April in Paris . . . An Evening in Rose Court

If you can't visit Paris in April, do the next best thing and join us when WBST hosts its first wine tasting party this month.

The Judges Chamber and Rose Court will be the site for "April in Paris," which begins at 5 p.m. on Wednesday, April 17. Six fine French wines—three white and three red—have been selected for the occasion by Big Red Liquors. A table will be set up for each wine so that you can taste each one and make notes about your preferences. You can even order wine, if you choose, at a special discount.

To clear your palate between wine selections, there'll be fresh French bread, supplied by the Yeast of All Pastry Shop, and several interesting cheeses for you to sample. For your listening pleasure, musical entertainment will be provided.

The drawing for a very special door prize gift, which has been generously donated by Jeffrey Carter Jewelers, will be held at the end of the party. (All registrants will be eligible to win, even if they are not in attendance.) The lucky winner of the drawing takes home a fourteen-carat gold, hollow puffed heart pendant, with a filigree design, which would retail for $150.

We've scheduled this party at a time which we think will be convenient for busy people like yourselves. You can come directly from work and leave early enough to enjoy a relaxing evening at home, or go on to other scheduled activities. There's an acre and a half of free parking behind Rose Court (off Howard Street), in addition to parking along Charles and Walnut Plaza.

Reservations for "April in Paris," including the wine, cheese, French bread, door prize drawing, and entertainment—not to mention the fine company of other WBST listeners—are only $6.00 per person. To register, simply send in your check or money order payable to WBST Radio to:

April in Paris
WBST Radio
Ball State University
Muncie, IN 47306

A votre santé, mes amis.
These listings present the best information available at publication time. WBST may, however, find it necessary to adjust this schedule as special programs become available or as the network changes its offerings. If you have any questions about our programming, please call 285-5888.

**MONDAY**

| 4/1 AM | 5:00 CLASSICAL SUNRISER  
Born this day in 1873  
Nogordo, Russia  
Sergei Vasyllievitch Rachmaninoff  
A program designed to wake you gently and considerately with light classical music. Tune in your clock radio for a treat every weekday morning.  
6:00 MORNING EDITION  
Everything you ever wanted and needed to know to start your day. Originating from NPR's and WBST's studios, this program features the weather, local and national news, and special features about interesting people and their activities.  
9:00 ADVENTURES IN GOOD MUSIC  
"That's a Laugh." Karl Haas presents music with smiles, chuckles, and outright laughter, chosen from both vocal and instrumental compositions.  
10:00 MUNCIE IN THE MORNING  
Join host Nancy Stafford for two hours of the finest classical music.  
12:00 NEWS BREAK  
Produced in WBST's studios, we begin with the news but go on to preview other events which are happening in our area. You'll also hear a community viewpoint during "Thinking Out Loud."  
12:15 SOMETHING EXTRA  
Join us for an afternoon of classical music interspersed with little "extras." They might be a charming tale, a novel thought, an intriguing commentary, or a live interview with someone of local interest.  
4:30 BUSINESS TIMES  
5:00 NEWS  
5:30 ALL THINGS CONSIDERED  
7:00 INTERLUDE  
7:15 MUNCIE CITY COUNCIL  
Join WBST staff members for coverage and comments during this live, gavel-to-gavel coverage of the Muncie City Council's regular monthly meeting.  
11:00 NEWS  
11:05 BERLIN CONCERT SEASON  
Gabriele Schreckenbach, alto; Rias Chamber Choir. Michael Gielen, conductor. Mahler: Symphony No. 3.  
1:00 a.m. SIGN OFF  

**TUESDAY**

| 4/2 AM | 5:00 CLASSICAL SUNRISER  
6:00 MORNING EDITION  
9:00 ADVENTURES IN GOOD MUSIC  
"Air-Lift." By popular request, this is a new edition in a series of programs featuring the elements of serenity and exhilaration found in the works of masters.  
10:00 MUNCIE IN THE MORNING  
12:00 NEWS BREAK  
12:15 SOMETHING EXTRA  
4:30 BUSINESS TIMES  
5:00 NEWS  
5:30 ALL THINGS CONSIDERED  
7:00 MOSTLY FOR STRINGS  
Schoenberg: Verklarte Nacht Op. 4; Debussy: Sonata No. 3 in G; Well: String Quartet in B; Rachmaninoff: Vocalise; Walton: Concerto for Violin and Orchestra.  
9:00 SAINT PAUL CHAMBER ORCHESTRA  
Karen Smith, soprano; Christine Cairns, alto; Dan Dressen, tenor; Leroy Lehr, bass; The Minnesota Chorale. John Currie, conductor. Handel: Oratorio, "Messiah."  
11:00 NEWS  
11:05 BERLIN CONCERT SEASON  
Gabriele Schreckenbach, alto; Rias Chamber Choir. Michael Gielen, conductor. Mahler: Symphony No. 3.  
1:00 a.m. SIGN OFF
**WEEKDAY PROGRAM DESCRIPTIONS**

**CLASSICAL SUNRISER**
A program designed to wake you gently and considerately with light classical music. Tune your clock radio to WBST for a treat every weekday morning.

**MORNING EDITION**
Everything you ever wanted and needed to know to start your day. Originating from NPR's and WBST's studios, this program features the weather, local and national news, and special features about interesting people and their activities.

**PERFORMANCE TODAY**
This unique program connects you with the world's best performers, composers, and art commentators, providing up-to-the-minute information on important arts events around the country and the world.

**SOMETHING EXTRA**
Join us for classical music interspersed with little "extras"—a thoughtful discussion, an intriguing commentary, or a live interview with someone of local interest—plus reports from WBST news at noon and 3 p.m.

**MONITORADIO**
As your work day draws to a close, tune in to hear the significant sifted out of the everyday whirl of events thoughtfully brought to life and analyzed with balance and perspective by correspondents worldwide.

**FIVE O'CLOCK NEWS**
It's local news with new insights into what makes Muncie tick. The WBST award-winning news team brings you special business reports, sports updates, and a calendar of events to keep you posted on what's happening in the community.

**ALL THINGS CONSIDERED**
Join us for National Public Radio's bright and sassy look at the day's events. In this award-winning news program, you'll hear about the latest national and international news and about the people who are behind the political and artistic scene.

**MOSTLY FOR STRINGS**
For a pleasant transition from workday to evening, or music to accompany you at dinner, WBST offers this blend of classical music that features strings—and all the other orchestral components.

**REGULAR FEATURES ON WBST**

**THE SOUND ECONOMIST**

**IN THE PUBLIC INTEREST**
Political and social commentary. Weekdays during the News at 8:15 a.m., 12:15 p.m., and 5:25 p.m.

**WORLD OF THE ARTS**
Commentary on the arts by Richard Wires of Ball State University produced in the WBST studios. Wednesdays and Fridays during Something Extra.

**PUBLIC AFFAIRS ROUNDTABLE**
Analysis of national and international news by local experts who comment on the effects these events may have on East Central Indiana. Wednesdays during Mostly for Strings at 8 p.m.

**CARNEGIE HALL TONIGHT**
Program selected from some of the most exciting concerts at Carnegie Hall this past season and featuring world-class artists. Wednesdays during Mostly for Strings at 8 p.m.

**THE TERRITORY OF ART**
Commissioned performance of contemporary music, poetry, audio art, comedy, theatre, or radio portraiture. Fridays during Something Extra at 2:30 p.m.

**THE COMMONWEALTH CLUB OF CALIFORNIA**
Luncheon speech presented to the largest public affairs forum in the United States and broadcast live from San Francisco. Fridays during Something Extra at 3:30 p.m.

**NEW YORK CHAMBER MUSIC**
Concert from the Brooklyn Academy, the Mostly Mozart Festival, Chamber Music at the Y, or other New York chamber music festival. Fridays during Mostly for Strings at 7 p.m.

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**THURSDAY**

1/1

**AM**

- Born this day in 1871 in Newton, Massachusetts, FREDERICK SHEPHERD CONVERSE, in 1874 in Plechen, Poznan, Poland, HUGO LEICHTENTRITT, and in 1889 in St. Petersburg, Russia, ALEXANDER SMALLENS

- 5:00 CLASSICAL SUNRISER
- 6:00 MORNING EDITION with Bob Edwards
- 9:00 MUNCIE IN THE MORNING
- 11:00 NEW YEAR'S DAY FROM VIENNA 1987

Art Calendar

May 1-11
Annual Student Art Show
Taylor University
998-5289

May 1-5
The Rivals—Richard Sheridan
Taylor University Little Theatre
998-5289

May 3 8:00 p.m.
Ball State Ballet Spring Concert
University Theatre
285-5524

May 4 7:30 p.m.
Dimensions in Jazz: Guest Artist with
Ball State University Jazz Ensembles
University Hall
285-5524

May 4 8:00 p.m.
Anderson Symphony Orchestra—Roger Williams
Reardon Auditorium
649-9071

May 5 8:00 p.m.
Ball State Symphony Orchestra
University Hall
285-5524

May 8, 9, 10, 11 1-5 p.m.
Original One Acts
Studio Theatre
Ball State University
285-8749

May 9-31
Sign of the Times
Anderson Fine Arts Center
649-1248

May 11 8:00 p.m.
Muncie Symphony Pops Concert: Tammy Wynette
Emens Auditorium
Ball State University
285-1539

May 12 8:00 p.m.
Ball State Choirs
Emens Auditorium
Ball State University
285-1539

May 16-19 8:15 p.m. (Sun. 2:30 p.m.)
Muncie Civic Theatre
284-6681 or 284-4534

May 19 7:30 p.m.
Bach and Brahms (with Bach's Magnificat)
Community Singers

First Presbyterian Church on Riverside
289-2888

May 19-June 30
Dennis Oppenheim: Accelerator for Evil Thoughts
and Other Projects
Ball State Art Gallery
285-5242

May 22
Muncie Matinee Musicale
Spring Luncheon
285-5531

Muncie Symphony Orchestra
Leonard Atherton, music director, conducting

Tammy Wynette
Queen of Country Music Pops Concert
Saturday, May 11, 8 P.M.

Pre-Concert Barbecue
6:30 p.m., Emens Lobby
$6. Tickets must be purchased
by May 6
288-8478

Emens Auditorium
Tickets: $12, $10, $8
Students half-price
These listings represent restaurants selected for food quality and variety, service, atmosphere, or value. There is no relationship to advertising.

**Key**

B—Breakfast  
L—Lunch  
D—Dinner  
W—Wine and Beer Served  
C—Cocktails Served  
CC—All Major Credit Cards Accepted  
PC—Personal Checks Accepted  
TC—Travelers Checks Accepted  
R—Reservations Taken  
NS—Non-Smoking Area Available

**Bandidos**—Come and enjoy excellent Mexican dining in authentic surroundings. You'll feel as if you're dining in Mexico with a menu featuring a wide range of entrees including broiled mesquite fajitas, sizzling mesquite burgers, and delicious salads. For lunch or dinner try Bandidos for a very enjoyable and satisfying dining experience.  
Dining area: Mon.-Thurs. 11 A.M.-11 P.M.; Fri.-Sat. 11 A.M.-11 P.M. Sun. 10 A.M.-10 P.M.  
L: Mon.-Fri. 11:30 A.M.-10 P.M.  
D: Mon.-Sat. 11 A.M.-10 P.M.  
R: 289-2440.

**Butterfields**—Ask your friends and they'll tell you that Butterfields is a Muncie tradition for fine dining in a contemporary atmosphere with a comfortable lounge. Specializing in prime rib, nanche, and juicy steaks, seafood, and barbecued ribs, they also offer Italian, Oriental, and Mexican favorites for your enjoyment.  
L: Mon.-Fri. 11:30 A.M.-2 P.M.; Sun. Brunch: 10 A.M.-2 P.M.; Mon.-Thurs. 5 P.M.-11 P.M.; Fri.-Sat. 5 P.M.-11 P.M.; Sun. 5 P.M.-9 P.M.  
L:DWC.CCR. 506 S. Tillotson. 288-7720.

**Carriage House**—When it comes to experience, this is the place to dine. The Carriage House brings twenty-three years of experience in the restaurant and lounge business in the Muncie area. Featured dishes includeprime rib, steaks, seafood, and the list goes on. Banquet facilities are also offered as part of the Carriage House's full-service dining concept. Try the restaurant and lounge with almost a quarter century of experience.  
L: Mon.-Sun. 4 P.M.-2 A.M.  
DWC.CCR. 247 Kilgore. 282-2411.

**Corkey's**—A very elegant atmosphere for dining is offered with a fine selection of American and continental cuisine. Another specialty is fresh seafood. Corkey's provides excellent service and quality with an assortment of delicious entrees along with a full-service bar. Try Corkey's for an evening of indescribably fine dining.  
Mon.-Thurs. 11 A.M.-11 P.M. L:DWC.CCR. 118 S. Franklin. 289-2322.

**Flamingo**—A unique setting that tastefully combines the restaurant and lounge concepts. Flamingo's specialties are steaks, seafood, prime rib. The menu also features many other selections from which to choose. The Flamingo has been serving fine food since 1948 in the Muncie area, and continues the tradition today. Complete banquet facilities are also offered. Experience the restaurant that has experience in service and quality.  
Mon.-Sat. 7 A.M.-1 A.M. B,J,DWC.CCR. 1930 Kilgore. 288-5077.

**Foxfires**—You'll find a relaxing setting here, with a unique menu for fine dining. Specialties are steak and seafood selections including swordfish, red snapper, prime rib, and veal dishes. Foxfires takes pride in presenting excellent dining at moderate prices.  
Mon.-Sun. 11 A.M.-10 P.M. L:DWC.CCR. 3300 Chadam Lane. 284-5235.

**G. D. Ritzy's**—Featuring 1940s-style hamburgers, G. D. Ritzy's has grilled coney dogs, Cincinnati-style chili, and grilled chicken on a whole-grain bun. All of these items are offered in an atmosphere of luxury. Along with these main selections, G. D. Ritzy's offers salads as well as award-winning ice creams. Try G. D. Ritzy's for the best taste and value in Muncie.  

**J. Baran's Bistro**—Join J. Baran's for a unique elegant experience in dining. Lunch specialties include ham, roast beef, turkey, and filet mignon sandwiches as well as various quiche entrees. The atmosphere for dinner provides live entertainment on weekends along with a tasty menu. Nightly specials include leg of lamb, shrimp, and veal. The perfect place to wine and dine.  
Mon. 11 A.M.-2:30 P.M.; Tues.-Sat. 11 A.M.-9 P.M. L:DWC.Champaign.CCR. 1608 University. 286-2466.

**Judges Chamber**—A clear-cut decision for a hearty appetite. Don't hesitate to cross-examine all the selections the Judges Chamber has to offer. The menu features homemade soups, salads, and deli-style sandwiches. To make your visit even more enjoyable, the Judges Chamber offers luncheon entertainment. Your review of this case will prove to be a worthwhile experience. L: open daily. Available for banquets, parties, and social functions after 4 P.M.  

**Manor's Plaza Lounge**—Enjoy fine food and spirits at Manor's, where quality and service come first. Daily lunch and dinner specials feature a wide range of selections including orange roughy, broiled cod, prime rib, steaks, and a large sandwich selection. You can also find entertainment at Manors. Sunday night features a jazz band performing from 8:30 to 11:00. Come and find out why Manor's is the place to be.  
On his first date after arriving in the United States as a young refugee from Hitler's Germany in 1936, Karl Haas made a fundamental mistake.

Haas had some school-bred knowledge of English grammar but was anxious to improve his vocabulary. So he asked a young lady one evening to make a point of correcting his English. She did so dutifully, but when Haas asked her for a second date, he found her uninterested. Giving grammar lessons evidently was not her idea of a smashing good time.

Smart young fellow that he was, Haas learned from that blunder. He learned the distinction between outright education and the kind of entertainment that makes learning painless. It is a distinction that is well understood today by Haas's vast radio following on 130 stations in the United States and "several hundred" overseas.

Haas conducts what is doubtless the most popular classical music show on U.S. radio, with the exception of the Metropolitan Opera's Saturday matinee broadcasts.

His Adventures in Good Music, on which he mixes instructive but informal and low-key commentary with illustrative records and an occasional live piano solo, has been a radio staple since 1959, when it began live on WJR in Detroit. Haas still regards WJR as his flagship station, though he now spends most of his time in New York and the actual duplicating and distribution of his broadcast tapes is handled by WCLV, his Cleveland outlet.

He is much in demand for personal appearances, so has perfected a technique of taping his daily program wherever he happens to be on the road. The tapes are then forwarded to WCLV for duplication and mailing, which is why much of his vast fan mail arrives at the 15th floor of the Terminal Tower. When there he finds letters awaiting him from such cultural outposts as Corvallis, Ore., for example.

Haas regards himself as neither "educator" nor "popularizer" in music. Both terms are often applied to him by others, sometimes in admiration, sometimes as epithets. He sees himself simply as a man doing something he loves. Without conscious effort, indeed almost without thinking about it, he has slipped into a groove as musical guru for millions, most of whom are ordinary listeners, not musical sophisticates.

He delights in making contact with this vast public, a group often scorned by the formal concert and performance industry. Haas's greatest thrill comes with the letter from someone who never knew or cared anything about classical music until seduced into the subject unawares by a Haas broadcast.

One such came one day from three telephone linemen in Ohio who confessed they "never used to dig that stuff" until they began hearing him while they were atop telephone poles.

"I don't ever set out to educate anyone," said Haas. "I do what I do because I love it. And I have learned over the years that nothing is too elementary."

(Reprinted from the Cleveland Plain Dealer.)
A CONCISE HISTORY OF PUBLIC RADIO
in AMERICA Chapter 1: THE EARLY YEARS ©1990 Pyke Williams

IT BEGAN, WE ARE TOLD, WITH
A BANG...
A LARGE BANG, FROM
WHICH WAS SPEWED A RAFT
OF COSMOLOGICAL DEBRIS...

BLAP

OVER TIME THE OMINOUS
OFFAL SPREAD, STRETCHING,
AT FIRST, LIKE A SUPPLE
DOUGH...

BUT YIELDING, AS IT COOLED,
TO AN UNRELENTING
TURMOIL WITHIN...

WE SUSPECT THAT NO
SOUND WAS EMITTED
AS THE SHIVERING
MASS FRACTURED...

...NO EYE BORE
WITNESS AS THE
MANY SEGMENTS
DISPERSED...

...AND THEN, ONE
EVENING, THIS...

.. SPRAWLING, AS DISPARATE PARTS ARE WONT
TO DO, TO CONFRONT THEIR VARIOUS FATES...

... SPRAWLING, AS DISPARATE PARTS ARE WONT
TO DO, TO CONFRONT THEIR VARIOUS FATES...

FATHER! FATHER!
WHAT IS IT, LIL' PIFFEN?
I'VE DEDUCED THE MEANING
OF LIFE!

WELL NOW DON'T
GO SPOILING IT
FOR THE REST
OF US, SON...

ALAS, POOR
PIFFEN... WISEST
OF BUGS... BURDENED
WITH A REVELATION
TOO SUBTLE FOR
LESS AGILE
NOODLES...

BUT WHO, SHACKLED BY THE PERNICIOUS
ENCUMBRANCE OF A PRETECHNOLOGICAL
AGE, IS RENDERED BUT ANOTHER FETTERED
SOUL...

A BUG WITH A
MESSAGE...
BUT NO MEDIUM...

...HOWLIN' AT DE
GOD

YOU NEVER
THINK?
I'VE YET TO
EVOLVE A
CONSCIOUSNESS,
PIFFEN

GADS... I'VE
OUT GROWN
HIM...

WE TAKE OUR LEAVE
OF LIL' PIFFEN... A
TALENT WITH WHOM
IN ANOTHER TIME WE
MAY HAVE RECKONED...

THERE IS NO
SOLACE IN HIS
PEERS.

LIFE OCCURED

WHILE ON ONE FORSAKEN
FRAGMENT, AMIDST A
FACUNDB SPRADDLE OF
PRIMORDIAL SOUP...

OTHERS-
COMPOSED OF
MORE MUNDANE
STUFF, LANGUISHED
IN ANONIMITY

PUNCTUATED
EQUILIBRIUM
HAPPENS!

THERE FOLLOWED
A SILURIAN
INTERLUDE

OH MY

SHALL WE
TAKE OUR
LEAVE?

A LAS 1
POOR
PIFFEN ... WISEST
OF BUGS ... BURDENED
WITH A REVELATION
TOO SUBTLE FOR
LESS AGILE
NOODLES ...

BUT WHO, SHACKLED BY THE PERNICIOUS
ENCUMBRANCE OF A PRETECHNOLOGICAL
AGE, IS RENDERED BUT ANOTHER FETTERED
SOUL ...

A BUG WITH A
MESSAGE ...
BUT NO MEDIUM ...

... HOWLIN' AT DE
GOD
FRIDAY
12/2 AM
Born this day in 1729 in Faenza, Italy, GIUSEPPE SAUTI, in 1899 in London, England, JOHN BARBIROLLI, and in 1901 also in London, England, HARRIET COHEN
12:00 A LITTLE NIGHT MUSIC with Torey Malatia
Mozart: Piano Concerto No. 21 in C, K. 467.
1:00 Wagner: "The Love-Feast of the Apostles."
2:00 Dvořák: Symphony No. 7.
3:00 Bruckner: Symphony No. 8.
5:00 Mendelssohn: Quartet No. 3 in D, Op. 44, No. 1.
6:00 MORNING EDITION with Bob Edwards
8:00 PERFORMANCE TODAY with Kathryn Loonan
10:00 SOMETHING EXTRA with Steven Turpin and Lisa Beard

PM
12:00 NEWS
1:30 The Gardening Journal
2:30 A Moment of Science
3:00 News
3:30 THE COMMONWEALTH CLUB OF CALIFORNIA
4:30 MONITORADIO with Clint Jones
5:00 NEWS
5:30 ALL THINGS CONSIDERED with Renee Montague and Robert Siegel
7:00 ADVENTURES IN GOOD MUSIC
"Festival of Lights." Ushering in the Jewish fest-
vival of Chanukah, Karl features the music of the
colorful Festival of Lights. Karl Haas, host.
8:00 PLAYHOUSE 92.1
My Music:
9:00 SYMPHONY TONIGHT
Saint Paul Chamber Orchestra. "Baroque Series II from St. Paul's United Church of Christ." Handel: Concerto Grosso Op. 6, No. 12 in B; Vitt: Concerto for Two Horns and Orchestra in E-Flat; Hindermit: Concerto for Woodwinds, Harp, and Or-
chestra; Dittersdorf: Sinfonia Concertante for Double Bass and Viola; Fasch: Trumpet
Concerto in D; Concerto Grosso, Op. No. 1 in G; Gary Bordner, trumpet; Lynne Ram-
sey, violin; Christopher Brown, bass; Herbert Winfield, Paul Braka, horn; Julia Bogorad, flute; Kathryn Greenbank, oboe; Timothy Paradise, clarinet; Charles Lillie, bassoon; Kathy Kerske, harp; Hugh Wolff, conductor.
10:30 NEWS
11:00 A LITTLE NIGHT MUSIC with Kate Remington
Beethoven: Piano Concerto No. 4.

SATURDAY
12/3 AM
Born this day in 1596 in Cremona, Italy, NICOLE AMATI
and in 1883 in Vienna, Austria, ANTON VON WEBERN
12:00 A LITTLE NIGHT MUSIC with Kate Remington
Hindemith: Nobilissima Visione.
1:00 Debussy: Violin and Piano Sonata No. 3 in G Minor.
2:00 Haydn: Symphony No. 24.
3:00 Fini Notturno; Shostakovich: Symphony No. 6, Op. 54; Webern: Five Move-
ments, Op. 5.
5:00 Stevens: Trumpet and Piano Sonata.
6:00 HEADLINES
6:05 SATURDAY SUNRISE
Telemann: Concerto for Two Horns, Strings, and Continuo in E-Flat; Mozart: No-
turno for Four orchestras, K. 286; Schubert:
24.
7:00 Elgar: Symphony No. 1 in A-Flat, Op.
55; Strauss: "The Pralhler."
8:00 WEEKEND EDITION with Scott Simon
10:00 CAR TALK with Ray and Tom Magliozzi
11:00 SOUND MONEY
"Men, Women, and Money." Our guest
today is author and columnist Grace
Weinstein, New York, and will answer ques-
tions about resolving financial conflicts. Bob
Potter, host.

PM
12:00 MARIAN McPARTLAND'S PIANO JAZZ
Johnny Costa's music is a household sound
since he's heard every day in the music that
belongs to the now legendary Mr. Rogers' Ne-
hood, on television across the country and
around the world, Johnny opens with a medley of Mr. Rogers' tunes and he and Marian join forces on "Love for Sale." Marian McPartland, piano and host.
1:00 THE BEST SEAT IN THE HOUSE
"A Callas Perspective." John and Dick reflect
on the charges in opera that were in-
fluenced by the art of Maria Callas, born on
2:00 METROPOLITAN OPERA
The Met Marathon. This special broadcast will
preview the upcoming performances and
celebrate important anniversaries with highlights from past Met Opera radio broad-
casts and interviews with Met artists, both
past and present. Peter Allen, host.

SUNDAY
12/4 AM
Born this day in 1833 in Newark, New
Jersey, WILLIAM J. HENDERSON,
and in 1879 in Hillsborough, Co. Down,
Ireland, Sir HAMILTON HARTY
12:00 A LITTLE NIGHT MUSIC with Kate Remington
Britten: Four Sea Interludes from Peter Grimes.
1:00 Delalande Premier Caprice, ou
Caprice de Villiers-Cotterets from Sym-
Masterworks Chorale
CHRISTMAS ORATORIO
Johann Sebastian Bach
Douglas Amman
Guest Director
Tommye Beavers, soprano
Rebecca Straney Russell, alto
Fritz Robertson, tenor
Michael Jorgensen, bass

7:30 P.M.
Sunday
December 4, 1988
Masonic Temple Auditorium

Call (317) 289-2888

5:30 MUNCIE MAGAZINE
WBST reviews this past week with a collage
of news highlights, an expanded look at area
sports, entertaining features, interesting inter-
views, and some thoughts for the day.
6:00 GOOD EVENING
Broadcast live from St. Paul, Minnesota, this
program presents singer/songwriter Michael
Smith and Kate and Anna McCalligile. Noah
Adams, host.
7:30 SIDRAN ON RECORD
Ben Sidran, host.
8:30 JAZZWORLD
Enjoy jazz drawn from the WBST Record
Library. Leland Franklin and Dennis Griffey,
hosts.
11:00 A LITTLE NIGHT MUSIC with Kate Remington
Bach: Sonata for Flute, Violin, and Fort.
tepiano.

Bill Botkin
JEWELERS
Watches • Diamonds
Registered Watchmaker • Jeweler
Quality • Personal Service
282-2441
High Street Square
Next to High Street Bridge
M. JOHN EIDEN and WBST
...twenty-three years of innovation, exploration and entertainment
BASEBALL OPERA
WAVES?
FROM THE EDITOR

Why make WAVES?

MUSIC

Cosi Fans Tutti: Baseball moves to a new level as an art form with this opera by Stenngel and Hayden. —by Louis Phillips
Mozart, Mozart, and More Mozart: The Muncie Symphony Orchestra observes the 200th anniversary of this composer's death with an "Amadeus Bicentennial," —by Andrew Levin

WBST

Audience Focus: A radio auction, new friends and the snowball express. —by Nancy Wood
Program Highlights: WBST presents a spook-filled day with three special programs Halloween night. —by Dan Skinner
From the Newsroom: On the campaign trail with WBST. —by John Althardt

REVIEW/COMMENTARY

Only All Palaver: The Oxford-Duden German Dictionary is reviewed. —by Bill Liston

ARTS & PERFORMANCES/CULTURE

Mozart Comes to Muncie: One man's dream becomes the reality later this month. —by Debbie Commiskey
Mirror, Mirror... Minnetrista's displays and programs reflect and show the world around us. —by Roslyn Modzelarwski

TV/VIDEO/FILM

Columbus and the Age of Discovery: The story of the man who changed global boundaries airs this month on WIPB. —by Rena Baldwin-Vogt

ON THE COVER

The Architect and the Sidewalk Supervisor: From graphic arts to station manager, John Eiden reflects on his 23 years at WBST. —by M. John Eiden

PROGRAM LISTINGS

2

3

7

11

13

17

20

28
Waves
Themes December 1991 - June 1992

December
The spirit of the holidays: Organizations in Muncie that help the underprivileged; simplifying the busy time of year; other holiday-related stories.

January
The State of Affairs: Not quite figured out yet, but something related to this theme; other stories that show and tell our present state of existence.

February
Multicultural diversity in Muncie: stories telling about the ethnically diverse artists, musicians and performers in the Muncie area.

March
Creativity in Muncie: inventors, artists and other creative and unusualy people in Muncie.

April
The Arbor Day spectacular: An analysis of where we stand now on environmental actions and issues; other nature-related stories.

May
WBST promotion month.

June
Outdoor Family Fun: Outings and fun places for the whole family to go during the summer months.

Departments
Art/Performance/Culture, History, Lifestyle, Music, Profile, Review/Commentary, TV/Video/Film.
WRaters Guidelines

Reader Profile
Mostly aged 35+, many are 50+
Upper-middle class
Well educated
Active in community
Employed in professional, technical and management professions
Many are teachers or professors
Busy with professional and social activities
Interests include music, art, travel, health and social issues

East-Central Indiana Circulation: 3,000

Guidelines

1. Nonfiction: Local and regional themes with a human component preferred. Should always answer the questions: who, what, when, where, why—with emphasis on who, why and how.

   Departments: Music, Art, WBST, TV/Video/Film, Review/Commentary, Profile, Education, Performance, Culture, Lifestyle. Length—500-1,000 words.

   Features: 1,250-2,000 words.

   Double check the spelling of names, correct titles, phone numbers and addresses.

2. Fiction/Poetry: Original short fiction and poetry will be considered.

3. Photos: Submitted with articles or as possible covers are encouraged.

4. Submissions: Journalism students or faculty should submit articles or ideas to David Sumner, Pat Mills or Jo Gilbert.

   Should be typed, double-spaced. Include SASE for materials you wish returned. Include full name, address, social security and phone number.

   Articles should be submitted by the second Friday of the 2nd month before publication.

   Assignments are made on speculation.

5. Bylines: All articles, fiction, poetry and works of art will receive a byline or credit.

6. Payment: Contributors will receive complimentary copies for their work.
# Waves production schedule

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"What's this, an all-Mozart program? Haven't I heard enough Mozart for one year?" This may very well be your initial reaction to the upcoming program of the Muncie Symphony Orchestra. While the answer to your first question is a simple "yes," your response to the second should be a most enthusiastic "no!"

It is true that Mozart has seemingly saturated the classical music market this year, the bicentennial anniversary of the great composer's death. Every one of his compositions is now available on compact discs and in scholarly editions. Books and articles have been written, radio and television programs are receiving considerable airplay, and concert series of every kind reflect the public's fascination with his music. And in a move that staggers the imagination, the city of New York is hosting a Herculean effort to perform every one of his more than six-hundred plus compositions.

Yet we can never get enough Mozart. We are charmed by the spirit of his serenades and divertimentos, uplifted by his masses and the (I)Requiem(I), moved by his sensitive portrayal of the human condition in his operas, excited by his symphonies, amazed by the ease with which he produced his many great works and, finally, saddened by his premature death at the age of thirty-five. Yes, we as a community of music lovers must plead guilty to the charge of whole-hearted addiction to the music of Wolfgang Amadeus Mozart.

The above-mentioned Muncie Symphony Orchestra concert, an "Amadeus Bicentennial," will feature the many and varied facets of Mozart's music. As an added bonus, each of the three works on the program has an aura of mystery about it. A closer view reveals the intriguing qualities of these mysteries.

The Symphony No. 39 in E-flat major, K. 543 was composed in 1788 for no known occasion. This may not seem odd at first, until one remembers that Mozart was an extremely practical man on the subject of his music, composing almost exclusively to commissions. Composers in his day wrote symphonies for festive occasions. The concept of a symphony as "a tonal allegory of the life of man" (a reference to Mahler's Symphony No. 2) was a complete anathema to the spirit of the Enlightenment. Yet we have no record of a commission or performance for Mozart's Symphony No. 38, nor for its companion works, the G-minor and the so-called "Jupiter" symphonies. Some writers of fanciful imagination have suggested that these three symphonies, his last in this genre, grew out of an inner compulsion to express deep emotions with no view toward public consumption. In all likelihood, though, he composed them for a series of performances that never materialized.
The Serenade in C-minor, K. 388 contains its own mystery. Divertimentos and serenades of the eighteenth century were generally light entertainment works, the major distinction between the two being the greater importance given to the strings in the former. Musicians offered them as background music for parties and dinners, both of the indoor and outdoor variety. They were set in major keys, were light in content, and contained a multitude of movements, usually supplemented with extra dance movements.

The Serenade in C-minor, scored for woodwind octet, is the complete antithesis to this generic description. Why would Mozart compose an entertainment piece in a dark, minor key? Why would he write in the four-movement scheme usually reserved for the more serious forms of string quartet and symphony? Why would he include the learned form of canon in the minuet, a movement that is usually light and graceful? Unfortunately, we have no answers to these penetrating questions. This is truly a serious work, out of place with its sister divertimentos and serenades.

Many mysteries (read: inaccuracies) concerning Mozart’s Requiem have been perpetuated over the two centuries since Mozart left this work unfinished on his deathbed. The most recent example is in the play and movie Amadeus. Contrary to the movie, fellow composer Antonio Salieri did not assist Mozart in its composition, nor was the specter of his father’s disapproving face responsible for his exhaustion and resulting decline in health. In reality, Mozart did not know who commissioned the work; in his failing health he even came to believe he was writing it for himself.

The question today remains: when we hear a performance of Mozart’s Requiem, to whose music are we really listening? Joseph Eybler, a student of Mozart, was the first to attempt to finish the work. Before he could complete it Mozart’s wife, Constanze, gave the score to another student, Franz Süssmayr. This one did complete it, basing his work on Mozart’s extant sketches and, presumably, Mozart’s own intentions. Recently, Franz Beyer (1971) and Richard Maunder (1981) have also completed Mozart’s unfinished work. The performance by the Muncie Symphony Orchestra will feature a new “editor,” MSO conductor Leonard Atherton. His version draws upon the work of both Eybler and Süssmayr. Soloists for the October 26 concert are Joan Metelli (soprano), Maureen Miller (mezzo-soprano), John Meadows (tenor), and Philip Ewart (bass), all members of the voice faculty at Ball State University. The performance begins at 8 p.m. in Emens Auditorium on the Ball State University campus.

Andrew Levin is a doctoral student in conducting at Ball State University, a student of maestro Atherton, and a violist in the Muncie Symphony Orchestra.

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Pearls

About 1910 the Japanese learned how to introduce a mother-of-pearl bead or section of shell into a mollusc to begin a defense mechanism to produce a lustrous pearl in much less time that it would take to form naturally. A natural pearl is almost entirely nacre while a cultured pearl, which takes about 4 years to form, has a nucleus to give it a head start.

COLOR—the most common colors are white, cream, pink, black and grey.

SHAPE—the more perfectly round the pearl, the more valuable. Other shapes used in jewelry include pear, egg, teardrop and seed.

SEEK PROFESSIONAL GUIDANCE—when looking for pearl jewelry, seek a knowledgeable jeweler who can guide you to a wise purchase.

Ashcraft Jewelers

309 Walnut Plaza • 284-8811
Joe Ashcraft is Muncie’s only certified Gemologist
The Grandaddy of Baseball of Operas to Make its Presence Felt

Cosi Fans Tutti

by Louis Phillips

Although there are literally tens of popular songs about baseball, there are (alas!) very few operas about the sport. Thus, the recent discovery of an unproduced opera by Stengel and Hayden has caused a great stir in music circles. (It actually doesn't take very much to cause a great stir in music circles, for such circles stir quite easily; any scrap of manuscript paper is likely to cause a fuss.) The opera entitled Cosi Fans Tutti, was nearly completed at the untimely death of Stengel and the most timely death of Hayden, and was discovered under a pile of unpaid bills. A huge pile of unpaid bills.

As of this writing, the Metropolitan Opera is planning a production in the spring of 1993.

Cosi Fans Tutti: Opera Comique/Tragique

Scene: San Francisco / Oakland / Vienna / Athens / other unreal cities

Time: December, 198-, 199_

Chief characters: The Queen of Portugal, The Count of the Baseball Commission, Colonel Fairfax, Fax, Club Owners, Mark of Langston, Mark of Davis, Kirby of Puckett, Count di Box Office Receipts, Parsifal, Kundy, Satyagraha, and numerous fans.

The story of Cosi Fans Tutti is taken from a medieval legend (circulated by owners of major league teams, who have reluctantly abandoned stories of poisoned wells). The time is late in the 1980s or sometime in the dark ages. The Burgomeister and the Commissioner of Baseball stand at the window of a high-rise owned by G. Steinbrenner.

"Habit is a great Deadener," said Samuel Beckett, the Commissioner sings. "But so too is playing for a losing team," the Burgomeister replies.

Outside the highrise, in a peaceful part of the Bronx on the bank of the East River, a tribe of Gypsy free-agents have pitched their tents and temporary condominiums. A bright fire is burning, and a hungry band of pitchers, catchers, outfielders, infielders, and designated hitters have gathered to pray to their agents. They fall to their knees and sing the beautiful and touching religious hymn, More! More! More! More! More! More! More! More! More! More! Si li Conosco!

The touching but beautiful hymn is interrupted by the arrival of a first baseman named Don M. Alfonso. Alfonso is greeted with much warmth as he sings, "Tutti, lor piane, tutti deliri loro ancortu sai," which, freely translated, means, "Then you have noticed that the owners of major league clubs are overcome by desperation?"

More contracts are tossed into the fire and there is much dancing and singing (simple peasant songs mingled with Gregorian Chants).

These baseball players and agents are simple, happy wanderers following their hearts from place to place.

The leader of the players — a venerable young lawyer, whose eyes are young but sad — steps forward, dances a minuet with the Burgomeister (who has donned a disguise to spy on the players), and sings what is known in musicology as "The Lawyer's Aria":

Ah, perdon, mio bel diletto Innocenzi e questo cor
(I am sure the owners' opposition and their fierce anger is not for show) (translation by Hrbek)

All eyes now turn toward Langston and his fast ball. Years before, Langston had come as a stranger to the tribe, declaring himself weary of the trials and disappointments of life in an obscure part of the media marketplace. He begged to be allowed to remain for a short time with the Gypsies or Free Agents, who received him with great courtesy and hospitality.

From off-stage (Queens?) we hear the screams of thousands of men, women, and children. Thirty-thousand die-hard baseball fans rush onto the stage, singing "Gusti nuni cosa a sento?" ("How dare a .237 hitter demand a salary of over 3 million a year?")

The fans pay ten or fifteen dollars apiece for the privilege of doing a little dance with the
July was unexpectedly hot for Minnesota in 1965. Though it was eleven in the morning and nearing 100 degrees, I was happy to escape the classroom for a breath of fresh air and a walk in the monastic gardens. Having just received my B.A. in philosophy and art, I was in the middle of a four-week “super” calculus course (two semesters credit by examination) which I had agreed to take to keep a couple of buddies, who needed the course, from insane isolation. The usual quiet of the garden was, this morning, disturbed by a rumbling from behind the old library building. Curiosity, my most common companion, required that
THE ARCHITECT
AND THE SIDEWALK
SUPERVISOR

I investigate. I headed for the building and, still at some distance, noticed a sluice-like construction extending from a third floor window to the bed of a large dump truck. Dust billowed from the window as wheelbarrows filled with crumbled plaster, lathe and brickwork were dumped, cascading like water to the waiting truck bed. From above I could hear the pounding that spoke of demolition — not the first time for this venerable building which had once housed a large photo studio lit on its north side by an expansive glass wall and skylight. Recently it had been home to a museum, long narrow tomblike rooms filled with artifacts collected by monks travelling to their various missions.

I had to investigate; it was almost a "professional" responsibility. During the previous eight years I had become a master sidewalk supervisor, schooled through keen observation of building projects designed by the internationally renowned Bauhaus architect Marcel Breuer. The abbey, to observe the hundredth year of its founding, had embarked on a 100 Year Plan for the rebuilding of its campus facilities and Breuer had been chosen as the designer for the task. Nothing, I suspect, has had a more profound impact on my life or philosophy than observing the construction of his buildings. I marveled at the artistry and attention to detail. I noted the affect his spaces had on those who occupied them. There was a purity in his work, an honesty — respect for men and materials. This influence led me to a degree in art and a stint as instructor in the university's pre-architecture program.

Three flights of stairs later I stood in a large open space strewn with the rubble of demolished walls. "What," I asked, "is going into this space?" The answer to that question would result in a construction assignment two weeks later and, ultimately, a career in an unfamiliar field. "We're building radio studios for the new educational station" came the answer.

This was a notion outside my grasp. My experience with radio was slight — Arthur Godfrey in the morning, the noontime news, Ma Perkins, Perry Mason and the Guiding Light — these were the daily programs mother followed and we children were allowed to hear (radio has a corrupting influence, you know!). A bright young former student of the university, Bill Kling, was building the first of a planned statewide network which would be the voice of St. John's to all of Minnesota.

I soon discovered that radio is like printer's ink — once you get your fingers into it you can't wash it off. This was a project I had to follow. I hauled bricks and concrete blocks, painted walls and watched intently as a genius named Mike Shields assembled his custom designed audio control system for the master control room. In time I would design the first membership campaign mailing, a station brochure, sales presentation kit and a monthly magazine, Preview (now Minnesota Monthly). Two years...
Dear Citizens of Normal City,

The time has come, Latvia did it, Lithuania did it, Estonia did it, and so can you. The time has come for you to declare your independence. You have been ruled since the turn of the century by that despotic dictator who goes under the name of Charles F. Coldwater long enough. Eureka and Hallelujah! This November on the ballot you will see another name—Arthur D. Hotwater, candidate for mayor of Normal City. So the ballot will show Coldwater, Hotwater, and Werner. I pledge that this will be a clean campaign, no bending of the rules, and there will be no sneaking into the Coldwater Headquarters.

I will ask that you vote twice, once for Werner, and then once for Hotwater. Then we will add these totals together, and declare Hotwater the winner. Especially now that winter is approaching, I am sure that Hotwater will feel better than Coldwater. There will be no shenanigans at the voting booths; we will offer little prizes to those who can vote the most number of times. The winner will receive a pair of rollerblades. This will be valuable in future elections in helping you get from one voting site to another and in

Continued on Page 24
Is there really a Normal City? Did Camelot never exist? Did Gulliver never travel? Did Liz Taylor never marry? Is Dolly Parton's bust simply a figment of some plastic surgeon's imagination?

Yes, Virginia, there really is a place called Normal City. It started in 1896 as a real estate development around a proposed teachers college, which institutions were then called by the French as "normal schools." These real estate guys sold lots for $300, and you got $50 worth of trolley tickets to go to Muncie (but, why would anyone want to?), and you got two free semesters in a college that hadn't yet been built.

So, Virginia, Normal City thrived for several years, and had its own school, its own post office, its town marshal, all kinds of businesses including The Normal City Coal Yard, The Normal City Cleaners, The Bedspring Factory, The Pneumatic Falsie Valve Plant ("Our valve equalizes pressure to avoid embarrassment in elevators or with barometric changes"), and also the far-famed Normal City House of Pleasure where "your satisfaction is guaranteed."

In a dictatorial coup of legal chicanery in 1916, the city of Muncie took control of Normal City, in a style exactly like when Stalinist Russia

Continued of Page 26
Student’s "media art" is something more than

Clip Art

By Chad Wagner

It doesn’t take much to be creative. A little inspiration here, a little effort there. Sometimes, the burst of creativity can lead to wonderful opportunities.

Beginning in high school, Neal Taylor, a senior majoring in advertising and art at Ball State University, began developing a new artistic expression featuring famous Hoosiers.

From a distance, his art could be any other portrait. But look closer and you might notice something you’ve read.

What appears to be brush strokes blending to form faces and clothing are actually articles and photos clipped from magazines.

Taylor calls his work “media art” and describes it as art you can read.
A

nd he got the idea by looking through—you guessed it—magazines.

These little tidbits of news make up the clothing, while the skin, eyes, hair, and teeth come from magazine illustrations. For example, the dark brown hair in Yankees first baseman Don Mattingly’s portrait came from a food illustration—the chocolate icing on a doughnut.

“I’m just looking for the color—not what it’s from,” Taylor says.

The process of cutting and pasting hundreds of magazine scraps into an image is tedious. Taylor spends about five to ten hours on research for articles. He uses photocopied material as well as articles cut right out of the magazine. The articles Taylor uses for his work deal with the person his art portrays. He said he tries to work quotes and tidbits about the subject’s life into each portrait.

Make no mistake about his art though—this cutting and pasting is no simple collage.

Make no mistake about his art though—this cutting and pasting is no simple collage.

He said forming the subject’s eyes, teeth and hair are the most time consuming and crucial to the overall appearance.

“If you don’t get the eyes right, it’s ruined,” he says.

While he wouldn’t guess at the time usually required to create such a work, Taylor says his portrait of Mattingly took about eighty hours to complete.

Mattingly lived next to Taylor in Evansville, so he decided to use him as his first subject.

“At first, I was just going to do sports figures,” he says. “When I finished doing them, I didn’t want to quit. So I expanded. I just didn’t want to quit doing it.”

Several of the pieces of his thirteen-subject portrait series, titled “Indiana Legends,” have been displayed throughout the Muncie area. Last year the collection was on exhibit in the journalism building at Ball State University.

His portrait of James Dean was among other James Dean memorabilia presented at The James Dean Gallery in Fairmount, Indiana, which is the former actor’s hometown. This past September, the portrait hung in the museum while more than fifty thousand visitors from around the world came to pay tribute to Dean on the anniversary of his death.

“I thought that was great,” he says about the display. “I wish I’d been there. [The museum owner] said he had a lot of positive comments on it.”

Besides Mattingly, Quayle, and Dean, Taylor has framed clipping art portraits of such Hoosier notables as singers Michael Jackson and John Mellencamp, talk-show hosts Jane Pauley and David Letterman, Muncie’s own Garfield cartoonist Jim Davis, AIDS victim Ryan White, comedian Red Skelton, Indiana University basketball coach Bobby Knight, and sports figures Larry Bird and Bob Griese.

After he completes each of the portraits, Taylor mails each one with a request that they be autographed. Some of the celebrities have responded in appreciation.

“You have truly defined a new art medium in which to work,” Michael Jackson wrote in a letter to Taylor. Jackson also autographed his likeness, dated it 1998 (as he did in his book Moonwalker), and returned it shortly after receiving it.

“Nice work!” Davis wrote above his signature and a small caricature of Garfield shaking Taylor’s hand.

The portrait of Jane Pauley is the only one Taylor has had a problem with. It was mailed to New York City and never returned. He contacted several people at the NBC offices, but he didn’t receive any information about its existence. Records from United Parcel Service state the portrait was delivered to NBC.

“That has been my only disappointment, Taylor says of the disappearance. “But the thrill of the others returning signed has definitely made up for that.”

Taylor isn’t currently working on a new portrait, but he keeps a mental list of celebrities he’d like to do portraits of.

“I’ve always been a fan of Magic Johnson—and I’m thinking of doing his.”

Never mind that Johnson is from Michigan and not Indiana. As for legendary Hoosiers, he wants to do some portraits of women.

“I’m not going to do Jane Pauley again,” he says, but may consider Janet Jackson.

This is a serious project by Taylor and his doesn’t take it lightly. He graduates in May and is confident the new medium he’s created will help distinguish himself from the competition in his art career. One way he plans to get a jump on the competition is by doing a Volkswagen ad using the same format as his portraits. Within the next month, he’ll get the chance to show the piece to a company representative.

“I hope I get a job doing creative advertising in a big city at a big agency,” he says about post-graduation plans.

With his imaginative ideas and innovative art medium, it’s doubtful that he could do anything that’s not creative.

Chad Wagner is a recent journalism graduate of Ball State University.
TUESDAY OCTOBER 1
Midnight A LITTLE NIGHT MUSIC
with Peter Van De Graaff
Bitez: Symphony in C major.
1:00 Persichetti: Piano Concerto.
2:00 Mahler: Symphony No. 6 in A minor, "Tragic."
4:00 Faure: Cello and Piano Sonata in G minor, Op. 117.
5:00 Bach: Orchestra Suite No. 3 in D major.

11:00A ADVENTURES IN GOOD MUSIC
"Ask and You Shall Learn.″ Karl illustrates the musical treatment of questions and question marks. Karl Haas, host.
11:00P A LITTLE NIGHT MUSIC
with Peter Van De Graaff
Weber: Symphony No. 2 in C major.

THURSDAY OCTOBER 3
Midnight A LITTLE NIGHT MUSIC
with Peter Van De Graaff
1:00 Liszt: Piano Concerto No. 2.
2:00 Mozart: Vesperae Solennes de Confessore, K. 339.
4:00 Debussy: Three Nocturnes.
5:00 Weber: Symphony No. 2 in C major.

11:00A ADVENTURES IN GOOD MUSIC
"Favorite Shapes.″ A sampling of some of the favorite forms of music, as used by various composers. Karl Haas, host.
11:00P A LITTLE NIGHT MUSIC
with Peter Van De Graaff
Stravinsky: Dumbarton Oaks Concerto.

FRIDAY OCTOBER 4
Midnight A LITTLE NIGHT MUSIC
with Peter Van De Graaff

Radio Philharmonic Orchestra and Choir;
CZOLT PERKO, conductor. Mussorgsky's seldom-heard yet exciting opera features music later "recycled" for use in Boris Godunov. Based on the novel by Flaubert and set in ancient Carthage, the tragic story involves a princess who must sentence her lover to death.
4:00P THE BEST SEAT IN THE HOUSE
with John Meadows and Dick Ver Weebe, hosts.
5:00P AMERICAN RADIO COMPANY
Orpheum Theater, Memphis, Tennessee; Carl Perkins, rockabilly; Teo Leyasmeyer, blues piano; James Blackwood, gospel singer. Garrison Keillor, host.
7:00P MARIAN McPARTLAND’S PIANO JAZZ
praised as a vocalist, pianist, and all-around entertainer, Harry Connick, Jr. has been drawing nationwide attention for his successful big band tour. On his second visit to Piano Jazz, he sings and plays "They Didn’t Believe Me," and joins Marian for "Stompin' At the Savoy." Marian McPartland, piano and host.
8:00P RIVERWALK
San Antonio Stomp Off: The Jim Cullum Band plays favorites with Banu Gibson, vocals. David Holt, host.
9:00P BLUESSTAGE Bluestage opens its third season of exclusive live blues and R&B performance with three master harp-blowers, James Cotton (making his second Bluestage appearance), W.C. Handy Award-winner William Clarke, and Chicago veteran Charles Musselwhite. Also, a tribute to harmonica legend Little Walter. Ruth Brown, host.

6:00A SATURDAY SUNRISE
Telemann: Recorder and Viola Concerto in A minor.
7:00 Smetana: String Quartet in E minor, "From My Life."

10:00A SOUND MONEY "Making Money with Bonds.″ What would you say if someone told you that it’s possible to earn 13% in a bond fund? Most of us would assume that the fund contained "junk," and we would quickly take our business elsewhere. Or would that be a mistake? Tom Poor, manager of the Scudder Short Term Bond Fund, will join our host for this edition of Sound Money to take listener calls.

12:30P NPR WORLD OF OPERA
Mussorgsky: Salomé; Sofia Mineva, Sergei Kopitchak, Ensh Knodt; Netherlands Radio Philharmonic Orchestra and Choir; Czolt Perko, conductor. Mussorgsky’s seldom-heard yet exciting opera features music later "recycled" for use in Boris Godunov. Based on the novel by Flaubert and set in ancient Carthage, the tragic story involves a princess who must sentence her lover to death.
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10:00P AFROPOL WORLDWIDE
"Jazz Meets Africa.″ This program features an intriguing collaboration between American jazz artists and African musicians such as a recent project by Herbie Hancock and Foday Musa Suso from the Gambia, pianist Don Pullen’s current band, Salt Kena’s latest album with Joe Zawinul and Wayne Shorter, and other collaborations. Georges Collinet, host.

11:00P A LITTLE NIGHT MUSIC
with Dennis Moore

SUNDAY OCTOBER 6
Midnight A LITTLE NIGHT MUSIC
with Dennis Moore
Hanson: Symphony No. 3.
1:00 Paganini: Guitar Quartet in C minor.
2:00 Khachaturian: Piano Concerto.
4:00 M. Haydn: Symphony No. 30 in D minor.
5:00 Mozart: A Musical Joke, K. 522.

6:00A MICROLOGUS
with Ross Duffin

6:30A MILLENNIUM OF MUSIC
"The Divine Orlande, Part 2.″ The second edition of a continuing series on Orlande de Lassus, who produced the greatest range of compositions and embodied the greatest mastery of multiple forms of music of any composer at the end of the Renaissance. This program explores his early travels, writings and influences: Robert Aubry Davis, host.

10:00A SAINT PAUL SUNDAY MORNING
Debussy: Sonata No. 1 in D minor for Cello and Piano; Piazzolla: Grand Tango; Rachmaninoff: Sonata in G minor, Op. 19; Christopher O’Reilly, piano; Carter Brey, cello. Recorded in New Orleans during the Public Radio Conference, this program brings together two personable and talented musicians known for their virtuosity, technique and total musicianship. Performing music of Debussy, Rachmaninoff and a sizzling new work by Argentine tango-master, Astor Piazzolla, these two had the crowd in New Orleans on their feet by the end of the morning. Bill McGlaughlin, host.

11:30A CLASSICAL SHOWCASE

12:00P INTERNATIONAL MUSIC SERIES
Highlights from the Utrecht Early Music Festival. Italian and German Baroque masterpieces performed by the Freiburg Baroque Orchestra, the Kabinett Consort, Les Musiciens de Louvre, Jos van Immerseel, and the Consort of Musica. Featured composers include Handel, Vecchi, Carissimi, Bach and Gershwijn, Ellen Rushner, host.

2:00P THE RECORD SHELF
"The Best of the Record Shelf.″ A rebroadcast of "Bang, Thunk, Plonk; or, The Well-tempered Beech," a probing, scholarly study of the art of Spike Jones. Jim Sveda, host.

3:00P CAR TALK
with Ray and Tom Magliozzi
4:00P THE THISTLE & SHAMROCK "Bringing It All Back Home." Music from the BBC TV Series tracing the history of Irish music to America - and back! Featuring Donal Lunny, Paul Brady.

B20
**NOVEMBER PROGRAM LISTINGS**

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<th>FRIDAY NOVEMBER 1</th>
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<td>Midnight A LITTLE NIGHT MUSIC with Peter Van De Graaff</td>
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<td>Copland: Appalachian Spring Suite.</td>
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<td>1:00 Handel: Water Music Suite No. 1 in F major</td>
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<td>2:00 Grieg: Peer Gynt Suite No. 2.</td>
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<td>3:00 Shostakovich Symphony No. 6.</td>
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<td>5:00 Brahms: Variations on a Theme by Schumann, Op. 9.</td>
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<td><strong>11:00A ADVENTURES IN GOOD MUSIC</strong></td>
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<td>“The Golden Generation.” Today’s program features the performances of some of the legends of our time. Karl Haas, host.</td>
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<td><strong>3:30P THE COMMONWEALTH CLUB OF CALIFORNIA</strong></td>
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<td><strong>11:00P A LITTLE NIGHT MUSIC</strong></td>
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<td>with Scott Kuper</td>
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<td>Midnight A LITTLE NIGHT MUSIC with Peter Van De Graaff</td>
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<td>1:00 Tchaikovsky: Symphony No. 2 in C minor, Op. 17, “Little Russian.”</td>
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<tr>
<td>2:00 Brahms: Cello Sonata No. 2 in F major, Op. 99.</td>
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<td>3:00 Prokofiev: Suite from Semjon Kosko, Op. 81.</td>
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<td>5:00 Wood: Fantasia on British Sea Songs.</td>
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<td><strong>4:00P THE THISTLE &amp; SHAMROCK</strong></td>
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<tr>
<td><strong>5:00P MUNCIE MAGAZINE</strong></td>
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<td>WBST reviews the past week with a collage of news highlights, an expanded look at area sports, entertaining features, interesting interviews, and some thoughts for the day.</td>
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<td>Telemann: Recorder Concerto in C major.</td>
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<td>1:00 Chopin: Piano Sonata No. 3 in B minor, Op. 58.</td>
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<td>2:00 Debussy: The Martyrdom of St. Sebastian.</td>
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<td>3:00 Brahms: Serenade No. 1 in D major, Op. 11.</td>
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<td><strong>5:00P Boccherini: Guitar Concerto in E major.</strong></td>
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<tr>
<td>“Ancient Voices.” Music from the twelfth century to the present day performed by the Hilliard Ensemble. Robert Aubry Davis, host.</td>
</tr>
<tr>
<td><strong>10:00A SAINT PAUL SUNDAY MORNING</strong></td>
</tr>
<tr>
<td><strong>Nancarrow:</strong> String Quartet No. 1.</td>
</tr>
<tr>
<td><strong>11:30A CLASSICAL SHOWCASE</strong></td>
</tr>
<tr>
<td>Liszt: Transcendental Etude No. 10 in F minor.</td>
</tr>
<tr>
<td><strong>Paganini:</strong> Caprices for Violin Solo, Op. 1.</td>
</tr>
<tr>
<td><strong>Sarasate:</strong> Gypsy Tales, Op. 20.</td>
</tr>
<tr>
<td><strong>Kathleen Lawton</strong>, host.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TUESDAY NOVEMBER 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midnight A LITTLE NIGHT MUSIC with Peter Van De Graaff</td>
</tr>
<tr>
<td>Bach: Violin da Gamba and Clavier Sonata No. 2 in D major.</td>
</tr>
<tr>
<td>1:00 Dvorak: Symphony No. 8 in G major, Op. 88.</td>
</tr>
<tr>
<td><strong>2:00 GIULIANI:</strong> Guitar Concerto in A major.</td>
</tr>
<tr>
<td><strong>3:00 SIMPSON:</strong> Quartet No. 3.</td>
</tr>
<tr>
<td><strong>5:00 FAURE:</strong> Pelleas et Melisande incidental music.</td>
</tr>
</tbody>
</table>

| **11:30A CLASSICAL SHOWCASE** |
| Liszt: Transcendental Etude No. 10 in F minor. |
| **Paganini:** Caprices for Violin Solo, Op. 1. |
| **Sarasate:** Gypsy Tales, Op. 20. |
| **Kathleen Lawton**, host. |

| 2:00P THE SHELF | A comparative survey of the recordings of the Symphony No. 2 by Jean Sibelius. Jim Sveda, host. |
| 3:00P CAR TALK | with Ray and Tom Magliozzi |
| 5:00P MUNCIE MAGAZINE | WBST reviews the past week with a collage of news highlights, an expanded look at area sports, entertaining features, interesting interviews, and some thoughts for the day. |

**B21**
WEEKDAYS

6:00A MORNING EDITION
Start your day with the latest information available on weather, national and local news from National Public Radio and WBST.

9:00A PERFORMANCE TODAY
Outstanding music performances blended with reports on the arts provide up-to-the-minute information on events in the arts around the world.

11:00A ADVENTURES IN GOOD MUSIC
with Karl Haas
See page 21 for daily listings.

Noon SOMETHING EXTRA
Classical music interspersed with "extras" such as thoughtful discussion, commentary, and live interviews. WBST news reports at noon and 3 p.m.

3:30P THE COMMONWEALTH CLUB OF CALIFORNIA (Fridays only)
Listen in on the largest public affairs forum in the United States. Get the facts on current affairs through nonpartisan studies of topics in eighteen study areas.

5:00P ALL THINGS CONSIDERED
Take an in-depth look at the top news events of the day with hosts Renee Montagne and Robert Siegel.

7:00P BOB & BILL
Listen to classical music without classical hosts. Bob Christiansen and Bill Morelock provide upbeat commentary with the best in new age, minimalism, space music, new acoustic music, and world fusion.

SATURDAYS

6:00A SATURDAY SUNRISER

9:00P A LITTLE NIGHT MUSIC
with Scott Kuiper
Nine hours of wonderful music to keep you company all night long and in the first few hours of the day. See page 29 for daily listings.

9:00P ECHOES (Fri. only, beginning 4/10)

3:00P AFTERNOON EDITION
Find out what is happening in Muncie with the WBST news team. Hear informative business reports, sports updates, and a calendar of events with the most up-to-date news available.

FROM THE NEWSROOM

During April the WBST newsmuseum will produce a series of special reports highlighting artists and their works and art forms associated with the Ball State University Museum of Art. A grant awarded to the museum allows WBST and the art museum to coproduce a month-long series of reports. The research efforts of Ball State University student Tonia Said will air throughout the month during Afternoon Edition and Morning Edition. Through this series of reports, WBST news and the Ball State Museum of Art believe east central Indiana residents will have a unique opportunity to understand the variety of art on display at the museum. Through this newfound appreciation, WBST news hopes to encourage its listeners to visit or continue to visit the museum.

Also this month, the NCAA Men’s Volleyball National Championship will be held at Ball State April 24 through 25 in University Arena. WBST news will preview the participating teams and provide a series of reports on the deep tradition of volleyball at Ball State and within the east central Indiana community. WBST news will also report on the matches with updates throughout the tournament.

During the middle part of the month assignments director Terry Coffey will be on leave to Fort Benning, Georgia, where he will complete his annual Army Reserve training, so his voice will not be heard for part of the month.

—John Althardt

A CONCISE HISTORY OF PUBLIC RADIO IN AMERICA X11.

AND YES, BARON BYRON BIDDLE WAS DEAD.

Mr. Biddle, as I have previously explained, had become given to loitering beneath the ominously looking buttocks of a fatigued toad.

That butt had come might down. It had made Euchis a sparkling fiasco of its panicky panicky paralyzing pretentious cap.

Baron Byron Biddle
Pre-Compression

©1992 Byrne Williams

B23

12 Featured in this episode are the stories "In Which Piglet Has a Bath" and the poems "Cradle Song," "Emperor's Rhyme," "In the Fashion," and "The Good Little Girl."

19 Featured in this episode are the stories "In Which Piglet Does a Very Grand Thing," and a reprise of "Exposition to the North Pole"; and the poems "Summer Afternoon," "Twice Times," "The Alchemist." At the Zoo," and "Pinkle Purr."

26 Featured in this episode are the stories "In Which Eveore Finds the Wotley and Owl Moves into it," and a reprise of a different portion of "Exposition to the North Pole;" and the poems "Furry Bear," "Puppy and I," "The Four Friends," "The King's Breakfast," and "A Thought."

12:00P MARIAN MCPARTLAND'S PIANO JAZZ

with Marian McPartland, piano and host

The rich baritone voice and passionate style of Joe Williams has reshaped the role of the big band singer in American music. First

10:00A SAINT PAUL SUNDAY MORNING with Bill McLaughlin


26 Barber/Barnett: Saint Paul Sunday Morning Theme, Debsus: Sonata No. 1 in D minor for Cello and Piano; Piazzolla: Le Grand Tango; Rachmaninoff: Sonata in G minor, Op. 19; Rachmaninoff/Dippman: Fourers, Christopher O'Riley, piano; Carter Brey, cello.

11:30A NPR PLAYHOUSE: THE COMPLETE WORKS OF WINNIE-THE-POOH read by Peter Demnoff

5 Featured in this episode are the stories "In Which Piglet Invents a New Game and
You spoke. We listened. This month there are several program changes taking place in direct response to the WBST Listener Survey results. Most notably are changes involving "Echoes, Bob & Bill, A Little Night Music, Afropop Worldwide," and "Bluesstage.

In January of 1991, we embarked on a programming experiment and added "Echoes" to our schedule. The response was strongly mixed with opinions both pro and con. The WBST Listener Survey results indicate that while the majority of WBST's listeners don't care for Echoes, nearly 30 percent of our listeners do listen to Echoes. Realizing it is impossible to please everyone, we hope the programming compromise reached will be understood by both fans and foes of Echoes. Starting the first full week of April, Echoes will be heard on Friday and Saturday nights from 9 to 11 p.m. "Bob & Bill" will be heard from 7 to 9 p.m., Monday through Friday and "A Little Night Music" will begin at 9 p.m., Monday through Thursday. Basically, these changes mean more classical music most weeknights, and eclectic offerings congregated around the weekend. See the "Week At A Glance" for clarification.

The listener survey also indicated that "Afropop Worldwide" and "Bluesstage" were not heard by any significant number of listeners. These programs were discontinued in order to facilitate the "Echoes" time shift.

Whenever there is change, there is opportunity. The above mentioned changes and the loss of "The International Music Series" due to the producer ceasing distribution, have opened the door for several new programs.

"Riders' Radio Theatre" is featured on Saturday April 4 at 5:30 p.m. Riders in the Sky, consisting of Too Slim, Ranger Doug and Woody Paul, (no kidding), and special guests. Riders in the Sky sings cowboy classics like "Tumbling Tumble-Weeds" in three-part harmony and space of the program with a continuing radio drama. After it's debut the program will move to 7 p.m. beginning April 11. (The time shift is due to daylight saving time, which Indiana mostly does not observe but the network does, causing programming shifts every six months. More on that later.) Anyway, I've seen Riders in the Sky perform at least four times and they are a lot of fun. Tune in, it's the cowboy way!

"It was the best of times, it was the worst of times..." "A Tale of Two Cities." Dickens's classic novel, is presented by Independent Radio Drama Productions, Ltd. of England beginning at 7:30 p.m. on April 11 and continuing for fourteen weekly episodes.

A tale of a different sort is featured on "Tales From the Morgue." This program will be heard each Saturday at 8 p.m. beginning April 11 and continuing for thirteen episodes. Hosted by Chett Chetter, the morgue attendant, the programs are an off-beat homage to the old radio horror shows and modern space epics.

Following these two tales is "Word Jazz." This program was heard a couple of years ago on WBST and has been the object of numerous listener requests. The program is hosted, produced, and performed by Ken Nordine and is difficult to describe. Tune in and take it for a test listen.

"Piano Jazz" moves to Sunday at noon and is followed by a new program called "Jazzset." Hosted by Branford Marsalis, "Jazzset" features live performances by instrumentalists, vocalists, small groups and big bands. Herb Ellis, Tony Bennett, Cleo Laine,
1 Midnight Tubin: Kratt Ballet Suite.  
1:00 A Brahms: Horn Trio in E-flat major, Op. 40.  
2:00 A Copland: Suite from The Tender Land.  
3:00 A Rachmaninoff: Symphony No. 2 in E minor, Op. 27.  
5:00 A Bach: Orchestral Suite No. 1.  
11:00 P Bach/Busoni: Chaconne from Partita No. 2 in D minor.  
2 Midnight Voi~isek: Symphony in D major.  
1:00 A Mozart: Piano Sonata No. 11 in A major, Op. 122.  
5:00 A Verdi: Overture.  
11:00 P Schumann: Waldszenen.  
7 Midnight Saint-Saëns: La Jeunesse d’Hercule.  
1:00 A Haydn: Symphony No. 84 in E-flat major.  
2:00 A Davies: Trumpet Concerto.  
4:00 A Mozart: Symphony No. 21 in A major, K. 134.  
5:00 A Schumann: Waldszenen.  
9 7:00 P Grieg: Piano Concerto in A minor.  
10:00 P Mussorgsky: Night on Bald Mountain.  
11:00 P Vaughan Williams: Fantasia on a Theme by Thomas Tallis.  
8 Midnight Clementi: Sonata quasi Concerto in C major, Op. 130, No. 3.  
1:00 A M. Haydn: Violin Concerto in E-flat major.  
2:00 Bruckner: Symphony No. 4 in E-flat major, “Romantic.”  
4:00 A Ravel: Sonate Posthume.  
5:00 A Vaughan Williams: Fantasia on a Theme by Thomas Tallis.  
8 9:00 P R. Strauss: Death and Transfiguration.  
10:00 P C.P.E. Bach: Cello Concerto in B-flat major.  
11:00 P Gershwin: An American in Paris.  
9 Midnight Francais: Woodwind Quintet.  
1:00 A Dvorak: Symphony No. 9 in E minor, Op. 95.  
2:00 A Paine: Kyrie and Gloria from Mass in D major.  
4:00 P Beethoven: Leonore Overture No. 3.  
5:00 A Gershwin: An American in Paris.  
9 9:00 P Glazunov: Violin Concerto in A minor.  
10:00 P Beethoven: Symphony No. 1.  
11:00 P Haydn: Symphony No. 5 in A major.  
10 Midnight Britten: Variations on a Theme by Frank Bridge.  
11 1:00 A Brahms: Double Concerto in A minor, Op. 122.  
2:00 A Rachmaninoff: Piano Trios No. 2 in D minor, “Ellegiac.”  
4:00 A Berners: The Triumph of Neptune Suite.  
5:00 A Haydn: Symphony No. 5 in A major.  
10 11:00 P Villa-Lobos: Bachianas Brasileiras No. 1.  
11 Midnight Bach: Violin Concerto No. 2 in E major, BWV 1042.  
2:00 A Mahler: Symphony No. 5 in C-sharp minor.  
4:00 A Bax: Russian Suite.  
5:00 A Villa-Lobos: Bachianas Brasileiras No. 1.  
11 11:00 P Krommer/Kramar: Oboe Concerto in F major, Op. 52.  
1:00 A Ippolitov-Ivanov: Caucasian Sketches, Suite No. 1, Op. 10.  
4:00 A Paganini: Guitar Quartet No. 14 in A major.  
5:00 P Krommer/Kramar: Oboe Concerto in F major, Op. 52.  
12 11:00 P Gottschalk: A Night in the Tropics.  
13 J.C. Bach: Quintet in D major for Clarinet, Winds and Strings.  
1:00 A Martinu: Toccata e Due Camizoni.  
2:00 A Tanevski: Symphony No. 4 in C major.  
4:00 A Haydn: Organ Concerto in C major.  
5:00 P Gottschalk: A Night in the Tropics.  
13 9:00 P Mozart: Serenade No. 9 in D major.  
K. 320. “Posthorn.”  
10:00 P Arnold: Violin Concerto.  
11:00 P C.P.E. Bach: Flute Concerto in D minor.  
14 Midnight Bizet: Roma.  
1:00 A Beethoven: Piano Trio in D major, Op. 70, No. 1. “Ghost.”  
2:00 A Elgar: The Dream of Gerontius.  
4:00 A Dvorak: The Hero’s Song.  
5:00 A C.P.E. Bach: Flute Concerto in D minor.  
14 9:00 P Copland: Billy the Kid.
Dear WBST,

Your Waves magazine is not worth $12.00. The listings of programs are in small tiny print and the days and times are hard to see and find.

The only reason I would want it is to know when to listen.

You should print the whole thing on 50-6 clear pages, just the listings, days, times.
I don't want or need any more magazines. Just a program guide please.

Please spend your pledges money for programs—not a magazine.

If I had seen this thing before I pledged membership money, I probably wouldn't have done so. This appears to be an expensive waste of time and money to put together. Typical of Muncie...
December 30, 1991

Mr. Stewart Vanderwilt
WBST Radio
Ball State University
Muncie, IN 47306-0550

Dear Stewart:

Just a short note to tell you how much I enjoyed reading the January issue of Waves.

I read so many guides from our affiliates -- so when one of note comes my way, it's undoubtedly refreshing. Your new format makes the guide very readable, and the articles are worth reading -- informative and fun.

I hope your listeners agree and continue to open their checkbooks. Happy New Year to all of our friends at WBST!

With warm regards,

[Signature]

Three Illinois Center • 303 East Wacker Drive • Chicago, IL 60601
30 March 1992

Dear Stewart et al.,

Thanks for the new organization of program listings in WaveZ! It's so much easier to use. The magazine has certainly come a long way in recent years. It really looks great!

Sincerely,

Joe
Stewart

I received the April issue of WAVES. In Jo Gilbert's "From The Editor" and in the "Environmental Wellness" articles, there were encouragements on the public to "complete the recycle process by buying and using recycled paper products...not just recyclable products."

However, it appears that the WAVES magazine itself is apparently NOT printed on recycled paper, since it does not have the three arrows in a triangle logo. There is also a concern regarding the type of ink used, the soy based inks are more friendly than the normal printing inks made from petroleum products.

I think your magazine could set a trend on campus and pressure the administration to re-institute recycling programs on campus, which would have an effect on the community.

I would like you if your wife over for dinner. Please call 1-836-449.

Strue Hilde
3-31-92

Dear Nancy,

I received my issue of Waves this week. As always, I am favorable impressed. I do not perceive myself as a rebel rouser but I just wanted to share a thought with you.

The theme of the issue was Environmental Wellness. However on page 29 of the issue you informed readers of your exchanging names and addresses with other groups. It seems to me that this action would permit groups and organizations to add to the great quantity of "junk mail" which those on your mailing list already receive. This additional waste of paper and increased frustration of those of us who are annoyed by the extra mail does not seem congruent with your "Becoming Environmentally Friendly" article on page 16.

I am naive as to the motives of organizations which share mailing lists. I do not know if it generates revenue or locates donors for those who share. If that is the case, I can see why you do it. At any rate, you will find my label attached and I would ask that my name and address not be shared.

MCCALLISTER, P. J.
909 WARRICK RD
MUNCIE
WAVES
Appendix C
### WAVES Budget Snapshot

#### October

<table>
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<tr>
<th>Item</th>
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<tr>
<td>Advertising</td>
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<tr>
<td><strong>Income</strong></td>
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#### November

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<td><strong>Sub total</strong></td>
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<tr>
<td><strong>Income</strong></td>
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<td>(121)</td>
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</table>
December

Advertising $1,945
Expenses
Printing 1,105
Postage 187
Wages (student)* 340

Sub total $1,632

Income $ 313

January

Advertising $1,537
Expenses
Printing 1,015
Postage 177
Wages (student)* 340

Sub total $1,532

Income $ 5

FY 1991 WAVES Projections

Expenses* $21,354
Revenue 20,000
Income (Loss) ($1,354)

* Does not include salary expense for Cindy, Jean or Stewart. This expense could be $12,000 a year or more.

WBST Program Magazine Advertising History

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WAVES Budget Projection

Advertising (projected) $20,000

Expense

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Income $(20,002)

* Sales 12,258
  Input 5,265
  Editor 1,040

WAVES Considerations

What is the magazine's purpose? Is it serving that purpose?

If discontinued, could advertisers be converted to program underwriting?

Will a loss of $15,000 to $20,000 in ad revenue lead to a similar gain in underwriting?

A Scenario

Discontinue WAVES as a magazine and produce a program guide -- just program information, some highlights and station activities. Maybe retain a few advertisers to offset the cost of a guide.

Offer the advertisers with outstanding contracts corresponding credit in on-air underwriting. This way we keep most of the revenue that has been committed and reduce out of pocket expenses.

We are spending $40,000 to sell $20,000 in advertising -- is the resulting product worth the additional $20,000 for marketing purposes. No.
Printing Estimate for WAVES Newsletter

2 panel

1500 $210
2000 $270
additional thousands $120/m

3 panel

1500 $320
2000 $390
additional thousands $140/m

Current WAVES average printing cost

1800 $1250