Our AIRPLAY cover offers MPBN Radio members a thought for February: If you can’t “beat it” (get away), then join it. Cross-country skiing is one way to make the best of a long Maine winter. Winter sports: ice fishing, snowshoeing, downhill and cross-country skiing, reading, and listening to MPBN Radio, are proven remedies for cabin fever – especially if you can’t afford an escape to sunnier climes.

MPBN RADIO IS A MEMBER of National Public Radio (NPR), Eastern Public Radio (EPR) and American Public Radio (APR). Please note, schedule changes are sometimes made after press time. We regret any inconvenience this may cause our listeners.

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As I write, the thermometer has registered zero degrees in the morning for days and days, and we are promised a wind chill of -50 tomorrow. However, with the ever promise of spring, and perhaps a few more weeks of cross-country skiing, we look at the “mid-winter thaw” of offerings on MPBN Radio.

By the time pristine pieces of paper received the inked impressions which were to become January’s Airplay, the word about Music of the Baroque was that it would not be available from the syndicator. Instead, we placed the St. Paul Chamber Orchestra concerts on Tuesday at 8 p.m. in January, and hope you find the eclectic collection of composers, soloists and conductors in the series interesting and enjoyable.

This 8 p.m. Monday-Thursday concert time period affords you exposure to a lot of the new and the old, the young and the venerable. We air so many concerts that after awhile the concern is that they tend to all “sound alike.” And there are hues and cries that symphony orchestras are in trouble; funding for the syndication of The New Philharmonic concerts ceased last year.

A listener wrote late last year complaining of our change in the early morning programming, and he was kind to send an article from The New Criterion entitled “Taking the Classics Off the Air.” The article says that as public radio has grown, it has devotedly wished to grow more. “Nothing counts these days in public radio, it seems, but the number of bodies tuned in at any given moment.”

We can look at this in two ways. One, the practical, is Yes: because we have what seems to be an unending spiral of expenses to make the airwork you hear the highest quality possible, which takes good people and good equipment, we must expand our listening base to gather more members and, in turn, entice more underwriters who want their credits to be heard by the widest audience possible. I apologize if this sounds simplistic.

The other is aesthetic: Yes: because we have such great programs, we don’t wish to hide these lights under the shadow of our towers. We want as many people in the state to hear and enjoy MPBN Radio.

Alan Rich, in the November issue of Symphony Magazine, published by the American Symphony Orchestra League, writes about “Selling Out: How Far Will Orchestras Go to Sell a Seat?” “Our orchestras are making sounds these days that are less often great music, more often the grinding ear-and-eye-wash of hype,” he writes. T-shirts, banners, ticket and dinner giveaways, pre-concert lectures, fancy slogans, what-have-you. “Our major musical organizations,” Rich writes, “have come upon the hard fact of life that it takes a lot more than music to make yourself heard. It takes hype, hard-sell, super-salesmanship; it takes as much effort and imagination to lure people to the box office on symphony nights as it does to lure people to the voting booth on election day.” Sound a little like on-air fundraising campaigns?

When I entered public radio in 1976, “audience building,” “forward promotion,” and even fundraising, were eschewed or encountered with low-key approaches. “We’re playing great music and have in-depth news and we are non-commerical, and of course people will find, love, and support us.”

But then the 1980s hit, with varying philosophies in governments about funding the arts; as public radio stations grew, naturally more funding was necessary, both for accommodating higher start-up costs and for attracting the quality staff members we need. As sure-footed funding became more slippery, more “enhanced” fundraising and underwriting approaches were undertaken to attract what we knew was out there: a large, unaware audience that was still groping around in the murky areas of the non-public sections of the radio dial, and the businesses whose investment in public radio we knew made good sense.

At least we thought it was large. Ernest Fleishmann, Executive Director of the Los Angeles Philharmonic, blames the thinning of the grand old patron-subscribers who kept the orchestras alive out of an inborn sense of civic responsibility on “the disastrous decline in music education in our schools in the last thirty years. Ever since Sputnik shocked the whole American educational system into a state of inferiority to the Russians in the sciences, the arts have been systematically phased out of the curriculum,” Fleishmann continues: “Music is not taught in classrooms; students are not being taken to concerts nearly as often as they once were.”

Yes, we must be realistic about “the bottom line,” about gathering “younger demographics” (is there a “publigraphic”?). The New Criterion writer cites public radio’s arguments justifying the changes: “new audiences require new formats; people don’t have the time or the inclination to sit down and listen to an extended concert; radio is a creative medium that has special requirements and presents special opportunities. And lurking everywhere is that insinuation that classical music belongs to a stuffy and dark age, rather than to the ‘now generation’ and its ‘new age’ tastes.” The writer observes that in the substitution of programming imperatives for artistic decisions that is nothing less than the replacement of art by public relations, of the artist by the meddling and untrained administrator, and, finally, of a weighty past by a present favored for its triviality.” The writer asks that if this is the best public radio can do to provide culture to a nation, do we need public radio?

If the perception of what public radio stations have done to their schedules is true, perhaps the question should also be asked: does the nation care about culture?
KIT PFEIFFER

by Jim Counihan
Music is the Thread

Kit Pfeiffer picks up a compact disc and gently places it in the jaws of a player. She leans to the microphone and announces her selection.

The voice is slightly husky; the words, distinct and sharp. They flow to the microphone as mellow and warm as well-aged whiskey - and like rare, aged spirits the words are meant to be sipped; savored, not gulped.

Pfeiffer, host of MPBN's afternoon radio program From Studio B, tells how her love of music was born within a comfortable, conventional girlhood in Pennsylvania; how it was nurtured through some unconventional twists and turns of adulthood and found its maturity and outlet in words and music heard by public radio audiences in Maine.

"I remember listening to a large wood-cased radio at my parents' home in Philadelphia," Pfeiffer said. "I listened to classical music growing up. It was always 'there'... sort of the way TV is always 'there' in homes today."

Pfeiffer said, "My parents had classical music on the radio. There was a commercial classical music station in Philadelphia. I remember a program, 'Morning Potpourri'. "Radio has lost a great deal to television," Pfeiffer said. "Today people watch a lot more than they listen. As a society we are more dependent on the visual for information."

Pfeiffer's early love of music was recognized by her parents. "My parents never pushed music lessons," she said. "Piano lessons were offered to me and my brother and sister growing up, but didn't stick with them."

Life in Philadelphia was "very stable."

"I went from kindergarten right through high school with the same group of kids," said Pfeiffer. "As a child I saw the world organized the way it should be... where things don't change and you do just what you are supposed to do and everything goes along quite nicely."

After high school Pfeiffer attended Wheaton College in Massachusetts where she earned a degree in mathematics. She graduated in 1968 - a year of turbulence for the country and dramatic change for Kit Pfeiffer.

"I was married right out of college," Pfeiffer said. "My husband Rob was in the service, like so many other young men in 1968 and '69."

"He got his orders for Vietnam and I said 'Well I'm not going to hang around here and watch the war on television.'"

Pfeiffer followed her husband to Southeast Asia. She landed a job teaching math at the American School in Bangkok, Thailand.

"We talked on the phone about once a week. It was amazing," Pfeiffer said. "He came to Bangkok twice. Once on bogus orders, the other time on R&R (rest and relaxation). I went to DaNang, Vietnam, to visit him for a week. That was in the spring of 1969."

Pfeiffer said, "Rob wasn't in mortal danger every day. But in the second half of his tour of duty he was doing reconnaissance. He was sent into Laos for 14 to 21 days at a time - even as our President insisted no G.I.s were there."

As her husband concluded his tour of duty, Kit Pfeiffer spent "a couple of months in a village school in the northern part of the country teaching English as a second language."

Ghost stories of the 1960s still follow many persons of Pfeiffer's generation. She spoke of the influence of those times on her current life.

"Those were poignent years to be growing up," said Pfeiffer. "I cannot see how the era couldn't help but influence those who grew up then."

Pfeiffer's personal sense of commitment was nourished in that turbulent decade. "This was the time many of us found our sense of commitment - we grew up believing that if you worked at something you could affect change."

She added, "Still... I don't feel nostalgic for that period of time. I want the world to keep going forward. I have children who are almost grown up. They certainly keep me interested in what goes on today."

"Besides, who wants to be 22 again?"

Several years ago Pfeiffer and her family made the decision to move to Maine - a state and way of life more than a little familiar.

Pfeiffer's mother is from Bangor and her husband has roots in Waterville.

Kit and husband Rob and their two teenage daughters (Sarah 17 and Kate 13) spend summers on their farm in Waldoboro.

"We bought our old farmhouse when we first moved back to Maine," said Pfeiffer. "We tried all sorts of animals - chickens, goats, and even a donkey we shared with a neighbor - but we've settled on sheep."

After less-than-satisfying work experiences elsewhere, Kit Pfeiffer came to MPBN Radio where she says, "I'm in for the long haul."

She said, "I don't know where this will go or how my work at MPBN Radio will develop. I'm not interested in becoming station manager - I'm not on that kind of career track."

"I really like on-air work, even production," Pfeiffer said. "Putting together and delivering a show is really fun. It's very pure in its own way."

Pfeiffer recently earned a BA degree in music from Colby College in Waterville.

"Music has always been part of my life," she said. "Even in Thailand, I was part of a two-hundred-voice chorus made up of Europeans and Americans."

"I've always done something with music. It's a consistent thread running through my life."
In January, Bluesstage kicked off a second season of unforgettable programs showcasing some of America's greatest rhythm and blues artists.

Bluesstage can be heard Wednesday evenings at 11 p.m. on MPBN Radio. Hosted by singer and Tony Award-winning actress Ruth Brown, Bluesstage is National Public Radio's broadcast series dedicated to the blues, and rhythm and blues. After its debut in October 1989, Cashbox Magazine called Bluesstage "a veritable blues 'who's who' featuring an hour a week of three-chord kings and queens recorded at hot spots near and far."

Brown, who encores as host of Bluesstage, says of the series, "It's always been my feeling that I'd end up in radio. I think that now, even more so than in my youth when it was just a far-fetched dream, I am qualified to lend something to the history of the music that I'm playing."

Airing on more than 100 NPR member stations nationwide, Bluesstage delivers the best of the blues in its most natural setting - before a live audience at some of the hottest blues spots in the country, including New York, Memphis, Chicago, and New Orleans.

The new season takes listeners to the world-renowned Chicago Blues Festival, to sample the current blues scene in the windy city, including some surprise performances from Little Milton, John Lee Hooker, and Johnny Copeland.

There is also a Bluesstage party from New Orleans featuring local city artists, including Eddie Bo, Barbara George, and Johnny Adams, as well as the raucous Snooks Eaglin in performance at New Orleans' legendary rhythm and blues club Tipitina's.

A leading rhythm and blues artist, best known for her musical style and her recordings of the '50s and '60s, Bluesstage host Ruth Brown adds a sentimental touch to the radio series. Says Brown, "When I play a record or present a live performance on the radio, I present it from a real personal point of view because I was there when the music was being created."

Brown was most recently recognized with a 1989 Tony Award for her role in the Broadway musical "Black and Blue."

Says Felix Hernandez, executive producer of the program, "Bluesstage has rocketed to a great start, proving that the blues is still alive and well. There's a lot of enthusiasm for the series, and with host Ruth Brown, a legend in her own time, the series continues to capture the true spirit of rhythm and blues around the country."

Join MPBN Radio for Bluesstage Wednesdays at 11 p.m.
Native Son: Conductor Slatkin Champions American Music

by John Von Rhein

There is just time for a sandwich before donning his conductor's tails in preparation for an afternoon subscription concert with the Chicago Symphony Orchestra. But time does not seem to weigh heavily on Leonard Slatkin as he reflects on his life and career from the music director's spacious suite on the sixth floor of Orchestra Hall (in Chicago).

Georg Solti's prolonged absences from Chicago mean that his office often is pressed into service for interviews with visiting artists. And, observing Slatkin munching his sandwich from behind Solti's executive-style desk recently, a visitor reminds him that some CSO subscribers would like to have seen him occupying that chair on a more permanent basis once Solti has stepped down in 1991.

The suggestion does not cause Slatkin to lose his modesty or composure. He merely shrugs.

"It's very flattering to be always mentioned in connection with certain jobs. Very nice. But whether it actually comes down to (being offered them) is something else," says the 44-year-old conductor, now in his 10th season as music director of the St. Louis Symphony. Slatkin continues to be mentioned in the gossip grapevine as a leading candidate to succeed Zubin Mehta as music director of the New York Philharmonic.

By way of defusing such rumors, Slatkin points out that, despite the high profile that he and other American-born, American-trained conductors enjoy around the music world, native conductors still are regarded as second-class citizens in the eyes of most symphony orchestra trustees in the United States.

Moreover, the question of how much American music a given conductor has in his repertoire - and is willing to learn and to present to the local symphony public - still looms as a negligible factor when a trustee board decides who is best-qualified to take over its podium.

"The problem," Slatkin says, "is the responsibility of an institution to its native music. If I was running a major U.S. orchestra, I probably would want to hire an American conductor - if for no other reason than to wrap up what the American musical century has been about, what we've produced. American orchestras have got to start being identified with their native music."

Except for the St. Louis Symphony, however, there isn't a single American orchestra that enjoys such an identification. Solti's successor, Daniel Barenboim, admits he has no American repertoire to bring to Chicago, and at a press conference here last February, said the musical styles have become so internationalized in the postwar era that to speak of an "American" music is no longer relevant, or important.

Slatkin disagrees. "That would be like telling one of the Viennese orchestras to come to America, but please, don't bring any Beethoven or Mozart or Bruckner," he says. If music directors with European musical outlooks are to head major American orchestras, "then you had better make sure you surround (them) with (guest conductors) who can cover an adequate range of American music in an organized manner."

Clearly, Slatkin is happy in St. Louis, and St. Louis is happy with him. The Symphony management indicated as much when it recently extended his contract through the 1992-1993 season. Slatkin presently spends 18-20 weeks each season in residence with his orchestra, which is almost heretical in the day of absentee music directors.

Not only that, Slatkin persuaded RCA Victor Red Seal to sign him and his orchestra to an exclusive long-term contract that calls for 30 recordings to be made over the five years of his new contract. The lucrative deal makes St. Louis the most active recording orchestra in America; not even Solti and the CSO can match it.

"If you compare us to the way we sounded when we last played in Chicago, three years ago, you will hear a much more refined string tone, more flexible orchestra now," Slatkin says. "The spirit is remarkable. They really get excited about what they do."

Indeed they do. Almost every player in the orchestra seems to know of a colleague who has been courted by some other big-league orchestra. Almost all have said no to higher pay and greater perks so they could continue working with Slatkin in St. Louis.

According to the music director, most concerts at Powell Symphony Hall (the sonically excellent onetime movie palace that the orchestra calls home) are 83 percent subscribed - that's about 19-20 percent higher than when Slatkin arrived.

Occasionally, he receives nasty letters from longtime subscribers who feel his programming is too far out. But he says the negative responses have dropped considerably in recent years, and many listeners and orchestra members now welcome the bracing doses of new music that he brings them.

Still, finances remain a problem, as they do with most American Orchestras. Slatkin says the St. Louis Symphony must add $10 million to its endowment soon or face the loss of personnel and services.

A tax initiative to have the orchestra share in public funds with other major cultural institutions in St. Louis would provide $4 million annually as a hedge against deficits. First, however, the initiative must be approved by voters.

Slatkin says he is confident that the initiative will pass. "You know," the conductor remarks, "the Denver Symphony just folded. They're gone. Dead in the water. That's why I want the fiscal situation wrapped up in St. Louis. I want to insure that when the time comes that I'm not still there, the orchestra is."

The St. Louis Symphony Orchestra, with music director Leonard Slatkin, can be heard Mondays at 8 p.m. on MPBN Radio.}

Editor's note: This feature article on Leonard Slatkin was written by John Von Rhein, music critic of "The Chicago Tribune," and is reproduced with permission of "The Chicago Tribune," where it originally appeared.
Thursday

5:00 Bed and Breakfast
Dana Williams, host.

6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.

8:00 Morning Pro Musica
VERACINI: Trumpet Concerto in E-m; Recorder Sonata in G-M; Violin Sonata in E-m; and Largo; SALZEDO: Piece Concertante, Op. 27; COLLERIDGE-TAYLOR: Clarinet Quintet in Fsm, Op. 10; PUCCINI: Intermezzo from Act III of Manon Lescaut; La Boheme (excerpts).

12:00 Midday
Keith McKeen, host.

12:30 The Maine Reader
Farm, by Richard Rhodes. Episode 6.

1:00 New American Gazette
Today: The Boston Globe’s Pulitzer Prize-winning editorial cartoonist, Paul Szep, examines the ungentle world of satire.

2:00 From Studio B...
New releases for a new month... we’ll check our mailbag and play the best for you. Kit Pfeiffer, host.

5:00 All Things Considered

5:30 Maine Things Considered

6:00 All Things Considered II

7:00 Burns and Allen
George Burns and Gracie Allen provide the humor you need for the early evening.

7:30 Read to Me

Friday

8:00 Baltimore Symphony Orchestra
Gunther Herbig, conductor. BARTOK: Viola Concerto (Richard Field, soloist); BRAHMS: Symphony No. 1 in C-m, Op. 68.

10:00 Mountain Stage

12:00 Midday
Keith McKeen, host.

12:30 The Maine Reader
Episode 7 of Farm, by Richard Rhodes.

1:00 Consider the Alternatives:
"Forgotten Futures: America’s Children in Need" Part I. Thirteen million children live in poverty in the U.S. today, and millions more live without adequate housing, health care, or...
sonable hopes for higher education. This series focuses on the plight of children living in poverty, what society can do, and the costs of action and inaction.

**1:30 Micrologus**
Dr. Ross Duffin, host.

**2:00 Maine Stage**

**4:00 Down Memory Lane**

**5:00 All Things Considered**

**5:30 Maine Things Considered**

**6:00 All Things Considered II**

**7:00 My Word**

**7:30 Read to Me**
For the young and young-in-heart.

**8:00 Prime Cuts**
“Freddie Waits” The recent passing of Freddie Waits robbed the jazz world of one of its finest drummers. Tonight, a tribute to the music of one of contemporary jazz’s most accomplished and versatile percussionists, Ken Eisen, host.

**10:00 Blues Before Sunrise**
“Gone Back to Main Street” A review of the monumental, six-record set of Muddy Waters’ recordings recently reissued by Chess/MCA. Bob Caswell, host.

**11:00 Somethin’ Else**
... is somethin’ special. Jazz with Bob Margraf.

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**Saturday 3**

**6:00 Awake**

**7:00 Morning Pro Musica**


**12:00 Weekend Edition with Scott Simon**

**1:00 Wind Up the Victrola, Toby**

**1:30 The Metropolitan Opera**
PONCHIELLI: “La Giacinta” Features Gheza Dimitrova, Stefania Toczyska, Alexandra Miteva, Alain Fondary; Nello Santi, conductor.

**5:35 All Things Considered**

**6:00 The American Radio Company of the Air**
Garrison Keillor brings two hours of music, comedy and variety to Saturday nights.

**8:00 The Thistle and Shamrock**
Music of the Celtic lands. Fiona Ritchie, host.

**9:00 Afropop Worldwide**
“Afropop Worldwide’s Acoustic Set” Tonight’s program showcases the talented Senegalese duo, Baaba Maal and Mansour Seck.

**10:00 Echoes**

**11:00 Music From the Hearts of Space**

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**Monday 5**

**5:00 Bed and Breakfast**
Dana Williams, host.

**6:00 Morning Edition**
Bob Edwards, host; Dana Williams, local co-host.

**8:00 Morning Pro Musica**


**12:00 Midday**
Keith McKean, host.

**12:30 The Maine Reader**
Farm, by Richard Rhodes. Episode 8.

**1:00 Soundprint**
“Living in Exile: Vestiges of Apostheh.”

**1:30 Cambridge Forum**
“Strategic Forces and Their Limitation,” with Sir Hugh Beach and Richard Garvin.

**2:00 From Studio B...**
A strange thing happened on the way to the first performance of Sir Michael Tippett’s Symphony No. 2 on this date. Curious? Listen! Kit Pfeffer, host.

**5:00 All Things Considered**

**5:30 Maine Things Considered**

**6:00 All Things Considered II**

**7:00 The Sound of Writing**
“Where Babies Come From,” by Karen Blomain; and “My Father’s Girlfriends,” by Darcey Steinke.

**7:30 Read To Me**
For the young and young-in-heart.
### Tuesday

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The pop music and news of this date in 1940, 1945, 1950, 1955, and 1960, Toby LeBoutillier, host.
5:00 All Things Considered
5:30 Maine Things Considered
6:00 All Things Considered II
7:00 My Word
7:30 Read to Me
For the young and young-in-heart.
8:00 Prime Cuts
“Dedicated to the Ones I Love” Jazz tunes written (presumably) for the people they’re named for. Since most are quite lyrical, we can guess that they’re written from emotions of love. Ken Eisen, host.
10:00 Blues Before Sunrise
Tonight: The R & B instrumentals and vocal performances of saxophonist King Curtis. Bob Caswell, host.
11:00 Somethin’ Else
... is somethin’ special. Jazz with Bob Marggraf.

Saturday

6:00 Awake
7:00 Morning Pro Musica
1990 Environment Series Program No. 2: Our Planet’s People.
12:00 Weekend Edition with Scott Simon
1:00 Wind Up the Victrola, Toby
1:30 The Metropolitan Opera
5:00 All Things Considered
6:00 The American Radio Company of the Air
Garrison Keillor brings two hours of music, comedy and variety to Saturday nights.
8:00 The Thistle and Shamrock
Music of the Celtic lands. Fiona Ritchie, host.
9:00 Afropop Worldwide
“Papa Wemba - the Man, the Myth, the Music.” Tonight Afropop pays a visit to Papa Wemba, the charismatic music personality from Zaire.
10:00 Echoes
11:00 Music From the Hearts of Space

Sunday

6:00 Awake
7:00 Morning Pro Musica
12:00 Weekend Edition with Liane Hansen
1:00 Saint Paul Sunday Morning
Kalichstein/Laredo/Robinson Trio
HAYDN: Trio No. 25 in E-m, Hob. XV:12; ZWILICH: Trio; SHOSTAKOVICH: Trio No. 2 in E-m, Op. 67.
2:30 Folk Tracks
Maine folk performer Anne Dodson plays folk music from the near (Maine) to the far (domestic and international artists).
3:30 The Folk Sampler
“A Love Song.”
4:30 NPR Playhouse
“Games and Numbers.”
5:00 All Things Considered
6:00 Car Talk
7:00 Marian McPartland’s Piano Jazz
Tonight: Benny Green.
8:00 Jazz Revisited
8:30 Pipedreams
“Organs on the Move”... from North Easton, Massachusetts to Santa Cruz, California, Alan Laufman of the “Organ Clearing House” helps find new homes for aging organ orphans.
10:00 With Heart and Voice
11:00 Music You Love to Hate
HAMERIK: Quintet for Winds; BREGENT: Sappho; ARNOLD: Fantasy for descant recorder; FREEDMAN: Tangents.

Monday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.
8:00 Morning Pro Musica
MOZART: Symphony No. 34 in K. 338; BRAHMS: Piano Concerto No. 2 in Bm, Op. 83; Live on Pro Musica: A conversation with conductor Claus Peter Flor.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
1:00 Soundprint
“You’re on Totally Hidden Video.”
1:30 Cambridge Forum
2:00 From Studio B...
George Gershwin’s “Rhapsody in Blue,” the orchestra version, will be among the works for this afternoon. Kit Pfeiffer, host.
5:00 All Things Considered
5:30 Maine Things Considered
6:00 All Things Considered II
7:00 The Sound of Writing
“Salt Water Jews,” by Robert Pinsky; and “Grandfather, Heart of the Fields,” by Will Weaver.
7:30 Read to Me
For the young and young-in-heart.
8:00 Saint Louis Symphony Orchestra
Leonard Slatkin, conductor. BERGER: Rondo Ostinato; BEEETHOVEN: Rondo in Bm, WoO 6 (Jeffrey Siegel, pianist); LISZT: Totentanz; R. STRAUSS: Ein Heldenleben, Op. 40.
10:00 Uncle Joe’s Music Store
Joe Quinn, host.
11:00 Those Oldies, But Goodies
Newcomers to Billboard’s Hot 100, 20 years ago this week (ending February 14, 1970), and 25 years ago this week (ending February 13, 1965).
Tuesday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.
8:00 Morning Pro Musica
LISZT: Opera transcriptions and concert paraphrases; BIZET: Symphony in C-M; Live on Pro Musica: A performance by Dawn Upshaw, soprano.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
Farm, by Richard Rhodes. Episode 14.

Wednesday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.
8:00 Morning Pro Musica
LISZT: Opera transcriptions and concert paraphrases; BIZET: Symphony in C-M; Live on Pro Musica: A performance by Dawn Upshaw, soprano.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
Farm, by Richard Rhodes. Episode 15.
1:00 Chautauqua Lectures
"Problems Provide Economic Opportunities" with Greg Smith.

Thursday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.
8:00 Morning Pro Musica
ARLEN: Selections, from A Star is Born; BRAHMS: Symphony No. 2 in D-M, Op. 73; Live on Pro Musica: A performance by Ida Haendel, violin.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
Farm, by Richard Rhodes. Episode 16.
1:00 New American Gazette
Nobel laureate and Pulitzer Prize-winning author Saul Bellow surveys the history of the twentieth century from a writer's perspective.
2:00 From Studio B...
No celebrations of note, just another day for more good music From Studio B...
5:00 All Things Considered
5:30 Maine Things Considered
6:00 All Things Considered II
7:00 Burns and Allen
George Burns and Gracie Allen provide the humor you need for the early evening.
7:30 Read to Me
8:00 Baltimore Symphony Orchestra

Friday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams, local co-host.
8:00 Morning Pro Musica
MOZART: Symphony No. 26 in K. 184; VAUGHAN WILLIAMS: Concerto for two pianos and orchestra; Live on Pro Musica; A conversation with conductor Nicholas McGegan.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
Episode 17 of Farm, by Richard Rhodes.
1:00 Consider the Alternatives:
"Forgotten Futures: America's Children in Need" Part III. This last program in the series looks at the Welfare Reform Legislation of 1988, the last major initiative affecting children at risk to become law.
1:30 Micrologus
Dr. Ross Duffin, host.
2:00 Maine Stage
4:00 Down Memory Lane
The pop music and news of this date in 1940, 1945, 1950, 1955, and 1960. Toby LeBoutillier, host.
5:00 All Things Considered
5:30 Maine Things Considered
6:00 All Things Considered II
7:00 My Word
7:30 Read to Me
For the young and young-in-heart.
8:00 Prime Cuts
"Best of the '80s' The undefinitive guide to the decade's finest jazz recordings.
10:00 Blues Before Sunrise
Tonight: To commemorate Valentine's Day weekend, great Blues love songs are featured. Bob Caswell, host.
11:00 Somethin' Else
... is somethin' special. Jazz with Bob Marggraf.
<table>
<thead>
<tr>
<th>Monday</th>
<th>19</th>
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<tbody>
<tr>
<td>5:00</td>
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<td>Farm, by Richard Rhodes. Episode 18.</td>
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<td>1:00</td>
<td>Soundprint</td>
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<td>&quot;Frida Kahlo: Viva la Vida.&quot;</td>
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<tr>
<td>1:30</td>
<td>Cambridge Forum</td>
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<td>&quot;Nuclear Proliferation and Testing&quot; An exploration of India and Pakistan's positions on nuclear weapons with Air Commander Jasjit Singh of India and Professor George Rathjens of M.I.T.</td>
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<td>2:00</td>
<td>From Studio B...</td>
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<td>Luigi Boccherini was born on this day in 1743. Today we'll hear his Guitar Quintet No. 3 and the Sinfonia in BFM, G. 497, Kit Pfeiffer, host.</td>
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<tr>
<td>5:00</td>
<td>All Things Considered</td>
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<td>Saint Louis Symphony Orchestra</td>
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<td>10:00</td>
<td>Uncle Joe's Music Store</td>
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<td>Joe Quinn, host.</td>
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<td>11:00</td>
<td>Those Oldies, But Goodies</td>
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<td>Newcomers to Billboard's Hot 100, 20 years ago this week (ending February 21, 1970), and 25 years ago this week (ending February 20, 1965).</td>
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<td>Maine Concerns</td>
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<td>A call-in program that explores issues of concern to Maine residents.</td>
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<tr>
<td>2:00</td>
<td>From Studio B...</td>
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<td>The mailbag is full of new C.D.s and records again. New additions to the MPBN Radio music library will be featured this afternoon, Kit Pfeiffer, host.</td>
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<td>5:00</td>
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<td>All Things Considered</td>
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<td>The Hitchhiker's Guide to the Galaxy</td>
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<td>For the young and young-in-heart.</td>
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<td>8:00</td>
<td>Saint Paul Chamber Orchestra</td>
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<td>Hiroyuki Ikavi, conductor. ICHIYANAGI: Interspace; MENDELSSOHN: Concerto for Two Pianos and Orchestra in E-M (Marielle and Katia Labèque, soloists); DEBUSSY: Danses sacré et profane; HAYDN: Symphony No. 90 in C-M.</td>
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<tr>
<td>10:00</td>
<td>One Man's Music</td>
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<td>Randy Bean, host.</td>
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<td>11:00</td>
<td>Four Queens Jazz Night</td>
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<td>Tonight: The Shirley Horn Trio.</td>
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<td>Morning Pro Musica</td>
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</table>
|       | MOZART: Symphony In F, K. 19a; PONCE: Guitar sonata No. 1 Mexican; WALKER: Lyric for Strings; KALLIWODA: Concertino in F-M for oboe, Op. 110; MENDELSSOHN: Piano Concerto No. 2
Tonight: music.


Tonight: music.

NOTTINGHAM: From Studio B... In celebration of Andres Segovia's birthday, we'll feature the classical guitar on today's show. Listen for some surprises! Kit Pfeiffer, host.


 everybody by Machito, and some by other Latin jazz artists, but some from sources as surprising as Art Pepper, Ken Eisen, host.

"The Mississippi Saxophone" This evening's program features harmonica instrumental recordings. Bob Caswell, host.

"Somethin' Else . . . is somethin' special. Jazz with Bob Marggraf.

Saturday

6:00 Awake
7:00 Morning Pro Musica
Richard Knisely samples new compact discs.

12:00 Weekend Edition with Scott Simon

1:30 The Metropolitan Opera

1:30 The Metropolitan Opera


5:00 All Things Considered
6:00 The American Radio Company of the Air
Garrison Keillor brings two hours of music, comedy and variety to Saturday nights.

8:00 The Thistle and Shamrock
Music of the Celtic lands. Fiona Ritchie, host.

9:00 Afropop Worldwide
"West Africa on Parade" Guitarist and bandleader Abdul T.J. from Sierra Leone gives us a rare opportunity to explore street music from Freetown - as well as highlife music from Ghana and Nigeria.

10:00 Echoes
11:00 Music From the Hearts of Space

Sunday

6:00 Awake
7:00 Morning Pro Musica
Monday  26

5:00  Bed and Breakfast
Dana Williams, host.

6:00  Morning Edition
Bob Edwards, host; Dana Williams, local co-host.

8:00  Morning Pro Musica

12:00  Midday
Keith McKeen, host.

12:30  The Maine Reader
Farm, by Richard Rhodes. Episode 23.

1:00  Soundprint
"The Heat is On."

1:30  Cambridge Forum
"Japan in the Year 2015," with Ezra Vogel.

Tuesday  27

5:00  Bed and Breakfast
Dana Williams, host.

6:00  Morning Edition
Bob Edwards, host; Dana Williams, local co-host.

8:00  Morning Pro Musica

12:00  Midday
Keith McKeen, host.

12:30  The Maine Reader
Farm, by Richard Rhodes. Episode 24.

1:00  Maine Concerns
A call-in program that explores issues of concern to Maine residents.

2:00  From Studio B . . .
Today: selections by Verdi on the anniversary of his funeral in 1901. Kit Pfeiffer, host.

5:00  All Things Considered
5:30  Maine Things Considered
6:00  All Things Considered II
7:00  The Sound of Writing
"Old Court," by Elizabeth Cox; and "The Locker Room," by Susan Richards Shreve.

7:30  Read to Me
For the young and young-in-heart.

8:00  Saint Louis Symphony Orchestra
Thomas Peck, conductor. SATIE: Deux Gymnopedies; POULENC: Gloria; MOZART: Requiem, K. 626.

10:00  Uncle Joe's Music Store
Joe Quinn, host.

11:00  Those Oldies, But Goodies
Newcomers to Billboard's Hot 100, 20 years ago this week (ending February 28, 1970), and 25 years ago this week (ending February 27, 1965).

Boheme: Si, Mi ciambano Mimi; COWELL: Hymn and Fuguing Tune No. 10 for oboe and strings; R. STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28.

12:00  Weekend Edition with Liane Hansen

1:00  Saint Paul Sunday Morning
The Nash Ensemble.

2:30  Folk Tracks
Maine folk performer Anne Dodson plays folk music from the near (Maine) to the far (domestic and international artists).

3:30  The Folk Sampler
"Tough Luck."

4:30  NPR Playhouse
"Games and Numbers."

5:00  All Things Considered

6:00  Car Talk

7:00  Marian McPartland's Piano Jazz
Tonight McPartland welcomes Tommy Flanagan.

8:00  Jazz Revisited

8:30  Pipedreams

10:00  With Heart and Voice

11:00  Music You Love to Hate
HARRISON: Fugue; CRUMB: Lux Aeterna; HENZE: Carillon, Recitatif, Masque; GLASS: Glasspieces; BASSETT: Suite for unaccompanied trombone.

SAVE 20% WITH A SUBSCRIPTION

PENOBSCOT THEATRE COMPANY

1989-90 THEATRE SEASON

An American Portrait
of SUBSCRIPTION PLAYS

CRIMES OF THE HEART
By Beth Henley  Oct. 27 - Nov. 11

BROADWAY BOUND
By Neil Simon  Nov. 17 - Dec. 2

THE FOREIGNER
By Larry Shue  Jan. 12 - 27

THE GIN GAME
By A. L. Coburn  Feb. 2 - 17

A WALK IN THE WOODS
By Lee Blessing  Feb. 23 - Mar. 10

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performer that you want to hear
on the air.

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Write your suggestion on a post-
card and mail it to:
From Studio B
MPBN Radio
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Bangor, ME 04401

(Then stand by to hear it on the air!)

Folk Tracks
with Anne Dodson
SUNDAYS at 2:30pm

Wednesday

5:00 Bed and Breakfast
Dana Williams, host.
6:00 Morning Edition
Bob Edwards, host; Dana Williams,
local co-host.
8:00 Morning Pro Musica
VIVALDI: Concerto for strings in
D-M, Op. 12 No. 3; RAM EAU: Nou-
velle Suite de Pieces de Clavecin in
G-M; SIBELIUS: The Swan of Tuon-
ela; TCHAIKOVSKY: Waltz Op. 16
No. 2; MENDELSSOHN: Piano Trio
No. 1 in D-m, Op. 49; PERRY: Ho-
munculus, C.F.; SIBELIUS: Lem-
minkainen and the Maidens of Saari;
MERILAINEN: Symphony No. 3;
Live on Pro Musica: A performance
by Nigel Coxe, piano.
12:00 Midday
Keith McKeen, host.
12:30 The Maine Reader
Farm, by Richard Rhodes. Episode
25.
1:00 City Club Forum
Stewart Copeland, rock artist and
composer of the serious opera “Holy
Blood and Crescent Moon” which
was given its world premiere by the
Cleveland Opera Company.
2:00 From Studio B...
The music of John Alden Carpenter,
on the anniversary of his birth in
1876, including Adventures in a Per-
ambulator and Concertino for Piano
and Orchestra.
5:00 All Things Considered
5:30 Maine Things Considered
6:00 All Things Considered II
7:00 A Tale of Two Cities
7:30 Read to Me
For the young and young-in-heart.
8:00 Boston Symphony Orchestra
Carl St. Clair, conductor. ANTON-
IOU: Paen; ROUSE: Symphony No.
1; TCHAIKOVSKY: Symphony No.
5 in E-m, Op. 64.
10:00 The humble Farmer
Robert Skoglund, host.
11:00 Bluesstage
Tonight: The legendary New Orleans
guitarist Snooks Eaglin; also a samp-
ling of the current blues scene in
Chicago.
**COMING EVENTS...**

**POSTCARDS FROM MAINE**
Aztec Two-Step, Glenn Jenkins, Randy Judkins, Tim Sample
Saturday, January 27 at 8 pm

**OH! CALCUTTA!**
Tuesday, January 30 at 8 pm

**PAUL DRESHER ENSEMBLE:**
SLOW FIRE
Thursday, February 1 at 8 pm

**NYC OPERA NATIONAL COMPANY:**
**LA BOHÈME**
Sponsored by Key Bank of Maine & Key Trust Company of Maine
Friday, February 9 at 8 pm

**MEL TORMÈ & HELEN REDDY**
Sponsored by UM Alumni Association
Sunday, February 11 at 8 pm

**THE LATE GREAT LADIES**
OF BLUES & JAZZ
Friday, February 16 at 8 pm

**MARGIE GILLIS:**
Solo Modern Dance
Friday, February 23 at 8 pm

**SOVIET ACROBATIC REVUE**
(Replaces cancelled Peking Acrobats)
Sponsored by Casco - Northern Bank
Sunday, February 25 at 3 pm
Sunday, February 25 at 7 pm

**STORYTELLING FESTIVAL:**
**JACKIE TORRENCE & BRENDA WONG AOKI**
Wednesday, February 28 at 8 pm

**BIG RIVER**
Thursday, March 22 at 8 pm
Friday, March 23 at 8 pm

**NMS PINAFORÉ**
Thursday, April 5 at 8 pm

**COYOTE BUILDS NORTH AMERICA**
Thursday, April 12 at 8 pm

**DANCER BRAZIL**
Friday, April 20 at 8 pm

**TAMMY WNETTE**
Thursday, April 26 at 8 pm

**NIKOLAIS DANCE THEATRE**
Sponsored by UM Alumni Association
Saturday, April 28 at 8 pm

CALL (207) 581-1755 FOR TICKETS & INFORMATION, OR TO RECEIVE A COPY OF OUR SEASON BROCHURE.

**MAINE CENTER FOR THE ARTS**
University of Maine
Orono, Maine 04469