

7:00 - Tonight on Insight we have the "Dean Of The Television Anchormen: Walter Cronkite". He fields questions on the "State of Journalism" as he spoke in Minneapolis in the fall of 1979. He touches on governmental threats to end free news media and he lays the blame on the Supreme Court. (KBEM).

7:30 - The Senior Citizen Radio Program. (Produced by the Senior Citizen Radio Project for WDTN).

8:00 - Tonight we present a new release by Pharoah Sanders entitled "Journey To The One". A past graduate of the San Francisco-Oakland area jazz scene, Sanders is undoubtedly best known for his mid-60's work with John Coltrane. However, this man has played a wide spectrum of music and with a real cross-section of people and it shows on this his latest effort. "After The Rain", "Easy To Remember", and "Think About The One" are a few of the tunes to be aired tonight.

11:00 - The music of the Incredible Shrinking Dickies from the 1978 LP with "Give It Back", "Paranoid", and "Eve of Destruction".

THURSDAY - 25

5:00 - Mozart's Piano Concerto No. 18 in B-Flat Major, K. 456 is the major offering on tonight's classical program. Mozart biographer Arthur Hutchings described this work as having a "toy character". It is given a thoroughly delightful reading by Robert Casadesu at the piano. George Szell conducts the Columbia Symphony Orchestra.

7:00 - "Aspects of American Culture". A conference held at UMD last spring, covering a wide range of topics, including "The North American Indian Today", "Cultural Interactions with Natural Resources", "Words", and "Culture in American Small Towns". Today's program is the first in a series drawn from the conference. (WDTN).

8:00 - Mark Murphy is our featured artist tonight on Jazz Expansions from his brand new release called "Satisfaction Guaranteed". This cat shows, on this LP, how he has learned his lessons from the great singers and how he has infused his own personality into the music. The classic "All The Things You Are", Bill Evans' "Waltz For Debby", "Bijou" and many more tonight.

11:00 - Tonight the guitar magic of Alvin Lee and Ten Years After from the album "Watt". Listen for tunes such as "I Think About The Times", "I Say Yeah", and the Chuck Berry classic "Sweet Little Sixteen" done in the T.Y.A. style.

FRIDAY - 26

5:00 - Gary Karr, double-bass, and David Harmon Lewis, harpsichord and organ, are featured on a recent Radio Canada recording, from which we have selected the Handel "Sonata in C Major" and the "Suite Catholique" by Dennis Farrell for today's program.

7:00 - "Aspects of American Culture". The second program in a three program series drawn from last spring's UMD conference. (WDTN).

8:00 - Tonight the music of Sam Rivers from a new recording called "Contrasts" with George Lewis (trombone), Dave Holland (bass), and Thurman Barker (drums). All compositions are by Rivers; "Circles", "Zip", "Solace" and more.

11:00 - From a "live" recording done at the Roxy in November of 1976 tonight we feature the sounds of the John Mayall group and the album "Lots Of People". Longtime friends Red Holloway (tenor sax), Larry Taylor (bass), and Gary Rowles (guitar) are on hand for Mayall treasures like "Room To Move", "Play The Harp", and "Changes In The Wind".

MONDAY - 29

5:00 - Michael Tilson Thomas directs the Los Angeles Philharmonic in a

recent recording of Respighi's popular "Fountains of Rome".

7:00 - First Person Radio. (Produced by the MIGIZI Communications Service).

7:30 - During her six years in the House of Representatives, Bella Abzug was one of the most outspoken supporters of women's rights in Congress. She speaks tonight on "The Need For Passage Of The Equal Rights Amendment". (KBEM).

8:00 - Tonight the music of Ira Sullivan from an LP entitled "Nicky's Tune" with Nicky Hill (tenor sax), Jodie Christian (piano), Victor Sporaes (bass), and Wilbur Campbell (drums). Performing on this LP on the trumpet, Sullivan is equally at home on a variety of reed instruments and continually shows his creativity and musicality.

11:00 - Tonight the burning guitar of Ronnie Montrose from his 1973 LP featuring tunes like "Rock The Nation", "Good Rockin' Tonight", and "I Don't Want It". Montrose's group at this time was Sammy Hagar (vocals), Bill Church (bass), and Denny Carmassi (drums) in addition to the stinging guitar of Mr. M.

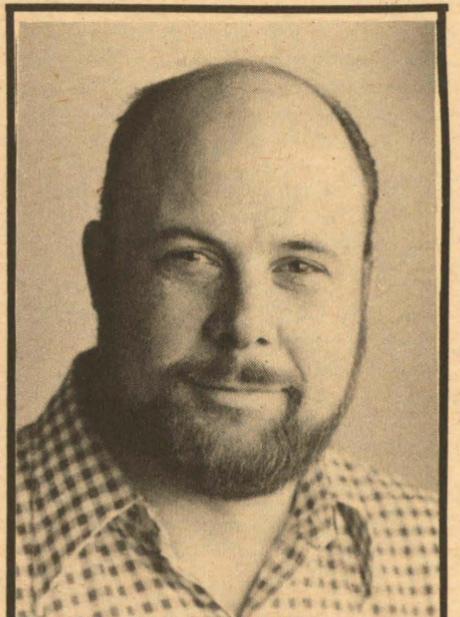
TUESDAY - 30

5:00 - We conclude this month's classical features with Schubert's "Trout Quintet" in a performance by members of the Budapest String Quartet with Julius Levine, double-bass.

7:00 - "Aspects of American Culture". The conclusion of our series of excerpts from the UMD conference. (WDTN).

8:00 - We conclude the month with a new release by guitarist Cal Collins "By Myself". The name here denotes exactly the format of the LP as Collins performs unaccompanied over a series of standards and one original. "Where Are You", "Stairway To The Stars", "The Nearness Of You" and many more tonight.

11:00 - We conclude the month with a recording from The Band. The year was 1973 and the album "Moondog Matinee" with the regular crew of Robbie Robertson, Rick Danko, Levon Helm, Garth Hudson, and Richard Manuel. "Mystery Train", "The Great Pretender", "A Change Is Gonna Come" are but a few of the tunes you can hear tonight.



KIRK'S WORK

On Monday, August 4th, Ralph (Kirk) Kersten came to work as the WDTN full-time Engineer. He brought with him over 13 years experience in TV and radio. Most recently he was employed by WDSE-TV as Chief Engineer. We are truly delighted to have him join us, and I'm sure you will notice the improvements in the sound of the station as the months go by.

A MAN OF MANY WORDS by Cathe Hice Douglas

Beneath a towering pine tree, John Colmey, a reporter for the Minnesota Daily, Gail Blum, a photographer, Stuart and I sit in complete captivation, listening to U. Utah Phillips as he tells us stories and answers questions for us. The festival grounds at the Winnipeg 1980 Folk Festival are spread open on all sides of us. The sounds of yodeling roll over to us in the strong wind that whips across the prairies and into the trees, where a seemingly different world engulfs us as we listen to Utah tell us a poem he learned from somewhere on his lengthy travels.

The man, Utah, is burly and grey and about him lies a strong aura of presence. A man one could easily like. His ideas are his; his life is his, and he lives it well—

Cathe Hice Douglas

Editor's Note: The interview can be heard in its entirety September 21st at 6:00 p.m. on One For The Road.



UP: ..."Say mate, have you seen the mill where the kids of the loudin spit blood? Have you been in the mine when the fire damp blew, shipped as a hand on a freighter's crew or worked in a levee flood? Have you rotted wet in a grading camp or scorched in a desert line? Have you done your night stint with your lamp, watching the timbers drip with damp or heard the oil rig whine? Have you gone like a fool with the other fools to the bosses saloon where the strong arm rules and passed your time for booze? I do no kickin at gore or fate. I keep my shoes for the road, the long, gray road and I love it, mate. Hayfoot, strawfoot, that's my gait and I carry no other man's load. I don't mind working to earn my bread and I'd just as soon keep straight, but just like the preacher said, I'm a ram and I've missed the gate. I'm joggin' along, doggin' ahead, perhaps I'll find it mate".

WDTH: Great, great. What is the folk process. Would you attack a question like that?

UP: Of course. It's not that difficult. I can't deal with it however outside of a political context and outside of a kind of class analysis.

There are and always have been two kinds of culture. There's the popular culture and an official culture.

Through the bulk of our history in any civilization you choose to name, the official culture (the state culture) has been concentrated inside the walls of the city in three places; in the temple, in the commercial district and in the palace.

As the official culture moved further and further from the city walls it diminished until the entire country was encompassed in the popular culture, the first culture. It's the popular culture with all of its richness and variety in the dance, the song, but also the furniture building, house building, the the whole technology of people making and doing for themselves. What

happens when the official or second culture is given tools such as you're holding in your hands? What if they're given a system of public education that's state controlled so that you get the minds of children young and then give the official culture mass media in order to reach out into those minds well into maturity? To elicit massive response for or against anything that the state chooses? What they do with those tools is not only rise up against the popular culture but obliterate it entirely.

They try to, and they do, destroy the popular culture in favor of the official culture. That's what's happening in capitalist society everywhere right now, ie: If you don't buy it, you can't have it. Look at a hundred years ago when we lived in the country. The most of the population is in the country-side.

When you made something, say a milking stool, you conceptualized it, you got your tools together and executed it, then you had the use of it. The manufacturing system came along: 'Move to the city, we'll give you a paycheck'. So you go to the plant that maybe makes milking stools, but now you're running a turret-lathe that turns out the legs. Conceptualization, which is a very satisfying experience, takes place in planning and final execution takes place further down the line and you never have the use of it. You're left with a piece of paper, a paycheck, and that's somehow supposed to be satisfying, but it's not. See, the popular culture has such a rich detail that involves the use of your imagination, the use of your body and your hands to the whole being, the whole person which the factory system, the manufacturing system, capitalism denies you, takes away from you. So, really, the popular culture is badly corrupted by a profit system and by giving the state mass media and a tool of public education.

The folk process is the process concentrated in the popular culture in the absence of writing, in the absence of video tape, recording, ways to transmit information to emerging generations. It was done orally. You see, the songs that you hear in a very fragmentary way from Irish culture are part of an inexhaustible literature that once existed in Ireland in the absence of writing. The whole history of that people was in the songs, the tales and the ballads. Thomas O'Curry, writing in 1816 in his "Manners and Customs of The Ancient Irish", followed farmers through the fields and watched their lips move as they recited the tales that they had learned, a task assigned to them so they make sure they have all of the words correct. Then at night, the people in the town would come together and maybe had heard those tales a hundred or two hundred times but followed every word. It's their history. It was their books, their television, their radio. After a hundred, two hundred, a thousand years, changes come in, words are forgotten, old stories are forgotten that were once significant but the events have been lost. And so the material changes and adapts to the needs of the people today. That's the folk process, that's how we change our tools, change our literature, change our perception of ourselves. That whole process has been aborted by hyperliteracy. It's in print God dammit, you know and it was printed two hundred years ago. That's it, there's no chance for it to be changed or altered. It's simply not in the hands of the people.

WDTH: So the folk process, in a sense, is kind of an evolution type of process?

UP: Very, very much.

WDTH: We just stop when we have these things and...

UP: That's cultural evolution, yea.

WDTH: Do you think that that's partly because of the amount of people?

There are more and more people. It's harder to transmit through words.

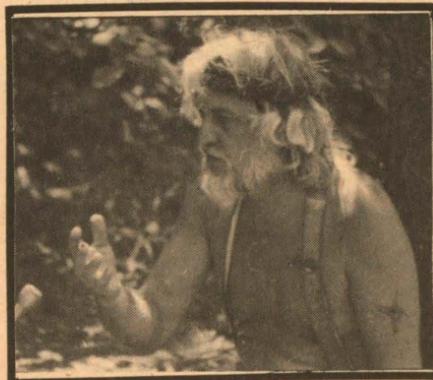
UP: Simply because there are more and more people, why is it necessary to build a mass culture? It's easier to merchandise, it's easier to market, but why is it necessary to have a mass culture? Why is it not, with a great number of people, possible to have a decentralized economy, to have a zero based economy? It's your Canadian who wrote "Small Is Beautiful" and built a very solid case for that. Fine book, if you haven't found it, you know, do read it.

WDTH: The next and probably obvious question is "What is a folk musician?"

UP: A folk musician, to me, is a newspaper. It's like the one regurgitated on your doorstep every morning. A long time ago, your source of news was the scops, the sculs, the minstrels that wandered around, the broadsiders and if a murder happened or there was a scandal in the state, they'd write a song or a poem and crank it out for a penny and sell it. That was your newspaper. There were no Newspapers, nobody could read. That's the role you know. That's how I regard my role as a folk singer. It's to pick up information in one place and carry it elsewhere where the people can't get it out of the newspaper, out of the media, out of the official culture. You know, I carry information from the unofficial culture. I visit farm collectives in Cascadia. We call at Eugene and the Oregon coast. I take that information to people trying to do the same thing up in Yellowknife. I was up there two weeks ago in the Northwest Territories and I pick up information, things I see and hear there, and I take them elsewhere and make connections, just make connections. That's why, you know, I try to stay close to that. I know I can't avoid media anymore than I'm doing right now. I won't do a.m. radio and I won't do commercial television. I'll do educational TV and I'll do listener supported FM community, you know, that kind of radio. But, that's it. I try as much as possible to create a life for myself and my family. My wife and I are both trying to create a life which functions and functions well outside of the capitalist mode of production. We're bossless. Anybody comes on like a boss to me, or like a boss to be, I take a walk. I don't have a boss.

WDTH: Are you in that state alone?

UP: There's lots of us all over the place. We just can't function with a boss, you know. I'm an anarchist. Well, what is that? In an anarchacy (ed: his word), the Catholic anarchist said an anarchist is anyone who doesn't need a cop to tell him what to do. He was a fundamentalist. There were lots of cops, funny disguises. They got disguised as judges and cops and priests and teachers and politicians and parents. Anybody who has the right or the ability to tell you what to do is some kind of cop. But if you learn how to make decisions; if you try to make just and humane decisions in every area of your life; and when you blow it and you look at it as a chance to change and you do change; you have the courage to keep asking questions; well, you don't need a cop to tell you what to do. You must be an anarchist, you see.



An anarchist is not a noun, it's an adjective which describes the tension which has always existed between moral autonomy and political authority, especially with regard to combinations, whether they're going to be coercive or voluntary.

WDTH: How about yourself? What I'm interested in is whether you always played music to people or has it been just recently?

UP: Well, there's no music in my family. I amply demonstrate that. I started playing the guitar in Yellowstone National Park. I rode a freight train up there when I was 15, and learned to play the guitar there. I played the ukelele before that. One of the ukelele crazes and the kind of music I was pickin' up off of the guys on the road crew was the first country music I ever heard and it seemed to me to be so damned honest. It said what I was feeling. Then I started learning and singing and making up those kinds of songs. It's after I got back from Korea. I was mad, so really mad at what I saw in Korea as a soldier. That politicized me; that's when I got politicly involved in Utah. Then I started using the music on picket lines, to start meetings, or close meetings the way it always was. Then in Utah, in 1968, I ran for the Senate on the Peace and Freedom ticket. We ran a full campaign. It took 6,000 votes. Anti-war ticket. But that led to a blacklist and I couldn't get a job in the state anymore, so friends encouraged me to leave the state in 1969 and try to make a living telling tales and singing songs and I said, 'Well, perhaps it finally has come. A chance to buy myself out of this vicious system' and so, yes, I made a break. I said, 'No, no more boss. I'll sleep under a bridge before I'll take a master again'.



WDTH: How long have you been riding the rails?

UP: Oh, since 1950. Not that young.

WDTH: I was talking a little while ago about that. Do you think the day of the hobo is ending, or it will never end?

UP: If you're looking at a hobo as a literary or motion picture construct, then of course, yes, the day of the hobo is dying. But these days, you can't look at a person and tell they're a tramp or not. I honest to God think there are people who wear suits and ties that have the tramp mentality. Now let me be plain about that. There are hobos, tramps, and bums, and like Dr. Ben Wrightman said years ago, (he traveled with Emma Goldman), he said that a hobo works and wanders, a tramp dreams and wanders, and a bum drinks and wanders, and they don't want to be confused. The tramp is somebody...the hobo's a boomer. He's looking for work, he's coming from a job or goin to one. He's using the freights to do it, or usin his thumb like a fruit tramp or an industrial bum. Like followin construction or a bloomin logger, you know. A tramp is somebody, who, like Frypan Jack said last night, "If I can't dictate conditions under which I labor, I will henceforth cease to work". He just couldn't give up his brain day to day for someone else's use, so he stopped

Continued on next page

working...He dreams. He just walks and dreams, walks and dreams, and then gats, you know picks up his grub where he can. But if you were to ask Frypan Jack what a tramp is, he'd say, anybody who cooks out. That says a whole lot when you stop and see what is required to do that.

WDTH: Would you say the hobo is an American institution?

UP: I can show you chapter and verse how tramp and hobo slang in the United States, if you trace it back into the beginning of the railroad age, comes (the slang) from the London underground. That comes from the Paris underground at the time of Francois Vion. That lingo is related to gypsy argot, from the Romances, and the hobo hieroglyphics that we've always used, a handful of symbols, you know, that tramps use. Many of those related gypsy sign, too. In other words, you're talking about a world phenomenon and there are links that can be established to show that there has been a traveling federation, a traveling nation in many permutations. That has, of course, been badly depredated by the vicissitudes of war and famine and the flag over the years but they have been with us and always will be with us, people who simply refuse to work for somebody else. We've always had them, we always will. They've got them in China, God dammit, you know that highly regimented society. There are bindle stiffs on their roads. They just got a little different style, that's all. I'd like to go there and find out what it is.

WDTH: Have you explored any of the gypsy folklore at all?

UP: I've been reading William Godfrey Leland. He was the only American ever admitted to a society of gypsies in London. He discovered a little known gypsy dialect called Sheltie in Wales. He published in the 1890's and before that. Leland, you see, is one of those guys who's, in my opinion, a stoned tramp. But he wrote books on manual arts education for the Philadelphia High School; he edited literary magazines; he was on the barricades in France in 1847. He was at the Battle of Gettysburg. He just got around a lot and he wrote books on gypsy folklore, Algonquin myths, and he made connections. He was the one to determine, the first one to really recognize that Algonquin linguistics stock may be into European and not Asiatic, that those people are really us. Fascinating. Yea, I've been reading some gypsy folklore all the way back to the Drabedons and into Persia.

WDTH: What are you reading recently, just out of curiosity?

UP: Well, I've been teaching myself Egyptian translation. Hieroglyphic translation, I've very interested in writing systems. What writing is, what it comes from and so I've been learning hieroglyphics translation particularly that concentrated in the old kingdom. Mostly the First through the Sixth Dynasty and specializing in the Fourth; Eastern Mediterranean antiquities; I've been reading a great deal on that. Celtic mythology; established connections; kind of comparative history. This is a hobby; the way I relax my mind; it's sort of recreation.

WDTH: Do you adapt all the songs to the guitar when you do them, when you do the music of the different cultures like gypsy, the hobo and such?

UP: I don't sing any gypsy songs.

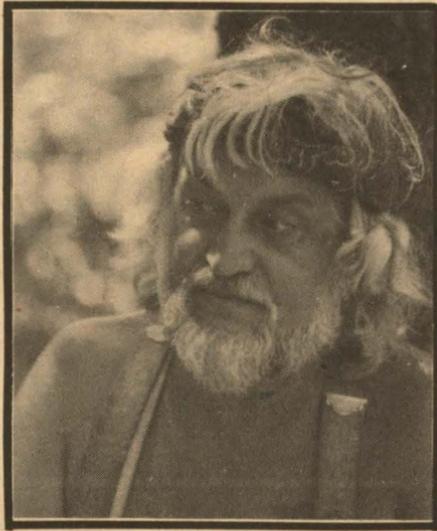
WDTH: You don't know any at all?

UP: Nope, I sing labor songs and train songs, but see, I'm a self-taught intellectual and I know that there's, um, there's real heavy duty political people that say Utah, you're kinda, you're too much of an intellectual. I say God dammit, I barely made it through high

school by the skin of my ass and I decided I didn't know enough, so I busted my buns to become an intellectual and I'm proud of it.

I got to know things. Ultimately I have to know where everything is. You know as far back as anybody can think, and as far forward as I'm able to visualize. I have to know where everything is; I don't care if it's into bed or Antarctica, I just got to know. I got to make the connections. That's what I do. That's what I really do, the way that I scuffle. You know, my gaff is singing songs and telling stories. That gives me what I need to do, what I really need to do, which is think. I sit at home or I sit wherever I am; I sit in a boxcar; wherever, and I'm perfectly content to spend four, six hours thinking. That's an occupation to me. It's just it ain't allowable in the commercial times.

WDTH: Thank you.



letters cont.

Keep "Soul Arrival" on both Saturday and Sunday. Also you are sending me 1 program schedules per month—one is more than enough!

Charles A. Tietz, M.D.

Dear WDTH,

Boy, do I get tired of "Byline" especially that bozo, Nick VanHoffman. Will you please dump this waste of airwaves!?

Chris Cole
Grand Marais, MN.

Dear Sirs,

I missed your first request for opinions on the Soul Arrival weekend programs. The program is one of my favorites and I urge you to continue it both Saturdays and Sundays. I was shocked about two weeks ago when I turned in on Sunday and could not find the familiar tunes of the program.

Paul Riemer
Hayward, Wisconsin

Dear Tom and Fellow 'DTH Listeners,

I am a Soul Arrival listener and have been since its beginning and I'm a bit disappointed to hear that the continuation of the program is in question. When SA began, it was one of the better programs of 'DTH with some excellent DJs. It's really too bad that there's a conflict.

I think its reasonable to assume and important for people to understand that the reason for so little response from the Black community concerning SA's survival was because of lack of awareness of the problem in the first place. The Institute of Afro-American Awareness (IAAA) and other Black

orientated organizations in the community were not informed. These institutions are quite capable of reaching a good portion of the Black community. Therefore, it seems necessary for your station and the Black community to have communication ties in order to get feedback from the Black community.

Personally, I would like to see SA continue on the same format, noon to three on one of the two days and negotiate a different time for the other day, perhaps. Too, because of several changes in the DJs for this program, there has been changes in the types of Rhythm and Blues played. Lou Hudson is a great DJ! And the majority of his music is NOT disco Top 40 nor "Black Music" but Rhythm and Blues. Much of the material Lou uses is not even available in local record shops. So, I am not only satisfied with Lou's work but also grateful for the program. Thanks!

Melissa Taylor
Duluth, Minnesota

Dear Sir:

I am writing this letter to offer my strong support of your courageous decision to revive the "Soul Arrival" program.

Your support of Lou Hudson and the interests of the Black community clearly indicate the station's willingness to accept our community as ethnically pluralistic. It seems that this is difficult for the majority (shall we say dominate) culture to accept.

Please find enclosed a membership donation to aid in your efforts.

Dennis O'Neil
Duluth, Minnesota

Good Afternoon,

I've been meaning to write to you folks, mainly to get a few things off my mind.

First, I've been listening to your (our) station since way back when it was KUMD. The sounds are wired throughout the house, even in the garden and where I cut-up our firewood. This spring, I plan on having the sounds out back in my 'sugar shack'.

Throughout the years I've enjoyed tuning in. There are a few programs I don't listen to but that's neither here or there. Saturday and Sunday afternoons, after 5 p.m. I'm most always tuned into Wisconsin Public Radio for Simple Folk. Generally, it's a close second to WDTH. I am glad to see Soul Arrival not on so much, but, the way I see it, you've got to be fair to all listeners and supporters. What if you had it (S.A.) at a different time slot, like after 5:00 p.m. Saturday & Sunday?

Now, for my only complaint. Not bad for seven years of listening. Last month, I had to call the station to find out some info on the Winnipeg Folk Festival. No one had any info at the time. Well, by the time I found out, it was to be happening one week, yes, one week before the festival. Needless to say, I didn't go on account I need a little more time to prepare myself and my place. I couldn't just pack my bags and leave our animals and let the weeds attack our garden. So, I boycotted the station by not tuning in for the remainder of the week, until the Festival was over.

Really now, me call you for such an important event as that! There I feel better already. Thanks. I'm still tuned in. No grudges, keep up the good work. Hello, Don and Josh!

James, Sara, and Chris Schulte
Grandview, Wisconsin

Dear Friends at WDTH,

We have been reading about the controversy surrounding the Soul Arrival program in Airwaves and would like to comment.

First, we have been occasional listeners to this program since the days of Lloyd McCloud. While disco is not our favorite style, it certainly is no more obnoxious than some of the rock that is played on other programs. We have always appreciated that WDTH is more advanced than other media in having programming of this type. Our concern is that some of the comments have racist overtones. Most of these listeners seem to miss the point that Soul Arrival is a black program aimed primarily for black people. We feel it is a serious mistake to cut back the hours of Soul Arrival or cut it out entirely. Out of all the hours that WDTH is on the air, certainly six hours of the black perspective is not too much. Some of the objections are to the timing. How about experimenting with having one segment of SA on a weekday evening, such as Friday from 8-11p.m.

Cast our vote in favor of continuing offerings of cultural diversity; Soul Arrival is important in the same way that the Native American program is. Maybe some folks might just learn a little something.

Our second concern is rock music being played at all hours of the day, particularly early in the morning. It seems it used to be confined to the afternoon format. We prefer the shows we can tune in and know we WON'T be hearing rock. We know we are definitely in the minority here, but we'll cast our vote anyhow.

Debbie & Larry Bergmann
Mellen, Wisconsin

Of course you should restore the Sunday edition of Soul Arrival. There is so little of this type of music available to listeners in this part of the country that several hours on weekends can hardly be considered superfluous. As a matter of fact, a soul music program offered in some of the evening hours would greatly improve your radio programming. Soul is fine in the afternoon, but one can not readily jump off of a ladder with paint in one hand and a brush in the other to dance. Jazz is good, but Soul belongs to the evening too.

I rarely listen to your station, save to the Soul and Harmony of the Spheres programs. In general, I consider myself to be a lover of the classics, am happy to see you devote several hours a day to classical programming; but most of your announcers on this program are really pretty inferior. I cannot count the number of times I have cried out in rage: "Illiterate! Ignorant Fool!" upon hearing one of them horribly mispronounce the name of a composer or musician or talk nonsensically about a piece of music, exhibiting clearly their ignorance about classical music. Harmony of the Spheres would be greatly improved if you would get someone to monitor the program who displays an obvious interest, knowledge, and love of classical music.

Eleanora T. Tribys

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Mr. Livingston and WDTN staff;

When I first entered the Duluth/Superior scene from Arkansas, it was odd to me for there are few blacks—no color in this Northern area! One day I was tuning in the radio and caught Loui with Soul Arrival. After that grasped my interest, I learned more about WDTN and found other programs which suited my pleasures on 103 FM. If Soul Arrival played actual SOUL music, and not just music that was recorded by black artists, then many of the traditional R and B's would be included. Proper programming would allow a show of R and B plus Soul simultaneously. (Aren't they the same anyway?) My complaint is that Soul Arrival is pop and disco flavors, evading the Soul sounds. By definition, Rhythm and Blues is Soul music (Poetry of Black Soul book and musical historians).

B.R. Davis
Duluth, Minnesota

Staff of WDTN,

I am writing this letter in favor of your Saturday and Sunday program, Soul Arrival. Although I am not Black (which is irrelevant) but is mentioned in your broadcast that the show represents the Black community.

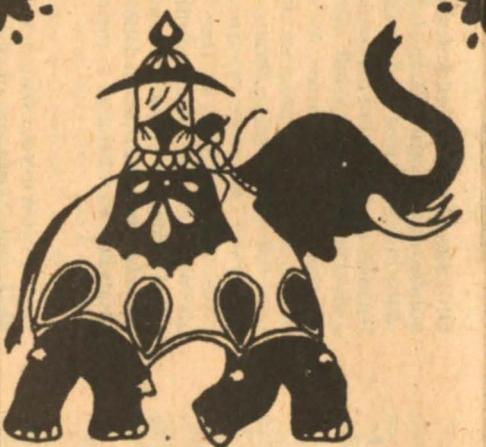
My friends and I have been enjoying your show for years. In the past year I have become a bit disappointed, because of the repetitious Funk. Last Saturday, you play George Benson with the Commodores. Excellent!

I was wondering if you could perhaps play, ARETHA FRANKLIN, L.T.D., Spinners, Commodores, O.J.'s, Melina Shaw, Diana Ross, Temptations, Four Tops, remember Archie Bell and Drells, etc.? These are of the past, but it is the music I grew up with and learned to appreciate. If there is anything one can do to keep this show alive, please feel to contact me.

Chris Ojard
Duluth, Minnesota

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