WAVES

The Evolution of a Magazine

An Honors Thesis (HONRS 499)

by

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Rarely does a magazine keep the same design and editorial focus throughout its life. When editors do change the format of a magazine, it's either to keep readership, to keep or attract advertising, or to keep the editors from getting bored.

*Waves: The Evolution of a Magazine* is a study of one publication that has existed in seven different formats. However short one format's life was, it contributed significantly to what was to come later. This thesis is an examination of the characteristics of each evolutionary step, the people who worked with each stage, the present format, and the future.

At the end of the thesis are appendices that correspond to the three main sections. Appendix A contains the examples for The Past, Appendix B for The Present, and Appendix C for The Future.
The Past

Purpose

The first Public Radio Conference took place in Washington, D.C. in 1970. At that conference, M. John Eiden, station manager at WBST, presented a paper on program guide production. In his paper, he proposed questions as to why a program guide could be an important addition to a radio station and the process by which to develop a program guide.

Producing a guide to merely list the program offerings would make the radio station seem like a "programmed jukebox," he said. However, a different, more in-depth approach could make the program guide a "valuable informational resource for the reader." This type of publication could include an interview with a prominent personality or highlights for specials.

"But must our publication be merely a Programming Guide?" was a question Eiden posed. "Can the Public Broadcast Service become an informational center within the community for all those activities of prime community interest? Cannot the Program Guide become a community activities guide?"

While the addition of non-radio events could direct readers away from what's on the air, the publication could become a "desirable community informational resource enhancing your position within the community, demanding the attention and respect necessary for your effective role in that community."

Eiden also mentioned that the purposes of a guide from WBST would be to provide listeners with the program listings and to serve as a monthly reminder that the receiver contributed financially to the station.
1969-1980

When John Eiden arrived at WBST radio in 1967 as a graphic artist, a program guide was published infrequently for WBST-TV. This guide consisted of mimeographed listings on colored paper. That publication continued, but by 1969, a small 8 1/2" x 5 1/2" booklet was published for the radio station in conjunction with graphic arts students from the Industrial Education and Technology Department. Eiden was the station faculty advisor and the graphic artist.

These booklets contained a quotation inside the front cover with a heading for the next section (A1). “Program Notes” consisted of a short letter from the station and sometimes “The Week at a Glance” (A2). “Insights,” a combination of the modern “Program Highlights” and “From the Newsroom,” described special shows and programs. Following the highlights was “And Now . . .” or, the daily program listings. Because the radio station only operated when Ball State University was in session, not all the days were included as can be seen in the enclosed example (A3).

During fall 1969, Tom Watson, the program director, set up the programming for 1970. With all the programming established, Watson and Eiden produced Media, a guide that covered the rest of the school year. The 7-square-inch guide was typeset by the journalism department on paper ribbon punch. The graphics included a round-cornered box on each page with the program descriptions listed in two columns. The cover carried the same type of border with the title in two rows—M-E and D-I-A—and forming a box. After a thorough search of WBST and Bracken Library’s Special Collections, it was discovered that no copies exist. Volume one, issue one, was followed by an expanded version with the same name on letter-size paper. After those two issues, they decided that the typesetting made Media too expensive to publish regularly.

In 1971, the program guide was reduced to a typed packet that was photocopied and mailed to listeners who requested it. These guides were published for different parts of the month rather than the whole month (A4). The design was simple—times were listed down the side with the name of the program next to it. However, there wasn’t much in the way of program descriptions. Discologue by Jack McQuate and Evening in Concert were the only shows that received such treatment regularly. By 1973, however, most of the shows were accompanied by short descriptions (A5).
1980-1984

Before John Eiden came to WBST, he worked at KSJR in Minnesota. Its program guide, *Preview*, was the predecessor to *Minnesota Monthly*. Throughout the 1970s, he kept the idea that perhaps someday WBST could do something similar—a “coffee table publication that people would get a lot out of.” In 1980, development of the first modern program guide began.

William F. Bartolini became the first Director of Promotions and Development in May of that year. To him, promoting and developing meant increasing the size of WBST’s audience. To Eiden, fundraising would be Bartolini’s main job. To reach the people, though, a regular form of communication needed to be used. The program guide was the answer and it became a reality in October 1980 (A6-7), the same month as the first on-air fundraising campaign.

There was much preparation in developing that first marketing tool. First, the formats had to be set up, equipment and supplies bought, typefaces tested, and a prototype roughed out. From there, Bartolini and Eiden had to decide which headlines would be printed by the Department of Journalism’s typesetting shop.

It took three weeks for the first guide to be developed. With following issues, the time was drastically cut to three days—from the typing in to the finished layouts. Because desktop publishing was not available at an affordable rate, the stories, borrowed mostly from National Public Radio (NPR) press releases, were keyed into Burrow’s Redactron word processor. Then, Bartolini would put them in the proper format, send headline needs to typesetting, look at the specs, and lay the pages out.

According to Bartolini, the relationship between WBST and the journalism typesetting shop wasn’t friendly. “[Typesetting] saw us as additional work even though we were paying for it,” he said. As a result, the program guide staff kept the amount of outside typesetting to a minimum.

One of the areas in the guide that caused great concern was the program listings. Bill said that few people looked at the listings, but those who did were avid fans. He added that not many people read the listings because they were hard to read and not as interesting as the other articles. “Let’s face it,” he said, “we were asking people to listen to radio in a way they weren’t used to.”

Because there was so much information in a small space, different methods were used to try to make
the listings easier to read. The October 1980 issue used logos of shows to break up the copy (A8). Some other methods included breaking up listings with caricatures of composers (A9), boxing specials and including short biographies of composers (A10), interspersing listings and articles (A11), and even featuring a poem by a reader. When local artists were featured in cover stories, photos of their work would be scattered throughout the program listings (A12). However, Bartolini said that after trying just about everything he still didn’t know what worked. The biographies were meant to educate the readers, “but we had to make sure we were spending more time entertaining them than educating them,” he said. Readership surveys consisted of casual focus groups or showing people the guide and asking them what they liked about it.

As a supplement to the listings, “Summary Program Descriptions” was added in July 1981 (A13). An expanded version was added in October 1982 (A14) along with a graph of all the show and times (A15).

Because the program guide was in a perpetual experimental stage for the first few months, various ideas were tried, established, or discontinued. One concept that was tried and continued was a change in the WBST logo. The logo on the October cover included a treble clef (A6). In February 1981, the treble clef was left off (A16). That same month, “Community Calendar” (A17) was introduced, but used only occasionally.

In late 1981, all text was moved to the beginning of the guide and section headings were added for NPR news (A18), music, cover stories, and program listings (A9). The articles covered the different shows and NPR program hosts.

Six weeks before the month of the issue began, NPR would send a pack of press releases to the station with descriptions of each show. Bartolini and his staff would “try to localize them in some way” and “hype the WBST angle.” Some of the releases were better than others, but they were included to keep the readers and listeners informed.

Slowly, the community concept was incorporated into the guide with local events and people featured in cover stories. Bartolini wrote most of these stories on local artists. These artist profiles included Kick Kishel, Tom Nemcik, Frank Sciara, F. B. Fogg, Jim Davis, Chicquiela Broyles, and Betty Graham.
Like most publications, space was a major factor. Sometimes the staff members had to pare down pieces or weed out pieces. For the rare times they had extra space, they wrote "evergreen" articles, or those pieces that could be published at any time. Eventually, a regular two-column format was instituted so more copy could fit and to make it look more like a magazine (A19). Other concerns included professionalizing the guide, getting away from the rigid word processing capabilities, and making sure there were no typos.

The marketing tool worked. By October 1982, more people pledged their support of the radio station. Bartolini attributed the increase to the fact that more people were made aware of the station and its offerings through the monthly guide.
1984-1988

After Bill Bartolini left in late 1984, Roslyn Modzelewski took over the development aspect of his job while Stewart Vanderwilt was hired to cover the marketing department.

Her expectations were to write press releases and “keep the ball rolling” with the program guide. Modzelewski was a listener before she arrived at WBST, so she was familiar with the guide as a listener. However, she said, “I think everybody agreed it was ready for a facelift.”

Changes were made within the guide and without as well. In April 1985, a new typeface was used, which cleaned up the copy quite a bit (A20). Also, new headings were added with the page numbers on top. The titles of the articles were aligned with the center of the spread.

The next step was to redesign the program listings for easier reading. “Originally there was no white space—every column was filled.” So a system of adding white space to the listings was added for “breathing space” at the bottom of each column (A21). The problem with adding this type of white space was it wasted space. The space at the bottom could have been used for logos or program promotional photos. As a service to the readers, general descriptions of weekday shows and regular features were added at the beginning of the listings (A22).

The focus of the guide changed as well—into a more magazine-type publication. “We wanted it to be something people would use as a magazine to be read and as a reference with program listings,” she said. “We found too, people wanted to know more about the voices on air and . . . in what’s going on culturally in the community and beyond.”

What resulted was a more community-centered publication with station news, cultural events, local personalities, news from different WBST departments, and fewer NPR specials write-ups. What was once “Community Calendar” became “Arts Calendar” (A23) and was printed with more regularity.

Another feature that became a regular in each issue was the restaurant guide (A24), which normally appeared on two or three pages. According to Modzelewski, the purpose of including a restaurant guide was to sell more advertising and to be a service to the readers, but the point wasn’t recognized by the restaurants. Very few of them responded. “Maybe what is needed is a fine dining guide or a restaurant each month focusing on the unusual,” she said. She added that her goal was to make that aspect of the guide
look more like Chicago, with the restaurant descriptions as well as the restaurant advertising elsewhere in the magazine.

Soon after her arrival, Modzelewski and the designers at University Publications started work on a new cover and title design. Several title designs were tried before one was chosen. The new logo appeared with a new slogan on the cover of the October 1985 issue (A25). An article by John Eiden in the same issue explained how WBST was helping people “live a little better.”

One year later, the logo was changed again to complement the annual fundraising campaign, “Campaign for Excellence.” The new logo first appeared on the October 1986 cover (A26) and was altered slightly the next month (A27).

Finally, in January 1987, a new cover was designed (A28) and kept until fall 1991. By finally settling on one design, the magazine had a sense of consistency.

The publication process remained the same. Each issue began when the program listings from the network arrived. Whatever shows’ descriptions didn’t make it on time were excluded. Stories were written, edited, and sent via modem to the University Publications office. The layouts were completed and the printer received the magazine between the twentieth and the twenty-third of the month.
The idea of becoming a legitimate regional publication continued to float around. In 1989, a meeting was held with the Delaware County Advancement Corporation. Other organizations were interested in a magazine that would feature Muncie's many cultural offerings. Nobody wanted to put forth the effort, so WBST broadened its focus even more.

Muncie's cultural organizations that wrote pieces periodically became regular contributors. Eiden believed that area citizens who supported WBST also supported the other arts. As a result, articles from Minnetrista Cultural Center, Muncie Symphony Orchestra, Muncie Civic Theatre, Masterworks Chorale, Vagabond Players, WIPB-TV, and Ball State Theatre were recruited by Eiden to contribute each month. The Institute for Wellness and Bill Liston, an English professor at the university, were also invited to write monthly columns.

Vanderwilt continued his work with the guide as a marketing tool, but was joined by Nancy L. Wood as audience services manager in fall 1989. She had not been exposed to the program guide until she started working with it. Her main goal was to basically stay with the "status quo" and enhance it a little.

Her major contribution was the addition of Dyke Williams's cartoon, "A Concise History of Public Radio in America" (A29), in April 1990. Williams was once a syndicated cartoonist, but his work was "too esoteric, too intellectual" Wood said. "This created a venue for him—he didn't have to conform to a syndicate."

Wood also helped plan themes, a concept that gave each issue greater focus. Some of these themes included "The Dog Days of Summer" and toddler photos of staff members and contributing members throughout. In the August 1990 "Dog Days" issue, she planned a contest for readers to match a staff member with his or her pet. Institute for Wellness also wrote an article on the importance of pets to people's lives.

Getting the WBST staff members involved with the guide so the listeners could become more familiar with them was another goal of hers. For the December 1989 issue, pictures of the staff members were printed along with stories of their most memorable holidays. The themes mentioned above were also part of the plan.
One very significant change that occurred in fall 1989 was the introduction of the guide to desktop publishing. When WBST moved into the new Edmund F. Ball building, the whole system became computerized. Eiden experimented with PageMaker and Ventura Publishing desktop design packages and settled on the latter. This step saved time in production of the guide. There would be no more cutting and pasting and spacing could be determined more easily.

The knowledge of spacing especially helped with the program listings. Spaces could be left for ads and there was no wasted white space (A30). December 1989 was the first issue for the new listings.

The computer environment also provided the capacity to make last-minute corrections and have better control of the product.
The **WBST Survey**

In fall 1991, WBST mailed its first survey. Four hundred seventeen surveys were returned. Most of the questions asked about the programs, but a few were reserved for the program guide. How each program guide element fared can be seen on page thirteen. These results were used for the chart on pages fourteen and fifteen.

The numbers to the left of the solid black lines on page thirteen were used to find the number of positive responses (#+). The results to the right of the lines were used for the number of negative responses (#-).

Next, to find out the percentage of positive and negative responses (%+, %-) from all of the surveys, the numbers were each divided by four hundred seventeen. The valid positive and negative percentages in the last two columns were based only on how many people answered that specific question.

<table>
<thead>
<tr>
<th></th>
<th>#+</th>
<th>#-</th>
<th>%+</th>
<th>%-</th>
<th>%+</th>
<th>%-</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Highlights&quot; column</td>
<td>144</td>
<td>103</td>
<td>35</td>
<td>25</td>
<td>58</td>
<td>42</td>
</tr>
</tbody>
</table>

The above example was pulled from the first part of question thirty-nine on page thirteen. Twenty-nine people thought “Highlights” to be extremely interesting or informative and one hundred fifteen thought the article to be very interesting or informative. Those two added together equalled the one hundred forty-four found in the first (#+) column. However, seventy-nine people found “Highlights” to be somewhat interesting or informative and twenty-four said the article was not at all interesting or informative. Because neither response was positive, they were combined for the second (#-) column.

The number of positive responses (one hundred forty-four) was divided by the total number of returned surveys (four hundred seventeen) to find the positive responses percentage for the third (%+) column. The same procedure was done to find the negative responses percentage in the fourth (%-) column.

Because not everybody answered all the questions (as can be seen by the percentages not equalling one hundred), valid percentages were determined. These numbers reflected how many people answered the
specific question. Only two hundred forty-seven respondents answered the “Highlights” part on question thirty-nine. This number was divided into the positive and negative numbers to find the valid positive and negative percentages for columns five and six.

A less-than-overwhelming majority found the guide to be easy to read, informative, and useful. However, more enthusiasm was shown for station-related articles. “Highlights,” “Arts Calendar,” “Week at a Glance,” and program listings were rated the most informative or interesting. Responses to questions forty and forty-one supported the positive opinions of question thirty-nine.

Because the survey overlapped two different publications—the program guide and Waves—some of the comments weren’t directly related to the old guide.

The negative comments indicated that not all listeners read the guide. Many expressed concern over the cost of the new magazine and the welfare of trees involved. Some of the comments included: “You keep asking for more money and the guide gets slicker and slicker. Why not save money for programs and have a much simpler guide?” “Seems like a lot of money . . . would rather see money used for audio expenses, not print,” “I'm sure the guide is a good publication. I just don't have time to read one more magazine!” “Entire purpose unclear to me,” and “Worthless. Save the trees and our pledged bucks.”

Most of this negative reaction seems to result from the premiere issue of Waves being published before the deadline for the survey.

The positive reactions were more general. Most people said the guide was fine and no changes were necessary. Only one comment was a compliment: “I like the program listings and info. I applaud the work that you are putting into the program guide. I think it to be an asset to the community. I must admit that it competes with many other publications I receive.”

Overall, the readers expressed interest in a smaller, more station-focused guide with detailed program listings.
38. Do you find the monthly WBST program guide... [Check all that apply]

- Easy to read (226)
- Exciting (16)
- Informative (227)
- Complete (80)
- Useful (219)
- Other (Specify): ____________

39. How informative or interesting are each of the following program guide features? [Please answer each item, a. thru j.]

<table>
<thead>
<tr>
<th>Feature</th>
<th>Extremely</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. &quot;Highlights&quot; column</td>
<td></td>
<td></td>
<td>115</td>
<td>79</td>
</tr>
<tr>
<td>b. &quot;Audience Focus&quot;</td>
<td></td>
<td></td>
<td>9</td>
<td>82</td>
</tr>
<tr>
<td>c. Notes &quot;From the Newsroom&quot;</td>
<td></td>
<td></td>
<td>11</td>
<td>79</td>
</tr>
<tr>
<td>d. &quot;Only All Palaver&quot;</td>
<td></td>
<td></td>
<td>7</td>
<td>49</td>
</tr>
<tr>
<td>e. &quot;Arts Calendar&quot;</td>
<td></td>
<td></td>
<td>49</td>
<td>95</td>
</tr>
<tr>
<td>f. &quot;Week at a Glance&quot;</td>
<td></td>
<td></td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>g. Feature articles</td>
<td></td>
<td></td>
<td>44</td>
<td>97</td>
</tr>
<tr>
<td>h. Program listings</td>
<td></td>
<td></td>
<td></td>
<td>111</td>
</tr>
<tr>
<td>i. Listing of underwriters</td>
<td></td>
<td></td>
<td>5</td>
<td>49</td>
</tr>
<tr>
<td>j. Advertisements</td>
<td></td>
<td></td>
<td>2</td>
<td>29</td>
</tr>
</tbody>
</table>

I don't use the WBST program guide enough to have an opinion.

40. How often, if ever, do you refer to these program guide features in a typical month? [Please answer each item, a. thru e.]

<table>
<thead>
<tr>
<th>Feature</th>
<th>6 or more Times/ Month</th>
<th>5 Times / Month</th>
<th>4 Times / Month</th>
<th>3 Times / Month</th>
<th>2 Times / Month</th>
<th>1 Time / Month</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. &quot;Arts Calendar&quot;</td>
<td>6</td>
<td>29</td>
<td>81</td>
<td>140</td>
<td>106</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. &quot;Week at a Glance&quot;</td>
<td>23</td>
<td>42</td>
<td>103</td>
<td>102</td>
<td>96</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Program listings</td>
<td>59</td>
<td>86</td>
<td>79</td>
<td>78</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Listing of underwriters</td>
<td>4</td>
<td>19</td>
<td>148</td>
<td>183</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Advertisements</td>
<td>5</td>
<td>29</td>
<td>137</td>
<td>183</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

41. Would you say you always/always almost (i.e., every month), sometimes, rarely, or never read the following features in the program guide? [Please answer each item, a. thru e.]

<table>
<thead>
<tr>
<th>Feature</th>
<th>Always/ Almost Always</th>
<th>Sometimes</th>
<th>Rarely</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. &quot;Highlights column&quot;</td>
<td>78</td>
<td>119</td>
<td>75</td>
<td>90</td>
</tr>
<tr>
<td>b. &quot;Audience Focus&quot;</td>
<td>59</td>
<td>110</td>
<td>93</td>
<td>100</td>
</tr>
<tr>
<td>c. Notes &quot;From the Newsroom&quot;</td>
<td>57</td>
<td>112</td>
<td>98</td>
<td>97</td>
</tr>
<tr>
<td>d. &quot;Only All Palaver&quot;</td>
<td>47</td>
<td>80</td>
<td>103</td>
<td>128</td>
</tr>
<tr>
<td>e. Feature articles</td>
<td>80</td>
<td>146</td>
<td>68</td>
<td>70</td>
</tr>
</tbody>
</table>

42. How often do special write-ups in the program guide encourage you to listen to certain programs?

- Frequently (58)
- Occasionally (181)
- Seldom (86)
- Never (62)

43. In the past year, have you patronized any business because of advertisements you saw in the WBST program guide?

- Yes (122)
- No (264)
**WBST Survey Results**

417 Surveys Returned

38. Do you find the monthly WBST program guide . . .

<table>
<thead>
<tr>
<th>#</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy to read</td>
<td>226</td>
</tr>
<tr>
<td>Exciting</td>
<td>16</td>
</tr>
<tr>
<td>Informative</td>
<td>227</td>
</tr>
<tr>
<td>Complete</td>
<td>80</td>
</tr>
<tr>
<td>Useful</td>
<td>219</td>
</tr>
<tr>
<td>Other</td>
<td>49</td>
</tr>
</tbody>
</table>

39. How informative or interesting are each of the following program guide features? (Ranked from most referred to least referred)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Highlights&quot; column</td>
<td>144 103 35 25 58 42</td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>91 151 22 36 38 62</td>
</tr>
<tr>
<td>Notes &quot;From the Newsroom&quot;</td>
<td>90 158 22 38 36 64</td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>56 175 13 42 24 76</td>
</tr>
<tr>
<td>&quot;Arts Calendar&quot;</td>
<td>144 113 35 27 56 44</td>
</tr>
<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>189 74 45 18 72 28</td>
</tr>
<tr>
<td>Feature articles</td>
<td>141 117 34 28 55 45</td>
</tr>
<tr>
<td>Program listings</td>
<td>224 48 54 12 82 18</td>
</tr>
<tr>
<td>Listing of underwriters</td>
<td>54 199 13 48 21 79</td>
</tr>
<tr>
<td>Advertisements</td>
<td>41 212 10 51 16 84</td>
</tr>
</tbody>
</table>

I don't read Waves enough to have an opinion (131) 34% of total respondents

40. How often, if ever, do you refer to these program guide features in a typical month? (Ranked from most often read to least often read)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Arts Calendar&quot;</td>
<td>256 106 61 25 71 29</td>
</tr>
<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>270 96 65 23 74 26</td>
</tr>
<tr>
<td>&quot;Program Listings&quot;</td>
<td>302 66 72 16 82 18</td>
</tr>
<tr>
<td>Listing of Underwriters</td>
<td>171 183 41 44 48 52</td>
</tr>
<tr>
<td>Advertisements</td>
<td>171 185 41 44 48 52</td>
</tr>
</tbody>
</table>

41. Would you say you always/almost always (i.e. every month), sometimes, rarely, or never read the following features in the program guide? (Ranked from most often read to least often read)

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<thead>
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<th>Feature</th>
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</tr>
</thead>
<tbody>
<tr>
<td>&quot;Highlights column&quot;</td>
<td>197 165 47 40 54 46</td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>169 193 41 46 47 53</td>
</tr>
<tr>
<td>Notes &quot;From the Newsroom&quot;</td>
<td>169 195 41 47 46 54</td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>127 233 30 56 35 65</td>
</tr>
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<td>Feature articles</td>
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</tr>
</tbody>
</table>
42. How often do special write-ups in the program guide encourage you to listen to certain programs?

Valid %

<table>
<thead>
<tr>
<th>#+</th>
<th>#−</th>
<th>%+</th>
<th>%−</th>
<th>%+</th>
<th>%−</th>
</tr>
</thead>
<tbody>
<tr>
<td>239</td>
<td>148</td>
<td>57</td>
<td>35</td>
<td>62</td>
<td>38</td>
</tr>
</tbody>
</table>

43. In the past year, have you patronized any businesses because of advertisements you saw in the WBST program guide?

Valid%

<table>
<thead>
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<td>122</td>
<td>264</td>
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<td>63</td>
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<td>68</td>
</tr>
</tbody>
</table>
Regional magazines do not always begin as regional magazines. Chicago was created by WFMT, a classical radio station in the Windy City. Minnesota Monthly had its predecessor as well—Preview.

"The evolution of these kinds of publications into regional magazines is a logical one," Eiden said. "Because of the cultural interests of the community, it seems appropriate for Muncie and Delaware County to have its own magazine.

"Waves has been ready to make the next step for the past couple years," Eiden added. The next step was to be incorporated as a separate entity from the radio station. "We've done the ground work, let's sell it to somebody."

As Waves, the radio station gave some of the responsibility for publishing the guide to the Department of Journalism. By shifting the editorial duties upon someone else, the WBST staff members had more time to pursue station business and produce the shows.

The pilot group in this joint venture consisted of Vanderwilt, David Sumner, Pat Mills, and seniors John Christensen and Amy Metz. Together they planned themes and discussed the editorial process. Alfredo Marin-Carle was responsible for redesigning the guide.

For his senior Honors Thesis, Christensen developed a business plan and a prototype for Mainstreet: The Magazine for Muncie and Delaware County. The purpose of the magazine was "to tie together the members of the community who see culture and community activism as not only desirable, but necessary, for a growing and evolving area." Also, the new magazine would make WBST listeners more culturally aware and provide an outlet for student publication experience.

The means to facilitate such a magazine existed, but the $143,260 Christensen estimated as a first-year launch budget didn't. Once again, the program guide was upgraded to the existing Waves (B1-2). The philosophy behind changing the name was to give the publication an identity of its own. It also needed a staff of its own, so Doug Patchin and I were hired as art director and managing editor, respectively.
Themes and Guidelines

Planning themes became an integral part of producing Waves. Each theme provided the focus each issue needed. David Sumner, Pat Mills, Vanderwilt, and I met a few times to brainstorm for six months of ideas.

Once these themes were decided, they were typed up and distributed through Sumner and Mills to students interested in writing for Waves (B3). The original group also wrote a set of guidelines to give potential freelancers an idea of what types of articles were wanted by Waves. Soon after I was hired, I revised the guidelines (B4). Sumner and Mills also helped in finding writers or stories when freelancers were scarce.
Production

A few discoveries were made, which brought the production of the magazine to its present process. One was finding that Printing and Duplicating is Macintosh compatible. The other was that text entered on the IBM could be downloaded in ASCII language and used with Macintosh desktop publishing software.

Before beginning production on any magazine, deadlines needed to be set (B5-6) and the editorial content reviewed (B7-10). These deadlines were supposed to ensure that the magazine would be received by the listeners by the time the month began. However, poor planning and late stories contributed to the deadlines being adjusted much of the time. The Waves staff did keep the deadline for delivering the magazine to the printer each month, though.

Once the deadlines were set, development of each issue began. Some of the stories were submitted on disk while the others were entered into the computer by Jean Thurman, office manager of WBST.

When stories were decided on, the photographer developed ideas with the editor and shot the photos. After careful editing, the stories were corrected and downloaded on disk for desktop publishing. Vanderwilt and Cindy McCabe collected the ads each month. The art director—first Patchin, then Holly Risk—placed the stories and ads simultaneously. After the listings were formatted, I proofed the entire magazine on screen.

At various times, Wood proofread a laser-printed copy. Final design corrections were made by Risk and me. After printing the magazine one more time, we paperclipped paste-up ads and photos to the appropriate pages and took everything to the print shop. The blue lines, or a rough copy printed in blue, were scrutinized to make sure no glaring errors existed. Another issue was done.
Progress

The Waves staff tried a few different approaches in presenting the information. With the October issue, three columns of text were used on all the pages, but sometimes one column was left open and the text was wrapped around the title (B11). The main problem was that this design wasn’t consistent with the rest of the pages. The designs, such as on B11, were followed by pages with all three columns filled (B12). Other stories started and finished with all three columns filled (B13). In November, the three-column format was used on all pages with the title above the text.

For the most part, the cover story design remained the same. The first page featured a paragraph or two of the story below a photo with the rest of the article continuing on the right side of the spread underneath the title (B14-15). With the November cover story, which was about two Muncie citizens campaigning for the mayorship of the now-defunct Normal City, Patchin extended a horizontal photo off all four sides of the spread and placed the beginning paragraphs of both narratives in white boxes over the photo (B16-17). With the December issue, the cover design was like October’s. In March, Risk tried something new. Rather than have the cover story start on a spread, she began on the right side of the spread and finished on the next page (B18-19). Again, in April, the cover story returned to the usual design.

The listings saw the biggest changes. In October, they were designed to be read three columns across and three rows down (B20). Horizontal lines divided the rows. The general consensus was that these listings were too hard to read. The program listings were redesigned for the November issue. They could be read all the way down the column and the dates were reversed out on black bars (B21). This change was much appreciated by the listeners.

In December we began evaluating the listings and their effectiveness. When looking at them, only A Little Night Music and Adventures in Good Music were described during the week—mainly because those shows were the only two that changed daily. The weekends consisted of complete listings for most of the shows. However, programs such as Weekend Edition, Something Extra, and Bob & Bill remained without explanation.

By April, we ironed out the new format. First, we grouped Saturday and Sunday together on “Week
at a Glance” (B22). Then, we categorized the shows as Weekdays, Saturdays, and Sundays and added general descriptions for the shows that didn’t change daily (B23-24). By doing this, all the shows listed on “Week at a Glance” were represented. Also, “Program Highlights” was moved to the beginning of the section and the Adventures in Good Music listings were pulled into a sidebar to be read quickly (B25). The listings for A Little Night Music were pulled together and placed after the Sunday descriptions (B26).

Some readers called WBST concerning the new listings format. The readers were confused—as we thought they might be—but we figured that they would get used to them in one or two months. The main reason we changed the listings format was to make the program descriptions more complete.

After the first issue, the typeface used was also changed. A sans serif (letters without baselines) font was used for October (B11). This was fine, but readership studies indicated that serif (letters with baselines) fonts were easier to read. We switched the typeface (B16) for that reason and because it allowed more words to fit per page.

The ad spaces were another concern. When Risk started, she checked the sizes and noticed some inconsistencies. Some ads were larger than they were supposed to be and others were smaller. This situation was quickly fixed.

The only other major battle the Waves staff waged was that of the page numbers. The first three issues each used forty pages. We couldn’t use more pages because the printing and postage costs would increase. By January we were able to use only thirty-six pages. The goal was thirty-two pages so both printing and postage costs would decrease. This goal wasn’t reached until May. The June issue is expected to be even smaller so the transition to July’s new format is smoother.
Personal Experiences

Working with Waves was an educational experience in editing, planning, managing time, and working with writers.

I learned that I have more to learn about magazine editing and production. From October's issue I learned that the lines of communication must be opened so blatant errors can be avoided.

With November, the issue was style. Should the program “A Little Night Music” appear as A Little Night Music? Pat Gibby of University Publications and The Chicago Manual of Style opted for the former; the staff of WBST opted for the latter. We decided to use italics for shows appearing in articles. The main thing was to choose a style and stay consistent in following issues.

Another lesson learned was that catching mistakes takes more than one pair of eyes. For most of the months, Wood proofed a laser-printed copy. This process proved more successful. Unfortunately, the production of January's issue occurred during semester exams and there wasn't time for the extra proofing. The biggest error was left on the cover. Rather than “A Peek at the WBST Audience,” I put “A P-e-a-k at the WBST Audience.” I could only promise to try to do better.

Each issue had its quirks, but those were easier to improve upon. The quirks of Marin-Carle's computer were more difficult to handle. The night before we were to go to press with the March issue, the computer acted up as I tried to make backup files. The computer destroyed one file, which constituted almost half the magazine, and its backup. The press date was moved and Risk and I worked all night to reconstruct it.

Overall, I enjoyed working for Waves and WBST. I hope the progress we made and the information we learned can help Waves to become a more useful tool.
Reactions

I had hoped that as each issue improved, the readers would send encouraging letters. Not much happened. A few congratulatory notes arrived from the journalism department. In October, one irate reader let us know how he felt about the new format (B27-28). We passed it off as someone who was a little too resistant to change, but we should have written him and discussed the matter with him.

In January, a nice letter arrived from David Levin, director at WFMT Fine Arts Network (B29).

The staff members of the station and Waves were unsure of the reader reaction over the reorganization of the April program listings. We breathed a little easier when we received a note from a listener who appreciated the new listings format (B30). Pat Gibby at University Publications liked them as well.

The “From the Editor” column I wrote in April encouraged the readers to buy products made of recycled materials. One reader pointed out that Waves could set a trend by being recycled and not just recyclable (B31). Another questioned the trading of mailing lists in an environmentally-conscious age (B32).

What action will be taken remains to be seen.
The Waves Readership Survey

I followed up the WBST Survey with one of my own. One hundred twenty-six Friends were randomly pulled from the mailing list. On the return envelopes I affixed postage in hopes of a large return. Forty-four, or 35 percent, were completed and returned.

Most of the questions on the Waves Readership Survey were similar to the fall survey questions and the results were calculated the same way. The chart on page twenty-four shows how each element of the guide fared. As with the first survey, the results were grouped into numbers of positive and negative responses, positive and negative percentages based on total surveys returned (forty-four), and positive and negative percentages based on total responses to the specific questions (pages twenty-five and twenty-six). The darker, vertical line on the first chart divided what is considered positive and negative.

"Arts and Events Calendar," "Program Listings," "Week at a Glance," "From the Newsroom," and "Program Highlights" were referred to the most often.

From question two, the cover stories were read the most often of other editorial material. As for the most interesting and/or informative articles, none stand out significantly about the others. The top three, in order, were "Program Listings," "Arts and Events Calendar," and the cover stories.

The comments from question five were most informative. Twenty respondents wrote what they would do if they were to become editor of Waves. Eight said the magazine was fine in its current format. Four suggested cutting the magazine down to save money. One of the comments read, "I'd consider a less expensive publication. I use it mostly for program info and a simple magazine would fill that need nicely."

A few mentioned that program descriptions needed elaboration. Only one respondent referred directly to the stories with, "Quality-control material submitted by writers. It is unsophisticated and juvenile."

Overall, there was no noticeable trend among the answers to question five. The responses were varied and covered several different areas. However, the numbers pulled from the rest of the survey show what the readers read and benefited the most from. This information would help to decide the future of Waves.
READERSHIP SURVEY

Instructions: Help WBST and Waves help you. Please respond to all the questions, most of which can be answered by a checkmark in the appropriate space. The answers you provide are confidential. Do not put your name on the completed questionnaire.

1. How often, if ever, do you refer to the following?

<table>
<thead>
<tr>
<th></th>
<th>8 or more times/month</th>
<th>5-7 times/month</th>
<th>2-4 times/month</th>
<th>1 time/month</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts and Events Calendar</td>
<td>5 5 5 5 19 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Program Listings&quot;</td>
<td>6 5 10 14 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>4 3 5 17 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;From the Newsroom&quot;</td>
<td>2 2 3 25 7</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>&quot;Program Highlights&quot;</td>
<td>1 7 4 22 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advertisements</td>
<td>3 0 5 20 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listing of underwriters</td>
<td>0 0 9 14 14</td>
<td></td>
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</tbody>
</table>

2. How often would you say you read the following in Waves?

<table>
<thead>
<tr>
<th></th>
<th>Always</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;From the Editor&quot;</td>
<td>13 14 9</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>11 14 11</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>6 16 10</td>
<td>8</td>
</tr>
<tr>
<td>Cover stories</td>
<td>16 16 6</td>
<td>4</td>
</tr>
<tr>
<td>Other features</td>
<td>7 18 11</td>
<td>4</td>
</tr>
<tr>
<td>Cartoon</td>
<td>9 11 8</td>
<td>14</td>
</tr>
</tbody>
</table>

3. How informative or interesting are each of the following Waves features? Please answer all 13.

<table>
<thead>
<tr>
<th></th>
<th>Extremely</th>
<th>Very</th>
<th>Somewhat</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;From the Editor&quot;</td>
<td>6 10 8 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>4 10 9 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>4 3 14 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts and Events Calendar</td>
<td>8 12 7 1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Cover stories</td>
<td>5 14 7 1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Feature articles</td>
<td>5 12 10 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cartoon</td>
<td>1 5 9 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Program Listings&quot;</td>
<td>6 14 4 3</td>
<td></td>
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<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>4 12 9 2</td>
<td></td>
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<tr>
<td>&quot;From the Newsroom&quot;</td>
<td>2 13 9 4</td>
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<tr>
<td>&quot;Program Highlights&quot;</td>
<td>5 12 6 3</td>
<td></td>
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<td></td>
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<tr>
<td>Listing of underwriters</td>
<td>0 5 10 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advertisements</td>
<td>0 4 11 9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Do you find Waves . . . [check all that apply]

- [ ] Easy to read
- [ ] Exciting
- [ ] Informative
- [ ] Complete
- [ ] Useful
- [ ] Other (Specify)

5. If you were to become editor of Waves, what would you do differently?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

6. How often do special write-ups in Waves encourage you to attend certain events or listen to certain programs?

- [ ] Frequently
- [ ] Occasionally
- [ ] Seldom
- [ ] Never

7. In the past year, have you patronized any businesses because of advertisements you saw in Waves?

- [ ] Yes
- [ ] No

Thank you for your time. We appreciate your cooperation. Please return your completed questionnaire in the postage-paid envelope, no later than April 10, 1992 to

WBST FM 92
Ball State University
Muncie, Indiana 47306
Waves Survey Results
44 Surveys Returned

1. How often, if ever, do you refer to the following?
(Ranked from most referred to least referred)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts and Events Calendar</td>
<td>34 6 77 14 85 16</td>
</tr>
<tr>
<td>&quot;Program Listings&quot;</td>
<td>35 5 80 11 87.5 12.5</td>
</tr>
<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>29 9 66 20 76 24</td>
</tr>
<tr>
<td>&quot;From the Newsroom&quot;</td>
<td>32 7 73 16 82 18</td>
</tr>
<tr>
<td>&quot;Program Highlights&quot;</td>
<td>34 4 77 9 89 1</td>
</tr>
<tr>
<td>Advertisements</td>
<td>28 9 64 20 76 24</td>
</tr>
<tr>
<td>Listing of underwriters</td>
<td>23 14 52 32 62 38</td>
</tr>
</tbody>
</table>

2. How often would you say you read the following in Waves?
(Ranked from most often read to least often read)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;From the Editor&quot;</td>
<td>27 14 61 32 66 34</td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>25 16 57 36 61 39</td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>22 18 50 41 55 45</td>
</tr>
<tr>
<td>Cover stories</td>
<td>32 10 73 23 76 24</td>
</tr>
<tr>
<td>Other features</td>
<td>25 15 57 34 62.5 37.5</td>
</tr>
<tr>
<td>Cartoon</td>
<td>20 22 45 50 48 52</td>
</tr>
</tbody>
</table>

3. How informative or interesting are each of the following Waves features?
(Ranked from most informative/interesting to least informative/interesting)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Valid %</th>
</tr>
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<tbody>
<tr>
<td>&quot;From the Editor&quot;</td>
<td>16 10 36 23 62 38</td>
</tr>
<tr>
<td>&quot;Audience Focus&quot;</td>
<td>14 12 32 28 54 46</td>
</tr>
<tr>
<td>&quot;Only All Palaver&quot;</td>
<td>7 18 16 41 28 72</td>
</tr>
<tr>
<td>Arts and Events Calendar</td>
<td>20 8 45 18 71 29</td>
</tr>
<tr>
<td>Cover stories</td>
<td>19 8 43 18 70 30</td>
</tr>
<tr>
<td>Feature articles</td>
<td>17 11 39 25 61 39</td>
</tr>
<tr>
<td>Cartoon</td>
<td>6 20 14 45 23 77</td>
</tr>
<tr>
<td>&quot;Program Listings&quot;</td>
<td>20 7 45 16 74 26</td>
</tr>
<tr>
<td>&quot;Week at a Glance&quot;</td>
<td>16 11 36 25 59 41</td>
</tr>
<tr>
<td>&quot;From the Newsroom&quot;</td>
<td>15 13 34 30 54 46</td>
</tr>
<tr>
<td>&quot;Program Highlights&quot;</td>
<td>17 9 39 20 65 35</td>
</tr>
<tr>
<td>Listing of underwriters</td>
<td>5 21 11 48 19 81</td>
</tr>
<tr>
<td>Advertisements</td>
<td>4 20 9 45 17 83</td>
</tr>
</tbody>
</table>

I don't read Waves enough to have an opinion (13) 30% of total respondents
4. Do you find \textit{Waves} . . .

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<tr>
<th></th>
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<th>%</th>
<th>Valid %</th>
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<tbody>
<tr>
<td>Easy to read</td>
<td>26</td>
<td>59</td>
<td>76</td>
</tr>
<tr>
<td>Exciting</td>
<td>2</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Informative</td>
<td>20</td>
<td>45</td>
<td>59</td>
</tr>
<tr>
<td>Complete</td>
<td>6</td>
<td>14</td>
<td>18</td>
</tr>
<tr>
<td>Useful</td>
<td>19</td>
<td>43</td>
<td>56</td>
</tr>
<tr>
<td>Other</td>
<td>6</td>
<td>14</td>
<td>18</td>
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6. How often do special write-ups in \textit{Waves} encourage you to attend certain events or listen to certain programs?

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<td>64</td>
<td>36</td>
<td>65</td>
<td>35</td>
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</tbody>
</table>

7. In the past year, have you patronized any businesses because of advertisements you saw in \textit{Waves}?

<table>
<thead>
<tr>
<th></th>
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<td>26</td>
<td>36</td>
<td>59</td>
<td>38</td>
<td>62</td>
</tr>
</tbody>
</table>
Analysis

Out of all the planning, interpreting, and analyzing of the program guide, Mainstreet, and Waves, the main purposes were to "become a guide of 'Where-it's at' in the community (Eiden, 1970); to provide a magazine "for culturally and community-minded people" (Christensen, thesis 1991); and to "be both a showcase and mirror of the many extensions of [Friends'] interests" (Vanderwilt, Waves October 1991).

However, one fundamental question never seemed to have been asked nor answered: Do the citizens of Muncie want and/or need such a publication?

According to a textbook I used in two of my magazine journalism classes, Magazine Editing and Production, authors J. William Click and Russell N. Baird discussed the challenges to magazines in an oversaturated market. In the chapter, "Starting a New Magazine," Click and Baird discussed why magazines fail. They cited five reasons:

1. Lack of an editorial reason for existence,
2. Lack of a sufficient advertising base,
3. Not undertaking adequate testing to assure a reasonable level of success,
4. Lack of sufficient capital to stay in business until profit can be attained, or
5. Lack of knowledge of and experience in the magazine field.

The program guide, Mainstreet, and Waves had relatively clear editorial reasons to justify existence. Advertising didn't seem to be a problem. However, it seemed that little testing was performed to measure the potential level of acceptance among WBST Friends. As a member magazine, it can't "fail" as such, but whether the member even approve or appreciate such a publication needed to be taken into consideration.

The money for immediate costs (printing, postage, and student wages) can mostly be covered by advertising (C1-2). The figured in parentheses denote deficits. However, ad costs could not cover the portions of salaries of full-time WBST staff members who worked with the program guide. By adding these partial salaries (C3) to the budget, Waves became an even more expensive enterprise. In effect, $40,000 was being spent and only $20,000 from ads was coming in.
The fifth factor is only important in knowing that magazines succeed because they fill a certain need.

Later in that same chapter, a list by Bruce J. Boyle appeared including steps for creating a new magazine. As the publisher at Meredith Video Publishing and Magazine Development, he said one of the most important things a magazine creator can do is focus on the readers. "Will potential subscribers recognize they have a need for this magazine? Will potential subscribers recognize that this magazine will fill or satisfy that need?"

Vanderwilt said, "Waves is ahead of itself in terms of where we are in the community." Indeed it is. Less than one thousand people financially support a radio station that has the potential to reach about seventy-eight thousand people. Eighteen hundred copies of Waves are printed each month. Is there really a need to publish a community cultural magazine if only 1 to 2.5 percent (more if each copy is read by more than one person) of the population will even read it?

One of the purposes of the first program guide was to serve as a marketing tool to raise money, increase membership, and be a direct line to communicate with the listeners. Somewhere along the way, that direct line of communication became buried beneath every other cultural organization’s articles. Vanderwilt believes that something more simple and direct would be more useful.

The results from the first survey showed that the Friends wanted a smaller, simpler guide. The second survey confirmed those findings. It wasn’t until the matter came down to dollars and cents that the decision was made to bring the program guide focus back to radio station news.
Possibilities

With $14,000 to cut from the $20,000 annual deficit, drastic measures need to be taken to leave a $6,000 budget.

According to Vanderwilt, the various possibilities include, 1) going bimonthly, include one feature, use fewer pages, sell a few ads, and have general descriptions of programs; or 2) cut size down to a three-panel monthly brochure and include only station-related items such as “Program Highlights,” “From the Newsroom,” “Week at a Glance,” and program listings.

Probabilities

With a budget of $6,000, the most realistic approach would be option two. Maybe one or two ads could be included to help pay for printing or postage. Printing estimates (C4) from Printing and Duplicating show that the cost of printing one three-panel brochure is 28 percent that of printing one magazine.

However, the format is still open to discussion. Vanderwilt discussed the prospect with Marin-Carle who suggested a four-page tabloid. Since the first issue of Waves as a newsletter won’t be published until July, there is still some time to experiment.

Whatever the new format, Vanderwilt says that anything smaller and cheaper to print can be easier to distribute and cheaper to print extra copies of to hand out at special events.
Recommendations

The idea of Waves being reduced to a newsletter upset me at first. But the more I thought about it, the more I realized how much sense it made. WBST is not a publishing company and is not responsible for providing Muncie with a cultural magazine.

I suggest the following for the new Waves:

• Use recycled, recyclable paper printed with a soy-based ink. It may be more expensive, but the community will think more highly of WBST if practices what it preaches.

• Make it a four-page, legal-size (when folded once) newsletter with an extra two pages inserted.

• Keep four or five advertisers to help pay for postage and printing.

• Publish “Audience Focus,” “From the Newsroom,” “Program Highlights,” program listings (without the daily A Little Night Music listings), and “Arts and Events Calendar.” The calendar really isn’t station news, but it is an often-read feature and I believe the readers would appreciate it.

With a smaller size, Waves the newsletter can be distributed much easier and less expensively. Also, additional copies could be printed and distributed for less money at special events.

One thing I believe we all didn’t pick up on was what exactly the listeners wanted when we got the first survey results back. Caught up in the excitement of my new job, it never occurred to me that perhaps the readers didn’t want what we were giving them.

So, whatever the listeners and readers say should be at least considered to keep the relationship between the radio station and the listeners strong.
WAVES

Appendix A
"The grace of listening is lost if the listener's attention is demanded, not as a favor, but as a right."
LISTENERS,

IT IS NOT ALWAYS EASY TO BE DIFFERENT—DIFFERENT IN A CREATIVE SENSE. USUALLY, IT IS MUCH EASIER TO MERELY GO ALONG WITH THE CROWD. HOWEVER, WE AT WBST-FM FIRMLY REJECT THE IDEA OF AIRING WHAT EVERY OTHER STATION IN TOWN IS CARRYING. IF OUR RADIO FACILITY IS TO SUCCEED AT ITS PURPOSE OF SERVING MUNCIE, WE MUST BE OURSELVES. WE CANNOT LET OTHERS DICTATE OUR PROGRAMMING ANY MORE THAN WE CAN MERGE OUR SIGNAL WITH THEIRS ON THE DIAL.

IN HOPING TO ACHIEVE A FINE ARTS STATION, WE ARE, ADMITTINGLY, TAKING A "ROAD LESS TRAVELED BY." WE FEEL, HOWEVER, THAT OUR NEW PROGRAMS, DESCRIBED HEREIN, ARE MOST WORTHWHILE AND WILL ADD BALANCE TO OTHER STATIONS' BROADCAST AGENDA.

Sincerely,

WBST-FM RADIO

THE WEEK AT A GLANCE

MONDAY THROUGH FRIDAY:

3:00 NEWS
3:10 WBST MUSIC-GO-ROUND
5:00 NEWS SCOPE
6:00 PUBLIC AFFAIRS PROGRAMS:
   MONDAY: GEORGETOWN FORUM
   TUESDAY: BBC SCIENCE MAGAZINE
   WEDNESDAY: LINCOLN AS A SOCIAL PROPHET
   THURSDAY: JAZZ OF THE PAST
   FRIDAY: SPECIAL OF THE WEEK
6:30 SPECIAL MUSIC PROGRAMMING:
   MONDAY: CINEMA 60
   TUESDAY: AND ALL THAT JAZZ (90 MINS.)
   WEDNESDAY: ON SPECIAL TONIGHT (90 MINS.)
   THURSDAY: JUST OFF BROADWAY (60 MINS)
   FRIDAY: SOUNDSTAGE INTERNATIONAL (60 MINS)
7:30 SPECIAL CONCERT PROGRAMS:
   MONDAY: FAMOUS ARTISTS SERIES—PART ONE
   THURSDAY: FAMOUS ARTISTS SERIES—PART TWO
8:00 FROM STUDIO C: FINE ENTERTAINMENT
   TUESDAY: ORMANDY '69
   FRIDAY: CONCERT MUSIC
9:00 FROM STUDIO C: MUSIC YOU WANT
   (THURSDAY: THE POET SPEAKS)
10:00 WBST 10 O'CLOCK NEWS
10:15 YOUR EVENING IN CONCERT
11:55 NEWS

SATURDAY:

1:00 NEWS
1:05 SATURDAY SOUNDS
2:00 METROPOLITAN OPERA
5:30 WBST EVENING NEWS
5:45 DINNER MUSIC
7:00 SATURDAY SOUNDS/BASKETBALL
9:00 FROM STUDIO C: THE MUSIC YOU WANT
10:00 WBST 10 O'CLOCK NEWS
10:15 SATURDAY IN CONCERT
11:55 NEWS
SUNDAY, MARCH 16

10:15 MUSIC TILL MIDNIGHT

MINNEAPOLIS SYMPHONY ORCHESTRA VEN., MEG 25060

10:00 WBST 10 O'CLOCK NEWS

MINNEAPOLIS SYMPHONY ORCHESTRA, ANSEL EASTON CONDUCTING:

10:00 WBST 10 O'CLOCK NEWS

SUNDAY IN CONCERT

JOHANN STRAUSS II: "PERPETUUM MOBILE"

JOSEF STRAUSS: "VORSANG"

JULES JANSON: "DIE WERTZEN"

SUNDAY, MARCH 17
LISTENERS PROGRAM GUIDE FOR WBST - FM

APRIL 26 MONDAY

11:58 - SIGN ON
12:00 - WBST UPDATE NEWS
12:15 - "Music of the Baroque"
2:15 - MASSEY LECTURES
3:00 - DISCOLOGUE - "The Political System and Civil Disobedience"
   A colloquium discussion with Ball State University
   graduate and upper-division political science students
   moderated by Dr. Joseph Menez, BSU Department of Political
   Science. Listeners may telephone in questions and comments
5:30 - WBST EVENING NEWS
6:00 - MUSIC AT THE DINNER HOUR
7:00 - "U.S. - Soviet Strategic Doctrine and Deployment"
8:00 - PREMIERE TONIGHT: "Victoria De Los Angeles," Songs of
   Catalina Spanish Folk Songs
9:00 - CANADIAN YOUTH FESTIVAL
10:00 - NEWS: TODAY AND YOU
10:30 - EVENING IN CONCERT - Berg: Violin Concerto; Martinon: 2d
   Violin Concerto; Paganini: Concerto for Violin and Orchestra.

APRIL 27 TUESDAY

11:58 - SIGN ON
12:00 - WBST UPDATE NEWS
12:15 - MUSIC THEATRE
2:30 - SHORT STORIES BY MORELEY CALAGHAN
3:00 - DISCOLOGUE
5:30 - WBST EVENING NEWS
6:00 - MUSIC AT THE DINNER HOUR
7:00 - STUDENTS AND DIPLOMATS
7:30 - MUSIC NOW
8:00 - MUSIC FROM GERMANY - Special
10:00 - WBST NEWS: TODAY AND YOU
10:30 - EVENING IN CONCERT - Brahms: Trio for Piano, Clarinet, and
   Cello in A minor; Henze: Ode to the West Wind; Schoenberg:
   Sextet for 2 Violins, 2 Violas, and 2 Cellos.
JUNE 10 SUNDAY

1:45 - NEWS
2:00 - SUNDAY AT THE OPERA - Hosted by Ross Allen.
4:30 - CHURCH WORLD NEWS
4:45 - THE TRUTH THAT HEALS
5:00 - "The Role of the Press in a Democracy" - A discussion with Neil Sheenan of the New York Times.
6:00 - MOSTLY FOR STRINGS - Scarlatti: Toccata No. 7 in D Minor; Beethoven: Sonata in G Major, Op. 96; Hasse: Flute Concerto in D.
7:00 - THE KOUSSEVITZKY LEGACY - Bach: Brandenburg Concerto No. 6 in B flat; Tchaikovsky: Romeo and Juliet, Op. 32.
8:00 - NEWS

JUNE 11 MONDAY

5:00 - MUSIC FROM GERMANY - Hosted by David Berger
5:30 - "Creative Writing and Writers" - Poet Howard Nemerov, novelist Richard G. Stern, and Professor Arthur Heiserman examine the writer's creative attitude.
7:00 - PREMIERE TONIGHT - The first airing of new releases from the WBST Library.
8:00 - NEWS
8:15 - EVENING IN CONCERT - Barber: Adagio for Strings; Bennett: Symphony No. 1; Prokofiev: Alexander Nevsky, Op. 78; Lalo: Symphony in C Major.

JUNE 12 TUESDAY

5:00 - DISCOLOGUE - Hosted by Jack McCuate.
6:00 - MOSTLY STPTGS - Handel: Concerto No. 1 in B Flat; R. Strauss: Sonata in F, Op. 6; Faure: Apres un reve; Schubert: Rondo for Violin and Orchestra.
7:00 - THE AGE OF TELemann - Hotteterre: Country Wedding Festival; Sweelinck: Ps. 100, "Alles, Was Geden Hat."
8:00 - NEWS
Welcome to Public Radio!

Public Radio is Commercial-Free
Listener-Supported, Community-Involved
Broadcasting That Brings You Radio
You Can't Get Anywhere Else!

Staff Notes

Dear Radio Listener,

This first issue of the WBST Program Guide will introduce you to Public Radio for the Muncie/East Central Indiana community. Welcome to an exciting listening experience!

During the past several months many changes have occurred at WBST Radio. Through the ongoing commitment of Ball State University, major grants from the Department of Commerce and the Corporation for Public Broadcasting, and endless hours of dedication on the part of a newly assembled station staff, WBST has joined 225 other stations across the nation as a full member of National Public Radio. The results of these efforts appear in a glance on the following pages. You will find that Public Radio is something special!

The Program Guide offers just a glimpse into the future of WBST's service to the Muncie area. Although the station is in its twentieth year of operation, we are still at the very beginnings of a challenging journey to meet your listening needs. We promise to entertain, stimulate, and inform you. On occasion, we'll even take you on a trip "through the looking glass." You'll meet your neighbors a time or two, share ideas, and express mutual concerns for the community. We hope you'll even make a few new friends. That's what Public Radio is about.

We are honored to be able to serve you and invite you to join with us in making WBST Radio truly Public.

Sincerely,

M. John Eiden, Manager
WBST will occasionally pre-empt or postpone regular programming to offer special concert and lecture presentations from National Public Radio.

Wednesday 1

**6:00 - Morning Edition**
Wake up with a light look at national and local news, the weather, and the day ahead.

**8:00 - Muncie in the Morning**
Kent Leslie presents short and light classical music with some news and weather updates.

**10:00 - Morning Musicale**
Enjoy a classical music morning with host Cary Smith.

**12:00 - News**

**12:30 - Portfolio**
The Associated Press in-depth look at national events.

**1:00 - Afternoon Concert**
Celebrating the birthday of Paul Dukas, 1865: La Peri; Variations, Interlude, and Finale on a Theme by Rameau; VIVALDI: Concerto in D Minor for Flute, Violin and Strings; BARTOK: Violin Concerto; SCHUMANN: Three Duets; PERSICHETTI: Serenade No. 1 for Wind Instruments; DUKE: The Sorcerer's Apprentice.

**3:00 - Discologue**
Short contemporary commentary and music with Jack McQuate.

**4:45 - News**

**5:00 - All Things Considered**
NPR's bright and sassy look at the day's events.

**6:30 - Mostly for Strings**

**7:00 - International Concert Hall**

**10:00 - News**

**11:00 - Evening Concert**
Debussy: Trois Chansons; BARTOK: Sonata for Unaccompanied Violin; MOZART: Quintet in E-Flat for Piano and Woodwinds; CHOPIN: Sonata in E-Flat Minor, Op 35; KHACHATURIAN: Concerto for Flute and Orchestra.

**1:00 - The Only Show in Town**
WBST's album oriented show for those who are up all night.

Thursday 2

**6:00 - Morning Edition**
Wake up with a light look at national and local news, the weather, and the day ahead.

**8:00 - Muncie in the Morning**
Kent Leslie presents short and light classical music with some news and weather updates.

**10:00 - Morning Musicale**
Enjoy a classical music morning with host Cary Smith.

**12:00 - News**

**12:30 - Options in Education**
A news and features magazine on education issues.

**1:00 - Afternoon Concert**
PROKOFIEV: Piano Concerto No.5 in G; BEETHOVEN: Sonata No.5 for Cello and Piano; TCHAIKOVSKY: Symphony No.1 in G Minor, "Winter Dreams."

**3:00 - Discologue**
Short contemporary commentary and music with Jack McQuate.

Friday 3

**6:00 - Morning Edition**
Wake up with a light look at national and local news, the weather, and the day ahead.

**4:45 - News**

**5:00 - All Things Considered**
NPR's bright and sassy look at the day's events.

**6:30 - Mostly for Strings**
Monday 1

6:00  MORNING EDITION
9:00  MUNCIE IN THE MORNIN
Noon MUNCIE AT MID-DAY

12:30  SOMETHING EXTRA
Celebrating the Piano Music of Frederick Chopin, born this day in
1810: Barcarolle in F-Sharp; Scher­
zo No. 4 in E; Piano Concerto No. 1 in E Minor; Piano Sonata No. 3
in B Minor; Fantasy on Polish
28.

3:00  NEWS
3:10  DISCOLOGUE
4:30  WHAT'S THE ISSUE?
5:00  ALL THINGS CONSIDERED
6:30  MOSTLY FOR STRINGS
Chopin: Grand Duo Concertante on
Themes from "Robert le Diable;"
Les Sylphides.

7:15  MUNCIE CITY COUNCIL
Live Coverage of the Muncie City
Council Meeting.

10:00  NEWS

Frédéric Chopin
Dmitri Dmitrievich Shostakovich (b. St. Petersburg 9-25-1906). Shostakovich's mother began his musical training by instructing him in the piano. In 1919, he entered the Leningrad Conservatoire with the encouragement and financial support of Glazunov. Shostakovich's "diploma work" from the institution, the First Symphony Op. 10, brought him almost overnight success. It was the beginning of a long and extremely successful career.

Shostakovich: Festive Overture; Cello Concerto No. 1 in E-Flat; Piano Sonata No. 2; Symphony No. 5 in D Minor.
JOHN NELSON:
The Conductor Sounds Off
by Joseph McLellan

John Nelson, who conducts the Indianapolis Symphony Orchestra, is a rare specimen—not only because he is a fine musician, but because he is an American-born conductor of a major American orchestra.

"There aren't many of us," Nelson said in a recent conversation, "or rather, not many in the top positions. Young American conductors are out there in abundance. I've begun noticing how many there are and how good they are since I've been looking for an assistant conductor. There have been more than 300 applications."

"I think American conductors need to take the reins," he says, "because we relate to and understand the American culture. Foreign conductors do not really understand an American women's committee, the financing of American orchestras, or American audiences."

Nelson has made a special reputation as a conductor of large, complex works involving chorus and orchestra—works like Mahler's Second Symphony. He first won special attention, shortly before taking his post in Indianapolis, when he substituted for the ailing Rafael Kubelik at the last minute, conducting a Metropolitan Opera production of Berlioz's "Les Troyens." He also conducted the National Symphony in the Berlioz "Requiem" when Mstislav Rostropovich was stricken ill.

European conductors do have some advantages over Americans in what is still basically a European repertoire, Nelson believes: "My question about young American conductors does not concern their abundance or their technique; I wonder about the depth of quality in all of us, not excluding myself. The teaching is so good in Europe, the cultural roots are so deep. Riccardo Muti likes to go back to Italy periodically, just to walk through the streets where Donizetti and Rossini walked, and he brings some of that back with him."

"The breadth of culture is what I find lacking in American musicians. If I had my training to do over, I would start to work at being a conductor when I was 15 and I would spend a great deal of my time in Europe."

During his four seasons in Indianapolis, Nelson believes he has gradually built an audience "more attuned to the music-making than to a personality." He recalls guest-conducting the orchestra in November, 1975, to an audience of 650 in a 2,200 seat hall. "Now," he says proudly, "the entire season is sold out by subscription; it is a young, enthusiastic audience. The orchestra has a budget of $4 million, about 30 to 40 percent of which is derived from ticket sales; it has 86 regular players ("heading for 96," Nelson says) and plays a 46-week season ("heading for 52"). Nelson says, "I like to think we have the best orchestra in the country for the size of our area."

When asked about his plans for the future, he admits "there are limits to the growth possibilities of an orchestra in an area this size." But he adds immediately that he is not feeling restless. "There is still plenty for me to do in Indianapolis," he says.

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Saturday 3

6:00 NEWS
6:05 SATURDAY SUNRISE
Mendelssohn: Calm Sea and Prosperous Voyage Overture; Stamitz: Symphony in A; Castelnuovo-Tedesco: Guitar Concerto in D; Haydn: Wind Divertimento No. 3 in G; Brahms: String Sextet No. 2 in G

8:00 NEWS
8:15 MUSIC FOR THE KEYBOARD
Our spotlight is on pianist Martha Argerich: Ravel: Valses nobles et sentimentales; Schumann: Fantasy in C; Chopin: Piano Concerto No. 2 in F Minor; Piano Sonata No. 3 in B Minor.

10:00 LORD OF THE RINGS
"The Long Awaited Party" Bilbo Baggins decides to make nephew Frodo his heir and gives him a magical ring. He does not realize that Sauron, the Dark Lord, has knowledge of its whereabouts.

10:30 MUSIC FROM INDIANA

MONDAY NPR CURRENT EVENT SPECIAL
"Genetic Engineering." There are currently over 200 companies attempting to make a profit in this field. This program, hosted by NPR science correspondent Ira Flatow, is a debate of the scientific and moral issues surrounding genetic engineering in this country.

1:00 BEST SEAT IN THE HOUSE
Host John Meadows explores "Nicolai Gedda and the Mozart Approach."

2:00 METROPOLITAN OPERA
Mozart's "Abduction from Seraglio," with James Levine, conductor. Edda Moser (Konstanze), Kathleen Battle (Blondchen), Stewart Burrows (Belmonte), Philip Creech (Pedrillo), Martti Talvela (Osmin) and Werner Klemperer (Selma).

5:00 ALL THINGS CONSIDERED
6:00 HITCHHIKERS GUIDE TO THE GALAXY
Arthur Dent takes off on an epic adventure in time and space included is an inside look at how Earth was unexpectedly destroyed to make way for a galactic freeway.

Sunday 4

6:00 NEWS
6:05 SUNDAY CHORALE
Anoa: Gregorian Chant of Christ's Entrance into Jerusalem; Brahms: Exult in the Lord; Kamielss: Hymn on Palm Sunday; Bach: Cantata No. 182 "Himmelskönig, sei willkommen"; de Brigny: "A Solis Orus" from the Libri d'Orgue; Brahms: A German Requiem.

8:45 NEWS
9:00 AUDITORIUM ORGAN
John Obetz performs Britten: Prelude and Fugue on a Theme of Vittoria; Van: Three Pastorales; Piston: Chromatic Study on the Name of Bach; Langalas: Te Deum.

9:30 SAINT PAUL SUNDAY MORNING
The New World String Quartet performs: Haydn: String Quartet in D Minor; Garshin: "Lullaby"; Bartok: String Quartet No. 2; Joplin: "Paragon Rag."

11:00 RADIO NEDERLAND
A new string quartet by Dutch composer Jan van Vlijmen entitled "Trummii, tutti loco per quattro" (Traversal) receives its premiere at the Royal Music Conservatory in The Hague by Holland's Gaudeamus Quartet. Secondly, the renowned Netherlands Chamber Choir directed by Belgian guest conductor Jos van Imerssele presents A cappella choral music by composers of the 16th to 19th centuries.

MONDAY NPR SUNDAY SHOW
From Broadway to Beethoven, New Wave to new drama, this exuberant survey of the arts celebrates the events, people and ideas which shape our culture.

5:00 ALL THINGS CONSIDERED
6:00 SUNDAY OPERA
Join IU's Ross Allen for an always-different look at the art of opera, including rare recordings of fine performances from Ross's own collection.

7:30 NEW RELEASES
10:00 MARIAN MCPARTLAND'S PIANO JAZZ
Cy Coleman, composer of the Tony Award-winning hit "Barbara," discusses his career and performs several of his hit tunes.

11:00 VANGUARDS
A Birthday Celebration for Ralph. Ralph Who? Why, Ralph Records who are celebrating their tenth anniversary. Host John Presents presents music by The Residents, Snakefinger, Yellow and others.
Summary Program Descriptions

All Things Considered
National Public Radio's bright and sassy look at the day's top news and public affairs events; every evening at 5:00 p.m.

Discourse
Every weekday afternoon from 3 to 4:45, Jack McQuate provides short commentaries on the world around us interspersed with classical music.

Horizons
A program investigating the problems facing women, minorities, and other special interest groups; each Friday afternoon at 12:30.

Just Jazz
Leroy Brown hosts a program of mellow jazz every Friday evening beginning at 10:30 p.m.

Public Affairs Roundtable
A review and analysis of timely national and international events as they affect Muncie and East Central Indiana; every Wednesday afternoon at 12:30 p.m. from WBST's studios.

Morning Musical
Every weekday morning from 10 to 12 is a classical music morning interspersed with comments on the composers and performers.

Muncie in the Morning
Host Kent Leslie presents short and light classical music (just right for waking up), with a light spattering of news and weather updates and a challenging trivia question; weekday mornings from 8 to 10.

New Releases
Host Stephen Stomps analyzes and plays the newly-released albums on Sundays at 12:30 p.m.

Options in Education
Timely investigations into the problems the students, teachers, and the community face as they attempt to educate our youth; from NPR each Tuesday and Thursday at 12:30 p.m.

Morning Edition
A look at the local and national news, weather, and the day ahead from NPR and WBST's studios; weekdays from 6 to 8 a.m.

Studio D
An in-depth investigation of social concerns in East Central Indiana, broadcast each Monday afternoon at 12:30 from WBST's own Studio D.

The Only Show in Town
WBST's jazz and album-oriented rock show for those who are up from 1 to 6 a.m., six nights a week.

Join the Friends of WBST!
Public Radio needs your support and dedication to continue the growth of your Public Radio Station. You'll also receive all four of the friends' exclusive in-depth news and public affairs programming.

All gifts are tax deductible on your federal income tax and are eligible for a tax credit on your Indiana state tax return form below and mail today.

Please make your check payable to BSU Foundation Account No. 7403, and mail to the foundation, Ball State University, Muncie IN 47306.

Thank You!

The Friends of WBST Radio
92.1 FM
Ball State University

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| $ "The Best I Can" Club | Phone Number |

Please make your check payable to the BSU Foundation Account #7403, and mail to the foundation, Ball State University, Muncie IN 47306.
**Program Summary**

**Classical Music and Opera**

**Best Seat in the House**  
Saturdays at Noon  
Host John Meadows brings his witty insights to listeners—insights which might include a comparison of operatic careers or perhaps a critical look at previous seasons of the opera company performing in the next hour.

**Grand Opera**  
Saturday afternoons at 1  
Enjoy full, live performances of grand opera every Saturday afternoon. Brought to you in stereo by satellite, WBST’s weekly presentation includes the Metropolitan Opera, the San Francisco Opera Company, the Dallas Opera Company, and others.

** Mostly for Strings**  
Weekday evenings at 6:30  
Light, charming music for the dinner hour hosted by Carl Ringwall. Enjoy a sip of your favorite cocktail or a bite of a fine dinner to classical music from the string family.

**Muncie in the Morning**  
Weekday mornings at 9  
Join host Kent Leslie for three hours of the finest classical music. He’ll ask you a trivia question or two and, on Friday mornings, will be happy to take your requests.

**The Orchestras**  
Weeknights at 9  
Enjoy the St. Paul Chamber Orchestra, the New York Philharmonic, the Chicago Symphony, and a host of other fine performing groups. Full concert, broadcast in stereo are the fare.

**St. Paul Sunday Morning**  
Sundays at 10:30  
Join host Bill McGaughlin for a light and charming discussion with contemporary musicians. Then, enjoy their performances while you have another cup of coffee. Please pass the croissants.

**Something Extra**  
Weekday afternoons at 12:30  
Classical music interspersed with “little extras”—they might be an amusing quote, a charming interview, or perhaps a classical thought you haven’t heard before.

**The Sunday Show**  
Sundays from 11 to 4  
A lively and unique program travels to the heart of the arts with live performances, intriguing interviews and a kaleidoscope of commentaries, people, sounds and ideas.

**Sunday Opera**  
Sunday evenings at 6  
From Bloomington, Indiana comes the insights of Ross Allen, who shares his extensive record collection with our listeners.

**Jazz, Bluegrass, and Other Music**

**A Prairie Home Companion**  
Saturday evenings at 6  
A program of bluegrass and American folk music, funny satire, and witty commentary about the weekly activities in Lake Wobegon, the mythical Minnesota town created by host Garrison Keillor.

**Frisbie**  
Each morning from 1 to 6  
WBST’s alternative all-night radio service featuring album oriented rock. It’s a change from typical rock and roll, always full of surprises and, best of all, live and awake with you!

**Jazz Alive!**  
Saturday evenings at 8  
Recorded live where ever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America’s own indigenous musical idiom and covers the spectrum of jazz being played today.

**Taylor Made Piano Jazz**  
Saturday mornings at 11  
Fast paced, informative and entertaining, this series features Billy Taylor doing what he does best—playing the piano, talking about jazz, and sharing his personal insights with about 60 of his musical peers.

**Vanguards**  
Saturday evenings at 10  
A tour through avant garde music and today’s ever changing musical landscape with the unpredictable John Scot Sheets.

**Radio Drama**

**The Adventures of Sherlock Holmes**  
Saturday mornings at 10  
Dramatizations of the best of Sir Arthur Conan Doyle’s short stories about the legendary sleuth Sherlock Holmes. Holmes is portrayed by Carleton Hobbs; Doctor Watson by Norman Shelley.

**Earplay**  
Tuesday and Thursday evenings at 8  
A variety of dramas commissioned and specially for radio. Come join us for aural experiences which will stimulate your mind and broaden your horizons.

**Ken Nordine’s Word Jazz**  
Wednesday evenings at 8  
A surrealistic waltz through the imagination of Ken Nordine. This talented individual uses the speaking human voice as a musical instrument.

**Nightfall**  
Friday evenings at 8  
A series of original and adapted stereo dramas focusing on tales of horror, suspense and the supernatural. Each episode is introduced by the series’ mysterious and elusive host, Luther Kramsk.

**News and Information**

**About Books and Writers**  
Sunday evenings at 7:30  
Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this new weekly interview series dedicated to the world of writers and writing.

**All Things Considered**  
Daily at 5 p.m.  
National Public Radio presents national news, reviews on the arts, bright and sassy reports brimming with satire. The perfect way to finish your day every evening at 5 p.m.

**Horizons**  
Tuesday Evenings at 8:30  
National Public Radio’s weekly documentary series which explores the issues and concerns of minority, women, and other special interest groups.

**Midday**  
Weekdays at Noon  
Produced in WBST’s studios, Midday is a light and lively look at the happenings in East Central Indiana. With a host of community volunteer producers, Middays a chance for you to hear and be heard by your friends and neighbors.

**Morning Edition**  
Weekdays from 6-9 a.m.  
Everything you want and need to know as you start your day. Coming to you from NPR and WBST’s studios, we’ll inform you about the weather and get you started on time.

**New Letters**  
Monday evenings at 8  
A new program about poetry specializing in variety. Often, authors read their own works while accompanied by mood music. Sometimes, works are dramatized. Always, the program is entertaining.

**NPR Journal**  
Monday and Wednesday evenings at 8:30  
A series of news and arts documentaries. The programs provide in-depth analysis of breaking news stories or sound portraits and profiles of prominent figures in music, literature, politics, and the arts.

**Options in Education**  
Thursday at 8:30  
From National Public Radio, a look at the way we teach our children, the problems they face, and the success of our efforts. John Merrow and Barbara Reitnau host.

**Public Affairs Roundtable**  
Friday evenings at 8:30  
WBST’s analysis of how national political, economic, and social events are affecting our Hoosier world. Produced by John Rouse and hosted by Larry Lough, the program features a wealth of guest experts.

**Radio Smoisherian**  
Saturday mornings at 10:30  
A fascinating look at the world around us presented by the Smithsonian Institute. Clever and intriguing observations may be drawn from the past or may project us into the future.
### The Month at a Glance

#### TIME | Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | TIME
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6:00 | Sunday Chorale | | | | | | Saturday Summer | 6:00
9:00 | Auditorium Organ | | | | | | Music For The Keyboard | 8:00
9:30 | St. Paul Sunday Morning | | | | | | Sherlock Holmes | 10:00
11:00 | | | | | | Smithsonian American Music Sampler | 10:30
Noon | | | | | | Best Seat in the House | Noon
12:30 | | | | | | | Opera | 1:00
4:00 | Earplay | | | | | | | 5:00
4:45 | | | | | | | | 6:00
5:00 | | | | | | | | 6:00
6:00 | Sunday Opera | | | | | | Prairie Home Companion | 6:30
7:30 | About Books | | | | | | | 7:30
8:00 | | | | | | | | 8:00
8:30 | American Orchestras | | | | | | NPR THEATRE | 8:30
9:00 | | | | | | | | 9:00
10:00 | | | | | | | | 10:00
10:00 | International Music Festivals | | | | | | | 10:00
11:00 | | | | | | | | 11:00
11:10 | | | | | | | | 11:10
1 AM | Flip Side | Off The Air | | | | | Flip Side | 1 AM

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**MORNING EDITION**

*News and Information from NPR*

**MUNCIE IN THE MORNING**

*Classical Music*

**MIDDAY**

**SOMETHING EXTRA**

*Classical Music with little "extras"*

**ALL THINGS CONSIDERED**

**MOSTLY FOR STRINGS**

**ORCHESTRAL MUSIC**

**NIGHT MUSIC**
Saturday 28

6:00 - News
6:05 - Saturday Sunriser
Debussy: Danses Sacree et Profane; Schmitt: Suite on Rocaille; Chopin: Piano Trio in G Minor; Lecocq: Violin Sonata in B-flat; Rameau: Harpsichord Suite in E; Charpentier: Sonata a 8; Hayden: Piano Sonata in E-flat; Mozart: Divertimento in E-flat for String Trio; Rossini: Vocal Works from SINS OF MY OLD AGE; THE SIEGE OF CORINTH Over­ture.
9:45 - News
10:00 - Music for the Keyboard
Stamitz: Piano Concerto in F; Rossini: Piano Works from SINS OF MY OLD AGE; Rubinstein: Piano Concerto No. 4 in D Minor
11:45 - News
12:00 - NPR Journal
A series of news and arts feature documentaries providing in-depth analysis of news stories, or sound portraits of prominent figures in the arts.
1:00 - Portfolio
1:30 - Opera Preview
2:00 - Metropolitan Opera
Satte: PARADE; Ravel: L’ENFANT ET LES SORTILEGES; Poulenc: LES MAMELLES DE TIRESIAS
5:00 - All Things Considered
6:00 - Mostly for Strings
Rossini: (born Feb. 29, 1792) SEMIRAMIDE Overture; String Sonata No. 5 in E-flat; Serafino in E-flat for Small Orchestra; Mozart: String quartet No. 14 in G; Mendelssohn: Sextet in D for Piano and Strings; Rossini: WILLIAM TELL Overture.
7:45 - News
8:00 - Grand Piano
Pianist Ralph Votapek, Haydn: Sonata in C; Schumann: Davidsbundlertanze; Faure: Two Nocturnes and an Impromptu; Prokofiev: Piano Sonata No. 2; Gersh­wini: Jazzbo Brown; Scriabin: Poem, Op. 33.
10:00 - Music from Oberlin
Ravel: Introduction and Allegro; Franck: Symphony in D Minor
11:00 - News
11:15 - Jazz Alive
Trombonist Turk Murphy, blues singer Mama Tanczy, and the Footwarmers.
1:00 - The Only Show in Town
Saturday night blues with music by Billie Holiday.
NINA TOTENBERG:
DOING JUSTICE TO THE SUPREME COURT

Whenever Nina Totenberg talks with lawyers or judges, they usually get around to asking where she received her law degree. Invariably, they are surprised to learn that she doesn't have one. Its absence hasn't made much difference.

Nina, National Public Radio's legal affairs correspondent, has been covering the Supreme Court and other legal matters for almost 13 years. Her thorough analysis and imaginative reporting have won her five awards from the American Bar Association for legal reporting, three Silver Gavel awards, and two certificates of merit. She has even been a guest speaker at the prestigious Sixth Circuit Judicial Conference -- all without a law degree.

For Nina, the traditional reticence and imposing austerity of the Supreme Court is a challenge. "I've always covered the Court as if it were nine presidencies," she says. "You can't just take what they hand you and say this is all I've got to work with. It's an institution just like any other government institution, and you've got to treat it as such. This means knowing everybody from the maintenance personnel to the justices themselves and establishing some kind of rapport with them. It means reporting on the nine justices as people who are learned and accomplished, but also accountable." As she sees it, her job as a reporter is to go behind the robes and the marble and report on how and why the Court acts as it does. It also involves making the arcane vocabulary of law clear and intelligible to the layman.

Nina developed this particular knack through necessity. As a young reporter for the National Observer, she was assigned on an as hoc basis to cover the Court. With no formal legal education, she found she had to work doubly hard just to make sense of the decisions she was writing about. She was terrified, but intensely curious, and it was her curiosity that led her to look behind the imposing facade of the highest court in the United States.