WDET *from page C1*

marketing and impalpable contacts in cyberspace, WDET's multicultural programming is the audio equivalent of the proverbial American melting pot.

It's no surprise that the fund-raising drive has the appearance of both a townhall meeting and religious revival.

For the 'general good'

In the week prior to the fall pledge drive, Debra Clayton, WDET's promotions director, is taking inventory. She checks and rechecks the quantity of coffee mugs, T-shirts and counts the stacks of cherished WDET bumper stickers.

These aren't just memorabilia items. But medals given to volunteers for joining the battle for dollars.

"Everything I do comes to a halt, and I switch into pledge mode," said Clayton of West Bloomfield.

Of the 300 volunteers who answer phones over the eight-day pledge drive, about one-third are regulars. Some volunteer, said Clayton, because they can't afford to pledge.

With only $260,000 of its annual $2.3-million budget coming from Wayne State, owners/licensee of the station, WDET must raise about 82 percent of its annual funds from private sources, including listeners and corporate underwriters.

That's well above the national average of 60 percent. Further, only 15 percent of WDET's annual budget comes from public funding, far below the national average of 40 percent.

Jazz man: *Ed Love hosts a popular jazz program weeknights on WDET.*

"We're getting more sophisticated in raising funds," said Lynn Fauth, WDET's director of development and marketing. "We have learned to be self-sufficient."

Of course, the station has had invaluable support from the corporate world over the years. With two days left in the three-day fund drive to raise $74,000 for a new tower in the spring of 1994, Fauth proudly noted that OmniCare pledged $23,000 to help WDET meet its goal.

Since it received the mandate from Wayne State to use the station for the "general good" of the community, WDET has continually struggled to determine the community's common interest, said WDET's Mathes.

"The question we struggle with is: 'How do we remain personally important to 4.3 million people over the course of time?'" she said.

Finding the answer, of course, is discovering the Holy Grail of broadcasting.

"For WDET to survive, it comes down to relying on listeners to support the station," said Dick Kernen, vice president of the Specs Howard School of Broadcast Arts in Southfield. Kernen, a longtime industry analyst, began his broadcasting career in the mid 1950. He was the first program director in the late 1960s at WRIF, the groundbreaking FM rock station.

"WDET is what radio should be about – creative, compelling programs from different perspectives," he said. "The great thing about radio is that it's free and listeners have an absolute choice of what they want to listen to."

Free choice and compelling programs on a popular public radio station just might be the ultimate, democratic feedback loop.

Sounds pretty serious. This *is* radio. Isn't it?

Exhibits *from page C1*

own printmaking workshop known as Atelier 17."

"People are really interested in Surrealism now," said Dixon. "Viewers say this art has a resonance in us. Now, I think I'd like to let go a little bit like the Surrealists."

Culture and tradition

Unlike Surrealism, "Hopes and Aspirations: Decorative Painting of Korea" treasures tradition. Organized by the Asian Art Museum of San Francisco, the exhibit, which is divided into three categories– religious, court or official painting, and folk art, spotlights 18th to 20th century hanging scrolls, a handscroll and six large screens from the museum's collections and three private U.S. collectors. The functional art was hung in temples, official buildings and upper class homes.

"This is a rare opportunity for people in this area to see old Korean culture and tradition," said Marshall Wu senior curator of Asian art for the University of Michigan Museum of Art. "This is the only venue for the exhibition outside of San Francisco because the material is very fragile. Each time you roll and unroll, you have to do it carefully. So many creases is bad for the painting."

Ch'aesaekhwa (Korean decorative painting) means "painting in brilliant colors." Once applied, the cinnabar, malachite, lapis lazuli, ochre never changes color. That's the reason the color remains bright after all these years. "Guardian of the West," an 85- by 46-inch hanging scroll of ink and mineral colors on linen cloth from the Chosen dynasty (1796-1820), was one of four vibrant paintings placed at the entrances of temples.

"Decorative painting was not as much treasured as works by intellectual painters, but decorative painters used more pigment," said Wu. "It was more colorful. Many times the artists were monks so they copied these figures from ancient times. Even recently these images are still being made it's a very long tradition."

As early as the Three Kingdoms period (57 B.C. to 668 A.D.), Korean skilled painters served the court and aristocracy. A 250-inch long handscroll from 1786 shows the inaugural procession for administrator Annung. 230 women, men and children and 31 horses and donkeys parade across the scroll, amongst them bodyguards, his favorite courtesan, soldiers, maids, family, and the token troupe of entertainers kept by the upper class.

"It's supposed to be opened from the right side," said Wu. "You see the end of the procession with the administrator at the end. There are so many things you can learn about Korean tradition and culture by looking at this, the dress, the way they lived, the things they valued."

Screens devoted to wedding and longevity themes bear symbols identifying with the subject. Eight characters on another screen are based on the teachings of Confucius. Each of the animals, fish and other objects surrounding the characters is based on a traditional story.

"There are lots of stories in each panel," said Wu. "This is really important to maintaining Korean tradition. It's the basic education to raise children."

Introduction of Western painting

Around the 17th century Jesuits brought oil paintings to Korea intriguing artists with their three dimensions. Objects such as brush holders, ink stones, and stacks of books indicate the screen was used in a scholar's study.

"As Koreans traded with China and Japan they brought back paintings and tried to imitate them," said Wu. "They put dark color toward the back to show depth but still no shadows."

A contemporary 12-panel screen painted by a group of monks relates to ancient architectural design and Buddhism and includes a heavenly harmonious deity with two heads showing "if they do not cooperate with each other, their body would not function." Wu said the 20th century work demonstrates a continuance of the culture.

"Four thousand years – how could the Asian tradition last so long?" said Wu. "Two thousand years from now, will we still see the American tradition? So there's something for us to think about– our own tradition."

Author *from page C1*

couldn't do that job," Falbaum said. "(Mike) McCurry, I like him but I couldn't do what he's done. Maybe we're like the lawyers who say, 'I don't want to know.' I'm pleased that McCurry said that."

In Falbaum's book, Kaufman is asked to leave when the company's executives discuss sensitive material and devise unethical solutions.

"Many times a corporation will not tell a PR person everything," Falbaum said.

This is particularly true about financial statements, where reasons for corporate losses will often be covered over, he said.

"Lawyers purge the documents and won't tell a PR person the real reason for losses. Each PR person has to make decisions," Falbaum said. "It takes its toll on you. I couldn't represent a tobacco company, at least not on a cancer issue."

While journalists are quick to condemn "PR flaks," they are slow to acknowledge their own short-comings. Falbaum said it isn't the big cases of dishonesty that have recently surfaced at the Boston Globe, the New Republic and CNN. He said it's the everyday practices that bother him.

'The problem is where we've taken journalism with hidden cameras and 'informed sources.' It's the competitive drive for profits. We're driven not by the merits of the story. I'm appalled.'

Berl Falbaum
author of 'A Matter of Precedents'

"The problem is where we've taken journalism with hidden cameras and 'informed sources.' It's the competitive drive for profits. We're driven not by the merits of the story. I'm appalled," he said.

Falbaum gives his students at Wayne State a test asking them whether they'd look at an open file on a desk? Open an unlocked file cabinet? Break into a locked cabinet? The majority say they'd do the first two but not the last, even though, ethically, it's all the same.

Falbaum said he is bothered by this "easy ethics" approach, but he is not entirely disappointed in his students.

"I like the fact they understand issues and discuss them and know that it's wrong. They are passionate about it," he said. "They're appalled by what they see in the media."

He said this "frustration" with the media is one of the factors that is driving most media students into public relations (along with more jobs available and higher pay).

Falbaum said his biggest disappointment with his students is that many of them don't read newspapers, magazines or books.

"I tell them to at least read one paper a day," he said.

Falbaum, who has written three previous non-fiction books, including a book on Detroit's famous Anchor Bar, said this will be his last novel. He said he enjoys the writing but dislikes the promotion.

Falbaum dedicates his book to his wife, Phyllis, and adult daughters, Julie and Amy.

Conversations *from page C1*

In the expansive gallery, the exhibit has the feel and sensibility of a contemporary art museum.

But Belmonte gets a bit anxious at that notion.

"A museum has a permanent collection, and some have a bureaucracy," she said. "We don't want to get into any of that."

Instead, said Belmonte, the focus is on developing the gallery into an "alternative space" that shows challenging, provocative and above all, contemporary art.

And, of course, there will always be room for cases and shelves filled with the art work of local artists.

"We want people to think of us as a place where you can begin a collection of Michigan artists," said Belmonte, an accomplished painter turned administrator.

Three years ago, Detroit Artist Market was on less stable financial footing. But with a new $400,000 endowment, an impressive list of benefactors, 1300 members and counting, it's a watershed in Detroit Artists Market history.

In the near future, the market will likely relocate in an area with more pedestrian traffic. A place where people off the street will walk in and take a look, said Belmonte.

Beyond preconceptions

Unfortunately, tucked away in Rivertown along the Detroit River, the artists market's new direction isn't as widely known as it should be.

Ironically, in a community that looks to get beyond preconceptions, the Detroit Artists Market is struggling to break out of the image of a retail art place.

"I want to get past preconceptions that we only carry 'safe art,' or art that's sellable," said Belmonte.

Aim the cursor. Get in your car. And see for yourself.

That open window is letting in plenty of fresh air.

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Cuban, Puerto Rican music performed

Grupo Afrocuba de Matanzas from Cuba and Los Hermanos Cepeda from Puerto Rico perform 8 p.m. Thursday, Oct. 29 at the Detroit Institute of Arts. Tickets are $18 for the general public, $16 for DIA members, and $10 for students, call (313) 833-4005.

The Dos Alas/Two Wings concert consists of Afro-Cuban Rumba and Puerto Rico's African-based Bomba – living traditions rooted in West African music, dance and spiritual beliefs. Bomba and Rumba shape the lives of their practitioners and are constantly evolving even as their roots grow stronger and deeper.

Grupo Afrocuba de Matanzas is a percussion and dance group founded in Matanzas, Cuba in 1957. They present Afro-Cuban music in both sacred and secular traditions.

Los Hermanos Cepeda, from Santurce, Puerto Rico, have maintained the traditions of Bomba music throughout the decades, and are usually featured in recordings of Bomba and Plena music as interpreted by Latin jazz and Pop musicians of Puerto Rico.

The concert closes with the two groups performing together in a Rumbombazo – a combination of Rumba and Bomba in which the Cubans and Puerto Ricans play and dance their own and each other's traditions.

Dos Alas translates to "two wings," taken from a poem that describes the islands of Cuba and Puerto Rico as so similar as to derive from the same bird: its two wings.