

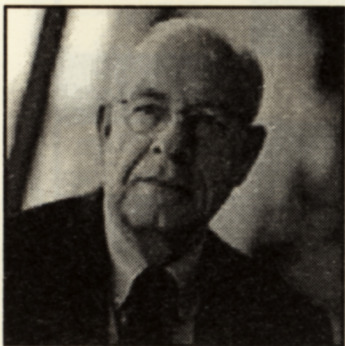
12th Note

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THE NEWS IS NEXT...

Behind the Scenes with NPR's Newscast Unit

Reprinted with permission from Winter 2002 NPR Quarterly Program Guide



Carl Kasell.

Photo Credit: Tony Nagelmann.

At the top of every hour, every day, millions worldwide listen for concise five-minute summaries of the top news from NPR. These newscasts are assembled by a team of more than 25 people dedicated to keeping NPR listeners up to date around the clock. Solid research, good news judgment, quick response, enriched with sound and background, conveyed by assured, intelligent, familiar voices—qualities the Newscast Unit delivers time and again.

Newscasts have been produced at NPR since *All Things Considered* debuted 30 years ago. They were

originally embedded in NPR's newsmagazine programs, and only aired separately when breaking news warranted. Growth in public radio listening fueled an increased demand for 24-hour news updates. During the Persian Gulf War, NPR started doing overnight newscasts during the week, and soon expanded to the weekends.

The process of creating the newscasts usually moves along quickly and methodically. The team producing the cast starts assembling reports, writing up stories, and defining its shape long before it goes on the air.

The breaking of a new story or an important new development, however, can instantly obliterate all of the careful planning and send the newscasters back to the newsroom with just minutes to airtime. "[It was] an exciting time when communism was falling across Europe," recalls newscaster Carl Kasell. "One country after another. You'd write a newscast, and be ready to go into the studio, but by the time it came to do the cast, what you'd written was already outdated." The newscasts are

often an hour-by-hour snapshot of events in progress; it takes a dynamic, flexible team to stay on top of it all.

That team also serves another critical function at NPR News, acting as "the canary in the coal mine," according to producer Carol Anne Clark Kelly. The staff of the Newscast Unit is always monitoring the wires and other news sources for the latest information available and alerts the staff of NPR's news programs who are busy concentrating on in-depth coverage. For Kelly, the Oklahoma City bombing in particular springs to mind: "People [working on the news programs] were really focused on what they were doing, but we were really able to get everyone else to see that this was a major story. It happened at a busy federal building with a daycare, and even though we didn't know at first that it was a bomb—it could have been

(continued on page 5)

COMING ATTRACTIONS:

Feldman tickets on sale in January!
Mad About the Arts: March 1

Program Listings for the Months of January & February 2002

	MON	TUES	WED	THURS	FRI	SAT	SUN
Mid.							
1:00							
2:00						Jazz After Hours	Jazz After Hours
3:00							
4:00							
5:00	BBC World Service						
6:00						Hearts of Space	Alternative Radio
7:00	Morning Edition					New Dimensions	Loose Leaf Book Co.
8:00							
9:00						Weekend Edition	Weekend Edition
10:00							
11:00	Classical Music with Barbara Krauss					Car Talk	Car Talk
Noon						Whad 'Ya Know?	Center Stage from Wolf Trap
1:00						Says You!	Symphony Cast
2:00	Classical Music with Michael Cervone						NPR 100
3:00						Metropolitan Opera	Living on Earth
4:00							This American Life
5:00	All Things Considered					Weekend ATC	
6:00						Me & Mario Focus	E-Town
7:00	BBC World Service					Hearts of Space	Thistle and Shamrock
8:00							
9:00	Performance Today				Jazzscapes with Rick Popovich	Jazzscapes with Rick Popovich	Folk Festival with Charles Darling
10:00							Says You!
11:00	Classical Music Overnight				Piano Jazz	Now's the Time	Classical Music Overnight
Mid.							

MEMO

To: WYSU Members
 From: Gary Sexton
 Subject: Programming Decisions

I'm not sure I'll always have something interesting to say (the odds certainly aren't good) but I'm hoping to offer a few thoughts about what's going on around here for general consideration in each program guide.

I would like to take this opportunity to provide a little insight into the process of how we decide what programs to put on the air. I know that it might seem that sometimes changes are arbitrary, and the changes might not please you, especially when a program you like is affected, but I can assure you that much thought—and not a little bit of agony—goes into the programming process. Managing programming while upholding the station's mission, honoring our devoted listeners, and at the same time trying to serve as many members of the community as possible is a tricky, if not impossible business. I wish a mathematician could give me an equation for keeping 35,000 listeners happy while reaching out to hundreds of thousands of other community members. But I like challenging formulas. I respect and appreciate our faithful listeners, and I also take very seriously our mission to serve the community — the whole community.

Everything changes. Everything has to change. I'm not the same as I was two years ago, two minutes ago, or even two seconds ago. WYSU can't be what it was in October 1969 or even

August 2001. If we don't respond to changes in the world or our community, we would be acting irresponsibly. So we need to fine tune our programming from time to time, or maybe even make what some might consider monumental changes. We didn't etch the recent changes in stone, nor did WYSU's founders use a chisel in 1969 (at least I haven't found the tablets yet). We're still a work in progress, and we continue to try to serve and grow as best we can. We make these changes with our listeners foremost in our minds and with the knowledge that we need always to balance our mission, the University's charge, our listener's expectations, our goals, and the success of the station — and yes, even a public radio station has to worry about being successful.

I am happy to report that our most recent program changes have met with overwhelming support. I am not unhappy that there were a few concerns, because if there were no reactions, it's probably a sure bet the changes didn't come soon enough.

It's challenging being a station dominated by classical music these days, especially in a smaller community such as ours. For one thing, there are fewer of us who love and listen to classical music. About one in four records sold 30 years ago was a classical record. That number is now about two in 100, and those two now include classical crossover CDs.

WYSU has been much slower than the vast majority of public radio stations to succumb to the plain fact that fewer people are listening to classical music. I'd like to think that that is a sign of our devotion to the music. Many stations have gone to either an all news and information format, or at least one dominated by news and information. We were one of the last stations to extend Morning Edition to 9:00 am in 1997, and we held off on an earlier 4:00 pm start time for afternoon news programming until this fall. Listenership for our third hour of **Morning Edition** continues to grow, while listenership to our 4:00 pm classical hour has lagged further behind the rest of our classical hours. If we were just playing by the numbers, both moves probably should have been made much sooner.

Before I wrap this up, I want to put in a plug for one of our new programs, **Fresh Air**, airing weekdays at 4:00 pm. Please give it a serious listen. In the first week we aired it, I heard Terry Gross lead thought-provoking, engaging, and lengthy interviews every day, including with author Andrew Solomon on his book *The Noonday Demon: An Atlas of Depression*, a National Book Award winner; with New York City Police Commissioner Bernard Kerik on his life and book, *The Lost Son: A Life in Pursuit of Justice*; and with author Peter Bergen on his book *Holy War Inc.: Inside the Secret World of Osama bin Laden*. There were also a number of more general arts and cultural topics covered as well. **Fresh Air** is consistently excellent and I believe that if it hasn't already won you over, it soon will.

So there's a little background, and I hope some insight, into how we approach our charge. Thanks so much for your trust, your support, and your commitment to good radio. Here's to change — and to continuity.

What Makes a Good Newscaster?



Frank Stasio.

Photo Credit: Tony Nagelmann.



Ann Taylor.

Photo Credit: Tony Nagelmann.



Korva Coleman.

Photo Credit: Tony Nagelmann.

“Of course it’s all a matter of taste, but for me it’s the beer batter.”

— Frank Stasio

“The ability to distill a story into 20 or 30 seconds of copy without losing the sense or the heart of it. I think of it as ‘news Haiku.’ The ability to write one story while thinking about the next one, while listening to the producer talk about the story after that. The ability to keep your head while those around you are in a frenzy. It’s the job of the newscast producer to worry. My job is not to worry. And finally, the ability to let go of any mistakes and humiliations in one newscast so that you can go on to the next.”

— Corey Flintoff

“The key to this job, and to reporting in general, is caring about the news. You cannot just write up the facts and deliver them. You need to be familiar with the context of the

information. And that means having an avid interest in world events and history. You must have the desire to know... to find out... to wonder why.”

— Jean Cochran

“To be a good newscaster, you have to read as much as you can. Every morning, I read *The New York Times*, *The Washington Post*, and usually *The Wall Street Journal* before I get in. I read others too when I have time. Also, you have to be very careful about your facts — you’ve got to do the best you can in the shortest amount of time possible.”

— Ann Taylor

“You need to be able to think fast on your feet. On top of that, one of the fundamental things that really makes a good newscaster is the quality of writing. It’s easy to write long elliptical beautiful descriptive sentences when you’re writing or

putting together pieces, but you don’t have the leisure to do that in newscasts. You have to offer the news in the most stripped-down form possible. One time, Susan Stamberg and I were speaking on a panel, and she talked about how she loved certain verbs that were just piercing, and left you with this haunting quality. When it was my turn to talk, I spoke about how spare I am in my writing style. It’s subject-verb agreement. That’s how it has to be. You can pack more info in that way. You can’t take time to add detail that really doesn’t need to be there to advance the story... With excellent writing, short almost bullet-like sentences, you advance the story and you get people ready to receive information quickly, succinctly, and by God, using the Queen’s English. If you can’t write, get out of radio, and get out of journalism.”

— Korva Coleman

THE NEWS IS NEXT...

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a gas explosion—we knew that there was a human impact story there. ...We're usually the ones that respond first, and let the others know that they need to put all their resources in it because it's going to blow everything else out of the water. [The news program staff] ended up having to drop what they were planning in order to cover this story."

NPR News depends on member stations to contribute news and information from all regions of the country to complement its roster of national reporters. The stations often contact NPR with material before it hits the wire services. The unfolding details of the World Trade Organization protests in Seattle were particularly memorable to Newscast executive producer Greg Peppers, because of the involvement of both KPLU and KUOW. He notes: "During the protests, we were one of the first to report that the police were using rubber bullets against the protesters. A member station had called and reported that one of their reporters had been hit by one. The story showed up on the wires later in the day."

The coverage of the terrorist attacks of September 11th also reinforces the importance of NPR member stations when news breaks. Reporters from WNYC were among the first on the scene near the World Trade Center. They contributed live reports from the disaster scene, collected tape of Mayor Rudy Giuliani and other key figures, and made themselves available to contribute around the clock. WDUQ also provided critical material for NPR's coverage, quickly dispatching

reporters to the scene of the plane crash outside of Pittsburgh. "A national news service is only as strong as its support," says Peppers, "and member stations are the backbone."

NPR Newscasts broadcast live, adding both an exhilarating and unpredictable element. According to associate editor Doreen McAllister "the worst thing that [newscasters] will hear [in their headphones] is 'keeeeeeep reeeeeeeeeeading...'" They rely on a lot of hi-tech equipment to deliver the casts — it's all done digitally now — and though the technology is remarkably solid, it does occasionally have problems.

Korva Coleman recalls: "We started the newscast, and I'm saying something like 'more on this from Mara Liasson at the White House.' I saw the engineer starting to push a lot of buttons very quickly, so I thought, 'OK, it's not there, so I'll go on to the next one.' Carol Anne was whispering 'Go on. Go on.' So I said 'we'll bring

that report to you shortly.' I read on, and next is a piece from Utah, and I say 'Howard Berkes reports' and it's not there either! Dalet [NPR's digital audio system] had crashed. I looked up and saw that out of a five-minute cast, I had four minutes to go. That doesn't seem like a long time, but when you're behind the microphone, it's an eternity. I've got a few pieces [of copy] in front of me, and I'm motioning to Carol Anne with big plate-sized eyes that I'm drowning and I need help. Then there was a kind of bucket brigade coming from the newsroom with all of these little pieces of copy. So I get to the end of the five minutes and I SOC out. We all just looked at each other. ...These are the kinds of things that just scare you to death."

Of course, knuckle-whitening experiences like these are few and far between, and the members of the newscast unit thrive on bringing news to millions of NPR listeners. In the words of Kelly: "We're there every day, twenty-four hours a day, seven days per week, we're out there. The disasters sometimes are what get the adrenaline pumping, but every day it's something. There are times when I miss being a specialist in one area, but on the other hand, it's a lot of fun to come in each day, to start fresh, and see what's going on in the world..."

Mark Your Calendar for

Mad About the Arts 2002

Mad About the Arts 2002 will be held on Friday, March 1 from 8:00-10:30 p.m. at the John J. McDonough Museum of Art. The William B. and Kathryn Challis Pollock Foundation is providing major underwriting for this year's event. While enjoying the sounds of live jazz and viewing exceptional art, guests will also have the opportunity to meet the featured artists in person. The works of regional artists Liliane Luneau, Vaughn Wascovich, Enid Williams, and Paul Yanko will be on display. So reserve the date for this annual evening of fine music, fine art, fine wine, fun, and friends—and watch the February mail for your personal invitation.

Jazz on the Weekend Jazzscapes

with Rick Popovich

Friday and Saturday, 8:00 pm

1/4 **New Releases.** Bassist, John Patitucci's latest release, *Communion*, is featured.

1/5 **Conrad Herwig.** Trombone playing at its absolute finest.

1/11 **The Year in Review.** Outstanding releases of the year 2001 are sampled.

1/12 **Oliver Nelson.** Innovative composer/arranger and saxophonist with important associations is in the limelight.

1/18 **The Monk Amongst Us.** The continuing influence of Thelonious Monk is explored.

1/19 **Kurt Rosenwinkel.** New York-based modern guitarist whose reputation continues to grow.

1/25 **Pick of the Month.** Joe Henderson's potent 1969 Milestone release, *Power to the People*, is featured.

1/26 **Art Blakey and the Jazz Messengers.** Institution of higher learning for many a jazz great.

2/1 **New Releases.** Pianist Bruce Barth's latest release, *East and West*, is featured.

2/2 **Sam Rivers.** Best saxophonist nobody's ever heard of. Founder of the "Loft Movement."

2/8 **Out of the East.** Exploring Eastern influences in the world of jazz.

2/9 **Don Braden.** Talented tenor saxophonist and composer/arranger deserving wider recognition.

2/15 **Confirmed Nocturnal.** The night, and all that goes with it, is explored.

2/16 **John Patitucci.** Masterful, first-call electric/acoustic bassist, and blossoming composer is subject of tonight's show.

2/22 **Pick of the Month.** Oregon's 1985 ECM Records gem, *Crossing*, is featured.

2/23 **Blue Mitchell.** Based in hard bop, this formidable trumpeter was part and parcel of a number of significant sessions.

Now's the Time with Martin Berger, Saturday, 11:00 pm

1/5 **Tommy Flanagan.** The late modern-mainstream pianist as graceful accompanist, reflective soloist, etc.

1/12 **Tommy Flanagan.** Continued from last week.

1/19 **Norman Granz.** Promoter, entrepreneur, crusader; music from his Jazz at the Philharmonic campaigns, and his record labels: Clef, Norgan, Verve, Pablo, etc.

1/26 **Norman Granz.** Continued from last week.

2/2 **The Capp-Pierce Juggernaut.** A modern-mainstream swing band of serious power.

2/9 **Archie Shepp.** *Avant-garde* saxophonist with the big Hawkins sound.

2/16 **Ray Bryant.** Classic blues-rooted pianist.

2/23 **Harry James.** Swing-era trumpet virtuoso, in some fairly commercial recordings and some real, fiery work.

LIST OF PREMIUM VALUES FOR CALENDAR YEAR 2001

Following is a list of fair market values for WYSU-FM premiums used during calendar year 2001 that fall *above* the IRS minimum amount for deductibility. If you made a gift to WYSU-FM between January 1, 2001 and December 31, 2001, and received one of the premiums listed below, your gift is tax-deductible minus the value of that premium.

Premium	Fair Market Value
<i>Gamma Connection</i> by Charles Darling	\$15.00
<i>Far Appalachia: Following New River North</i> by Noah Adams	\$12.00
Hearts of Space CD, <i>any title</i>	\$8.00
<i>Reading Jazz</i> by Robert Gottlieb	\$10.00
<i>Seek</i> by Paul Fleischman	\$10.00
Whad'Ya Know? tee shirt	\$9.25
WYSU-FM Sport Bag	\$10.00

All other WYSU premiums fall below the IRS minimum amount for deductibility. Therefore, the full amount of your gift to WYSU is tax-deductible.

Terry Gross

and *FRESH AIR*

By **BILL BERGSTROM**
Associated Press Writer

Tune in for **Fresh Air**,
weekdays at 4:00 pm.

Fresh Air online:
<http://freshair.npr.org/>

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**25 years of
great programs**

with Terry Gross

Chronicing culture today. That's what host Terry Gross does on *Fresh Air*®. Tune in to hear in-depth interviews with prominent cultural and entertainment figures, as well as intriguing conversations about current affairs and news.



Hear *Fresh Air* every weekday
at 4 p.m. on WYSU-FM

Fresh Air is produced by WHYY in Philadelphia and distributed nationally by NPR®.

PHILADELPHIA (AP)—“This isn’t working,” Lou Reed grumbled before walking out on one of America’s best interviewers.

Monica Lewinsky ended her talk with Terry Gross by saying questions about her relationship with the president got too intimate.

After a quarter century and more than 5,000 interviews as host of public radio’s “Fresh Air,” Gross is unfazed by an occasional walkout.

Lewinsky’s exit just became part of the story, with Gross commenting that perhaps it wasn’t a surprising end to an interview about which she was “ambivalent” and Lewinsky was “uncomfortable.”

By now, Gross said, she has interviewed everyone who was on her wish list when she started the show in September 1975, including Dennis Hopper, Martin Scorsese, Christopher Walken, Stephen Sondheim (twice) and Stephen King.

She recently became the interview subject for a night when WHYY hosted a 25th anniversary celebration for her at the University of Pennsylvania. She was quizzed by National Public Radio’s Ira Glass and answered students’ questions.

Gross, 49, has gained the admiration of her peers. NPR’s Scott Simon called her “the best interviewer in the English language, bar none.” Glass, host of “This American Life,” said it was “unnerving” to be assigned to interview her.

As it turned out, he said, “She was very cooperative, a wonderful interviewee.”

Growing up in Brooklyn, Gross never expected to be on radio; she wanted to be a writer or lyricist. The only woman she heard on the radio was Alison Steele on WNEW-FM in New York.

“She went by the name of Nightbird. She had this really sexy late-night kind of voice and that was not what I ever intended on doing,” Gross said.

Graduating from the State University of New York in Buffalo, she set out to be an English teacher, but lasted only six weeks in an eighth-grade classroom in Buffalo.

“I was shorter than most of my students and didn’t look any older than they did and had no clue how to be an authority figure,” said Gross, who is just over 5 feet tall.

After some temporary typing jobs she ended up at Buffalo public radio station WBFO “and immediately fell in love with it.”

Within three years, Gross became producer and host of WHYY’s “Fresh Air” in Philadelphia, then a three-hour show broadcast live every day. She sched-

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Feldman Tickets on Sale in January 2002

WYSU-FM and Youngstown State University's College of Fine & Performing Arts are pleased to provide WYSU members with advance announcement of Feldman ticket sales. Tickets for **Michael Feldman's Whad'Ya Know? LIVE in Youngstown** will be available for sale at Powers Auditorium Box Office in January 2002 at 330-744-0264. All seats are reserved and available on a first come/first serve basis.

Tickets are \$35; \$30 for senior citizens; \$15 for students. VIP Tickets at the \$100 level include orchestra seating and a VIP Reception to meet Michael Feldman. The reception will be held immediately following the program at the new SMARTS Center in the Adler Art Academy at Powers Auditorium. Light foods and beverages will be served. There are just over 200 VIP tickets for sale, so if you've been itching to meet Michael, make your reservation early!

Feldman — the king of small-talk radio—and his crew will present the witty and wacky **Whad'Ya Know?** on the wild and woolly stage of Powers Auditorium on Saturday, April 27, 2002 from 11 a.m. to 1:00 p.m. Guests must be seated by 10:30 a.m. The program will be broadcast live by WYSU-FM to 314 public radio stations nationwide. Feldman takes his show "on the road" fewer than ten times per year, so join the fun and be part of the studio audience for this once-in-a-lifetime national event!

Michael
Feldman.



Photo Credit: Bill Fritsch

Folk Festival

with Charles Darling
Sunday, 8:00 pm

1/6 Folk Sampler, Part LXVIII.

Blending various folk and folk-like styles, including canal songs by the duo Bill Schilling from Salem, Ohio, and Linda Sigismondi from Gallipolis.

1/13 Classic Folk: Updated. Recent releases by veteran troubadours Roger McGuinn, Odetta, Peter, Paul and Mary, et al.

1/20 Seventh Annual WYSU-Folk Festival Concert. Highlights from an exciting and meaningful concert with YSU's Steve Reese, and Magpie: Greg Artzner and Terry Leonino.

1/27 Songs of Peace, Hope, and Love, Part II. With Magpie, Pete Seeger, Judy Collins, Gordon Bok, Eliza Carthy, et al.

2/3 Both Sides of the Atlantic.

Eastward: Tannahill Weavers, Andy M Stewart, June Tabor. Westward: Smithfield Fair, Loreena McKennitt, Eileen Ivers.

2/10 Story Songs, Part II. The art of balladry pursued by Tom Russell, Bob Dylan, Steeleye Span, Michael Jonathan, Larry Long, and more.

2/17 Back in the Saddle Still Again. Authentic and not so authentic cowboys return us to the "good-old Western days." With Carl T Sprague, Mac McClintock, Peter LaFarge, Ed McCurdy, and others.

2/24 Extended Sets, Part X. Thirty minutes each for a demonstration of contemporary folk with Bruce Springsteen, Ritchie Havens, and Gordon Lightfoot.

WYSU-FM STAFF

Gary Sexton—Director
David Luscher—Associate Director
April Antell-Tarantine—Announcer/
Producer
Catherine Cala—Development Associate
Michael Cervone—Announcer/Producer
Barbara Krauss—Announcer/Producer
William C. Panko—Broadcast Engineer
Rick Popovich—Announcer/Producer
Carol Orlando Ruby—Administrative
Assistant
Tom Zocolo—Assistant Broadcast
Engineer

PROGRAM HOSTS

Martin Berger—Now's the Time
Charles Darling—Folk Festival
Sherry Linkon—Focus: Working
Class Studies
David Vosburgh—Focus:
The Green Room
Victor Wan-Tatah—Focus: Africana
Studies

STUDENT STAFF

Marie Awad—Librarian
Turie Belasco—Operator
Justin Bittikofer—Engineering Assistant
Doug Butchy—Office Assistant
Jessica Ladson—Office Assistant
Michelle Luzar—Operator
Rebekah McClain—Operator
Megan Morris—Ohio News Report
Karyn Moses—Office Assistant
Tonya Payne—Development Assistant
Richard Sberna—Operator
Valerie Thomas—Operator

All programs are
subject to change
without notice.

SURVIVAL SOUNDS

with David Luscher

Sunday, January 6

Holly Burnett, former publisher of *Speed of Sound* Magazine, and project coordinator of the Mahoning River Education Project will share with us her favorites.

Sunday, February 3

Tim Smith, owner of Smith and Company Jewelers will stop by to share with us a surprising mix of favorites. Turn it up and strap yourself in for this one!

Metropolitan Opera

Saturday, 1:30 pm

1/5 STRAUSS: *Die Frau ohne Schatten*. Christian Thielemann, conductor. Cast: Deborah Voight, Gabriele Schnaut, Hanna Schwarz, Thomas Moser. In a mythical time and place a childless and supernatural Empress risks her own happiness and the life of her husband when she refuses to be responsible for the destruction of innocent humans. Begins at 12:30 pm.

1/12 VERDI: *Don Carlo*. Valery Gergiev, conductor. Cast: Galina Gorchakova, Olga Borodina, Richard Margison, Dmitri Hvorostovsky, Samuel Ramey. Verdi masterfully interweaves epic conflicts – among nations, church, and state – with the more personal concerns of loyalty, friendship, and marriage. Begins at 1:00 pm.

1/19 PUCCINI: *Tosca*. Daniel Oren, conductor. Catherine Malfitano, Franco Farina, James Morris. A

Roman diva and her lover fight a brave but losing battle with a sadistic chief of police and the forces of political repression.

1/26 MOZART: *Idomeneo*. James Levine, conductor. Cast: Hei-Kyung Hong, Alexandra Deshorties, Anne Sofie von Otter, Placido Domingo. Idomeneo's destiny is ordered by a fate his own actions have provoked. Begins at 1:00 pm.

2/2 ROSSINI: *Il barbiere di Siviglia*. Yves Abel, conductor. Cast: Ruth Ann Swenson, Juan Diego Florez, Dwayne Croft. Count Almaviva enlists the aid of Seville's beloved barber, Figaro, in his attempts to woo the spunky Rosina in Rossini's delightful farce.

2/9 MOZART: *Le nozze di Figaro*. Donald Runnicles, conductor. Cast: Soile Isokoski, Andrea Rost, Kristine Jepson, Peter Mattei, Ferruccio Furlanetto. With everything from simple slapstick and farce to poignant comedy of errors, Mozart's sublime version of Figaro's wedding is a paean to the virtue of forgiveness.

2/16 PUCCINI: *La Boheme*. Marco Armiliato, conductor. Cast: Cristina Gallardo-Domas, Ainhua Arteta, Ramon Vargas, Bruno Caproni. Living the Bohemian life beneath the cold gray skies of Paris's latin Quarter, the poet Rudolfo and the frail seamstress Mimi find love, merriment, and despair.

2/23 TCHAIKOVSKY: *Eugene Onegin*. Vladimir Jurowski, conductor. Cast: Solveig Kringelborn, Katarina Karneus, Marcello Giordani, Thomas Hampson, Robert Lloyd. The tale of the ill-timed love between Onegin and the beautiful Tatiana contains some of Tchaikovsky's most lyrical and romantic music.

HOW TO FIND SAYS YOU!

WHEN THE OPERA STARTS EARLY

The scheduled starting time for the Saturday afternoon opera broadcast is 1:30 pm, and 8.7 times out of ten that's when it does start. But occasionally, and especially during the **Metropolitan Opera** season, the broadcast may begin at 12:30 or 1:00 pm, or even at noon. Obviously, when this happens, all of **Says You!** and sometimes part of **Whad'Ya Know?** gets pre-empted. So for those of you need a hit of **Says You!** each week, we are now re-broadcasting it every Sunday night at 9:30, following **Folk Festival**.

Here are the Sundays you'll have to stay up later to catch **Says You!**—January 5, 12, & 26; March 2 & 9. That's it. Now take 30 seconds to come up with a definition for oenamel.

Terry Gross

and *FRESH AIR*

(continued from page 7)

uled interviews, met the guests, got them coffee, conducted the interviews and played records in between.

"You just had this constant time to fill, so I was nearly standing outside grabbing people by the collar and dragging them into the studio," she said. "It meant I took a lot of chances on the air. Some of them were with local eccentrics who turned out to be really interesting, but some of the chances I took were really boring."

Now "Fresh Air" has a larger staff, has contributing critics and commentators, and goes out to 330 NPR stations with 2.9 million listeners in the United States, Europe and Japan.

The station is flooded with calls from household names seeking to be featured, Gross said in an interview after taping programs on a November evening so she could take Thanksgiving off.

She worked in the muted lighting of a studio that's visible from outside WHYY's glass-fronted building two blocks from Independence Hall.

Gross and her producers perform a constant juggling act to line up two interviews a day with arts, cultural and entertainment figures. She paused to take a call about arranging an interview with Paul Simon, who had released a new compact disc.

"He can only do Monday. We already had somebody set up, but I'm pretty sure we can move them. He's very difficult to schedule, he's got a concert every day next week except for Monday, and the CBC studio that we'd be sending him to in Toronto is booked on Tuesday, so we are just going to rearrange everything," she said. "And our producer who is doing that is on her way to the airport."

Gross and the producers scour newspapers and magazines "as if they were shopping catalogs" for interview ideas, and producer Amy Salit hands her a crate of books to skim each week.

In fact, to read for pleasure, Gross said, she sometimes limits herself to books by deceased authors so she doesn't keep trying to think up good questions to ask the writers.

Gross has adapted to the all-out pace. She is married to Francis Davis, a free-lance writer and *Atlantic* magazine jazz critic with an erratic, though slower-paced, schedule.

"We don't have any children, by choice. I always felt like I couldn't imagine doing the show and having children. I think

people who have children and have complicated jobs are amazing. I don't know how they do it," Gross said.

Gross has interviewed authors Saul Bellow, Norman Mailer, John Le Carre, and Mickey Spillane, and actors Lauren Bacall, Kirk Douglas, Robert Redford and Al Pacino.

She has conversed with athletes Wilt Chamberlain and Tom Seaver, musicians Tony Bennett, Eric Clapton, Bonnie Raitt, Lionel Hampton and Itzhak Perlman, and political personalities from Jimmy Carter and Hillary Rodham Clinton to Bob Dole and Nancy Reagan.

"John Updike is one of the holders of the Fresh Air record, I think, maybe six times, because I've had him on for a lot of different books," Gross said.

Glass said Gross has a way of getting often-interviewed subjects to say something new.

"What is striking is how cunning she is in creating new questions and new angles in to get new things from people, and to create a space where it is possible for them to reflect in a new kind of way," he said.

Gross hit actor Kevin Spacey in the funnybone, asking, "Did you ever do standup comedy?"

"You've really done your work," Spacey said, laughing. He told about struggling through standup routines in bowling alleys in California and showed off his impersonation of Johnny Carson.

NPR's Scott Simon said that when Gross interviewed him about a memoir he wrote, his wife wanted to go along - and not to see how he did. "She wanted to see Terry in action," he said.

At one point during their 25th anniversary interview, to be broadcast sometime in the next few months, Gross said Glass played a tape that took her back to her beginnings.

"He played a little tape of how my voice sounded in '76 when I was still really new on the air. It was different - it makes me very uncomfortable to listen back to it now," Gross said.

She said she had worked hard to improve her radio voice. "I wasn't looking for that voice-of-God narration style, you know, the 'March of Time' documentary kind of voice," Gross said. "I think what I wanted was to sound more comfortable."

If not for the growth of public radio, her calm, clear style might not have succeeded.

"One of the wonderful things about public radio is that it always welcomed real voices, natural voices," Gross said. "That's one of the things that I liked about it and it's perhaps the only reason that I was able to work in radio."

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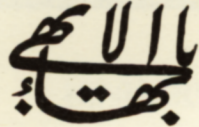
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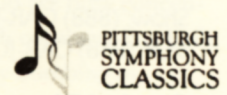
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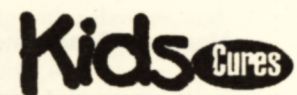
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