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2020**

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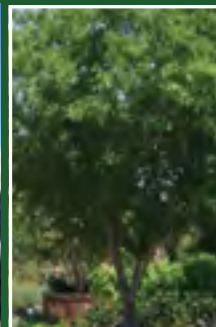
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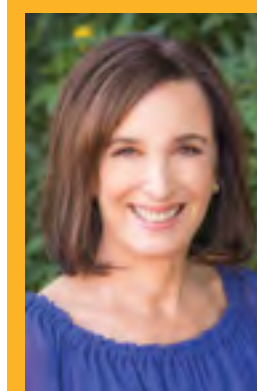
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DEAR FRIENDS,

This issue of our magazine has taken me on a wonderful journey—as I hope it will do for you. Arizona PBS soon will proudly mark our 60th anniversary, and these pages offer a glimpse into our history. You'll get a look into the early days of our station, meet someone who hosted many cooking shows for us and see what's coming up this winter. But what you might not see is what really drives Arizona PBS: you, our members.

You are the most common thread in our history. Our mission to serve our community, and our community's dedication to funding that mission, make possible the quality content and civil discourse that are more and more difficult to find anywhere else. For 60 years, Arizona PBS has stood as a beacon of thoughtfulness, insight and enjoyment. When you give to Arizona PBS, you make this possible—we are so honored and grateful.

For decades, you have supported the high-quality news, life-changing educational efforts and the best in lifelong learning and entertainment that Arizona PBS offers. But we're not stopping there. We need your help in building our future – to ensure the values of PBS are available to our community, on-air and online, for years to come.

Over the next year, you'll hear more about ways you can make more local content, more digital content, increased and in-depth news and impactful education outreach abundant in our state. We are grateful for your present support, and hope you'll help us continue to grow Arizona PBS as an irreplaceable community asset.

With urgency and with pride for the impact we deliver, I ask you to make a vital commitment to Arizona PBS and the critical work ahead. To make your year-end gift, please call 602-496-8888 or visit azpbs.org. If you're ready to discuss an investment in Arizona PBS today, please call Mardi Gradolf at 602-496-3614.

From everyone at the station, thank you for being a part of our history, and our future.

Thank you!

Julia Wallace
Interim General Manager

STAFF PROFILE:

NORA MONTANA

By Sarah Oven



Nora Montana, a longtime staff member (and generally acknowledged as our “office mom”) says that her students’ success is the most memorable part of her job. For many years, Nora mentored student assistants who helped at the reception desk.

“It is so rewarding to watch them grow and eventually leave the station to begin their careers after college,” Nora said. “I keep in touch with many of our former

students who are now doing amazing things!”

In her 26 years at Arizona PBS, Nora has helped the station through several major changes.

When the station transitioned from analog to digital broadcast in 2001, the transition garnered over 10,000 calls from viewers who asked for help during the transition, Nora said. Another major change was the 2008-09 move from Tempe to a brand new, state of the art building on ASU’s downtown Phoenix campus.

“Through these challenges, and the ones we face today, one thing that hasn’t changed is our incredible staff support for one another,” Nora said.

Nora said that from time to time, people call the station with inquiries about shows that aired years or even decades ago, with only a snippet of information, she said. “More often than not, we are able to answer their question!”

After years at the front desk, Nora is currently executive coordinator for the donor relations team, where she focuses on projects that thank Arizona PBS members for their continued support and lay the groundwork for more effective communication.

For herself, Nora said she likes learning about local artists and experiencing their work in the Arizona PBS-produced series “Art in the 48,” and also enjoys “Nature.” “It’s a wonderful program to enjoy with your family,” she said.

HOW TO REACH US

Monday through Friday, 9 a.m. to 4 p.m.

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Website: www.azpbs.org (See our online schedule and additional information about Arizona PBS.)

Email: azpbs@asu.edu

TDD: (602) 496-9165 (hearing impaired)

Arizona PBS’ broadcast signal reaches communities outside the Valley via translators and cable and satellite services. For a list of areas served and channel numbers, call (602) 496-8888.

Letters and contributions may be sent to Arizona PBS, Arizona State University, 555 N. Central Ave., Suite 500, Phoenix, AZ 85004-1252. Please make checks payable to Friends of Arizona PBS.

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CELEBRATING 60 years

STATION NEWS



Arizona PBS. Channel 8. KAET. A lot of things have changed in our 60 years of broadcasting – even our name. As we look forward to our big 60th anniversary this January, we’re reflecting on how we’ve gotten this far, while also planning for ways we can continue to serve our communities in the next 60 years.

KAET was first envisioned in the late 1950s as a way to extend Arizona State University’s resources into local homes, allowing students to take courses via their TV, an idea that feels very prescient in this year of distance learning. In the 1960s version, students watched their lectures on TV, received course materials by mail, and returned their tests the same way.

Today, Arizona PBS extends far beyond our initial broadcast range. Where once our signal barely covered Maricopa County, today we broadcast to 80% of the state – in addition to educational outreach efforts across all of Arizona and our expanding digital presence.

Our viewers watch Arizona PBS programs on our website and the PBS Video app, follow our “Break It Down” segment on YouTube and engage with us on Instagram and Facebook. As we look forward to our next 60 years, we continue to search for new ways to embody our mission and serve our community – on-air and online.

Like you, Arizona PBS wants to ensure the values of public media are available now and for generations to come. That goal informs our drive to increase our digital content and outreach. We want to inform and entertain Arizonans of all ages, even if they never turn on their TV.

At right, you’ll find highlights from the beginning of our station’s history – follow along as the timeline continues throughout this issue at the bottom of the page. As you’ll see, we have a rich history to reflect on, present achievements to celebrate and a future that looks so bright – all as a direct result of your support. Thank you!

1961 ...

On Jan. 30, Arizona PBS (KAET) signs on the air as the 56th public television station in the U.S., broadcasting from the old ASU Engineering Center in Tempe.

1962 ...

Arizona PBS premieres nightly local news with “Day in Review News” featuring general manager Bob Ellis with news, program director Shel Siegel with sports, executive producer Chuck Allen with weather, and introducing student intern Al Michaels as all-around understudy.

1968 ...

Arizona PBS receives an award for Achievement in Educational Television from the National Academy of Television Arts and Sciences. The following year, the station receives its first local Emmy Award for airing 300 hours of local programming.

1973 ...

Color studio cameras are purchased.

1975 ...

Arizona PBS moves from the ASU Engineering Center to Stauffer Hall B-Wing, leaving behind old offices in trailers.

1976 ...

Arizona PBS holds its first on-air fundraising, which raises the membership base to 7,100 members.

1979 ...

Arizona PBS premieres a series on “American Indian Artists” on PBS.

1980 ...

In February, the first annual Channel 8 Great Fair at Fountain Hills draws 19,000 people.

1981 ...

Translators at Mount Francis and Mingus Mountain sign on, bringing Arizona PBS’ signal to the Prescott area. Arizona PBS reaches Flagstaff thanks to a translator on Mount Elden the following year.

1983 ...

Arizona PBS televises the Senate confirmation hearings for Supreme Court nominee Sandra Day O’Connor. ASU’s per diem is so low, anchor Michael Grant and producer Rip Wilson end up sleeping in Arizona Senator Barry Goldwater’s office in Washington, D.C. “Horizon” premieres in October, featuring attorney and ASU graduate Michael Grant as host.

On Feb. 23, “The Operation” broadcasts a live heart surgery from St. Joseph’s Hospital and Medical Center. Bernard Schuler’s quadruple bypass is performed by Dr. Ted Diethrich, who took viewer calls following the procedure. Produced live, the program was seen in the U.S., Canada and the UK.

In September, Arizona PBS introduces more than 60 instructional video courses through the Arizona School Television Project. Initially, 25 schools in 14 school districts participate in the project.

Follow the timeline at the bottom of each page throughout this issue.

THE EARLY YEARS

OF ARIZONA PBS



When a live rattlesnake gets loose in your TV studio, you know something hasn't quite gone according to plan.

That's not a metaphor. In the 1960s, one of the ASU courses broadcast by the fledgling Arizona PBS was Dr. Herbert Stahnke's biology course. At the end of the semester, he filled the last few lectures with information about poisonous animals – his area of expertise, as one of his great achievements was developing a scorpion antivenom. During one demonstration, a rattlesnake did get loose on the studio floor.

"We had two cameras on the set, and you could tell something was wrong because the cameras were pointing at the floor," Bob Ellis, then the station's general manager, remembered years later. "The student cameramen locked the cameras in position and left the studio. Dr. Stahnke's assistant caught the snake, put it back in its cage and the course went on when the cameramen returned."

The early years of Arizona PBS (then known primarily by its call letters, KAET) were filled with televised college-level courses. Television was still a new format, and ASU wanted to put the new technology



Assistant professor Glen A. Wilt, Jr., left, confers with Guy Ueckert, producer-director of Wilt's telecourse on business mathematics.



Dr. Dura Louise Cockrell teaching the Child Development telecourse.

to work in education. When Richard Bell, the school's director of broadcasting, first dreamed of starting a public television station at ASU, bringing courses to a wider audience was a key part of his vision.

When Arizona PBS began operating, the first show produced at the station was a Spanish 101 course taught by Dr. Quino Martinez. "He was a natural performer," Ellis said.

In addition to Spanish and biology, telecourses included Business Math, Child Development and American Government. Courses were taught live – at the time it was easier to do them over than to tape them and play them back. "There was a certain romanticism to doing it live," said Chuck Allen, another original staff member. "If the professor got sick, we'd put up a slide saying 'professor out today' with an assignment to read the next couple of chapters in the textbook.

Students on campus who didn't have a TV set in their dorm rooms could watch their lectures on TVs installed on campus. They received course materials and sent back their tests by mail.

Telecourses faced challenges from every angle: cheating was near impossible to prevent, and many students didn't like the format. Faculty members who weren't invited to teach telecourses worried that their jobs would disappear if telecourses became widespread. Fitting 50 minute lectures into television slots that were either 30 or 60 minutes was a point of contention. And then sometimes there were literal rattlesnakes.

For a time, though, the televised courses had a certain amount of success and brought the station national attention from publications such as "Life" and "Ladies



Dr. Francis Yale teaching a telecourse titled It's the Physical Universe.

Home Journal." But even in the early days, Arizona PBS' programming extended beyond ASU telecourses. When the station first signed on – January 30, 1961 at 4 p.m. – the first day's programming included a community bulletin board, two children's programs, an evening newscast and a film on the scientific method.

Then, as now, not everything Arizona PBS aired was produced locally. Before PBS was established in 1969, Arizona PBS was part of a network of educational television stations.

Because there was no land lined interconnection service, national programs were distributed via a "bicycling" service that mailed copies through the USPS. Programs would be sent to Ann Arbor, Michigan to be duplicated and sent to stations across the country. At the time, the network included about 60 stations, but it was too time consuming to make 60 copies of every program. Instead, copies were mailed from station to station – each station would air the program and send it on to the next. "It was an awkward way of getting national programs from one station to another," Ellis said.

'THE THIRD R'

Taking its mission of educational television seriously, Arizona PBS provided educational programming beyond the ASU



Scottsdale mathematics teacher Shirley Frye hosted "The Third R," a program about updates to math instruction. Photo courtesy Shirley Frye.

telecourses. One example was a series called "The Third R," hosted by Scottsdale mathematics teacher Shirley Frye.

In the mid '60s, math instruction was changing, as it does periodically. Frye was active in local associations of math teachers, which led her to give presentations on "new math" to other teachers and to parents. Contacts she made in these groups eventually connected her to Bob Ellis and Arizona PBS.

The goal of "The Third R" (referring to the "arithmetic" part of "reading, riting and rithmetic"), was to make teachers and parents comfortable with the new curriculum. Despite the program's name, as a generalization, new math moved away from a grade school math curriculum focused solely on arithmetic, and toward the idea of computation as a tool for problem solving.

Frye and her collaborators came up with a list of eight programs they wanted to present, all topics that were an essential part of the new elementary and middle school curriculum. Their goal was to use as many concrete or manipulative objects or real life experiences to introduce topics like numeration, primes and factoring, Frye said. She hoped to provide other teachers with ways of thinking about and presenting the material, and to give parents some familiarity with the topics as well.

Though she had plenty of experience in front of a classroom, Frye said that presenting to the TV cameras was a very different experience. "You're anticipating a reaction or response," she said.

On several occasions, they brought a group of students into the studio so viewers could see how students reacted to the material. "It was helpful to have the students around to interact with!" said Frye. Only once did they have to re-

shoot because a student said something inappropriate for television.

Each episode aired twice each Wednesday: once in the morning for mothers who were at home, and again in the evenings, when teachers and working parents could watch. "To me it was an opportunity to share my love of math and my hope that people would take a different view of teaching and learning mathematics," Frye said.



David Scoular conducts the ASU Chorus in Arizona PBS' studios in the early 1960s.

A SNAPSHOT: 1964

A three-ring binder prepared for the Phoenix Chapter of the Academy of Television Arts and Sciences in 1964 offers a detailed look at what the three-year-old station was able to achieve with only ten staff members and a very tight budget. (As one example, sets for an adaptation of Poe's short story "The Cask of Amontillado" were hand-built for less than \$50 – approximately \$420 today.)

Of those ten staffers, four also taught courses in the Radio and Television department and, according to the report, "all staff members except the secretary run cameras, audio, floor manage and technical direct when the occasion demands, and even the secretary doubles in traffic and continuity." Like today, the small staff was augmented by student workers: In 1964, eight radio-television majors helped with production.

1984

A special produced for PBS, "Seasons of a Navajo," premieres in February. In April, a new 270 ft. tower and antenna are constructed in South Mountain Park. The old 97 ft. tower is kept for standby.

1986

On Arizona PBS' 25th anniversary, stereo and SAP (Second Audio Program) transmissions begin.

1987

Bill Williams Mountain translator signs on, serving Williams, the Grand Canyon and points north.

1988

Feb. 29: Arizona PBS begins its live, 170-hour, five-and-a-half week coverage of the Arizona Senate sitting as a court of impeachment of Gov. Evan Mecham. Later in the year, these tapes are given to the State of Arizona archive. Arizona PBS wins a regional Emmy Award for its impeachment coverage the following year.



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STATION NEWS

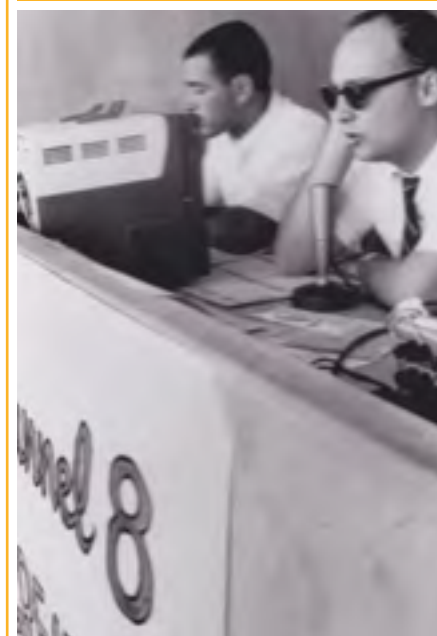


And yet, this small but mighty crew produced over 400 hours of local programs. A large segment of that was ASU telecourses: Business Math, Living World, Physical Universe, Child Development, Personal Finance and American Government. Each course included 45 or 64 45-minute lectures.

The station also produced music programs ranging from chamber music to folk music, as well as art programs, two dramas and a long list of informational programs. These included series on "Gardening for Fun" and "The Ageless Auto" (13 half-hour episodes each), firearms safety (four episodes), space exploration (two episodes) and a five-minute program on "New Bridges in Tempe."



Conference rules prohibited live television coverage of major conference events, so Arizona PBS got creative. Announcers Shel Siegel and student Al Michaels (then sports editor at ASU's State Press, now the sports commentator for NBC Sunday Night Football) matched the play-by-play report with a facsimile field, ball-strike-out indicator and running compilation of runs, hits and errors. The Mesa Tribune was unimpressed: "The idea to recreate was grand, but the production itself wasn't the most exciting... It's highly doubtful – unless you're a salt of the earth baseball fan – that you would stick around the full nine innings of a reconstructed game."



Above and at right: Shel Siegel and Al Michaels broadcast the play-by-play action at an ASU – U of A baseball game.

One of the more unexpected offerings from 1964 was a recreation of two baseball games between ASU and the University of Arizona. At the time, Western Athletic

DID YOU KNOW...

KAET stands for Arizona Educational Television. The station's founders would have liked to get KASU, but Arkansas State University beat them to it.

Even when our studios were on ASU's Tempe campus, the station wasn't licensed to Tempe. Our license is held by the Arizona Board of Regents to be operated by ASU. Channel 8 had been reserved by the FCC for a non-commercial station in Phoenix – and our tower and transmitter have always been on South Mountain in Phoenix – so the FCC permitted the station to be operated from the ASU Tempe campus. Now that Arizona PBS is located on ASU's downtown Phoenix campus, no dispensation from the FCC is required.

"So," Ellis said, "we had to improvise." The team obtained permission to use photography from "Life" magazine, and they had a collection of teaching materials, courtesy of Ellis' wife, Frankie Jo, a fifth grade teacher.

"As an example," Ellis said, "if a plane crashed, we would scour our 'Life' copies and Frankie's box for any plane, and I would say 'a plane, something like the one shown' – maybe it was a WWII flying fortress – crashed today in..." It was really a radio newscast with some outdated pictures."

Weather was presented by Chuck Allen using a lazy Susan that rotated to show maps of Phoenix, Arizona and the United States. A stock market report from Shel Siegel used a lantern slide background of the New York Stock Exchange and a rotating disc on which secretary Jean Cole would write prices of the top 50 stocks each day.

"The lantern slide was a rear screen device that used a big bulb for illumination," Ellis

'HORIZON'S' PREDECESSORS

In recent decades, Arizona PBS has produced public affairs programs that we take great pride in, but early attempts were among the station's clunkers. In Ellis' estimation, while some of the telecourses may not have been great television, the worst local program Arizona PBS offered in the early years was "Day in Review."

"We had a half-hour to fill from 5 to 5:30 each evening, so we came up with the idea of presenting a half-hour newscast," Ellis said. "At that time, the other television stations were only doing 15 minute local newscasts."

Unfortunately, the program exposed the station's thin resources: The team had access to a news wire, but no visuals.

1990 ...

Feb. 28: Arizona PBS' studio lighting system erupts in a mercury vapor "incident." The building is seized by HAZMAT teams, forcing the station off the air for 24 hours. General Manager Chuck Allen is seen on (other) local stations anxiously watching the building.

1990 ...

The KAET Poll is launched in May 1990, produced in conjunction with ASU's Cronkite School. In its first 10 years, KAET Polls are cited by numerous national news sources. Cronkite's Dr. Bruce Merrill and his graduate students are assisted by dedicated Arizona PBS volunteers.



Professor Pat Goodall and Governor Jack Williams on the set of "Thursday at Nine."

said. "If the bulb was left on too long, it would burn the slide. Every once in a while, the New York Stock Exchange would dissolve on the set."

The sports report was the best part of the show, Ellis said, because Siegel could always get an ASU coach to be his guest. When Siegel couldn't do the show, his back-up was student Al Michaels, now of NBC.

After a season or two of this, the commercial stations started their own half-hour newscasts – with reporters, outdoor cameras and good visuals. "It was time to deep six 'Day in Review,'" Ellis said.



Bob Ellis, general manager 1961-1987.

1967 saw another attempt at public affairs programming in the form of a panel-discussion show called "Thursday at Nine." (Guess when it aired. -Ed.) Each week, viewers were encouraged to call the station with their opinions on a particular current affairs topic.

The program tackled a number of controversial subjects, from sex education to the Black Panthers to changing views on the Vietnam War. In one case, a discussion with representatives of Elijah Muhammad's Black Muslim organization, Nation of Islam, prompted so many calls, they continued the program until after midnight.

In Ellis' view, "Thursdays at Nine" "set the framework for people accusing us of being leftist." Irate viewers not only called the station, some also called Ellis at home, or called the ASU President to complain.

IN LIVING COLOR

In the late 1960s, stations across the country graduated from black-and-white and started using color sets. To lobby for funds to upgrade Arizona PBS to broadcast in color, the staff arranged for a color TV set to be delivered to ASU's president,

Dr. Homer Durham. As Ellis remembered, Dr. Durham "watched TV only on a selective basis, but he soon noticed what a disadvantage it was for Arizona PBS to be broadcasting in black and white when everyone else was in color."

So, he said he'd help.

"We got a matching grant from the federal government by means of the Public Television Facilities Act," Ellis said. "Dr. Durham got the ASU matching dollars and Arizona PBS converted to color with a new tower, transmitter and studio equipment."

MOVING FORWARD

By the end of the decade, Congress had passed the Public Broadcasting Act, which created the Corporation for Public Broadcasting to fund educational radio and television. The CPB, however, could not own or operate a network. It was the stations that formed the Public Broadcasting System in 1969 and ran it, while CPB allocated funds to the stations via grants. The same year saw the launch of interconnection for public television, connecting 150 stations through a landline link. The "bicycling" system of program distribution became a thing of the past.

ASU's telecourses also began to disappear from Arizona PBS' schedule. Though a small number lingered on into the '80s, the concept had never been an overwhelming success. With the new PBS system in place and the capabilities of new technology, Arizona PBS was ready for fresh experiments.

Our thanks to Bob Ellis and Shirley Frye for sharing their memories and to Mike Fimea's essay "Channel 8 and the Evolution of Public Television" for helping us tell this story. Thanks to Griffin Fabits for writing early drafts of this piece.

Arizona PBS coordinates the live broadcast of the first "Arizona Presidential Preference Forum" from Gammage Auditorium. "Horizon" host Michael Grant moderates, while local commercial TV stations provide equipment and staffing. The event and the concurrent KAET Poll garner national publicity and earn another Governor's Award for Arizona PBS.

1994

Arizona PBS gets top PBS honors for its community outreach activities and for informational station breaks for children.

1996

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DONOR PROFILE: BARBARA AND TERRY FENZL

Photo by Paula Maturana

STATION NEWS



Viewers who were here in the late 1990s and early 2000s will remember Barbara Fenzl as the host of "Savor the Southwest" and a long list of specials produced by Arizona PBS. But for Barbara and her husband Terry, the Arizona PBS story goes back much farther.

"We've pretty much grown up with Channel Eight," Barbara said. After falling in love with Arizona during a stay between Terry's second and third years of law school, the couple moved here in 1969, when the station was only eight years old itself. They enjoyed watching Julia Child and other cooking shows, as well as the premiere Masterpiece drama, "Upstairs Downstairs."

"We wouldn't make any plans on Sunday night," Barbara said of the days before DVRs and streaming. She and Terry remain big fans of Arizona PBS' Sunday night dramas today.

"Once our children were born in the '70s, the only station they were allowed to watch was Channel Eight, because it was educational," Barbara said. "They loved Mister Rogers and they loved 'Sesame Street,' and so that was a big part of their life growing up here."

Barbara said that she was first approached about becoming part of the PBS family herself when Jillian Robinson, Arizona PBS' manager of program development and production, approached her at a Scottsdale event for her book "Southwest: The Beautiful Cookbook."

"Jillian said, 'I moved here from London because I wanted to do a cooking show about the Southwest, and I want it to be as beautiful as this book.' I was all in," Barbara remembered. She and Robinson worked for five years to develop "Savor the Southwest."

Barbara had done cooking segments on other local channels, but knew her television skills weren't polished. She signed up for a media training program in Boston. "They took me out to local grocers and people like that, and I had to interview them," Barbara said. "That's how I got experience interviewing people and not just showing how to cook something."



Arizona State University



Barbara Fenzl on the set of "Savor the Southwest Fiesta" in 2011 with Loretta Barrett Oden, Lenard Rubin and Vincent Guerithault.

After "Savor the Southwest" aired in 1999 – not just in Arizona, but in 90 cities around the country – Barbara said she would be recognized occasionally.

"Sometimes it would be people at the grocery store asking, now what do you do with this? And they would show me their rutabaga," Barbara said.

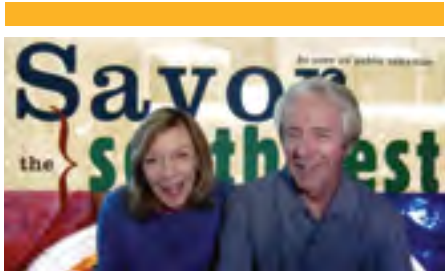
After the success of "Savor the Southwest," Barbara hosted a number of specials and pledge events for the station. "We decided we had to keep this on a roll," Barbara said. "So we came up with the idea of 'A is for Appetizers,' 'B is for Baking,' 'C is for Cookies and Cakes,' and so on. I think we did 15 of those." She also hosted "Centennial Cooks" in honor of Arizona's 100th anniversary.

For these specials, viewers were invited to send in recipes to be featured on the show. The challenge was narrowing the list down to only 10 recipes for each show, Barbara said.

"It was a really fun experience," she said. "There was such a camaraderie on the set." Sometimes, some of her students would be in the phone banks, and would slip her notes when other friends called in to donate and say hello.

Days could be long and tiring. "One time, we were taping all day for 'Centennial Cooks,'" Barbara said. "I was so fried after eight hours of filming that I couldn't get Henry's name right" – that's producer Henry Brodersen – "and I'd known him for 25 years! I just blanked."

The in-studio cooking shows stopped when Arizona PBS moved to our current location, where our studios are now on the sixth floor and gas stoves aren't permitted. "When Jacques Pépin came, we didn't realize that," Barbara said. "It was a big deal for him to do that show with me! Some temporary changes were made to the kitchen and the fire marshal said it was okay, so we pulled that one off." Since then, Arizona PBS has brought our cameras into the community to highlight chefs in their own homes and restaurants.



When we spoke to Barbara and Terry for this piece, their Zoom background celebrated "Savor the Southwest"!

This year has been much quieter for Barbara and Terry. In 2019, Barbara closed Les Gourmettes Cooking School, which she'd run in her home for 36 years. A celebration of the school had been planned for May 2020, but had to be cancelled because of the pandemic. "It wouldn't be right to even have a party like that anymore," Barbara said. "The chefs are still in trouble and it's a tough time for everybody."

Like all of us, Barbara and Terry miss family and friends who live far away, but they enjoy seeing their daughter and her family who live locally. "Exercise is important and being outside is huge," Barbara said. "We play tennis as often as we can." And they enjoy Arizona PBS.

Their support for the station stems from their love of the programs and the value they see in educational television. "People are always telling me, 'Oh, it'd be so great to be on the Food Network,'" Barbara said. "I say, no, that's just entertainment. PBS is about education. Jacques Pépin, Joanne Weir, Martin Yan, Rick Bayless, they've all taught at my school – they are teachers. I think that's a very valuable part of it: we always learn something."

1999

"Savor the Southwest," a 13-part cooking series, premieres locally during the March pledge drive. The most ambitious project Arizona PBS has undertaken to date, the program was carried nationally by more than 80 stations, including most major markets.

2001

After five years of planning and fundraising, Arizona PBS goes digital, now broadcasting in high definition and launching digital channels 8.1, 8.2 and 8.3. Arizona PBS is the first station in Arizona to multicast – broadcast multiple programs at the same time on different channels.

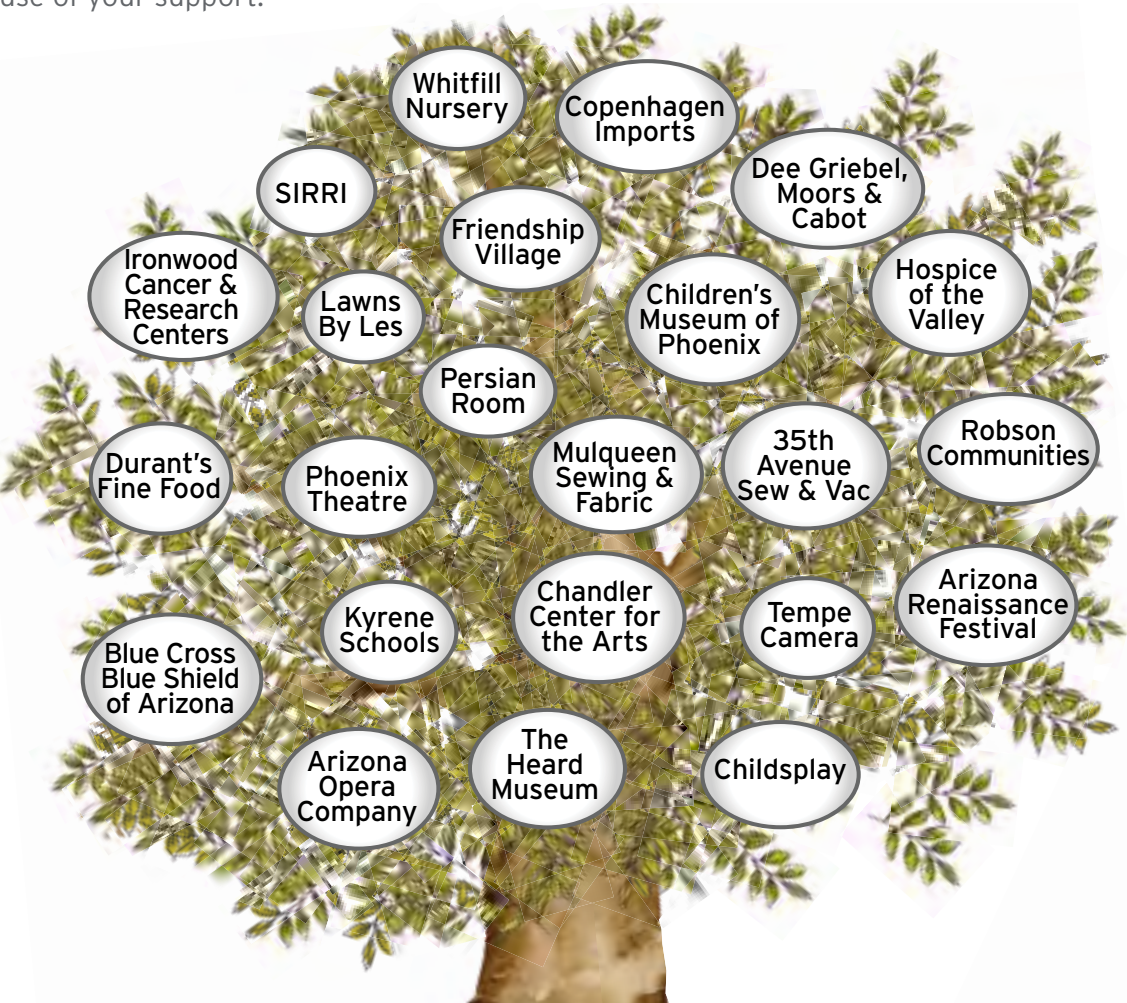
THANK YOU

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Your support helps us bring excellent programming to communities across Arizona. From smart children's programming to Emmy Award-winning local productions, we can deliver lifelong learning for all ages because of your support.

As we celebrate 60 years of serving Arizona, we would like to say a special thank you to sponsors who have been with us for more than 10 years. You are helping our Sponsor Family Tree grow!



To find out how your organization can become a corporate sponsor of Arizona PBS, contact Heather Kivatinos at heather.kivatinos@asu.edu.

Executive Society

Arizona PBS deeply appreciates every gift we receive, and we are proud to honor our Executive Society.

These supporters believe in the mission of public television and are making a real impact in our community.

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If you would like to join the Executive Society with a gift of \$10,000 or more, please call Mardi Gradolf at 602-496-8888 or you can find more information at azpbs.org/support. Thank you!

AN AWARD-WINNING PRESENT, A BRIGHT FUTURE

STATION NEWS



We've reflected on Arizona PBS' history for much of this issue, but we also have recent successes to celebrate and new productions to enjoy.

In September, Arizona PBS collected eight Emmys in six categories at the 43rd annual Rocky Mountain Emmy Awards, securing the station's most wins in a single year to date. Students at the Walter Cronkite School of Journalism and Mass Communication at Arizona State University also took home seven Student Production Awards at the virtual ceremony.

"Art in the 48," which premiered last fall, won its first Emmy for the program "Lighting the Way." "Plate & Pour" won two Emmys in its second season, including an Emmy for the show's host, Mark Tarbell. In addition, "Catalyst" also took home an Emmy, and the Central Sound audio production team won two Emmys for their recordings of "Only in Sleep" by Eriks Ešenvālds and "Harp of Nerves" by Hilary Purrington.

"Bred for This," one of a series of interstitials on Arizona PBS that celebrated stories and experiences within the African American community for Black History Month, also snagged an Emmy during the virtual awards.

The piece was written and performed by Caress Russell, aka Lady Caress. Ebonye Delaney, digital director at Arizona PBS and a producer for the interstitial, said "Bred for This" was a "labor of love," and that the spoken word piece was a powerful expression of African American struggles.

Delaney said that at the end of the day, the Emmy for "Bred for This" and the seven others that the station took home, mean more than just peer acknowledgement.

"It means that we're on the right track. Arizona PBS is committed to telling those stories that reflect our entire community in a variety of different ways. We need to keep going in that direction and continue to tell stories that matter," Delaney said.

Since these pieces were submitted for Emmy consideration in April, we've been working on new content that tells the stories of our community. As we work to expand our digital presence, some of those stories are being designed for new platforms.

This winter, "Plate & Pour" is serving up a spin-off called "Plate & Pour: Takeout," a series of short, fun episodes that showcase the Valley food scene – from a safe distance. "Plate & Pour: Takeout" is designed for Instagram TV, to offer fresh content straight to our increasingly digital-savvy audience. Stay tuned on Instagram, Facebook and Twitter for updates about this upcoming series. We also hope to produce more original flavor "Plate & Pour" for broadcast in the future!

In the meantime, two other recent projects that reflect our community and tell stories that matter are ready for you to watch right now.

All of us at Arizona PBS want to give a huge THANK YOU to everyone who has watched and supported us. Your donations help us continue telling the stories of our state! To watch this year's Emmy winning programs, go to azpbs.org/emmy2020.

This fall's return of our full hour of local news introduced "Break It Down," a segment that explores issues surrounding the news of the day. Our rotating team of eight "Break It Down" hosts brings a range of perspectives into the conversation. "Break It Down" closes our 5 p.m. hour of local news every weekday; you can also check it out on our YouTube channel.

We're also bringing you a new season of Emmy-winner "Art in the 48." As the new episodes continue to explore our local art scene, the show never loses sight of the big stories of 2020, asking how art both reflects and impacts everything else in our lives. "Art in the 48" airs on Thursdays at 7:30 p.m., or you can watch anytime on our website or the PBS Video app.

To keep up with all the latest news and programs from Arizona PBS, be sure to follow us on Facebook, Twitter and Instagram, subscribe to our YouTube channel and sign up for our emails at azpbs.org/insider. See you there!

Lisa Diethelm contributed to this story.



Arizona PBS broadcasts "Live from Mars" to elementary and middle school students in classrooms across the country via the Mars Student Imaging Project, part of the Mars Odyssey Project at ASU.



Gov. Janet Napolitano agrees to be a regular guest on "Horizon" on the first Thursday of every month.



THE ORNAMENT OF THE WORLD

Tuesday, Dec. 8 at 7 p.m.

Explore a remarkable time in history when Muslims, Christians and Jews forged a common cultural identity that frequently transcended their religious differences. Retrace an 800-year period in medieval Spain, from the early 8th through late 15th centuries, during which the three groups – though they competed and sometimes fought – were able to coexist, collaborate and flourish. As a result, they created some of the world's great works of art, literature, architecture and music, forever enriching the humanistic tradition. As religiously inspired violence continues to erupt around the world, the history of medieval Spain shows us that a shared culture can transcend differences in faith.



CHRISTMAS WITH THE TABERNALE CHOIR

Monday, Dec. 14 at 8 p.m.

Filmed in 2019, Tony® Award-winner Kelli O'Hara and Emmy® Award-winner Richard Thomas join The Tabernacle Choir, Orchestra at Temple Square and Bells at Temple Square for an Americana-themed Christmas special that exudes the warmth and peace the season can bring.

ELLA WISHES YOU A SWINGIN' CHRISTMAS, WITH VANESSA WILLIAMS

Tuesday, Dec. 15 at 7 p.m.

Friday, Dec. 18 at 8 p.m.

Friday, Dec. 25 at 9:30 p.m.

In collaboration with the Ella Fitzgerald Foundation, the American Pops Orchestra presents an evening celebrating the entire iconic album of holiday classics. This 60-minute performance stars Vanessa Williams as host and vocalist, with appearances by Dee Dee Bridgewater, Norm Lewis, Carmen Ruby Floyd, Nova Payton and Jon Batiste. The special also incorporates segments on Ella's life and career.

CHRISTMAS AT BELMONT 2019

Tuesday, Dec. 15 at 8 p.m.

Belmont University students perform alongside Michael W. Smith, CeCe Winans and the Nashville Children's Choir. Taped in Nashville's Schermerhorn Symphony Center, the show includes classic holiday songs and festive tunes.



LUCY WORSLEY'S 12 DAYS OF TUDOR CHRISTMAS

Tuesday, Dec. 22 at 7 p.m.

Join Lucy Worsley on a 12-day extravaganza as she discovers that much of what we enjoy in contemporary Christmas – from carols to turkey, gift-giving to mistletoe and mulled wine – has surprising Tudor origins, rooted in devotion and charity.

ALL IS CALM: THE CHRISTMAS TRUCE OF 1914

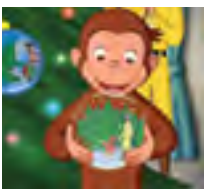
Tuesday, Dec. 22 at 8:30 p.m.

Relive Christmas 1914 on the Western Front, when out of the violence came a silence, then a song. This award-winning docu-musical theatre production recreates an astounding moment in history when Allied and German soldiers laid down their arms to celebrate the holiday together.

CALL THE MIDWIFE HOLIDAY SPECIAL

Friday, Dec. 25 at 8 p.m.

This year's Christmas special is set in December 1965. Everyone at Nonnatus House is looking forward to a traditional Christmas, but things don't go to plan. Poor Sister Monica Joan is rushed to the hospital, while Trixie is angry to receive a subscription to a Marriage Bureau as a Christmas gift! Meanwhile, the Circus arrives in Poplar, there's an exciting adventure for Nurse Crane and Shelagh is involved in a deeply moving birth.



DEC. 24 AND 25 ON ARIZONA PBS

7 a.m.

Nature Cat: A Nature Carol

8 a.m.

Wild Kratts: A Creature Christmas

9 a.m.

Let's Go Luna!: Luna's Christmas Around the World

10 a.m.

Cat in the Hat Knows a Lot About Christmas

11 a.m.

Curious George: A Very Monkey Christmas

Noon

Peg + Cat + Holidays

1 p.m.

Sesame Street

1:30 p.m.

Elinor Wonders Why

2 p.m.

Let's Go Luna!: Luna's Christmas Around the World

3 p.m.

Nature Cat: A Nature Carol

NATURE CAT: A NATURE CAROL

Friday, Dec. 4 at 8 a.m. and 3 p.m.

Friday, Dec. 11 at 2 p.m.

Friday, Dec. 18 at 3:30 p.m.

Tuesday, Dec. 22 at 10 a.m.

Sunday, Dec. 27 at 7 a.m.

In the tradition of the Dickens holiday classic, Nature Cat is visited by the spirits of Nature Past (Daisy), Present (Squeeks) and Future (Hal) on Christmas Eve.



WILD KRATTS: A CREATURE CHRISTMAS

Friday, Dec. 4 at 7 a.m.

Wednesday, Dec. 9 at 3 p.m.

Monday, Dec. 21 at 2:30 p.m.

Sunday, Dec. 27 at 8 a.m.

A holiday celebration turns into a rescue mission when the Wild Kratts receive an alert that their favorite creatures are suddenly disappearing around the globe. Our heroes must race against time to thwart their greedy archrivals' most miserly scheme yet! Will they be able to travel to the ends of the earth and return their baby animal friends to their homes in time for the holidays?

LET'S GO LUNA!: LUNA'S CHRISTMAS AROUND THE WORLD

Friday, Dec. 4 at 10 a.m. and 2 p.m.

Monday, Dec. 7 at noon

Thursday, Dec. 17 at 2:30 p.m.

When the Circo gets stuck at the South Pole on Christmas Eve, Andy, Carmen and Leo are convinced that Santa will never find them. With the help of their friend Luna, the kids endeavor to save Christmas, learning about holiday traditions from around the world along the way.

CAT IN THE HAT KNOWS A LOT ABOUT CHRISTMAS

Friday, Dec. 4 at 11 a.m.

Friday, Dec. 11 at 12:30 p.m.

The Cat in the Hat, Nick and Sally journey around the world to help a lost reindeer find his way home to Freezeyourknees Snowland in time for Christmas. On the way, the Thingamajigger breaks down and they depend on a variety of animals – from African bush elephants to bottlenose dolphins to red crabs – and their remarkable abilities to help them make an amazing journey home.

CURIOUS GEORGE: A VERY MONKEY CHRISTMAS

Tuesday, Dec. 8 at 9 a.m.

Wednesday, Dec. 16 at 9:30 a.m.

Wednesday, Dec. 23 at 1 p.m.

George and The Man with The Yellow Hat are counting down the days until Christmas. There's only one puzzle: neither of them can figure out what to give the other for a present. Will they be able to find the answers before Christmas morning?

PEG + CAT + HOLIDAYS

Friday, Dec. 4 at noon

Thursday, Dec. 10 at 11:30 a.m.

Friday, Dec. 18 at 10:30 a.m.

With Santa Claus in trouble, Peg and Cat must figure out how to make, wrap and deliver presents all over the world. They also visit Albert Einstein, who shows them how to make a 2D piece of paper into a 3D dreidel, and coach a team of skiing penguins, who need to learn "over," "under," and "in between."

2003

Arizona PBS officially becomes a Ready to Learn station, providing free workshops throughout Arizona. In the first year, Arizona PBS conducts 52 workshops reaching over 7,000 children and distributing 3,600 free children's books. One-third of the workshops are presented in Spanish.

2003

"Horizonte" premieres on Sept. 18 after a summer of pilot episodes and guest hosts. Based on the "Horizon" format, the show provides a forum for local and national issues viewed through a Hispanic lens. Phoenix attorney José Cárdenas is selected as host.

2004

Arizona PBS announces a new website address, azpbs.org.

2007

After more than 25 years in the "Horizon" anchor chair, Michael Grant steps down. The following year, Ted Simons officially becomes the new host.



SANDITON ON MASTERPIECE
Sundays at 7 p.m., beginning Dec. 13

Experience Jane Austen's last, fragmented work, where entrepreneurs, love interests, legacy hunters, hypochondriacs and medical mountebanks come together at a struggling resort aimed to be the next fashionable playground in early 1800s England. Binge multiple hours each Sunday through Dec. 27, or on your own schedule via the PBS app.



MRS. WILSON ON MASTERPIECE

Saturday, Dec. 19 & 26 at 9 p.m.

Meet Alison Wilson, a recent widow who discovers her spy novelist husband lived a double life. Determined to uncover the truth about the man she loved, she soon finds herself at the center of a mystery that proves truth can be stranger than fiction. Based on a true story.



ELIZABETH IS MISSING ON MASTERPIECE
Sunday, Jan. 3 at 8 p.m.

Returning to television for the first time in nearly three decades, two-time Academy Award-winner Glenda Jackson stars in this adaptation of Emma Healey's acclaimed novel.

Jackson plays Maud Horsham, who lives alone despite early-stage Alzheimer's. When her only friend goes missing, Maud desperately tries to solve the mystery.

The other mystery in Maud's mind is a puzzle from her past, kindled when she unearths the top of an old cosmetics compact while gardening with Elizabeth. The discovery takes Maud back to her teenaged self. Like many younger siblings, Maud looked up to her big sister, Sukey, considering her the height of glamour. This childhood idyll ended with Sukey's failure to come home one night in 1949, never to be seen again.

Increasingly disoriented, the two disappearances get mixed up in Maud's mind – like the jigsaw puzzle that she flings to the floor. She attacks the problem with a system she uses around the house: sticky notes, posted everywhere: daily reminders to herself – mostly about locking the door or turning off the stove, but also recording her meetings with Elizabeth and chance observations. Maud's granddaughter, Katy, helps her arrange the notes. "Imagine you're like a detective looking at clues," Katy says helpfully. "You have to start at the beginning, and you have to be logical."

And she is logical – by her own standards. As memories, clues, and deductions pile up, viewers come to see the world as Maud does, and to solve the mystery as this tenacious, vision-haunted sleuth does.



ALL CREATURES GREAT AND SMALL ON MASTERPIECE

Sunday, Jan 10 at 8 p.m.

Since their first publication in 1970, the beloved books of James Alfred Wight, published under the pen name James Herriot, have held a special place in the hearts of readers around the world. Chronicling the heartwarming and humorous adventures of a young country vet, the books introduced readers to his unconventional mentor and the cast of farmers and townsfolk who lived and worked in the Yorkshire Dales in the 1930s. This new television adaptation preserves the rich spirit, tone and values of Herriot's iconic characters, brings to life his sharply observed and incredibly funny tales of country life in the North of England, and introduces a new generation to his life-affirming stories.

The series opens in 1937, when James Herriot, fresh out of Glasgow Veterinary College, follows his dream to become a vet in the magnificent Yorkshire Dales. He soon discovers that treating the animals is as much about treating their owners, and the Dales' farmers are a tough crowd to please. At Skeldale House, James gets to know his chaotic and erratic boss Siegfried Farnon, his wayward brother Tristan and the shrewd Mrs. Hall, who is endlessly steering the ship. When local beauty Helen Alderson attracts James's attention, he finds another, more enduring reason to stay in the Dales.

MISS SCARLET AND THE DUKE ON MASTERPIECE

Sunday, Jan. 17 at 7 p.m.

When headstrong Eliza Scarlet is left penniless after the death of her father, she has two choices for financial security: marriage or her father's private detective agency. But no matter how well she knows the tricks of his trade, the trade itself is deemed entirely inappropriate for a genteel lady of the 1880s. Enter "The Duke," Scotland Yard's Detective Inspector William Wellington, a notorious drinker, gambler, womanizer... and a partner in running the agency and solving crime.

THE LONG SONG ON MASTERPIECE

Sunday, Jan. 31 at 9 p.m.

This three-part miniseries based on Andrea Levy's award-winning novel about the end of slavery in Jamaica follows July, an indomitable young woman enslaved on a sugarcane plantation and her detestable mistress, Caroline Mortimer. Their lives change with the arrival of the charming new overseer, Robert Goodwin, who sets out to improve the plantation for both the slaves and the mistress.



MASTERPIECE: 50 FABULOUS YEARS!

Sunday, Jan. 10 at 6:30 p.m.

Join Alan Cumming to celebrate the iconic series that introduced generations of viewers to the delights of British drama. From "Upstairs Downstairs" to "I, Claudius" to "The Jewel in the Crown" and "Downton Abbey," "Masterpiece" has stood the test of time.

2008 ... Arizona PBS begins the big move to the new Cronkite School building on ASU's downtown Phoenix campus. Some departments make the move, while others remain in Tempe until all broadcast infrastructure is complete.

2009 ... Arizona PBS completes its move in December and begins transmitting with just a two-hour overnight interruption. The official grand opening, held in Jan. 2010, is attended by local officials and PBS President Paula Kerger.

2012 ... "Horizon" is renamed "Arizona Horizon" and moves from 7 p.m. to 5:30 p.m.

2013 ... Producers of "Latino Americans," a new national series, choose Phoenix as the program's national launch site for a community engagement campaign, providing a showcase for Arizona PBS' ongoing community partnership initiatives.



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WINTER HIGHLIGHTS

MUSIC

ON AIR



UNITED IN SONG: A CELEBRATION OF AMERICA'S RESILIENCE

Thursday, Dec. 31 at 7 p.m.

Say goodbye to 2020 with a concert celebrating the irrepressible strength of Americans. From the enormity of COVID-19 to the presence of social injustice, this special evening brings us together in the pursuit of our uniting as one America.

GREAT PERFORMANCES "FROM VIENNA: THE NEW YEAR'S CELEBRATION 2021"

Friday, Jan. 1 at 8 p.m.

As the world eagerly says "good riddance" to 2020, "Great Performances" continues its tradition of ringing in the New Year with the Vienna Philharmonic at the world-famous Musikverein. PBS favorite Hugh Bonneville returns as host for a fourth year. Featuring everyone's favorite Strauss Family waltzes, the celebrations also showcase the virtuosic dancing of the Vienna City Ballet performed on location in sumptuous Vienna landmarks.

IN CONCERT AT THE HOLLYWOOD BOWL

Fridays at 8 p.m., beginning Jan. 15

Experience iconic moments of the Hollywood Bowl summer series with the Los Angeles Philharmonic. "In Concert at the Hollywood Bowl," produced in partnership with the Los Angeles Philharmonic, features the "best of" live performances from the past ten years hosted by LA Phil Music and Artistic Director Gustavo Dudamel.

GREAT PERFORMANCES "THE MAGIC OF CALLAS"

Friday, Jan. 15 at 9 p.m.

The beginning of 1964 held a great surprise for the music world: Maria Callas returned to the opera stage. Her performance in the title role of Tosca at London's Royal Opera House became a sensation – not even the Beatles received more press coverage. Her fans queued outside the Royal Opera House – in sleeping bags and on folding chairs – to obtain the sought-after tickets. Fortunately, a British broadcaster recorded the opera's

second act, capturing one of the most dramatic acts in opera history. Featuring new insights and commentary from today's opera stars, this recording remains one of the few opportunities to experience the legendary Callas on stage and witness her peerless vocal interpretation and thrillingly emotional technique.

GREAT PERFORMANCES "THE MAGIC OF HOROWITZ"

Friday, Jan. 22 at 9 p.m.

Experience the drama and excitement of legendary pianist Vladimir Horowitz's dramatic homecoming to Russia some sixty years after his departure in 1925. Horowitz's demanding concert program of Scarlatti, Mozart, Rachmaninoff, Scriabin, Schubert, Liszt and Chopin represented a lovingly personal selection of works, chosen as much for their private meaning as for the historic significance of the composers. Intimate close-ups of Horowitz's agile hands are interspersed with the reactions of the enthralled audience, revealing their unguarded emotional response.



Arizona PBS officially becomes part of the Cronkite School, now reporting to the Dean rather than through ASU's Public Affairs department.



The station rebrands itself as Arizona PBS



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WINTER HIGHLIGHTS

HISTORY ON AIR



INSIDE THE MIND OF AGATHA CHRISTIE

Sunday, Jan. 17 at 9 p.m.

Explore the secrets of Agatha Christie's enduring success and how her works have endured in the bestseller lists for nearly a century. Famous faces and die-hard fans delve deep into the literary archives to investigate what Christie's letters, notebooks and autobiography can tell us about the inner workings of her mind, and uncover the disparity between what people think they know about Christie and who she really was.

AGATHA CHRISTIE'S ENGLAND

Sunday, Jan. 24 at 9 p.m.

There is no more quintessentially English writer than Agatha Christie. Through her sensational murder mysteries, she created a literary universe that captured the national spirit like no one before or since. With access to some of the people who knew her best, this special explores Christie's tendency to draw on her surroundings as a magpie would, immortalizing in her work the people and places she encountered.

AMERICAN EXPERIENCE "CODEBREAKER"

Monday, Jan. 11 at 8 p.m.

As World War II raged, Elizebeth Smith Friedman, cryptanalyst-in-charge for the United States Treasury Department, and her team would painstakingly decode thousands of encrypted messages. Their work would bring down a massive, near-invisible Nazi spy network in South America, save thousands of lives, stop fascist military coups and send dozens of Nazi spies to prison. Together with her husband, the legendary cryptographer William Friedman, Elizebeth Friedman helped develop cryptology methods that would lay the foundation for the National Security Agency (NSA). But the truth of Friedman's remarkable pioneering contributions to the science of cryptology

came to light long after her death, when thousands of secret documents were unsealed.

AMERICAN MASTERS "HOW IT FEELS TO BE FREE"

Monday, Jan. 18 at 8 p.m.

Discover the inspiring story of how six iconic African American female entertainers challenged an entertainment industry deeply complicit in perpetuating racist stereotypes, transforming themselves and their audiences in the process. Hear from all six women - Lena Horne, Abbey Lincoln, Nina Simone, Diahann Carroll, Cicely Tyson and Pam Grier - as well as artists they influenced and inspired.

FINDING YOUR ROOTS

Tuesdays at 7 p.m., beginning Jan. 5

In new episodes, Henry Louis Gates, Jr. explores the family secrets of celebrities including Glenn Close, Jordan Peele, Issa Rae, Nancy Pelosi and Nina Totenberg.



PRINCE ALBERT: A VICTORIAN HERO REVEALED

Sunday, Jan. 3 at 7 p.m.

Discover the little-known yet profound role Prince Albert played in shaping Victorian Britain. Professor Saul David examines Albert's influence and innovative ideas, which transformed the nation's fortunes and created a legacy that lives on today.

2017

...

Arizona PBS KIDS begins broadcasting on digital channel 8.4, airing PBS KIDS programming 24/7. To celebrate, the station hosts the first Arizona PBS KIDS Festival. Arizona PBS' Educational Outreach department receives NATAS' prestigious Governor's Award in recognition of its service to the community.

2019

...

"Plate & Pour" and "Art in the 48" premiere. Both shows win Emmys for episodes from their first season.



INDEPENDENT LENS
“CHARM CITY”

Monday, Dec. 7 at 9 p.m.
During three years of unparalleled violence in Baltimore, this film delivers a candid, observational portrait of the police, citizens and government officials left on the frontlines. In these divisive times, it offers humanity as common ground.

CRAFT IN AMERICA
“STORYTELLERS” AND
“DEMOCRACY”

Friday, Dec. 11 at 8 and 9 p.m.
Explore the vitality, history and significance of the craft movement in the United States and its impact on our nation’s rich cultural heritage. In these episodes, meet artists who use narrative to communicate personal and universal truths, and see how craft is intertwined with our nation’s defining principles.



INDEPENDENT LENS
“THE FORCE”

Monday, Dec. 14 at 9 p.m.
Go deep inside the long-troubled Oakland Police Department as it struggles to confront federal demands for reform, a popular uprising following events in Ferguson, Missouri, and an explosive scandal.

FRONTLINE “I AM NOT A MONSTER”

Tuesday, Dec. 15 at 9 p.m.
The story of an American boy taken by his mother to the ISIS-controlled city of Raqqa. A special report, three years in the making, investigating how the family ended up in Syria, and what happened when they came home to the United States.



INDEPENDENT LENS
“RUMBLE: THE INDIANS WHO ROCKED THE WORLD”

Monday, Dec. 21 at 9 p.m.
Fill in a missing chapter in the history of American music: the indigenous influence. Featuring music icons Charley Patton, Mildred Bailey, Link Wray, Jimi Hendrix, Jesse Ed Davis, Buffy Sainte-Marie, Robbie Robertson and others, the film shows how talented Native musicians helped shape the soundtracks of our lives.

VERNON JORDAN: MAKE IT PLAIN

Monday, Dec. 28 at 9 p.m.
Vernon Jordan is one of the most influential African American thought leaders in America. Explore his rise from the segregated South, his tenure as the head of several civil rights organizations, and his current position as a partner at a corporate law firm and financial behemoth Lazard.

INDEPENDENT LENS
“A WOMAN’S WORK: THE NFL’S CHEERLEADER PROBLEM”

Monday, Jan. 4 at 9 p.m.
Three cheerleaders take on the NFL, battling the massive, male-dominated sports league to demand equity, fair labor practices and a raise.



PBS AMERICAN PORTRAIT

Tuesdays at 8 p.m., beginning Jan. 5
This unique crowdsourced series blends stories filmed by everyday people into documentaries revealing what it really means to be American today. It’s the story of what brings us together and what keeps us apart as we strive to understand each other.

Explore today’s vision of the American dream, challenges and goals in the workplace, the traditions we preserve or change and the movement for racial justice.

FRONTLINE
“A THOUSAND CUTS”

Friday, Jan. 8 at 8 p.m.
With press freedom under threat in the Philippines, this film goes inside the escalating war between the government and the press. The documentary follows Maria Ressa, a renowned journalist who has become a top target of President Rodrigo Duterte’s crackdown on the news media.

INDEPENDENT LENS
“A DAY IN THE LIFE OF AMERICA”

Monday, Jan. 11 at 9 p.m.
July 4th, 2017: 92 film crews, 24-hours, one nation. Director Jared Leto captures an unflinching snapshot of a country on the verge of upheaval.

POV “THE MOLE AGENT”

Monday, Jan. 25 at 8:30 p.m.
When a family grows concerned for their mother’s well-being in a retirement home, private investigator Romulo hires Sergio to become a new resident and a mole inside the home. Sergio struggles to balance his assignment with his increasing involvement in the lives of other residents.

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WINTER HIGHLIGHTS

SCIENCE

ON AIR



NATURE "SNOW BEARS"

Wednesday, Dec. 9 at 7 p.m.

Travel to the Arctic to follow the life-changing journey of two newborn polar bear cubs as they leave their den for the first time. Bravely led by their mother, the cubs must make the perilous voyage to the sea to feed.

NOVA "BIRD BRAIN"

Wednesday, Dec. 9 at 8 p.m.

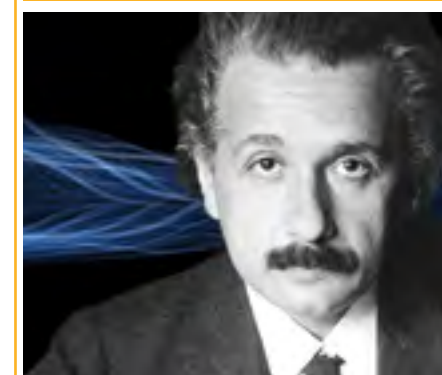
Long mocked as empty-headed, birds hide surprisingly acute intelligence. But just how smart are they? As scientists test avian aptitude with brainteasers, discover how the genius of birds is leading us to rethink our basic notions of intelligence.



NATURE "ANIMAL ODD COUPLES"

Wednesday, Dec. 16 at 7 p.m.

A chimp bottle-feeds a tiger cub; a giant tortoise snuggles a baby hippo; a black crow parents a meerkat. Does this kind of bonding form only when animals are removed from their natural environments? Or are they evidence of a broad array of emotions among animals?



NOVA "RISE OF THE ROCKETS"

Wednesday, Dec. 9 at 9 p.m.

Marvel at a new era of space exploration and accessibility, thanks to technologies that make rockets cheaper and more powerful than ever. Explore NASA's return to crewed spaceflight alongside private companies like SpaceX and Virgin Galactic.

NOVA "EINSTEIN'S QUANTUM RIDDLE"

Wednesday, Dec. 16 at 8 p.m.

Quantum entanglement is poised to revolutionize technology from networks to code breaking, but first we need to know it's real. Join physicists as they capture light from across the universe in a bid to prove Einstein's "spooky action at a distance."



NOVA "APOLLO'S DARING MISSION"

Wednesday, Dec. 16 at 9 p.m.

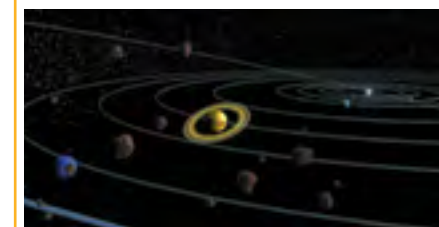
Hear Apollo astronauts and engineers tell the inside story of how the first mission to the moon, Apollo 8, pioneered groundbreaking technologies that would pave the way to land a man on the moon and win the space race.



NATURE "SNOWBOUND: ANIMALS OF WINTER"

Wednesday, Dec. 23 at 7 p.m.

Travel across the snow globe with wildlife cameraman Gordon Buchanan to meet animal survivors of winter, from the penguins of Antarctica to the Arctic fox and the bison of Yellowstone. Snow looks magical, but it's a harsh reality to these animals.



NOVA "PLUTO AND BEYOND"

Wednesday, Dec. 23 at 8 p.m.

Join the mission as the New Horizons spacecraft attempts to fly by NASA's most distant target yet. Since it explored Pluto in 2015, New Horizons is zooming toward Ultima Thule, an object four billion miles from Earth.

NOVA “FLYING SUPERSONIC”

Wednesday, Dec. 23 at 9 p.m.

Uncover the history of the Concorde, the passenger plane that flew from the late '70s until 2003 at twice the speed of sound. Today, scientists are working to build a new generation of quieter, greener and cheaper supersonic passenger planes.

NATURE “COLD WARRIORS: WOLVES AND BUFFALO”

Wednesday, Dec. 30 at 7 p.m.

For thousands of years, wolves hunted buffalo across the vast North American plains until settlement caused the virtual extinction of the herds and their predators. But the relationship continues on Canada's central plains in a place named Wood Buffalo National Park. See how these two animal species live together in what seems like a forgotten corner of the world.

NOVA “THE IMPOSSIBLE FLIGHT”

Wednesday, Dec. 30 at 8 p.m.

Follow two intrepid pilots as they take on the greatest aviation adventure of our time, overcoming countless challenges as they construct and fly the first solar-powered airplane around the world.

WHEN DISASTER STRIKES

Wednesdays at 9 p.m., beginning Jan. 6

This series reveals the extraordinary anatomy of three natural disasters. As the narrative of each individual disaster unfolds, the series follows the rescue and relief effort at the front lines.

NATURE “THE ALPS”

Wednesday, Jan. 13 & 20 at 7 p.m.

From sea level to peaks rising 12,000 feet, the Alps connect eight countries and contain numerous ecosystems. Explore the mountain secrets of Alpine plants and animals to see how they face extreme seasonal fluctuations – from volatile thunderstorms and landslides of summer to avalanches and frozen meadows of winter. On every mountain slope, ridge or meadow, nature's drama is played out as animals fight for their survival in Europe's iconic mountains.

NOVA “SECRETS IN OUR DNA”

Wednesday, Jan. 13 at 8 p.m.

Caught up in an explosion of popular interest in genealogy research, more than 12 million Americans have sent their DNA to be analyzed by companies like 23andMe and AncestryDNA, hoping to obtain hidden clues to family origins and forecasts of their future health. But what actually happens once the sample is in the hands of testing companies? What are they looking at and how accurate are their results? “Nova” explores the value of this information and the risks of entrusting our most private data to commercial enterprises and online databases.

NOVA “DECODING DA VINCI”

Wednesday, Jan. 20 at 8 p.m.

How was Leonardo da Vinci able to think so far “outside the box” that he envisioned developments in engineering, astronomy and anatomy that weren't realized until centuries later? The list of da Vinci's “firsts” is astonishing, but the man behind the Mona Lisa remains a shadowy figure. Join Walter Isaacson, author of the acclaimed recent biography, on a journey to Italy to explore the impact of da Vinci's art on his science and his science on his art.

NATURE “OCTOPUS: MAKING CONTACT”

Wednesday, Jan. 27 at 7 p.m.

Follow an Alaskan professor as he raises and studies a pet octopus in his home, making remarkable discoveries about its extraordinary intelligence, personality and skills. Octopuses are able to recognize faces and interact with other individuals – at first glance an odd adaptation for an animal thought to live an asocial existence.

NOVA “FORGOTTEN GENIUS”

Wednesday, Jan. 27 at 8 p.m.

Percy Julian was a scientific genius, an industrialist, self-made millionaire, humanitarian and civil rights pioneer. The grandson of Alabama slaves, he won worldwide acclaim for his research in chemistry and broke the color barrier in American science. Trace Julian's dazzling scientific achievements and sometimes stormy personal life.



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FROM THE ARCHIVES

As we look forward to celebrating our 60th anniversary in 2021, we're finding lots of gems in the archives. What do you remember about this period in Arizona PBS history? How far back can you go? Let us know on Facebook, Twitter or email azpbs@asu.edu.