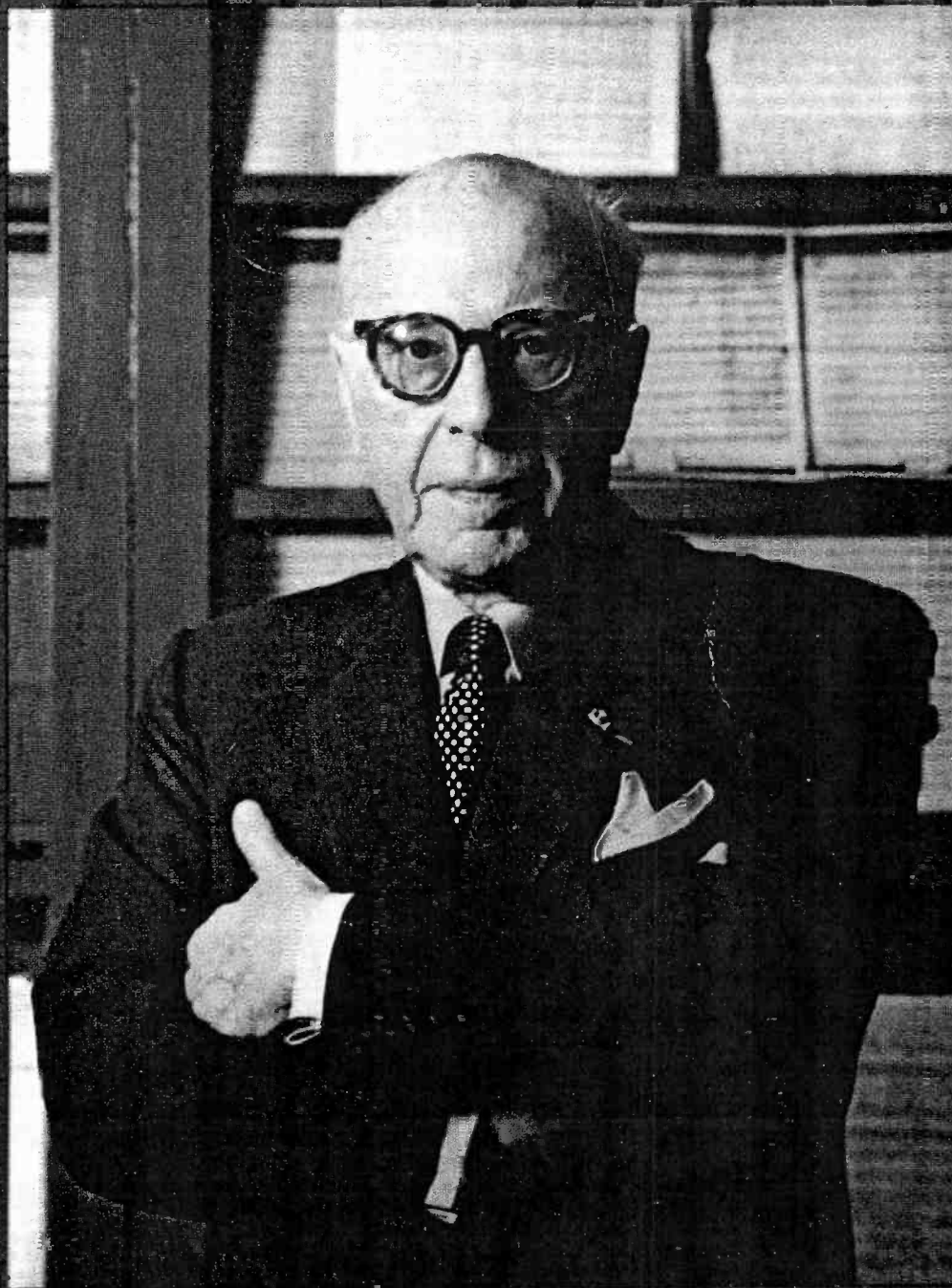


NOVEMBER 1968 60¢

FM GUIDE

INCLUDING
THE CONSENSUS BY EXPERTS
ON • EQUIPMENT • RECORDS • TAPES • EVENTS

**George Szell
And The
Cleveland
Orchestra**



FOLIO-DIAL: COMPLETE FM AND STEREO PROGRAM LISTINGS

SOUNDINGS

THE MAYNARD REPORT

A NEWSLETTER DEVOTED TO FM, HI-FI AND THE SOUND BUSINESS

New York, November 1968
Volume I, Number 1

Dear Reader:

N.Y. HIGH FIDELITY SHOW. A great job was done at the recent Hi-Fi Show by W.A. Stocklin, editor of **Electronics World**, and Stereo Hi-Fi Directory with seminars on hi-fi. A criticism, however, by this editor was that some of the better sessions, were not recorded and they were of such quality that FM stations could use them as material for hi-fi programs.

PIONEER. James M. Jewel, who did the decorating job for the Pioneer exhibit at the N.Y. Hi-Fi Show, deserves a bouquet. . . the most tastefully decorated exhibit there among many excellently decorated exhibits.

WHY DON'T RECORDS sound anywhere near as good as that original master tape? Where is the excitement of the original master? FM broadcasters should ask and demand.

FM STEREO STATIONS missing the boat in not promoting FM stereo in the car. FM stations have done an excellent job in getting back of the NAFMB promotion to promote more FM listening in the car.

Lynn Christian, formerly of WPIX, and **David Polinger**, of WTFM, deserve an accolade for the job they did in conceiving and promoting the "get an FM radio in your car" promotion. Over 1,000 FM stations participated and this promo generated over \$8,000,000 worth of radio time. . . The Armstrong Foundation should create a special award for these two gentlemen.

LARRY LESSING'S AWARD-WINNING BIOGRAPHY of Major Armstrong will go into a newly revised edition in paperback. . . scheduled for publication in March by Bantam. The book will contain an added last chapter telling the story of the vindication of Armstrong and the ultimate success of FM. The Armstrong estate has won 21 awards in the courts of America. These court decisions unanimously confirmed Armstrong as the inventor of FM. \$10,000,000 has been settled with leading U.S. manufacturers of FM and TV equipment. NAFMB has agreed to ask its members to offer the book on FM to its listeners at cost. . . \$1.00. The Armstrong Foundation has, for years, made a considerable investment in promoting FM and attempting to preserve the independence of the FM broadcasters.

QUESTION? Now that George Szell has made his first recording for Angel-EMI with the Cleveland Orchestra, what threat does this pose for his long relationship with the Cleveland Orchestra and Epic?

QUESTION? How is Victor going to juggle recording repertoire now that they have four big orchestras?

QUESTION? Is it really true that Maazel has been picked as Leonard Bernstein's successor?

QUESTION? Now that Irving Kolodin has joined the faculty of Juilliard as Professor of Musical Criticism will he tell record producers, artists, managers and the lay public his criteria of musical criticism?

NAFMB moves headquarters, New office: Suite 512, 665 Fifth Avenue, New York, N.Y. 10022, Telephone 755-9330.

Better than half of all radio sales in 1967 were FM-AM or FM receivers. **FM Guide** predicts a rapid increase in FM car radios when consumer discovers how good FM stereo can sound in a car. . . and how good stereo tape cartridges sound. . . almost 3,000,000 now in U.S. automobiles. Stereo cartridge tuners are now compatible with both 8 - and 4 - track stereo cartridge players. . . consumer can take advantage of the considerable investment he has already made in speakers. 62 per cent of college graduates have FM sets. . . 55 per cent of people 35-49 equipped to get FM radio buyers are 35 years or over and 68 per cent earn \$10,000 or more annually.

continued on page 8

INTERESTING NOTE. RCA now makes small portable Cassette playback machine. . . . is RCA preparing to retreat from its solid stance for the Lear Jet 8-track cartridge and their opposition to the Cassette?

The economy of large orchestras will bring about more and more recordings on two labels. . . . such as recent Columbia-Epic arrangement with the Cleveland Orchestra. So far, marriage has proven successful. Chicago Symphony will be divided between Angel-EMI and London-Decca. . . . with such likes as Solti (who has recorded with London-Decca) and Rafael Fruhbeck de Burgos sharing the podium.

Major record companies justifiable feel leading music reporters don't know the record business. . . . reporters handicapped because recording businesses, who own one-half their area of contact, don't care about the commercial side of the record business. Record industry still looks for the record critics who can tell them where the \$'s are. Record reviews getting better. . . . shorter. . . . some still too long winded. The quality record review talks about the total record, relative to what has already been recorded of that repertoire.

OFF THE RECORD. Columbia will be coming soon with Cassettes. . . . Some say up to 80 per cent of their pop catalogue available in Cassettes.

HOW IS THE AMERICAN FM NETWORK DOING? Some critics have said they have bitten off more than they can chew--maybe they should have offered one AM service. . . . one FM service. The diversity of this format on their AM (O & O's) drove them to a 3 AM network position.

ABC's ANSWER TO THEIR CRITICS: "We have gone from zero to 172 members of the American FM network. . . . and over 950 affiliates for all four networks.

Allen Shaw made Director of Special Projects for ABC-FM. He comes to New York with a great reputation from Chicago. **George Yahraes** in a newly created job, becomes Promotion and Sales Director for WABC-FM.

ADVERTISERS MISSING BET. Should see FM's relatively small but increasingly growing audiences as great advertising opportunity for special interest programming. FM radio has already captured 30 per cent of the total radio audience. Low cost per thousand. Small initial investment. . . . great opportunity to go after new markets. . . . low cost test marketing . . . Stephen Dietz, Chairman of the Board of Keynon and Eckhart put it well. . . . "People are different. The newer and successful marketing strategies are based on this premise are winning. The old strategy that people are pretty much alike is losing. Go after people's special interests."

Every major broadcasting complex is trying to decide about "what to do" concerning AM-FM ownership in the same market. FCC is studying the question very closely and group owners know it. In view of the track record of some of the major group owners' AM stations, they would well be advised to consider the sale of certain of their AM facilities at the top of the market, which we think is about now. FM GUIDE predicts that this will happen. When this "big waltz" starts to happen, there should be some fine FM stations available.

WCBS FM. Bill Greene leaving CBS-FM to return to the practice of law. . . . to become a member of the law firm of Boal, McQuade and Fitzpatrick well known downtown law firm. Bill Greene has been associated with general broadcasting activities from both the legal and management areas for the last 20 years. Bill became interested in FM in handling the CBS position on docket 14185, which set up the allocation plan for FM and which initiated the 50 per cent non-duplication rule. Bill Greene created "The Young Sound", syndicated program service now on 23 FM stations, organized the seven CBS-FM stations for non-duplicated programming. Bill has been a member of the board of the NAFMB and will continue his active interest in FM. We understand he has a number of FM stations as legal clients, including some very successful ones such as WDVR-FM in Philly.

WCBS-FM. The new lineup at WCBS-FM (this includes WCBS-FM, Jim McQuade as Director). "The Young Sound" not doing badly in the ratings (Arb.) . . . right up there with the better FM stations. Many major FM stations now pushing leading 50,000 watt AM stations at certain times of the day.

PROMOTION is the name of a successful FM station, once you have the right format, according to Jim McQuade. . . . "telling people what you are where you are."

FM PROGRAM INDEX

OPERA

Monday thru Friday		
1:05 p.m.	WNBC	Opera-Ballet Theatre
Monday		
8:00 p.m.	WRVR	The Operas of Rossini
Tuesday		
9:00 p.m.	WFUV	The Operaphile
Wednesday		
8:05 p.m.	WSOU	Wednesday Night at the Opera
8:30 p.m.	WNYC	Wednesday Night at the Opera
Thursday		
3:00 p.m.	WQXR	Listening To Music
7:30 p.m.	WQXR	The Vocal Art
8:00 p.m.	WRVR	Opera: Battleground of the Arts
8:30 p.m.	WSTC	Opera in FM
Friday		
8:30 p.m.	WFUV	A Box at the Opera
Saturday		
2:00 p.m.	WNYC WQXR	World Festival of Music Opera Hour
9:00 p.m.	WKCR	Saturday Night at the Opera
Sunday		
8:05 a.m.	WNBC	Opera-Ballet Theatre
10:00 a.m.	WBAI	Golden Voices
10:30 a.m.	WQXR	Gilbert & Sullivan
11:00 a.m.	WNYC	Living Opera with John-Charles Miller
3:00 p.m.	WDHA	The Opera
4:30 p.m.	WNYC	Opera Topics with Lorenzo Alvary
8:00 p.m.	WRFM	Operatic Highlights
9:05 p.m.	WVNJ	Great Albums of Opera
10:00 p.m.	WALK	The Opera
10:05 p.m.	WTFM	Opera in Stereo
11:05 p.m.	WLIR	Opera Showcase
1:05 a.m.	WLIR	Opera Highlights
12:15 p.m.	WPRB	Sunday Sketchbook

Wednesday		
7:30 p.m.	WFUV	Polka Party
8:30 p.m.	WKCR	Folksong '67
10:00 p.m.	WCWP WKCR	Folk Music Franciana
Thursday		
8:00 p.m.	WNYC	Cooper Union Forum
8:30 p.m.	WNYC	Adventures in Folk Music
9:30 p.m.	WKCR	Magyar Sarok
1:00 a.m.	WKCR	Folk Workshop
Friday		
8:30 p.m.	WKCR	The Village Scene
9:30 p.m.	WKCR	Broadsides
10:05 p.m.	WSOU	Sounds of Folk
12:00 Mid.	WCTC	Folk Music with Bob Breen
Saturday		
11:30 a.m.	WBAI	Country Music
12:00 noon	WEVD	New Wave — The Sound of Greece
	WKCR	Son of Buckdancer's Choice
12:15 p.m.	WJLK	Country Concert
4:05 p.m.	WDHA	Grass Roots of Folk
7:30 p.m.	WKCR	Sat. Night Folkfest
1:00 a.m.	WKCR	Nightlife Unlimited from the Cafe Feenjon
Sunday		
8:30 a.m.	WEVD	New Wave—The Sound of Greece
9:30 a.m.	WRFM	Continental Varieties
12:00 p.m.	WKCR	Bluegrass Special
1:00 p.m.	WKCR	Washington Square
2:07 p.m.	WQXR	Folk Music of the World
5:45 p.m.	WBAI	Country Music
6:00 p.m.	WNYC	Folksong Festival with Oscar Brand
	WPRB	Dead Air
7:05 p.m.	WRFM	Vince Gari—Italian-American Serenade
8:30 p.m.	WKCR	Songs of the Sabras

	WFAS	Jerry Tano Show
	WPIX	Manhattan After Hours
	WFME	Nightwatch (to 6 a.m.)
	WRFM	Stereo for Night People (to 7:00 a.m.)
	WNYC	While the City Sleeps
	WHBI	Realrock (to 5 a.m.)
12:05 a.m.	WTFM	Jazz in Stereo with Rhett Evers
Sunday		
12:00 Mid.	WEVD	Symphony Sid Show (to 3 a.m.)
	WNYC	While the City Sleeps
	WPAT	Night Show
	WPIX	Manhattan After Hours
	WFME	Nightwatch (to 6 a.m.)
	WBAI	The Outside — Steve Post

Live Programs

Monday thru Friday		
6:00 a.m.	WNBC	Big Wilson
	WCBS	Wally King
9:00 a.m.	WNBC	Dr. Joyce Brothers
10:00 a.m.	WFME	Prayertime
12:30 p.m.	WLIR	Lunch with Dore Reed
1:20 p.m.	WJLK	Speaking of Schools
10:05 p.m.	WFME	The Anvil Hour
Tuesday		
10:00 p.m.	WMFE	Profile of A Christian
Wednesday		
10:00 p.m.	WFME	Open Forum
Thursday		
10:00 p.m.	WFME	Open Forum
Friday		
8:30 p.m.	WNYC	Intn'l Music Festival
10:00 p.m.	WFME	Pastor's Study
Saturday		
7:15 p.m.	WJLK	As I See It
7:30 p.m.	WFME	Word of Life
10:00 p.m.	WFME	The Bible Answer Man
Sunday		
11:00 a.m.	WFME	Calvary Baptist Church
5:00 p.m.	WRVR	Ministry of Music

ALL-NIGHT PROGRAMS

FOLK MUSIC

Monday thru Friday		
6:00 p.m.	WVHC	Strictly Folk
7:00 p.m.	WSOU	Afro America
7:05 p.m.	WRFM	Erwin Frankel/Music From Around the World
7:30 p.m.	WSOU	Folk-Radio Portugal
8:00 p.m.	WSOU	Music of Lithuania
8:30 p.m.	WSOU	Arco Baleno
9:00 p.m.	WSOU	Pageant of Ireland
9:30 p.m.	WSOU	Polka Party
10:05 p.m.	WCWP	Folk Music
Monday		
7:30 p.m.	WQXR	Nights in Latin America
8:30 p.m.	WKCR	Fine Times at Our House
9:00 p.m.	WFLV	Folk Spectrum
9:30 p.m.	WKCR	Russkie Polchasa
1:00 a.m.	WKCR	Banana Bag
Tuesday		
9:00 p.m.	WKCR	Sha'agat Ha'ari

Monday thru Friday		
11:00 p.m.	WEVD	Symphony Sid Show (Ex. Mon./to 3:00 a.m.)
12:00 Mid.	WPAT	The Night Show
	WPIX	Manhattan After Hours
	WNEW	Tower Suite
	WBAI	Radio Unnameable—Bob Fass
	WFAS	Jerry Tano Show
	WFME	Nightwatch (to 6 a.m.)
	WRFM	Stereo for Night People (to 6:45 a.m.)
12:05 a.m.	WTFM	Jazz in Stereo with Rhett Evers
1:00 a.m.	WNYC	While the City Sleeps
12:05 a.m.	WLIR	Stardust (to 3:00 a.m.)
Saturday		
11:00 p.m.	WEVD	Symphony Sid Show (to 3:00 a.m.)
12:00 Mid.	WBAI	The Outside—Steve Post
	WPAT	Night Show

Musical Theatre

Monday thru Friday		
10:05 a.m.	WLIR	On Stage
2:30 p.m.	WALK	Show Time
3:00 p.m.	WHLI	Musical Playhouse
4:00 p.m.	WSTC	Showtime
9:05 p.m.	WVNJ	Curtain Time
9:00 p.m.	WALK	Curtain Calls
11:05 p.m.	WLIR	Evening Performance
Monday		
8:00 p.m.	WSTC	FM on Broadway
8:05 p.m.	WTFM	Music of America
10:00 p.m.	WFUV	Music from Stage and Screen
7:30 p.m.	WQXR	Movie Memories
		Bosley Crowther
Wednesday		
9:00 p.m.	WFMU	45 minutes from Broadway
Thursday		



Dark roots of song flung to the outer limits.

*Arlo and Otis, Dylan and Donovan, Bach and the Beatles
rippling in sound waves over the sands of time.*

*Yesterday's hopes, today's blues and tomorrow's dreams
seep through your mind, seek out your soul.*



Metromedia Stereo in New York | Represented by Metro Radio Sales

10:07 p.m.	WQXR	Broadway Theatre
Friday		
8:30 p.m.	WSOU	Across the Footlights
9:00 p.m.	WRLB	Show Time
Saturday		
10:05 a.m.	WLIR	On Stage
3:30 p.m.	WKCR	Curtain Time
Sunday		
10:00 a.m.	WRFM	Operetta Time
	WCBS	Music of Broadway
10:05 a.m.	WLIR	On Stage
10:30 a.m.	WQXR	Gilbert & Sullivan
	WVHC	Broadway Showcase
2:05 p.m.	WCTC	Carousel Theatre Hour
3:00 p.m.	WHLI	Musical Playhouse
8:00 p.m.	WVIP	Box Office

Good Talk

Monday		
12:30 p.m.	WLIR	Lunch with Dore Reed
1:00 p.m.	WFME	Radio Reading Circle
1:30 p.m.	WJLK	Why Not Ask?
2:00 p.m.	WSOU	Montage '68
4:00 p.m.	WNYC	Food For Thought
7:00 p.m.	WKCR	Classroom
7:07 p.m.	WQXR	N.Y. Times
		Correspondents
7:15 p.m.	WFUV	Urban League
	WKCR	Columbia Press Conf.
	WEVD	You and the Law
8:30 p.m.	WFUV	Bernard Gabriel—The Music Scene
		Standpoint
9:00 p.m.	WEVD	Conference Echoes
9:05 p.m.	WFME	Casper Citron
11:00 p.m.	WRVR	Night Call
11:30 p.m.	WRVR	Night Call
Tuesday		
12:30 p.m.	WLIR	Lunch with Dore Reed
2:00 p.m.	WSOU	Montage '68
2:30 p.m.	WLNA	Pace Lectures
6:30 p.m.	WCWP	New Dimensions
7:00 p.m.	WKCR	Columbia Forum
7:07 p.m.	WQXR	N.Y. Times Views the Arts
7:15 p.m.	WFUV	New Films in N.Y.
7:30 p.m.	WBAI	Whatever Became Of...?
	WSOU	Campus Forum
8:00 p.m.	WKCR	China Today
	WRVR	Studs Terkel Interviews
	WEVD	Victor Reisel Interviews
8:00 p.m.	WSOU	Do You Know?
8:30 p.m.	WEVD	Kaleidoscope
9:07 p.m.	WQXR	First Hearing
9:30 p.m.	WEVD	Report on Freedom
10:00 p.m.	WNYC	Audio Showcase
10:00 p.m.	WRVR	New York: Hispanic City
	WFME	Profile of A Christian
10:30 p.m.	WRVR	Listen!
11:00 p.m.	WRVR	Casper Citron
11:30 p.m.	WRVR	Night Call
	WLIB	Night Call
Wednesday		
2:00 p.m.	WSOU	Montage '68
7:00 p.m.	WKCR	Classroom
7:15 p.m.	WBAI	Films in Focus
7:07 p.m.	WQXR	N.Y. Times
		Correspondents
	WEVD	Human Rights
9:00 p.m.	WEVD	Ombudsman
9:07 p.m.	WQXR	Conversations in Music with Schuyler Chapin
9:30 p.m.	WEVD	Labor News
11:00 p.m.	WRVR	Casper Citron
11:30 p.m.	WRVR	Night Call
	WLIB	Night Call
12:00 Mid.	WNYC	Community Action
12:30 a.m.	WNYC	Intn'l Book Review

1:00 a.m.	WKCR	Feedback
Thursday		
2:00 p.m.	WSOU	Montage '68
4:00 p.m.	WNYC	Mayor's Action Center
7:00 p.m.	WKCR	Columbia Forum
7:07 p.m.	WQXR	N.Y. Times
		Correspondents
8:00 p.m.	WKCR	Ayn Rand On Campus
	WKCR	Literary Workshop
	WEVD	Public Forum
	WRVR	Studs Terkel Interviews
		Roundtable
9:00 p.m.	WRVR	Riverside Radio
		Roundtable
	WNYC	Cooper Union Forum
10:00 p.m.	WFUV	Fordham University
		Roundtable
	WRVR	Politics!
11:00 p.m.	WRVR	Casper Citron
11:30 p.m.	WRVR	Night Call
	WLIB	Night Call

Friday		
2:00 p.m.	WSOU	Montage '68
10:30 a.m.	WNYC	Pace Lecture Series
12:30 p.m.	WLIR	Lunch with Dore Reed
7:00 p.m.	WKCR	Classroom
7:07 p.m.	WQXR	N.Y. Times
		Correspondents
8:00 p.m.	WKCR	UN Review
8:30 p.m.	WQXR	Listen
9:00 p.m.	WEVD	Friday Night Special
11:00 p.m.	WRVR	Casper Citron
11:30 p.m.	WRVR	Night Call
	WLIB	Night Call
1:00 a.m.	WKCR	Point of Order
Saturday		
10:00 a.m.	WHLI	Consumer Forum
1:00 p.m.	WRVR	B.B.C. Science Magazine
Sunday		
1:30 p.m.	WRVR	Directions in Children's Literature
3:00 p.m.	WKCR	Meet the Press
6:30 p.m.	WABC	Greta McDonald
	WDHA	Georgetown Univ. Forum
7:00 p.m.	WFUV	Columbia Lectures
8:00 p.m.	WKCR	Fordham Lecture Series
	WFUV	Men of Hi-Fi
10:00 p.m.	WRFM	

JAZZ

Monday thru Friday		
7:00 a.m.	WRVR	Just Jazz with Ed Beach
12:00 noon	WLIB	The Ed Williams Show
4:00 p.m.	WLIB	The Billy Taylor Show
6:00 p.m.	WRVR	Just Jazz with Ed Beach (repeat)
7:30 p.m.	WLIB	The Del Shields Show
	WHLI	Jazz at 10
11:00 p.m.	WEVD	Symphony Sid Show (ex. Mon.)
11:30 p.m.	WPRB	Sound of Jazz
12:00 Mid.	WCTC	The Midnight Muse
	WFAS	Music After Hours
	WHBI	Jazz Festival
12:15 p.m.	WHRF	Before the Mast with Don Cannon
12:05 a.m.	WTFM	Jazz in Stereo with Rhett Evers
Monday		
3:00 p.m.	WBAI	Sounds of Today
8:30 p.m.	WVHC	This is Jazz
9:05 p.m.	WCWP	Anything But 50
9:15 p.m.	WJLK	Directions in Jazz
Tuesday		
8:30 p.m.	WFUV	Time for Jazz
11:30 p.m.	WPRB	Sound of Jazz

Wednesday		
9:05 p.m.	WCWP	Strictly Jazz
9:15 p.m.	WJLK	Jazz Corner
11:00 p.m.	WBAI	Sounds of Today
Thursday		
3:00 p.m.	WBAI	The Scope of Jazz
9:05 p.m.	WCWP	Strictly Jazz
11:30 p.m.	WPRB	Sound of Jazz
Friday		
8:00 p.m.	WCWP	Jazz Unlimited
9:15 p.m.	WJLK	Art of Jazz
10:00 p.m.	WSTC	Jazz Idols
Saturday		
11:00 a.m.	WALK	The Big Bands Are Here
12:00 noon	WLIB	The Ed Williams Show
2:00 p.m.	WBAI	Jazz with A.B. Spellman
4:00 p.m.	WLIB	The Billy Taylor Show
	WRVR	Jazz with Father O'Connor
6:00 p.m.	WRVR	More Jazz with Max Cole
	WBAB	The Grooveyard
7:00 p.m.	WRVR	Father O'Connor's Jazz Anthology
		Dick Neeld
8:05 p.m.	WDHA	The Del Shields Show
7:30 p.m.	WLIB	Just Jazz with Ed Beach
8:00 p.m.	WRVR	The Grooveyard with Bob Washington
	WBAB	The Other Dan Ingram Show
10:00 p.m.	WFUV	Jazz Horizons
11:00 p.m.	WFUV	Jazz Horizons
	WPRB	Jazz After Hours
	WRFM	Casper Citron
	WEVD	Symphony Sid Show
12:00 a.m.	WTFM	Jazz in Stereo with Rhett Evers
12:15 a.m.	WALK	Jazz at Midnight with Bob Klein
Sunday		
4:00 p.m.	WLIB	The Billy Taylor Show
6:00 p.m.	WBAB	The Grooveyard
7:30 p.m.	WLIB	The Del Shields Show
8:00 p.m.	WBAB	The Grooveyard with Bob Washington
10:00 p.m.	WKCR	Jazz Til One
11:00 p.m.	WBAI	Scope of Jazz
12:00 p.m.	WPRB	Master of Jazz
	WEVD	Symphony Sid Show

DRAMA & POETRY

Monday thru Friday		
11:00 p.m.	WNYC	Spoken Words
8:00 p.m.	WFME	Unshackled
9:35 p.m.	WVHC	Bookmark
11:00 p.m.	WNYC	Spoken Words (repeat)
Tuesday		
9:30 p.m.	WVHC	Shakespeare
10:00 p.m.	WFUV	Words Without Songs
Wednesday		
8:00 p.m.	WRVR	Drama
8:05 p.m.	WCWP	Radio Drama
Thursday		
8:30 p.m.	WKCR	Literary Workshop
9:30 p.m.	WVHC	Shakespeare
Saturday		
9:00 a.m.	WBAB	Classic Children's Stories
5:00 p.m.	WNYC	French Drama Series
8:00 p.m.	WFME	Unshackled
9:00 p.m.	WNYC	International Theatre
11:00 p.m.	WNYC	Spoken Words
Sunday		
7:30 a.m.	WRLB	Ave Maria Hour
8:00 p.m.	WFME	Unshackled
9:00 p.m.	WNYC	International Theatre
10:00 p.m.	WFUV	Short Masterpieces of French Literature
11:00 p.m.	WNYC	Spoken Words

STEREO AS INDICATED*

12:00 BLUEGRASS SPECIAL
THE BEST OF BLUEGRASS
WITH JEFF SCHWARTZ
1:00 *NEARLY THE END
DYLAN, COLTRANE, BIG
PINK AND BLOOMFIELD
WITH PAUL TEITELBAUM.
2:00 *MUSIC OF THE 20TH
CENTURY BERG: CHAMB
CONC
3:30 *ORGAN RECITAL
DUPRE: EVOCATION; ALAIN:
FANTASIE, NO. 2; NORRIS:
DIABOLIQUE; J. S. BACH:
PASSACAGLIA & FUGUE
4:30 *JUST BROWSING
CLASSICAL MUSIC

12 NOON

12:00 PROGRAM SUMMARY, NEWS
12:15 MASS FROM FORDHAM UNIVERSITY'S
HAR MEMORIAL CHURCH
1:00 INSTITUTE FOR FAMILY LIVING
1:30 FRENCH MUSIC AND FRENCH MUSIC-
IANS
2:00 THE SACRED HEART PROGRAM
2:30 THE SUNDAY GRAND CONCERT
ALBENIZ: IBERIA (PARIS CONS/MOREL/
74); HAYDN: SYM NO. 12 IN D (LITTLE
ORCH OF LON/JONES/12)
4:00 THE CHORAL CONCERT FAVORITE
OPERA CHORUSES (MORMON TABERNACLE
CHOIR)
5:00 THE ORGAN RECITAL BUXTE-
HUDE: VARIOUS ORGAN PRELUDES,
FUGUES & CHORALES (55/BIGGS)

ALL STEREO

8:00 SIGN ON
8:15 THE CHURCH AT WORK
8:30 STEREO SHOWCASE
9:20 THIS WEEK AT THE UN
10:05 ON STAGE "HELLO,
DOLLY" (BAILEY/CALLOWAY)
11:05 STEREO SHOWCASE
12 NOON
2:05 POP CONCERT FAVORITE
OPERA CHORALES (PHILADEL-
PHIA ORCH/MORMON TABERN
CHOIR/ORMANDY); SCHUMANN:
CONC IN A; SAINT-SAENS:
CONC NO. 2 IN G; TCHAI-
KOVSKY: CONC NO. 1 IN B-
(ROYAL PHIL/MOISEWITSCH)
3:05 THE FINE ARTS THE
MODERN PIONEERS
4:30 ON THE WIRE MARTY
WEISS
5:05 COCKTAILS FOR TWO

STEREO AS INDICATED*

6:00 CHORAL FESTIVAL HANDEL: DET-
TINGEN TE DEUM (SCHULZE); PURCELL: ODE FOR
ST. CECILIA'S DAY (TIPPETT)
8:00 CHILDREN'S BOOKS
8:15 EUROPEAN FAIRY TALES
8:30 SINGING LADY IRENE WICKER
9:00 *MASTERWORK HOUR BERWALD: SINF
CAPRICIEUSE (DORATI); NIELSEN: CLAR CONC
(GOODMAN/GOULDO); SYM NO. 2 (GOULDO)
10:30 LEE GRAHAM INTERVIEWS
11:00 LIVING OPERA JOHN-CHARLES MILLER
12 NOON
1:00 RECORDINGS, E.T.C. EDWARD T. CANBY
1:30 REVIEW OF THE BRITISH WEEKLIES
2:00 BROOKLYN MUSEUM LIVE
3:00 INTERNATIONAL MUSIC FESTIVAL
4:30 OPERA TOPICS LORENZO ALVARY
5:00 DAVID RANDOLPH CONCERT

ALL STEREO

(WHEN SCHEDULED,
N.Y. JETS FOOT-
BALL WILL PREEMPT
REGULAR
PROGRAMMING)
9:00 THE NOW
MUSIC POPULAR
MUSIC OF TODAY
12 NOON
AND RECENT
YESTERDAYS

6 PM	WKCR 89.9	WFUV 90.7	WLIR 92.7	WNYC 93.9	WABC 95.5
------	-----------	-----------	-----------	-----------	-----------

6:00 WEEKEND WORLD REPORT
THE LATEST NEWS, SPORTS
AND WEATHER.
6:30 URBAN FORUM THE
CITIES & MOST PREDOMINENTLY
THE DISADVANTAGED AS
STUDIUED BY THE COL UNIV
CITIZENSHIP COUNCIL.
7:00 INSIGHT THE GREAT
ISSUES OF TODAY, IN-
VESTIGATED BY WKCR.
8:00 COLUMBIA LECTURES OR
UNIVERSITY SEMINARS
9:00 SONGS OF THE SABRAS
PAUL SHAPIRO & LARRY
ELBERGER PLAY ISRAELI
MUSIC.
10:00 *JAZZ 'TIL ONE
WITH GEORGE KLABIN
1:00 *THE KENT PARKER SHOW
A VARIETY OF JAZZ, LATIN
AND OTHER MUSIC.

6:00 THE HOUR OF THE CRUCIFIED
SACRED MUSIC AND ADDRESS
6:30 GEORGETOWN UNIVERSITY FORUM
7:00 THE ART SONG RECITAL
MOZART/SCHUBERT: "SONGS" (41/
SIMONEAU/LACHANCE); BRITTEN:
"A CHARM OF LULLABIES", OP. 44
(FORRESTER/NEWMARK/12)
8:00 THE FORDHAM LECTURE SERIES
9:00 THE LITURGICAL MUSIC CON-
CERT SCHUTZ: SYM SACRAE
(45/RILLING)
10:00 MASTERPIECES OF FRENCH
LITERATURE
11:00 THE SYMPHONY STATE
BERWALD: SYM IN G-(30); SYM
IN C-(26)

6:05 DINNER FOR TWO
BIZET: CARMEN (ROME SYM/
SAVINO)
9 PM
9:05 IMAGES FOR ORCHESTRA
OFFENBACH: LA BELLE HE-
LENE OVT (9/BOSTON POPS/
FIEDLER); TCHAIKOVSKY:
SLEEPING BEAUTY: EXC (54/
PHILADELPHIA ORCH/OR-
MANDY); HINDEMITH: VLN
CONC (STERN/NY PHIL/BERN-
STEIN/31); BARBER: "VANESSA"
INTERMEZZO FROM ACT 4
(5/NY PHIL/KOSTELANETZ)
11:05 OPERA SHOWCASE
BELLINI: I PURITANI (SUTHER-
LAND/DOVAL)
1:05 OPERA HIGHLIGHTS
MOUSSORGSKY: BORIS GODO-
NOV (NAT'L OPERA OF SOFIA
CHORUS/PARIS CON ORCH/
CLUYTENS); TCHAIKOVSKY:
9 CHORUSES (EVESHNIKOV
CHORUS)
3:00 SIGN OFF

6:00 FOLKSONG FESTIVAL OSCAR BRAND
6:30 SONG CLASSICS
7:00 *MASTERWORK HOUR TREMBLY: SYM
IN I MYT (BALAZS); SERLY: CONC FOR 2
PIANOS (FRID/LUCFOR/SERLY); THOMSON: STE
FROM "THE RIVER" (STOKOVSKI); JOSTEN:
SYM IN F (STRICKLAND)
8:30 INVITATION TO DANCE
9:00 INTERNATIONAL THEATRE
11:00 SPOKEN WORDS
12:00 WHILE THE CITY SLEEPS GILBERT
& SULLIVAN: THE GONDOLIERS (GODFREY)

6:00 THE NOW
MUSIC WITH
EMPHASIS ON THE
CURRENT SOUND
9 PM
IN THE MAINSTREAM
OF NON-HARD ROCK
12:00 SIGN OFF
NEWS FIVE MINUTES
BEFORE THE HOUR

NEWS ON THE HOUR

ALL STEREO

6:05 HYMNS OF ALL
FAITHS
6:15 THIS WEEK AT
THE UN
6:30 INTERNAT'L
BOOK REVIEW &
LITERARY REPORT
7:05 MUSIC OF THE
LITURGY
STAINER: THE
CRUCIFIXION
(YOUNG/BELL/CHAD-
WICK/LEE PHIL
CHOIR/BARDGETT)
8:35 INTERNATIONAL
ALMANAC
9:05 PANORAMA OF
THE LIVELY ARTS
9:30 STEREO FOR A
SUNDAY MORNING
WITH POPULAR
MUSIC
12:05 SINATRA IN
STEREO
2:05 STEREO SPEC-
TACULAR

ALL STEREO

6:00 SUNDAY SOUND
OF MUSIC FEAT-
URING ROGER
WILLIAMS/ELLA
FITZGERALD/
MATT MONROE,
JOHNNY MARR
SINGERS
6:45 LAYMAN'S HOUR
7:15 THOUGHTS
7:30 TEMPLE HOUR
8:00 MORMON TABER-
NACLE CHOIR
8:30 ORGAN RECITAL
9:00 MUSIC TO
REMEMBER
9:30 CONTINENTAL
VARIETIES
10:00 OPERETTA TIME
KUNNEKE: DER VETTER
AUS DINGSDA;
JESSEL: SCHWARZ-
WALDMADEE
11:00 UNITY SERVICE
12:00 WEEKEND SOUND
OF MUSIC

ALL STEREO

6:57 SIGN ON
7:05 AGRICULTURE REPORT
7:15 MUSIC FOR A SUNDAY MORNING
8:15 MEN AND MOLECULES
8:30 THE ALLIANCE HOUR
10:00 "HIGHER LEVELS OF CONSCIOUSNESS"
DR. JOHN TRELEAVEN
12 NOON
12:05 THE POPS CONCERT STRAVINSKY
TANGO (4/LON SYM/DORATI); MOZART: CLAR
CONC IN A (DE PEYER/LON SYM/MAAG);
GROFE: SUNSET & CLOUDBURST FROM THE
GRAND CANYON STE" (14/LON FEST ORCH/
BLACK)
1:05 CONCERT I LISZT: HUNGARIAN
RHAPSODY NO. 6 IN D (BAVARIAN RADIO
SYM/LUDWIG/12); BEETHOVEN: SYM NO. 9
IN D, OP. 125 (67/JANOWITZ/ROSSL-
MAJDEN/KMENTT/BERRY WEINER SING-
VEREIN/BERLIN PHIL/VON KARAJAN/67);
MOZART: CASSATION NO. 1 IN G (23/
CAMERATA ACAO/PAUMGARTNER)
3:05 CONCERT II FRANCK: LE ROI
D'YS OVT (12/DETROIT SYM/PARAY);
DVORAK: SYM NO. 6 IN D (45/LON SYM/
ROWICKI); STRAUSS: OON QUIKOTE, OP. 35
(FOURNIER/CLEVELAND ORCH/SZELL/40)
5:05 MUSIC OF PRAISE

SELECTIONS

From stations not in
this Fall Dial

9:00 WAWZ 99.1
MORNING CONCERT
MOZART: PIANO
CONC NO. 21
10:00 WPRB 103.3
RELIGIOUS MUSIC
KODALY: PSALMUS
HUNGARICUS
11:00 WPRB 103.3
UNIVERSITY
CHAPEL SERVICE
12 NOON
12:15 SUNDAY SKETCH-
BOOK BERG:
LULU (LEAR/FISCHER
DIESKAU/BOHM)
2:00 WAWZ 99.1
AFTERNOON CONCERT
BRAHMS: SON NO. 2
3:00 WPRB 103.3
SPECIAL MERITS
STRAUSS: ALPINE
SYM; HINDEMITH:
NOBILISSIMA
VISIONE
6 PM
8:00 WPRB 103.3
NEWSWORTHY I
9 PM
9:15 WCTC 98.3
CONCERT IN HI-FI
BEETHOVEN: CON-
SECRATION OF THE
HOUSE: OVT; DVORAK:
SYM NO. 9; BERN-
STEIN: CHICHESTER
PSALMS NO. 23 (NOS:
2, 1-4; VIVALDI:
CONC FOR 2 LUTES
& ST ORCH; CHORAL
MUSIC. HORMON
TABERNACLE CHR

ALL STEREO

6:00 PIX PENT-
HOUSE
6:30 PROTEST-
ANT HOUR
7:00 ALL
SCRIPTURES
BENEFICIAL
7:30 PIX PENT-
HOUSE
12 NOON
12:00 PIX
PENTHOUSE
WITH TINY
MARKLE

ALL STEREO

6:00 RELIGION
8:00 ZACHERLE
12 NOON
2:00 SCOTT
MUNI WITH
THE LATEST

WVNI 100.3	WPIX 101.9	WNEW 102.7	WTFM 103.5	WRFM 105.1	WDHA 105.5
------------	------------	------------	------------	------------	------------

6:05 *MUSIC FOR
METROPOLITANS
8:05 *CURTAIN
TIME "FUNNY
GIRL" (ORIGINAL
SOUND TRACK)
9 PM
9:05 GREAT ALBUMS
OF OPERA
DONIZETTI: LUCIA
DI LAMMERMOOR
(MOFFO/BERGONZI/
SERENI/FLAGELLO/
RCA ITALIANA
OPERA & CHORUS/
PRETTE)
12:05 SIGN OFF

6:00 PIX
PENTHOUSE
9 PM
WITH STAN
MARTIN
NEWS ON THE
55 MINUTE
MARK

7:00 ROSKO
WHILES AWAY A
9 PM
SUNDAY
NIGHT
11:30 SUNDAY
NEWS
CLOSEUP
12:00 ALISON
STEELE
TILL 6:00 A.M.

6:05 LONDON PHASE
4 STEREO HOUR
7:05 KEYBOARD IM-
MORTALS PLAY
AGAIN
8:05 STEREO PHONIC
CONCERT HALL
MENDELSSOHN: PIANO
CONC NO. 2 (SERKIN/
COL SYM/ORMANDY)
9 PM
9:05 UNITED ARTIST
STEREO HOUR
10:00 PERSPECTIVE
BRAND, GRUMET &
SEIGEL, INC.
STOCK MARKET
10:15 STEREO SPEC-
TACULAR MUSIC
IN DEMONSTRATIVE
STEREO.

7:05 ITALIAN-
AMERICAN SERE-
NADE VINCE GARI
8:00 OPERATIC HIGH-
LIGHTS MOZART:
THE MAGIC FLUTE
9 PM
9:00 DEKOVEN CONCERT
PERGOLESINI: MASS IN
F; GRETRY: FURTE
CONC IN G; ARNE:
"WHERE THE BEE
SUCKS"; "THE
CUCKOO SONG";
SALIERI: SYM IN D;
PUCCINI: OVT TO
"IPHIGENIE IN
TAURIDE"
10:00 MEN OF HI-FI
HARRY MAYNARD
11:00 SUNDAY SOUND
OF MUSIC
11:30 OPERATION
YORKVILLE LIS-
TENING
12:00 SIGN OFF

6:00 NEWS ROUNDUP
6:10 THE SPACE STORY FROM NASA
6:15 CONN ORGAN MOODS
6:30 THE GRETA MACDONALD SHOW
7:05 KEYBOARD IMMORTALS
8:05 "THE OPERA HOUSE" MOZART:
"LE NOZZE DI FIGARO" (CASA/SIEPI/
GUDEN/VIENNA OPERA ORCH & CHORUS/
VIENNA PHIL/KLEIBER/168)
9 PM
11:00 THE AUDITORIUM ORGAN
11:30 SENATOR CASE REPORTS
11:35 GOVERNOR HUGHES REPORTS
11:50 FINAL NEWS SUMMARY
12:00 SIGN OFF

NEWS ON THE HOUR

YOUR FM DIAL. See above or pages FM 73-78 for programming details. * Indicates some/all stereo.

NCWP 88.1	WGO 88.3	WHC 88.7	WSOU 89.5	WKCR 89.9	WFUV 90.7	WFMU 91.1	WNYE 91.5	WHOM 92.3	WLIR 92.7	WPAT 93.1	WVOX 93.5	WNYC 93.9	WLJK 94.3	WGSM 94.3	WFME 94.7	WABC 95.5	WQXR 96.3	WSTC 96.7	WNBC 97.1	WALK 97.5	WEVD 97.9	WHLI 98.3	WLAD 98.3	WCTC 98.3
-----------	----------	----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------

ALL STEREO
 7:07 **BREAKFAST SYMPHONY** CORELLI:STE FOR STS:GIGA(3/SYM ORCH/DORON); HANDEL:LOVE IN BATH(47/ROYAL PHIL/BEECHAM/HOLLWEG); RIMSKY-KORSAKOV:MLADA:PROCESSION OF THE NOBLES(5/BOSTON POPS/FIEDLER); ADASKIN:SERE CONC(7/CBC ORCH/SUSSKIND); SCHMIDT:NOTRE DAME:INTERMEZZO(5/BERLIN PHIL/KARAJAN); DOHNANYI:VARIAS ON A NURSERY TUNE(23/DOHNANYI/ROYAL PHIL/BOULT)
 9:00 NEW YORK TIMES NEWS ROUNDUP
 9:15 **BREAKFAST SYMPHONY** CONTO PROKOFIEV:STONE FLOWER: PROLOGUE(5/SUISSE ROMANDE/VARVISO); DELIUS:FLORIDA STE:BY THE RIVER(8/ROYAL PHIL/BEECHAM); TURINA:SINF SEVILLANA(22/NAT'L ORCH OF SPAIN/ARGENTA)
 10:07 **DOUBLE DAY BOOK CONCERT** OFFENBACH:THE GRAND DUCHESS OF GEROLSTEIN:OVT(5/VIENNA OPERA ORCH/SCHERCHEN); GOUNOD:ROMEO & JULIET:THE SHEEP OF JULIET(4/ROYAL PHIL/BEECHAM); PAINE:AZARA: MOORISH DANCE(5/ROYAL PHIL/KRUEGER)
 10:30 GILBERT & SULLIVAN
 11:07 **MUSIC OF FAITH** VIVALDI:BEATUS VIR(31/POLYPHONIC ENS OF ROME/VIRTUOSI DI ROMA/FASANO); JANACEK:OUR FATHER(16/SVEJDA/ TVRSKY/SOLAROVA/CZECH PHIL CHORUS/VESELKA)
 12:10 LONDON HIGHLIGHTS BACH:SINF CONC IN A(15/VIENNA RADIO/ OTYOS); STRAUSS:HORN CONC NO.2 IN E(TUCKWELL/LON SYM/KERTESZ/ 21); RAVEL:LA VALSE(12/LON SYM/MONTEUX)
 2:07 **FOLK MUSIC OF THE WORLD**
 3:07 **PHILADELPHIA ORCHESTRA CONCERT** CLAUDIO ABBADO,GUEST CONDUCTOR MAHLER:SYM NO.5 IN A-
 5:07 RIZZOLI INTERNATIONAL HOUR DONIZETTI:DON PASQUALE:EXCS

STEREO AS INDICATED*
 5:05 **PETITE SYMPHONY** ARNE:OVT NO.4 IN F (ENGLISH CHAMB ORCH/HURWITZ); CORELLI:CONC GROSSO NO.2 IN F(BATH FEST ORCH/MENUHIN); BIZET:SYM IN C(FRENCH NAT'L RADIO ORCH/BEECHAM)
 6:00 **CONCERTO** STRAUSS:FEST PRELUDE FOR ORGAN & ORCH(BIGGS/PHILADELPHIA ORCH/ORMANDY); BEETHOVEN:PIANO CONC NO.1 IN C(SERKIN/PHILADELPHIA ORCH/ORMANDY)
 7:05 **ESSAY FOR ORCHESTRA** VERDI:OVT TO GIOVANNA D'ARCO(LON SYM/BONYNGE); "A VERDI SPECTACULAR"(KINGSWAY SYM/CAMARATA)
 8:05 **OPERA-BALLET THEATRE** GILBERT & SULLIVAN:IOLANTE:EXC(GLYNDBOURNE FEST CHORUS/ PRO ARTE ORCH/SARGENT)
 9:05 RELIGIOUS TALKS SELECTED TOPICS TILL NOON
 12:05 JIM GEARHART MUSIC
 3:05 **SOUND OF SYMPHONY** HAYDN:SYM NO.88 (NEW PHILH ORCH/KLEMPERER); BEETHOVEN:SYM NO. 8 IN F(PHILADELPHIA ORCH/ORMANDY)
 4:05 **RECITAL HALL** WOLF:ITALIAN SERE FOR ST QT; TARTINI:THE DEVIL'S TRILL:SON FOR VLN & PIANO; HERBERT:SONGS FROM OPERETAS;RED WILL & ORANGE BLOSSOMS; CHOPIN:BALLADE,OP.23; TRADITIONAL:ITALIAN SONGS
 5:05 **SERENADE** FEATURING MUSIC BY DEBUSSY/ BRAHMS/DVORAK/HANDEL/TRADITIONAL/PONCE/MASCAGNI

8:00 MUSIC BY JOHANN SEBASTIAN BACH
 9:30 MUSIC OF THE WORLD'S PEOPLE
 10:00 GOLDEN VOICES OPERATIC VOICES
 10:30 NEWS FOR CAR OWNERS
 10:45 REVIEW OF THE SOVIET PRESS
 11:00 AGRICULTURE AND THE NATION
 12 NOON
 12:00 HOME FREE A PLAY
 12:45 MISCELLANY
 1:00 WRITERS FORUM
 3:15 MONUMENTALISTS AN INTERVIEW
 4:00 NIGHT INTO DAY
 5:00 MILY BALAKIREV SYM NO.1 IN C
 5:45 COUNTRY MUSIC

WQXR 96.3 WNBC 97.1 WBAI 99.5

6:00 NEW YORK TIMES NEWS ROUNDUP
 6:35 DINNER MUSIC
 7:07 **INSTRUMENTAL MASTERS** TELEMANN:TRUMPET CONC IN D(9/ SCHERBAUM/HAMBURG BAROQUE ENS/SCHERBAUM); BACH:BRANDENBURG CONC NO.2 IN F(12/SCHERBAUM/BAUMGARTNER/LUCERNE FEST ST/BAUMGARTNER); RIMSKY-KORSAKOV:CONC FOR TRUMBONE & MILITARY BAND(11/SHUMAN/ SYM ARTISTS BAND/SERLY); VAUGHAN WILLIAMS:TUBA CONC(13/CATELINET/ LON SYM/BARBIROLI)
 8:07 **BOSTON SYMPHONY ORCHESTRA BERKSHIRE FESTIVAL CONCERT** ERICH LEINSORF,MUSIC DIRECTOR & CONDUCTOR; GINA BACHAUER,PIANIST. WAGNER:SIEGFRIED IDYLL; STRAUSS:ALSO SPRACH ZARATHUSTRA; RACHMANINOFF:PIANO CONC NO.2
 9 PM
 10:07 **STEREO TREASURE HOUSE**
 11:00 NEW YORK TIMES NEWS ROUNDUP
 11:21 **NIGHTCAP** WEBER:OBERON:OVT(10/PHILH ORCH/SAWALLISCH); GLAZUNOV:VLN CONC IN A-(19/MILSTEIN/PITTSBURGH SYM/STEINBERG)
 12:07 **MIDNIGHT WITH MUSIC** LOCATELLI:YSAYE:SON IN F-(14/ OISTRAKH/YAMPOLSKY); GALUPPI:CONC IN G,NO.2(7/1 MUSICI CHAMB); SHOSTAKOVICH:QT FOR PIANO & STS(29/MELOS ENS); SCHUMANN:QT NO.2 IN F,OP.41(22/DROLIC QT); COPLAND:VITEBSK,STUDY ON A JEWISH THEME (13/SILVERSTEIN/ESKIN/FRANK); VAUGHAN WILLIAMS:FANTASIA ON A THEME BY THOMAS TALLIS(14/PITTSBURGH SYM/STEINBERG)

6:00 MEET THE PRESS
 6:30 ENCORES FROM THE BELL TELEPHONE HOUR
 7:05 **MUSICAL FOOTNOTES** SCHUBERT:PIANO TRIO IN B(BEAUX ARTS TRIO); BRAHMS:CLAR QT IN B,OP.115(GEUSER/DROLIC ST QT)
 8:05 **CONCERT** MOZART:OVT TO "LUICO SILLA"(LON SYM/MAAG); BEETHOVEN:CONC IN C FOR PIANO,VLN,CELLO & ORCH(STERN/ISTOMIN/ ROSE/PHILADELPHIA ORCH/ORMANDY); BEETHOVEN: SYM NO.7 IN A(PITTSBURGH SYM/STEINBERG); TCHAIKOVSKY:THE NUTCRACKER:BALETT STE(ROYAL OPERA HOUSE ORCH,COVENT GARDEN/ANSERMET); RIMSKY-KORSAKOV:FLIGHT OF THE BUMBLEBEE (SUISSE ROMANDE/ANSERMET)
 10:00 SIGN OFF

6:15 MISCELLANY
 6:30 NEWS
 6:45 FRAGMENT OF AN AUTOBIOGRAPHY
 7:00 BOOKS TO BUY,BORROW OR BURN
 7:15 COMMENTARY NEIL FABRICANT
 7:30 CONVERSATIONS JULIUS LESTER
 8:00 THE CRITICAL PEOPLE
 8:45 T.S. ELIOT READS HIS WORKS
 9 PM
 9:15 REPORT ON MUSIC
 9:45 NEW AMERICAN REVIEW
 10:30 LATIN AMERICAN WORLD
 11:00 THE SCOPE OF JAZZ
 12:00 THE OUTSIDE STEVE POST

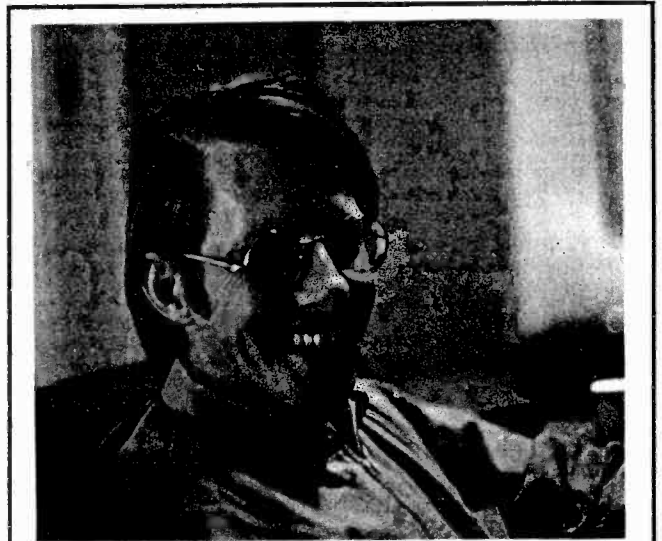
8:45 SIGN ON
 8:50 HARRY EMERSON FOSDICK PRAYER DVORAK:REQUIEM,OP.89
 9:00 **CANTATE DOMINO** (STADER/WAGNER/HAEFLIGER/BORG/CZECH CHOIR/PRAGUE CZECHOSLOVAKIA PHIL/ANGCRL)
 10:45 SERVICE OF WORSHIP REGULAR SUNDAY MORNING WORSHIP SERVICE FROM THE NAVE OF THE RIVERSIDE CHURCH
 12 NOON
 12:30 CHURCH WORLD NEWS DICK SUTCLIFFE
 12:45 EUROPEAN REVIEW RADIO NEDERLAND
 1:00 BBC WORLD REPORT
 1:15 TRANSATLANTIC PROFILE RADIO NEDERLAND
 1:30 **MUSIC FROM OBERLIN** JANACEK:MLADIA:YOUTH STE(OBERLIN WOODWIND QT); VERDI:RIGOLETTO:ACT 2, SCENE 1(MACKLIN/MCKEE/SCHRAOEN/MCCLURE/ROGNESS/ BATISTE); HOFFMANN:ORCH PIECE,1961(OBERLIN ORCH/ BAUSTIAN)
 2:30 MUSIC FROM ROCHESTER
 4:00 **CONVERSATIONS AT CHICAGO** "AFRO-AMERICAN CULTURE" - THE RELEVANCE OF AN AFRICAN HERITAGE TO BLACK AMERICANS IS DISCUSSED.
 4:30 YALE REPORTS "FERTILITY, CONTRACEPTION AND THE PILL"
 5:00 MINISTRY OF MUSIC

ALL STEREO
 6:30 SIGN ON
 6:35 START THE DAY IN STEREO
 7:00 SALUTE TO THE VETERANS
 7:15 SPORTS SCOREBOARD
 7:30 AVE-MARIA PROGRAM
 8:00 BIBLE SPEAKS TO YOU
 8:35 "BART STARR SHOW"
 8:45 SERENADE IN BLUE U.S. NAVY
 12 NOON
 12:00 SOUND OF STEREO
 4:30 SHOWTIME "A HAPPENING IN CENTRAL PARK"(STREISAND)
 5:30 OVERTURE

WVRV 106.7 WRLB 107.1 6pm

6:30 PROGRAM TO BE ANNOUNCED
 8:00 SERVICE OF WORSHIP REBROADCAST OF THIS MORNING'S REGULAR WORSHIP SERVICE FROM THE NAVE OF THE RIVERSIDE CHURCH.
 9 PM
 9:30 EL SERVICIO DE ADORACION DE LA MANANA DEL DOMINGO DESDE IN IGLESIA RIVERSIDE.
 10:40 ALBERTO Y MARIA WEEKLY CONSUMER PROTECTION PROGRAM PRODUCED IN SPANISH
 10:45 NOTICIERO RELIGIOSO MUNDIAL CON DR. LUIS QUIROGA
 11:00 PUNTOS CAROLINAS DESDE LAS NACIONES UNIDAS
 11:15 LA MUSICA FRANCESA
 12:30 SIGN OFF

6:00 OVERTURE CONTO
 8:05 INTERLUDE
 9 PM
 JAZZ AND POP
 11:05 STARLIGHT STEREO MOOD MUSIC TO UNWIND BY
 1:00 SIGN OFF



FRANK MILLSPAUGH

WBAI's General Manager, Frank Millspaugh, has announced a welcome 48% growth in subscribers. He plans several important projects for the immediate future. In the coming months WBAI will broadcast several new series originating from its Washington Bureau. The Harlem Bureau, scheduled to open in December, will be an independent production center located in Harlem and manned entirely by residents of the community. Eric Salzman, WBAI's new music director, plans to hold "live" public concerts on a regular basis. Works from the entire musical spectrum will be represented.

WEDNESDAY NOVEMBER 27

STEREO AS INDICATED*
 10:30 THE UNITED NATIONS
 WKCR WILL PRESENT LIVE
 COVERAGE OF ALL SES-
 -12 NOON-
 SIONS OF THE UNITED
 NATIONS.
 2:00 **AFTERNOON CONCERT**
 MAHLER: SYM NO. 9 IN D
 (CZECH PHIL/ANCERL)
 3:30 **GRAHAM CRACKERS &**
MILK POP, ROCK,
 FOLK ROCK...
 4:45 **AFTERNOON WORLD**
REPORT NEWS,
 SPORTS, WEATHER, STOCK
 PRICES.
 5:00 **ATWILIGHT CONCERT**
 BACH: MOTETS (ST. HEDWIG'S
 CHOIR/BERLIN/FORSTER);
 ARIAS (BACH ARIA GROUP)

4:00 **MUSICALE** LIGHT MUSIC
 5:00 THE SACRED HEART PROGRAM
 5:15 FRENCH IN THE AIR LESSON
 5:30 **EVENING REPORT** NEWS, SPORTS,
 STOCKS

ALL STEREO
 6:30 SIGN ON
 6:45 **TOP O THE MORNIN**
 DON K. REED
 8:45 **COUNTY SUPERVISOR**
SPEAKS
 10:05 **ON STAGE "BRIGA-**
DOON" (BROOKS/BELL)
 11:05 **BUNNY'S CORNER**
 -12 NOON-
 12:30 **LUNCH WITH DORE REED**
 1:30 **STEREO SHOWCASE**
 2:05 **POP CONCERT** TCH-
 AIKOVSKY: BLUEBIRD; PAS
 DE DEUX; SCENES DE
 BALLET (STRAVINSKY);
 BIZET: CARMEN (GOULD)
 3:05 **STEREO SHOWCASE**
 5:05 **COCKTAILS FOR TWO**

STEREO AS INDICATED*
 6:00 **SUNRISE SYMPHONY** BEETHOVEN:
 GORIOLAN OVT (JOCHEM); FRANCAIX: THE
 EMPEROR'S NEW CLOTHES (STRIEGLER);
 SAINT-SAENS: DANCE MACABRE (MITROPoulos)
 7:00 **AROUND NEW YORK** ANDRE BERNARD
 8:45 **CONSUMER REPORT/LISTEN TO NUTRITION**
 9:00 **MASTERWORK HOUR** BIBER: SON IN
 C (RIFKIN); MAHLER: SYM NO. 8 (BERNSTEIN)
 10:30 **YOU AND YOUR HEALTH**
 11:00 **SPOKEN WORDS**
 -12 NOON-
 12:00 **MUNICIPAL SYMPHONY** SMETANA:
 LIBUSSA OVT (ROTHER); DVORAK: CELLO CONC
 IN B- (FOURNIER/SZELL)
 1:00 **FAMOUS ARTISTS** MARIA KURENKO SINGS
 SONGS BY CHOPIN
 2:00 **CHAMBER ENSEMBLE** STRADELLA:
 3 PIANO TRIOS (TRIO DI BOLZANO); MOZART:
 DIV IN E[♭] FOR WINDS (BRYMER); IVES: ST
 QT NO. 2 (JUILLIARD QT); PROKOFIEV: QT FOR
 OBOE, CLAR, VLN, VIOLA & BASS (ROZHESTVEN-
 SKY)
 3:30 **CLOSING PRICES** NY & AM EXCHANGES
 4:00 **VIEWS ON ART** RUTH G. BOWMAN
 5:30 **NEW YORK CITY NEWS**

ALL STEREO
 (WHEN SCHEDULED
 N.Y. JETS FOOT-
 BALL WILL PREEMPT
 REGULAR
 PROGRAMMING)
 9:00 **THE NOW**
 MUSIC POPULAR
 MUSIC OF TODAY
 -12 NOON-
 AND RECENT
 YESTERDAYS

6pm WKCR 89.9	WFUV 90.7	WLIR 92.7	WNYC 93.9	WABC 95.5
6:30 PERSONALITIES IN SPORTS INTERVIEWS BY MEMBERS OF WKCR'S SPORTS STAFF. 7:00 CLASSROOM LECTURE ON TIBETAN BUDDHISM. 8:00 JUST THE BEGINNING THE BEST IN FOLK ROCK, FOLK AND BLUES -9 PM- 9:00 WORLD REPORT THE LATEST NEWS, SPORTS, WEATHER, FINANCIAL NEWS, EDITORIALS. 9:30 WORLD ARENA AN EXAMINATION OF WORLD ISSUES THROUGH INTER- VIEWS 10:00 KING'S CROWN CONCERT BARBER: KNOXVILLE (STEBER); SCHOENBERG: A SURVIVOR FROM WARSAW (ARS ANTI- QUA); ERWARTUNG (ARS ANTIQUA) 11:00 POT POURRI MUSIC AND BANTER	6:00 EVENING CONCERT SIBE- LIUS: SYM NO. 1 IN E- (40/ PHILADELPHIA ORCH/ORMANDY); SYM NO. 3 IN C (27/PHILADELPHIA ORCH/KLETZKI) 7:15 MUSIC AND MEMORIES UNIV OF VIRGINIA NETWORK 7:30 THE POLKA PARTY BILL SHIBILSKI 8:30 "PERSPECTIVE: JAZZ" PAUL RUTKOWSKI -9 PM- 9:30 CLASSICS OF AMERICAN COMPOSERS FRIML: L'AMOUR; TOUJOURS L'AMOUR (5/CAPITOL SYM/DRAGON); BARBER: ADAGIO FOR STRS (8/); GOTTSCHALK- KAY: NEGRO FOLK SYM (36/AM SYM/ STOKOWSKI) 10:30 CANADIAN SHORT STORIES 11:00 MASTERPIECES OF THE BAROQUE STEVENS: THE ART OF ORNAMENTA- TION & EMBELLISHMENT IN THE RENAISSANCE AND BAROQUE" (54)	6:05 DINNER FOR TWO 7:00 FINANCIAL REPORT 7:05 DINNER FOR TWO -9 PM- 9:05 IMAGES FOR ORCHESTRA BRAHMS: ACAD FEST OVT, OP. 80 (COL SYM/WALTER/ 10); MOZART: THE HUNT (23/NETHERLANDS ST QT); RACHMANINOFF: PIANO CONC NO. 2 (36/ENTREMONT/BERN- STEIN); LALO: SYM IN G- (28/ORCH NAT'L DE LA RADIOIFFUSION FRANCAISE) 11:05 EVENING PERFORMANCE "NEW FACES 1968" 12:05 STARDUST WALTER JOSEPHS 3:00 SIGN OFF NEWS ON THE HOUR	6:00 CALL FROM LONDON 6:15 ISRAELI PRESS 6:30 SWEDISH PRESS 7:00 MASTERWORK HOUR TRADITIONAL: PRAYER OF THANKSGIVING (ROGER WAGNER CHORALE); SCHUMANN: NEW ENGLAND TRIPTYCH (HANSON); BACH: CANTATA NO. 117 (DOORMAN); IVES: 3 HARVEST CHORALES (ROBERT SHAW CHORALE); THOMSON: THE PLOW THAT BROKE THE PLAINS (STOKOWSKI); IVES: THANKSGIVING FROM HOLIDAY SYM (JAHANOS) 8:30 WEDNESDAY NIGHT AT THE OPERA BIZET: THE PEARL FISHERS (DERVAUX) -9 PM- 11:00 SPOKEN WORDS 12:00 COMMUNITY ACTION 12:30 INTERNATIONAL BOOK REVIEW 1:00 WHILE THE CITY SLEEPS ART OF MOZART	6:00 THE NOW MUSIC WITH EMPHASIS ON THE CURRENT SOUND -9 PM- IN THE MAINSTREAM OF NON-HARD ROCK 12:00 SIGN OFF NEWS FIVE MINUTES BEFORE THE HOUR

SELECTIONS

From stations not in
daily Folio-Dial

9:00 **WAWZ 99.1**
MORNING CONCERT
BRAHMS: VLN CONC
IN D
-12 NOON-
2:00 **WAWZ 99.1**
AFTERNOON CONCERT
RODGERS: VICTORY
AT SEA
-9 PM-
6:30 **WEVD 97.9**
MUSIC HIGHLIGHTS
DEBUSSY: THE SEA
(BOSTON SYM/MUNCH);
DONIZETTI: THE
ELIXIR OF LOVE: EXCS
(CAROSI/MONTE/GABBIA/
ROME OPERA CHORUS
& ORCH/SANTINI)
7:00 **WPRB 103.3**
STEREO CONCERT
HALL TCHAI-
KOVSKY: VLN CONC
IN D (FRANSCATTI)
-9 PM-
10:00 **WPRB 103.3**
NEWSWORTHY II

STEREO AS INDICATED* 6:30 PARADE LIGHT MUSIC 10:30 GEMS -12 NOON- LIGHT MUSIC 4:05 MUSIC FOR METROPOLITANS	ALL STEREO 6:00 PIX PENT- HOUSE WITH TOM MERCEIN 11:00 PIX -12 NOON- PENTHOUSE WITH AL D'AMICO 4:00 PIX PENT-	ALL STEREO 6:00 DICK SUMMER SHOW 10:00 JONATHAN SCHWARTZ DOES -12 NOON- HIS THING AND HOPES IT'S YOURS 2:00 SCOTT MUNI	ALL STEREO 6:05 INFORMATION NEWS, MUSIC, TIME, TRAFFIC, WEATHER, COMEDY WITH DOUGLAS JEFFERS 10:05 PANORAMA WITH CHARLES DUVAL -12 NOON- 1:05 MATINEE IN STEREO WITH DOUGLAS JEFFERS 4:05 CAFE CONTI- NENTAL WITH CHARLES DUVAL	ALL STEREO 6:05 MORNING MAGIC LES MARSHAK FEATURING ROBERT GOULET, NELSON RIDDLE, NANCY 6:45 VOICE OF UNITY 7:05 MORNING MAGIC CONTD WILSON, RAY CHARLES SIN- GERS 10:05 MUSIC FROM CLOUD 9 STAN MARTIN FEA- TURING BOBBY DARIN, JOHNNY MANN SINGERS, ANDRE PREVIN, BARBRA STREISAND -12 NOON- 12:10 MUSIC FROM CLOUD 9 CONTD 3:05 ACCENT ON MUSIC KEN LAMB FEA- TURING PEGGY LEE, RAY CON- NIFF SINGERS, PAUL MAURIAT, MEL TORME	ALL STEREO 6:00 SIGN ON 6:15 MORNING SHOW RAY MURRAY 9:55 SPEAKING OF SCHOOLS 10:05 LATE MORNING MOOD WITH JOHN KIERNAN -12 NOON- 12:00 NOON NEWS ROUNDUP 12:20 GUARD SESSION 12:30 PHIL GRASSIA'S LUNCHEON PARTY 1:05 MIDDAY MUSICALE FEATURING A SPECIAL ARTIST OR GROUP 2:05 TAPE SOUNDS IN STEREO 4:05 WIDE WORLD OF MUSIC BOB LINDER RECORDINGS MADE DURING LIVE PERFORMANCES 5:30 STOCK REPORT BLAIR & CO 5:45 THEATRE IN NEW YORK WITH MARGARET HILL
WVJN 100.3 LIGHT MUSIC 7:05 MUSIC FOR METROPOLITANS -9 PM- 9:05 ★CURTAIN TIME "HELLO DOLLY" (PEARL BAILEY CAST) 10:05 MUSIC FOR METROPOLITANS 12:05 SIGN OFF NEWS ON THE HOUR	WPIX 101.9 HOUSE WITH BOB WESTON 8:00 PIX PENT- -9 PM- HOUSE WITH STAN MARTIN 12:00 MANHAT- TAN AFTER HOURS WITH KEN LAMB NEWS ON THE 55 MINUTE MARK	WNEW 102.7 POPULAR MUSIC 7:00 ROSKO NEWEST HITS -9 PM- TILL MIDNIGHT 12:00 ALISON STEELE PLAYS THE HITS TILL 6 A.M.	WTFM 103.5 6:00 SIX O'CLOCK REPORT WITH FRED DARWIN 6:15 STEREO SPEC- TACULAR WITH BRYCE BOND 8:05 PORTRAIT OF A COMPOSER PAUL FRANCIS WEBSTER -9 PM- 9:05 STEREO SPEC- TACULAR WITH BRYCE BOND 12:05 JAZZ IN STEREO WITH RHETT EVERS TILL 6:00 A.M. NEWS ON THE HOUR	WRFM 105.1 6:00 WRFM NEWS FINALE 7:05 ERWIN FRANKEL AROUND THE WORLD 8:00 NEWS ROUNDUP CLOSING STOCK PRICES 8:10 QUINCY HOWE COMMENTARY 8:15 MUSIC BY STARLIGHT LARRY YOUNT FEA- TURING PERRY COMO, FERRANTE & TEICHER, CARAVEL- -9 PM- LI STRINGS, PATTI PAGE 12:00 THE STRING- SHIFT TILL 6:00 A.M. NEWS ON THE HOUR	WDHA 105.5 6:00 SIX O'CLOCK NEWS ROUNDUP 6:30 CANDLELIGHT SERENADE 8:05 MUSIC THAT ENDURES GLINKA: OVT TO "RUSLAN & LUDMILLA" (6/ PHILADELPHIA ORCH/ORMANDY); CHOPIN: PIANO CONC NO. 1 (42/ VASARY/BERLIN PHIL/SEMROW) -9 PM- 9:05 GOING BAROQUE FESTING: CONC NO. 7 FOR 2 FLUTES, STRS & CONTINUO (10/FEST STS LUCERNE); HOFFMAN: MANDOLIN CONC IN D (20/ KUNSHALK/VIENNA PRO MUSICA/ HLAOKY); BACH: ITALIAN CONC (13/HEILER); PACHELBEL: KANON (6/STUTTGART CHAMB/MUNCHINGER) 10:05 COMPOSER IN PROFILE GABRIEL FAURE SICILIENNE FROM "PELLEAS & MELISANDE" (4/); REQUIEM, OP. 48 (40/); ELEGIE FOR CELLO & ORCH (8/) 11:05 MUSIC 'TIL MIDNIGHT HAYDN: SYM NO. 67 IN F (25/COLOG- NE SOLOIST ENS); BEETHOVEN: TRIO IN B [♭] , OP. 11 (22/HANSEN/ GEUSER/ROESTER); GRIEG: ICH LIEBE DICH (4/CAPITOL SYM/ DRAGON) 12:05 SIGN OFF

STEREO AS INDICATED*

6:00 BRIGHT AND EARLY GEORGE EDWARDS WEATHER, NEWS, TIME, BUSINESS
 8:00 NEW YORK TIMES MORNING NEWS ROUNDUP
 9:07 PIANO PERSONALITIES PAUL BADURA-SKODA AND JOERG DEMUS
 10:07 LISTENERS' CHOICE

12 NOON

12:15 MUSIC A LA CARTE GEORGE EDWARDS
 1:07 **BE MY GUEST** BOB LEWIS ELGAR: POMP & CIRCUMSTANCE MARCH
 NO. 5 IN C (6/NEW PHILH ORCH/BARBIROLI); VILLA-LOBOS: CHORUS NO. 1
 (BREAM/5); **VERDI**: I LOMBARDI: EXC (4/CHORUS & ORCH OF L'ACAD DI SANTA
 CECILIA/FRANCI); **SUK**: PRAGUE (23/PRAGUE SYM ORCH/SMETACEK); **LALO**:
 CELLO CONC IN D- (23/STARKER/LON SYM/SKROWACZEWSKI); **AURIC**: LES
 MATELOTS: BALLET STE (9/HOUSTON SYM/KURTZ)
 3:07 **LISTENING TO MUSIC** LLOYD MOSS VEJVANOVSKY: SON FOR TRUM-
 PET, TROMBONE, VLN & STS (SCHERBAUM/JANDA/CHAMB ORCH/KUENTZ/5);
 SCHUMANN: SYM NO. 1 IN B^b (31/CLEVELAND ORCH/SZELL); MONIUSZKO:
 HALKA: OVT (BERLIN RADIO SYM/MIERZEJEWSKI/8); KHATCHATURIAN: VLN
 CONC (SZERYNG/LON SYM/DORATI/33)
 5:07 **STEREO CAVALCADE** MAILLART: THE CAVALRYMEN OF VILLARS:
 OVT (LON SYM/BONYNGE/6); MASSENET: THAIS: MEDITATION (6/BERLIN PHIL/
 VON KARAJAN); SIBELIUS: EN SAGA (17/PHILADELPHIA ORCH/ORMANDY)

WNBC IS INITIATING A NEW PROGRAM FORMAT WHICH
 WAS NOT AVAILABLE AT PRESS TIME.

7:00 IN THE BEGINNING LARRY JOSEPHSON
 9:00 WAR SUMMARY DALE MINOR
 9:15 REPORT TO THE LISTENER
 9:30 MUSIC BY TELEMANN
 10:45 MISCELLANY
 11:00 WHATEVER BECAME OF...
 DUNCAN RENALDO?
 11:30 THE MONTH IN REVIEW
 12 NOON
 12:00 THE MOVIES BOB SITTON
 12:30 REPORT ON MUSIC
 1:00 THE RED TOP CLUB
 1:30 THE AFFAIR AT COULTER'S
 NOTCH STORY
 2:00 ARTS EXTRA
 3:00 SONIA MALKINE FRENCH SONGS
 4:00 YOUNG PEOPLE'S PROGRAM
 5:00 MUSIC BY IVES AND SCHOEN-
 BERG

WQXR 96.3

WNBC 97.1

WBAI 99.5

6:00 NEW YORK TIMES NEWS ROUNDUP
 6:35 THIS WEEK IN NEW YORK
 7:07 NEW YORK TIMES CORRESPONDENTS VIEW THE NEWS
 7:15 NAME THE VOICE
 7:30 **MUSIC FROM GERMANY** DAVID BERGER MOZART'S RARELY HEARD
 MUSIC FOR A PANTOMIME, PANTALON AND COLUMBINE.
 8:07 **SYMPHONY HALL** WAGNER: PARSIFAL: PRELUDE (12/SUISSE ROMANDE/
 ANSERMET); MOUSSORGSKY/RAVEL: PICTURES AT AN EXHIBITION (32/SUISSE
 ROMANDE/ANSERMET)

9 PM

9:07 CONVERSATIONS IN MUSIC SCHUYLER CHAPIN
 10:07 **COLLECTOR'S CORNER** THOMSON (BIRTHDAY NOVEMBER 25)
 CELLO CONC: FEMALE (SILVA/JANSSEN); BUGLES & BIRDS (PHILADELPHIA
 ORCH/THOMSON); CAPITALS: CAPITALS: EXC (ENS); SEA PIECE WITH
 BIRDS (PHILADELPHIA ORCH); 2 SONGS FROM WILLIAM BLAKE (HARRELL/
 PHILADELPHIA ORCH); FILLING STATION (NYC BALLET ORCH/BAZIN)
 11:00 NEW YORK TIMES NEWS ROUNDUP
 11:15 **NIGHTCAP** CHOPIN: WILHELM: NOCTURNE NO. 8 IN D^b, NO. 2 (B/
 SALPETER/PHILH ORCH/KURTZ); GRANADOS: GOYASCAS: THE MAIDEN
 AND THE NIGHTINGALE (5/KOSTELANETZ); KORNGOLD: VLN CONC IN D (22/
 HEIFETZ/LOS ANGELES PHIL/WALLENSTEIN)
 12:07 **MIDNIGHT WITH MUSIC** BRAHMS: QT IN C-NO. 1 (33/AMADEUS ST
 QT); **RIETI**: HARPSCHD CONC (17/MARLOWE/CHAMB ORCH/BARON); MENDEL-
 SOHN: QT NO. 5 IN E^b (NEW MUSIC ST QT/33); HANDEL: CONC GROSSO IN E-
 NO. 3 (BAMBERG SYM ORCH/LEHMANN/17)

NEWS ON THE HOUR

6:15 MISCELLANY
 6:30 NEWS
 7:00 COMMENTARY MEMBERS OF SDS
 7:15 COMMENTARY
 7:30 FILMS IN FOCUS ANDREW SARRIS
 8:00 NEW YORK CITY AN OPEN
 PROGRAM
 9 PM
 9:00 DRAFT COUNSELING LISTENERS
 WITH SPECIFIC QUESTION CAN SPEAK
 TO MR. SONNEBORN
 9:30 PUBLIC AFFAIRS SPECIAL
 10:30 NEWS
 10:45 WAR SUMMARY DALE MINOR
 11:00 SOUNDS OF TODAY
 12:00 RADIO UNNAMEABLE BOB FASS

6:50 SIGN ON
 7:00 JUST JAZZ ED BEACH GUITARIST SANS SALVADOR
 9:00 **JUST MUSIC** HAYDN: CELLO CONC IN C (ROS-
 TROPOVICH/ENGLISH CHAMB, WRITTEN); IVES: SYM NO. 2
 (NY PHIL/BERNSTEIN); **OVORAK**: REQUIEM, OP. 89 (STADER/
 WAGNER/HAEFLIGER/BORG/CZECH SINGERS CHORUS & PHIL
 ORCH/ANGEL); HAYDN: FLUTE CONC (NOACK/CON MUSICUM/
 LEHAN); MARTINU: SYM NO. 4 (CZECH PHIL/TURNOVSKY)

12 NOON

12:00 **JUST MUSIC** CONTD HONEGGER: SYM NO. 2 FOR
 STS (SUISSE ROMANDE/ANSERMET); HAYDN: CONC FOR HORN
 & STS, NO. 2 IN D (LIND/NDR SYM/STEPS); TRUMPET CONC
 IN E^b (LON GINOTTI/SUISSE ROMANDE/ANSERMET); **HIDOR**:
 SYM NO. 5 IN F, NO. 1 FOR ORGAN (DUPRE); BERLIOZ:
 REQUIEM (SIMONEAU/NEW ENGLAND CON CHORUS/BOSTON SYM/
 MUNCH); WALTON: SYM NO. 2 (CLEVELAND ORCH/SZELL); HAYDN:
 VLN CONC NO. 1 (STERN/COL ST ORCH); WEBER: SYM, OP. 21
 (CHAMB ORCH/KRAFT); BERNSTEIN: "JEREMIAH" SYM NO. 1
 (TOUREL/NY PHIL/BERNSTEIN); STRAVINSKY: SYM IN 3 MVTS
 (COL SYM/STRAVINSKY); HAYDN: HARPSCHD CONC IN G
 (VEYRON-LACROIX/VIENNA CPERA ORCH/HORVAT); HINDE-
 MITH: SYM IN B^b FOR CON BAND (PHILH ORCH/HINDEMITH)

ALL STEREO

6:00 SIGN ON
 6:05 START THE DAY IN
 STEREO LARRY BRENNAN
 7:30 "JOE PYNE SHOW"
 8:30 START THE DAY IN
 STEREO CONTD
 10:35 MID-MORNING SERE-
 NADE
 11:57 WALL STREET
 12 NOON
 12:05 SOUND OF STEREO
 1:05 LIGHT N'LIVELY
 5:30 OVERTURE

WRVR 106.7

WRLB 107.1

6 PM

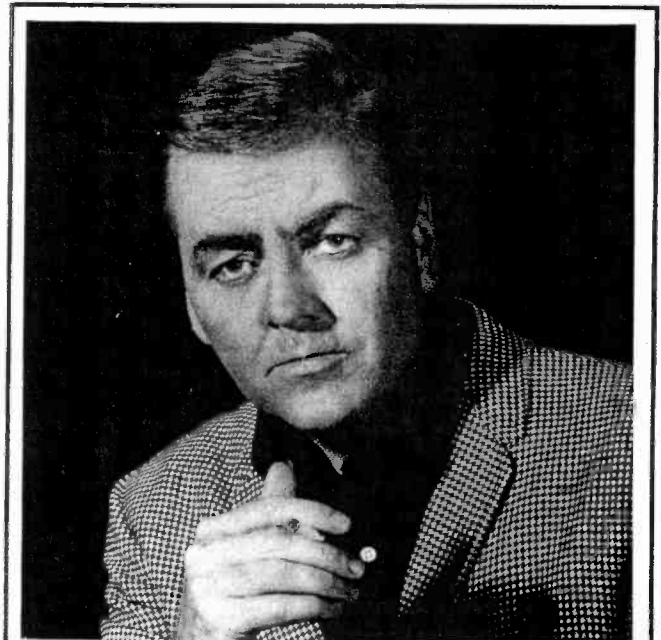
6:00 JUST JAZZ ED BEACH GUITARIST SANS SALVADOR
 8:00 SCHNEIDER HIBBEL A COMEDY BY HANS MULLER-
 SCHLOSSER

9 PM

10:00 URBAN AFFAIRS REPORT
 11:00 CASPER CITRON INTERVIEWS
 11:30 **NIGHT CALL** A NATIONWIDE CALL-IN PRO-
 GRAM. THE AUDIENCE CAN TAKE PART IN THE DISCUS-
 SION BY TELEPHONING NIGHT CALL COLLECT FROM ANY-
 WHERE IN THE COUNTRY. JEL SHIELDS IS THE NIGHT
 CALL HOST AND THE LISTENERS CALL-IN NUMBER IS
 212-749-3311.
 12:30 SIGN OFF

6:00 OVERTURE CONTD
 6:30 WALL STREET FINAL
 6:45 THE DAY IN SPDRS
 8:05 INTERLUDE
 9 PM
 JAZZ AND POP
 11:05 STARLIGHT STEREO
 MUSIC TO UNWIND BY
 1:00 SIGN OFF

NEWS ON THE HOUR



Joe Pyne

JOE PYNE IS BACK ON THE AIR IN THE METROPOLITAN AREA. **THE JOE
 PYNE SHOW** IS NOW HEARD MONDAY-FRIDAY AT 7:35 A.M. AND SATURDAYS
 AT 8:00 A.M. OVER WRLB (107.1).

SATURDAY NOVEMBER 30

STEREO AS INDICATED*

12:00 **SON OF BUCK**
DANCER'S CHOICE
TOM DUDLEY PLAYS THE
BEST OF CONTEMPORARY
MUSIC
2:00 **THE END** KEEN
MUSIC, INCISIVE WIT,
BOB PAPPER; A COM-
PATIBLE COMBINATION.
3:30 **CURTAIN TIME**
JEFF RUDMAN PLAYS SHOW
MUSIC & ASKS BEFUDDLING
QUESTIONS ABOUT THE
THEATRE.

12:00 **CAMPUS CARAVAN** PETE FORNATLAE
2:00 **"WITH NETS OF MONDER"** POETRY,
PROSE AND MUSIC BILL CROWLEY
3:00 **WHILE BYRNE ROAMS** JONATHAN
BYRNE WITH MUSIC, NEWS AND COM-
MENTARY

ALL STEREO

8:00 SIGN ON
8:15 STEREO SHOWCASE
8:45 WORLD IN SONG
9:45 CROSSROADS JEFFREY
ST. JOHN
10:05 ON STAGE "MAME"
(LANSBURY)
11:05 STEREO SHOWCASE
12 NOON
2:05 **POP CONCERT** PUCCINI:
OPERA FOR ORCH; BIZET:
MARCH OF THE TREADORS;
SCHUBERT: AVE MARIA; KO-
DALY: VIENNESE MUSICAL
CLOCK; TCHAIKOVSKY: SLEEP-
ING BEAUTY WALTZ; WAGNER:
RIDE OF THE VALKYRIES
(PHILADELPHIA ORCH/ORMANDY)
3:05 STEREO SHOWCASE
5:05 COCKTAILS FOR TWO

STEREO AS INDICATED*

6:00 **SUNRISE SYMPHONY** MOZART: DIV
NO. 1 IN E^b (WINGRAD); BEETHOVEN: PIANO
CONC NO. 1 (BACKHAUS/SCHMIDT-ISSERSTEDT);
TCHAIKOVSKY: WALTZ FROM EUGEN ONEGIN
(MACKERRAS)
7:00 WEEKEND IN NEW YORK
8:00 STORY TELLING DIANE WOLKSTEIN
8:30 POLICE ATHLETIC LEAGUE
9:00 **MASTERWORK HOUR** FEATURING
MUSIC BY MOZART OVT TO THE MAGIC
FLUTE (DAYIS); EINE KLEINE NACHTMUSIK
(KARAJAN); PIANO CONC NO. 26 (KLIEIN/
MAAG); SYM NO. 39 (BERNSTEIN)
10:30 TEEN-AGE BOOK TALK TEENAGERS
11:00 LET'S GO TO CLASS PACE COLLEGE
11:30 YOUNG AMERICA PLAYS
12 NOON
12:00 FRENCH MUSIC SERIES
1:00 MUSIC FROM THE CAMPUS
2:00 SHAKESPEARE MATINEE
5:00 FRENCH DRAMA SERIES

ALL STEREO

(WHEN SCHEDULED
N.Y. JETS FOOT-
BALL WILL PREEMPT
REGULAR
PROGRAMMING)
9:00 THE NOW
MUSIC POPULAR
MUSIC OF TODAY
12 NOON
AND RECENT
YESTERDAYS

6pm	WKCR 89.9	WFUV 90.7	WLIR 92.7	WNYC 93.9	WABC 95.5
------------	------------------	------------------	------------------	------------------	------------------

6:00 WORLD REPORT
THE LATEST NEWS,
SPORTS, WEATHER.
6:30 WINTER SPORTS ROUND-
UP THE DAY'S
EVENTS IN FOOTBALL,
ESPECIALLY COLUMBIA
FOOTBALL.
7:45 SPOTLIGHT COLUMBIA
A COLUMBIA NEWSMAKER
PRESENTS HIS VIEWS.
7:30 **THE CUCKOO'S NEST**
FOLK, FOLK ROCK & BLUES
9 PM
9:00 PIANO MASTERPIECES
FROM RARE COLLECTIONS
AND ARCHIVES.
10:00 **SATURDAY NIGHT AT
THE OPERA** COMPLETE,
UNINTERRUPTED OPERA IN
STEREO.
1:00 NIGHTLIFE UNLIMITED
MUSIC & ENTERTAINMENT
IN THE WEE HOURS FROM
THE CAFES OF NY WITH
JIM WEITZMAN.

6:00 **EVENING CONCERT** IVES:
CIRCUS BAND MARCH (4/ROYAL PHIL/
TARKERMAN); IBERT: LES AMOURS DE
JUPITER (PARIS OPERA ORCH/IBERT/
35); DIV (17/PHILADELPHIA ORCH/
ORMANDY)
7:00 NEWS, SPORTS
7:15 MUSIC AT EVENING
7:45 STAR TIME IN PARIS
8:00 "SEGUE" OZZIE ALFONSO
9 PM
10:00 JAZZ HORIZONS JONATHAN BYRNE
11:00 ANTIC NOTES OZZIE ALFONSO
AND PHILIP MCHUGH

6:05 DINNER FOR TWO
BAXTER: WILDCAT/TENDERLOIN
9 PM
9:05 **IMAGES FOR ORCHESTRA**
BEETHOVEN: LENORE OVT NO. 3
(14/CLEVELAND ORCH/SZELL);
CHOPIN: PIANO CONC NO. 1
(POLLINI/PHILH ORCH/
KLETZKI/34); ROSSINI:
SEMIRAMIDE (12/NY PHIL/
BERNSTEIN); RACHMANINOFF:
SYM NO. 3 IN A (39/PHILA-
DELPHIA ORCH/ORMANDY)
11:05 DANCE PARTY
1:00 SIGN OFF
NEWS ON THE HOUR

6:00 HANDS ACROSS THE SEA HERMAN
NEUMAN
7:00 **MASTERWORK HOUR** SIBELIUS:
KING CHRISTIAN STE (GIBSON); NORGARD:
CONSTELLATIONS FOR 12 ST GROUPS
(SEMROW); NIELSEN: SYM NO. 3, OP. 27
(BERNSTEIN)
8:30 MUSIC FROM CANADA
9 PM
9:00 INTERNATIONAL THEATRE
11:00 SPOKEN WORDS
12:00 WHILE THE CITY SLEEPS HOUS-
SORGSKY: SOROCHEVITSKY FAIR (HUBAD)

6:00 THE NOW
MUSIC WITH
EMPHASIS ON THE
CURRENT SOUND
9 PM
IN THE MAINSTREAM
OF NON-HARD ROCK
12:00 SIGN OFF
NEWS FIVE MINUTES
BEFORE THE HOUR

SELECTIONS

From stations not in
daily Folio-Dial

9:00 WAHZ 99.1
MORNING CONCERT
SCHUBERT: SYM NO. 8
12 NOON
2:00 WAHZ 99.1
AFTERNOON CONCERT
HAYDN: SYM NO. 55
6 PM
7:00 WPRB 103.3
ROD ST. JOHN

**STEREO AS
INDICATED***
6:30 PARADE
LIGHT MUSIC
10:30 GEMS
12 NOON
LIGHT MUSIC
4:05 MUSIC FOR
METROPOLITANS

ALL STEREO
6:00 PIX
PENTHOUSE
WITH TOM
MERCEIN
12 NOON
12:00 PIX
PENTHOUSE
WITH BOB
WESTON

ALL STEREO
6:00 DICK
SUMMER
SHOW
10:00 JONATHAN
SCHWARTZ WITH
MUSIC
12 NOON
WITH WEEKEND
SOUNDS
2:00 SCOTT
MUNI PLAYS

ALL STEREO
6:05 STEREO SPEC-
TACULAR WITH
JOHN MICHAELS
NEWS, TIME, WEAT-
HER, COMEDY,
MUSIC
10:05 STEREO
SPECTACULAR
12 NOON
WITH JOHN
MICHAELS AND

ALL STEREO
6:00 WEEKEND
SOUND OF MUSIC
FEATURING ROGER
WILLIAMS, MEL
6:45 VOICE OF UNITY
7:05 WEEKEND SOUND
OF MUSIC CONTO
TORME, FERRANTE
& TEICHER, PATTI
PAGE
12 NOON
12:05 WEEKEND SOU'
OF MUSIC CONT.
STAN MARTIN
FEATURING FRANK
SINATRA, PAUL
MADRAT, NANCY
WILSON, PERCY
FAITH

ALL STEREO
7:00 SIGN ON
7:20 SATURDAY MORNING MOOD
JOHN KIERNAN
9:30 SPECTRUM USA
10:05 THE MUSIC DEN RONNIE AND
BILL O'CONNOR
12 NOON
12:00 NOON NEWS ROUNDUP
12:15 SATURDAY MORNING MOOD CONTO
2:05 RUTGERS FOOTBALL GAMES
4:05 GRASSROOTS OF MUSIC
FRED BARTENSTEIN

WVJN 100.3	WPIX 101.9	WNEW 102.7	WTFM 103.5	WRFM 105.1	WDHA 105.5
-------------------	-------------------	-------------------	-------------------	-------------------	-------------------

LIGHT MUSIC
7:05 **MUSIC FOR
METROPOLITANS**
9 PM
9:05 **CURTAIN
TIME** "SKY-
SCRAPER"
10:05 MUSIC FOR
METROPOLITANS
12:05 SIGN OFF
NEWS ON THE
HOUR

6:00 PIX
PENTHOUSE
9 PM
WITH STAN
MARTIN
NEWS ON THE
55 MINUTE
MARK

THE BEST OF
THE NEW CROP
OF HITS
7:00 ROSKO
TILL MIDNIGHT
9 PM
IN STEREO
12:00 ALISON
STEELE TILL
6:00 A.M.

CHARLES DUVAL
8:05 STEREO
9 PM
SPECTACULAR
LIGHT MUSIC
12:05 JAZZ IN
STEREO WITH
RHETT EVERS
TILL 6:00 A.M.
NEWS ON THE
HOUR

6:00 WRFM NEWS
6:05 WASHINGTON
CLOSE-UP
6:10 WEEKEND SOUND
OF MUSIC
KEN LAMB
FEATURING BOBBY
DARIN, COUNT
7:00 NEWS
7:05 ERWIN FRANKEL
AROUND THE WORLD
8:00 WEEKEND SOUND
OF MUSIC CONTO
PETULA CLARK,
9 PM
SIMON & GARFUNKEL
12:00 THE STRING-
SHIFT TILL
6:00 A.M.
FEATURING JOHNNY
MATHIS, BARBRA
STREISAND,
ASTRUD GILBERTO,
ANDRE PREVIN

6:00 SIX O'CLOCK NEWS ROUNDUP
6:10 REPORT FROM WALL STREET
6:15 ADVENTURES IN CREATIVE LIVING
6:30 CANDLELIGHT SERENADE
7:05 THE JAZZ CORNER DICK NEEDLO
8:05 AMERICAN MUSICAL SCENE
9 PM
WITH BOB SERVILIO CALL
201-366-3424 FOR YOUR BIG BAND
REQUEST
12:05 MIDNIGHT MAONESS WITH RONNIE
1:05 SIGN OFF

YOUR FM DIAL. See above or pages FM 73-78 for programming details. ★ Indicates some/all stereo.

VCWP	WBGO	WVHC	WSDU	WKCR	WFUV	WFMU	WNYE	WHOM	WLIR	WPAT	WVOX	WNYC	WJLK	WGSM	WFME	WABC	WQXR	WSTC	WNBC	WALK	WEVD	WHLI	WLAD	WCTC
88.1	88.3	88.7	89.5	89.9	90.7	91.1	91.5	92.3	92.7	93.1	93.5	93.9	94.3	94.3	94.7	95.5	96.3	96.7	97.1	97.5	97.9	98.3	98.3	98.3

STEREO AS INDICATED*

6:00 **BREAKFAST SYMPHONY** MOLTZER:TRUMPET CONC IN D(12/GHITALLA/
BOSTON CHAMBER ENSEMBLE/FARBERMAN); BOCCHERINI:SYM IN C-(16/PHIL ORCH/
GIULINI); SATIE/DEBUSSY:GYMNOEDIE NO.1(4/LANCIE/LON SYM/PREVIN);
BRAHMS:VARIAS ON A THEME BY HAYDN(18/CLEVELAND ORCH/SZELL);
HEROLD:ZAMPA:OVT(9/NY PHIL/BERNSTEIN); MINKUS:LA BAYADERE:GRAND PAS
DE DEUX:ACT 4(LON SYM/SONYNGE/12); MIYAGI:SEA OF THE SPRING(6/
YUIZE/KOSTELANETZ); RISKY-KORSAKOV:TALE OF THE TSAR SALTAN:MARCH
(5/LON SYM/MARTINON)
8:00 NEW YORK TIMES NEWS ROUNDUP
8:25 **BREAKFAST SYMPHONY** CONTD VERDI:LUISA MILLER:OVT(6/
PHILH PROM/MACKERRAS); FAURE:ELEGIE,OP.24(STARKER/PHILH ORCH/
SUSSKIND/7); RAVEL:MOT-ER GOOSE STE(PHILH ORCH/GIULINI/18)
9:07 **PIANO PERSONALITIES**
10:07 LISTENERS' CHOICE

12 NOON

12:10 MUSIC A LA CARTE
1:07 **MIDDAY SYMPHONY** HAYDN:THE UNINBABBED ISLAND:OVT(8/
ORCH OF THE VIENNA FEST/JANIGRO); HUMPERDINCK:HANSEL & GRETEL:
DREAM PANTOMIME(9/PHILH ORCH/KLEMPERER); DOHNANYI:PIANO CONC NO.
2 IN B-(DOHNANYI/ROYAL PHIL/BOULT/28)
2:07 **THE OPERA HOUSE** GRANADOS:GOYESCAS(RUBIO/IRIARTE/
TORRIANO/AUSENSI/SPANISH NAT'L ORCH/ARGENTA);*FALLA:LA VIDA
BREVE(LOS ANGELES/COSSUTTA/RIVADENEYRA/SPANISH NAT'L ORCH/
DE BURGOS)
5:07 **STEREO CAVALCADE** REZHICEK:DONNA DIANA:OVT(6/NY PHIL/
BERNSTEIN); CHARPENTIER:IMPRESSIONS OF ITALY:ON MULEBACK(5/
NAT'L SYM/MITCHELL); RACHMANINOFF:SYM DANCE NO.3(PHILADELPHIA
ORCH/ORMANDY/14)

WNBC IS INITIATING A NEW PROGRAM FORMAT WHICH
WAS NOT AVAILABLE AT PRESS TIME.

8:00 MUSIC BY BEETHOVEN
"MISSA SOLEMNIS IN D"
9:00 YOUNG PEOPLE'S PROGRAM
10:30 WAR SUMMARY DALE MINOR
10:45 A SATIRICAL VIEW
11:00 EDUCATION COMMENTARY
11:15 COMMENTARY H. RAP BROWN
11:30 CAPITOL NEWS SUMMARY
12 NOON
12:00 SPECIAL REPORT
12:30 COUNTRY MUSIC
1:00 MISCELLANY
1:15 WE MUST HAVE PEACE A TALK
BY DR. LINUS PAULING
2:00 TWO HOURS OF JAZZ
4:00 FEDERATION FOR PARTICIPATORY
DEMOCRACY BOB MURPHY
5:00 THE STOCKHOLM DESERTERS
5:30 THE CONTINUING IMPACT OF
THE MCCARTHY ERA

WQXR 96.3

WNBC 97.1

WBAL 99.5

6:00 NEW YORK TIMES NEWS ROUNDUP
6:35 DINNER MUSIC
7:07 **CHAMBER MUSIC HALL** MOZART:QT NO.14 IN G(JUILLIARD QT);
KODALY:QT NO.2,OP.10(HOLLYWOOD QT/17)
8:07 **SATURDAY SYMPHONY** RUSSIAN PROGRAM TCHAIKOVSKY:
PIANO CONC NO.3 IN E^b(16/GRAFFMAN/PHILADELPHIA ORCH/ORMANDY);
RISKY-KORSAKOV:MLADA:EXCS(MOSCOW RADIO ORCH & CHORUS/SVETLANOV/
39); SHOSTAKOVICH:SYM NO.10 IN E-(51/BERLIN PHIL/KARAJAN)
10:07 LISTENING BOOTH
11:00 NEW YORK TIMES NEWS ROUNDUP
11:21 **LIGHTCAP** MOZART:THE IMPRESARIO:OVT(COL SYM/WALTER/4);
ELGAR:ELEGY,OP.58(NEW PHILH/BARBOROLL/15); BARBER:VLN CONC(23/
STERN/NY PHIL/BERNSTEIN)
12:07 **MIDNIGHT WITH MUSIC** BEETHOVEN:OCTET IN E^b,OP.103
(23/PARIS WIND ENS); DEBUSSY:SON FOR CELLO & PIANO(13/ROSTRO-
POVICH/BRITTEN); WIREN:SERE FOR STS,OP.11(14/STOCKHOLM SYM/
WESTERBERG); BRAHMS:TRIO NO.1 IN B(1STOMIN/STERN/ROSE/38);
DELIUS:IN A SUMMER GARDEN(12/PHILADELPHIA ORCH/ORMANDY)

NEWS ON THE HOUR

6:15 MISCELLANY
6:30 NEWS
6:45 THE APPRENTICESHIP
"THE EVE OF WAR"
7:15 NEWS FOR CAR OWNERS
7:30 REVIEW OF THE SOVIET PRESS
8:00 LANNIS XENAKIS MUSIC AND
PHILOSOPHY
9 PM
9:15 RICHARD FARINA POET,MUSIC-
IAN
10:00 IS THE MENOPAUSE A DISEASE?
A DISCUSSION
11:00 DIVISION STREET,AMERICA
A TALK
12:00 THE OUTSIDE STEVE POST

8:45 SIGN ON
8:50 HARRY EMERSON FOSDICK PRAYER
9:00 **ONCE UPON A TIME** FRANCES S. CLARKE
NARRATES "THE WEDDING OF THE RAG DOLL AND THE BROOM-
STICK" BY CARL SANDBERG, AND BORIS KARLOFF READ
"THE THREE SILLIES" AND ROBERT BROWNING'S "THE PIED
PIPER". NANCY ALSO PRESENTS THE STORY OF "PETROUCHKA"
WITH MUSIC BY STRAVINSKY AND, IN ADDITION, "CINDER-
ELLA"
11:00 **CHILDREN'S WORLD** ON TODAY'S PROGRAM:
SCANDINAVIA; TALE OF A LEAF; WHAT'S AROUND US; COLIN
TURNBULL,ANTHROPOLOGIST; THE TOWER OF REHOTEP; REP-
TILES; "THE CHILDREN WITH GREEN HAIR".
12 NOON
1:00 BBC SCIENCE MAGAZINE NEWS & COMMENTS
1:30 **THE NEGRO AMERICAN** LITERARY ABOLITIONISTS,
OTHER ANTI-SLAVERY FORCES AND THE SOUTH'S REACTION TO
ABOLITIONISM" A LECTURE BY PROF. BENJAMIN QUARLES OF
MORGAN STATE COLLEGE
1:45 **LATIN AMERICAN PERSPECTIVES II** "SAN JAUN
BAUTISTA:GATEWAY TO SPANISH TEXAS" BY ROBERT WEDDEL.
A DISCUSSION BY DR. C. HARVEY GARDINER.
2:00 OSBORG'S CHOICE FATHER B. OSBORG
4:00 JAZZ FATHER O'CONNOR

ALL STEREO

6:00 SIGN ON
6:05 START THE DAY IN
STEREO RICK BRAN-
CADORA
7:30 SPORTS
8:00 "BEST OF PYNE"
8:35 "BART STARR SHOW"
9:10 SOPHISTICATED VIEW
ON SPORTS WITH JACK
RAFTER
10:05 MID-MORNING SERE-
NADE
12 NOON
12:05 SOUND OF STEREO
1:05 LIGHT N'LIVELY
5:30 OVERTURE


WVRV 106.7

WRLB 107.1

6pm

6:00 MORE JAZZ MAX COLE
7:00 FATHER O'CONNOR'S JAZZ ANTHOLOGY
8:00 JUST JAZZ EC BEACH
9 PM
CORNETIST NAT ADDERLEY
12:00 SIGN OFF

5:00 OVERTURE
5:45 THE DAY IN SPORTS
8:05 INTERLUDE
9 PM
JAZZ AND POP
11:05 STARLIGHT STEREO
MOOD MUSIC TO UNWIND
BY
1:00 SIGN OFF



FRANCO CORELLI

TENOR FRANCO CORELLI WILL BE HEARD AS ROMEO IN THE METROPOLITAN
OPERA BROADCAST OF GOUNOD'S "ROMEO AND JULIET" ON NOVEMBER 30
AT 2 P.M. ON WQXR.

STANDARD PROGRAMMING MONDAY-FRIDAY

IN THIS SECTION, FM GUIDE PROVIDES THE FULL PROGRAM SCHEDULE FOR THE FM STATIONS IN THE NEW YORK METROPOLITAN AREA WHOSE PROGRAMS VARY LITTLE FROM DAY TO DAY. SEPARATE SCHEDULES ARE SHOWN FOR MONDAY THROUGH FRIDAY, SATURDAY, AND SUNDAY.

WHEN AN ASTERISK (*) APPEARS BEFORE AN INDIVIDUAL PROGRAM, A MORE DETAILED DESCRIPTION OF THAT PROGRAM WILL APPEAR IN "SELECTIONS" IN THE DAILY FOLIO-DIAL.

4:00 MIKE SYNDER SHOW (M,TH); COLLEGIATE SOUND (T); JOHN CURTIS SHOW (W,F)

5:5E SIGN ON

1:00 SPOTLIGHT SERIES
2:00 MONTAGE '68
5:00 NEWS WORLD, LOCAL, STOCKS, FEATURE, SPORTS

6:00 WAKE UP WEST-CHESTER JOHN BODNAR
7:00 WORLD & SUBURBAN NEWS
8:00 NBW MORNING REPORT
10:00 CITY HALL SPEAKS OUT ART MORGEN (MONDAY ONLY)
WESTCHESTER OPEN LINE JOHN BODNAR
PHONE CALLS
10:30 ART MORGEN SHOW
10:50 GLORIA OKON
11:00 TALK OF THE TOWN LILLIAN LANG (M,W,F)
WESTCHESTER MEN IN THE MILITARY (T,TH)
12 NOON
12:00 NEWS
1:00 SPEAKING PSYCHOLOGICALLY (M,W,F)
2:00 ART MORGEN'S SWAP SHOP
2:30 WESTCHESTER OPEN LINE PHONE CALLS
4:00 NEWS ROUNDUP
4:30 SUBURBAN SUITE JOHN HAIDAR

6:00 ALARM CLOCK CLUB. MUSIC, NEWS, SPORTS, WEATHER
8:20 POINT OF LAW
9:15 MORNING CHAPEL
10:15 LISTENING UNLIMITED
11:45 LADY TALK
12 NOON
CONTINUED
12:45 OCEAN COUNTRY
1:15 EDITORIAL
1:30 WHY NOT ASK? (M,W,F)
5 MATINEE
4:15 ROLLING HOME
5:55 MARKET

6:00 PORTALS OF PRAYER
6:05 MORNING CLOCK
6:30 MOMENTS OF PRAISE
8:00 NEWS
9:00 THE CHRISTIAN HOME
9:45 PSYCHOLOGY FOR LIVING DR. NARRAMORE
10:00 PRAYER TIME
11:00 MOMENTS OF PRAISE
12 NOON
12:00 NEWS/GUIDELINES
12:15 CHAPEL OF THE AIR JOHN JESS
12:30 ORGAN TIME
LORIN WHITNEY
1:00 READING CIRCLE
HERB WELLS
1:30 MUSIC TO LIVE BY
2:00 FROM THE STUDY
3:00 MOMENTS OF PRAISE
4:00 BIG JON AND SPARKLE CHILDREN
4:30 SECRET MELODIES
4:45 SACRED MELODIES
5:00 TEEN FEATURE
5:30 EVENSONG

STEREO AS INDICATED*
6:00 CAROUSEL
10:00 GASLIGHT
12 NOON
PREVUES
3:00 *MLINE-LIGHT
4:00 LIMELIGHT

6pm	WCWP 88.1	WVHC 88.7	WSOU 89.5	WPAT 93.1	WVOX 93.5	WJLK 94.3	WFME 94.7
6:00 NEWSLINE 6:30 NICKERSON SPEAKS (M); NEW DIMENSIONS (T); PAUL CANTOR SHOW (W,TH); MARK KATZ (F) 6:45 RICHARD HUNTER SHOW (M) 7:00 BRIAN MCCORMICK SHOW (T) 7:30 MUSIC OF ITALY (W); NEW DIMENSIONS (TH) 8:00 PAUL CANTOR SHOW (M); JAZZ-BEAT WITH JUDY HERBST (T); BRIAN MCCORMICK SHOW (W,TH) 10:00 SAM HAMBURG SHOW (W); MIKE SYNDER SHOW (T); NORM NAVAL SHOW (W,TH); JAZZOLIO (T,TH); JAZZOLIO (T,TH) 11:00 BRIAN MCCORMICK SHOW (F)	6:00 CENTERPIECE 7:00 CANADA LECTURES (M); RUM RUNNERS (TU); AMONG THE SCOTS (W); YOUR DOCTOR SPEAKS (T); YOUTH IN THE SOAR-ING (F) 7:30 FOLK MUSIC (W); RADIO PROGRAM (T); WESTERN STAR (W); STRICTLY FOLK (TH); MUSIC MACHINE (F) 8:30 SPORTS (M); THIS WEEK AT THE UN (T); COMMUNICAST FORUM (TH) 8:45 THE SWINGING YEARS (M); JAZZ (T,W) 9:00 WORLD OF JAZZ (T); COMMUNICAST FORUM (F) 10:30 NIGHTSONG	6:00 MUSICAL ENTREE 7:00 AFRO-AM (M); BUSINESS SEM (T); CON THEOLOGY FORUM (W); YOUTH FORUM (TH); PERSPECTIVE (F) 7:30 RADIO PORTUGAL (M); CAMPUS FORUM (T); MASTER CONTROL (TH); HOUR OF THE CRUCIFIED (F) 8:00 MUSIC OF LITHUANIA (M); DO YOU KNOW (T); WEDNESDAY NIGHT AT THE OPERA (W); CELEBRATION OF THE CENTURIES (TH); SOCIAL SECURITY (FR) 8:30 ARCOBALENO (M); ACROSS THE FOOTLIGHT (F) 9:00 PAGEANT OF IRELAND (M); UNIV SEMINAR (T); ORGAN MASTERWORKS (TH); WORLD OF GIANTS (F) 9:30 POLKA PARTY (W) 10:00 POLITICS (T); INTERN' CONCERTHALL (TH); SOUNDS OF FOLK (F) 11:00 SIGN OFF	CONTINUED 7:00 GASLIGHT REVUE 8:00 *GASLIGHT REVUE 10:00 GASLIGHT CONTD 12:00 THE NIGHT SHOW TIL 6 A.M. NEWS ON THE HALF HOUR	6:00 SUBURBAN STE CONTD 9 PM SUBURBAN SUITE CONTD 12:00 SIGN OFF 9 PM NEWS AND WEATHER EVERY HALF HOUR	6:00 FOR YOUR INFORMATION 7:15 AS I SEE IT COMMENTARY 8:15 EVENING CONCERT (M,T,W,TH); FOLK CONCERT (F) 9 PM 9:15 DIRECTIONS IN JAZZ (M); MUSIC ALBUM (T,TH); JAZZ CORNER (W); ART OF JAZZ (F) 12:00 SIGN OFF	6:00 NEWS/COMMENTARY 6:15 EVENSONG CONTD 6:30 BACK TO THE BIBLE 6:55 MOMENTS OF PRAISE 7:30 EVENSONG CONTD 8:00 UNSHACKLED 8:30 LIFE WITH MEANING 9 PM 9:00 MOMENTS OF PRAISE 9:05 CONFERENCE ECHOES 10:00 POSTLUDE (M); PROFILE OF A CHRISTIAN (T); OPEN FORUM (W,TH); PASTOR'S STUDY (F) 11:00 POSTLUDE 11:55 MOMENTS OF PRAISE 12:00 QUIET TIME 12:15 NIGHTWATCH ED LEWIS	

6:30 MORNING SERVICE
7:15 CHAPEL TIME
7:45 NEWS FOR YOU
8:00 BIBLE SERMON AND SONGS
8:30 COMMUNITY GOSPEL PROGRAMS
9:00 *CONCERT
10:00 MUSICAL KALEIDOSCOPE
11:00 COLLEGE/SEMINARY
11:30 CHRISTIAN HOME
12 NOON
12:00 LIGHT MUSIC
1:00 HYMN TIME
1:30 RADIO PULPIT
2:00 *CONCERT
3:00 EIGHT MUSIC
4:00 TODAY IN PUBLIC AFFAIRS
4:30 FAMILY WORSHIP
5:00 LIGHT MUSIC
5:30 DEVOTIONS

5:30 SERMONETTE
5:35 FARM REPORT
5:45 TOP OF THE MORNING
10:05 JOURNEY INTO MELODY
12 NOON
12:00 NEWS
12:15 MIDDAY MELODY MUSIC
1:00 NEWS
1:10 MELODY MATINEE MUSIC
2:00 LAWRENCE WELK (W); LET'S GO TO CLASS (T); MUSIC FROM WEST-POINT (W); SERENADE IN BLUE (TH); THE GOOD LIFE (F)
3:05 MELODY MATINEE MUSIC
4:05 DESIGNS FOR LISTENING

6:00 GOOD MORNING, LONG ISLAND
JOE ROBERTS
9:00 PARTY LINE
JOE ROBERTS
10:05 DON MCNEIL & THE BREAK-FAST CLUB
11:00 THE ITALIAN HOUR
JOE ROTOLO
12 NOON
1:00 LUNCHEON
DATE CLEM COOPER
2:00 THE SOUND OF THE BIG BANDS
TONY JAMES
3:00 MATINEE
JAN ANDERSON
4:30 THE DORIAN

6:00 THE DON CANNON SHOW
MUSIC, NEWS, HUMAN INTEREST FEATURES
10:00 BOB GRAINGER SHOW
MUSIC, NEWS FOR MID-DAY LISTENERS
12 NOON
12:00 NEWS
12:15 BEFORE THE MAST WITH DON CANNON
TELEPHONE DISCUSSION
1:00 THE BOB GRAINGER SHOW CONTD
2:00 THE GARY J. SAPIANE SHOW
MUSIC, NEWS, WEATHER

6pm	WOR 98.7	WAWZ 99.1	WJZZ 99.9	WLNA 100.7	WCBS 101.1	WBAB 102.3	WPRB 103.3	WHRF 103.9
0'BRAIN CONTD 8:00 J.J. JORDAN 12:00 STEVE CLARK TILL 6 AM	6:00 PILLAR OF FIRE SOLDISTS (M,T,TH,F); GOVERNOR'S PRESS CONFERENCE (W) 7:00 CHILDREN'S BIBLE STORY 7:15 COMMUNITY PROGRAMS 7:30 HYMN (REQUEST PROGRAM) 9:00 HOUR OF PRAYER (PRAYER REQUEST) 9:30 SIGN OFF	ONE HUNDRED MOST POPULAR 9 PM CLASSICAL PERFORMANCES 11:30 SIGN OFF	6:00 NEWS 6:15 EVENING MELODY MUSIC 6:30 YOUR WORLD OF SONG MUSIC 8:00 NEWS 8:05 MELODY TIME 9 PM 9:00 NEWS/MELODY TIME CONTD 10:00 MUSIC TIL MIDNIGHT 12:00 NEWS 12:05 AFTER HOURS 1:55 HEADLINES; SERMONETTE 2:00 SIGN OFF	LIGHT MUSIC IN A YOUNG MOOD 9 PM TILL 2:00 A.M. 2:00 SIGN OFF	MODE BOB 7:00 THE HAPPENING MIKE JEFFRIES 9 PM THE HAPPENING WITH MIKE JEFFRIES CONTD 12:00 SIGN OFF	6:30 NEW ROUNDUP 7:00 KEYBOARD IMMORTALS (M); MUSIC OF THE 20TH CENT (T); STEREO CON HALL (TH,F,W); THE RECORDINGS OF WANDA LANDOWSKA & PABLO CASALS (1ST TH OF MONTH); AGE OF SHELLAC (3RD TH OF MONTH); 8:00 STEREO CON HALL (M); EVENING OF CHAMB MUSIC (T) 9 PM 10:00 WPRB NEWS-WORTHY 11 (W) 11:00 SOUND OF JAZZ 2:00 PET SOUNDS (F,S) 5:00 SIGN OFF	6:00 NEWS ROUNDUP 6:30 THE GARY J. SAPIANE SHOW CONTD 8:00 DAVE HUNTER SHOW MUSIC, 9 PM NEWS, WEATHER 12:00 SIGN OFF NEWS ON THE HOUR	

OUR FM DIAL. * Indicates some/all stereo.

FM 73

CWP 88.1	WBGO 88.3	WVHC 88.7	WSOU 89.5	WKCR 89.9	WFUV 90.7	WFMU 91.1	WNYE 91.5	WHOM 92.3	WLR 92.7	WPAT 93.1	WVOX 93.5	WNYC 93.9	WJLK 94.3	WGSM 94.3	WFME 94.7	WABC 95.5	WQXR 96.3	WSTC 96.7	WNBC 97.1	WALK 97.5	WEVD 97.9	WHLI 98.3	WLAD 98.3	WCTC 98.3
----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------

WLIR FM 92.7 mc

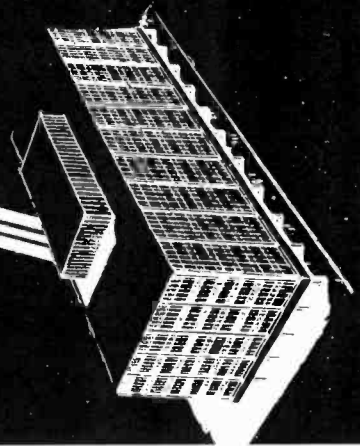
MOVES

TO THE TOP...

FM STEREO of the

IMPERIAL SQUARE
BUILDING

176 FULTON AVENUE
HEMPSTEAD, NEW YORK



HiFi/STEREO

from the top!

DRAMA & POETRY

Musical Theatre

Live Programs

FOLK MUSIC

OPERA

JAZZ

**ALL-NIGHT
PROGRAMS**

Good Talk

**Are you
tuned in?**

STANDARD PROGRAMMING SATURDAY-SUNDAY

STEREO AS INDICATED*

6:00 CAROUSEL (SAT); TODAY IS SUNDAY
6:35 BOOK REVIEW (SAT)
7:00 REPORT FROM RUTOGERS (SAT)
7:35 MESSAGE OF ISRAEL (SAT)
8:00 THE ADDED YEARS (SAT)
8:35 SCIENCE REPORT (SAT)
8:35 SCIENCE REPORT (SAT)
9:00 CAROUSEL (SAT)
10:00 GASLIGHT 12 NOON PRELUDES
4:00 *LIMELIGHT
4:00 LIMELIGHT

6:00 WAKE UP WEST-CHESTER (SAT)
6:30 ADVENTURES IN JUDAISM (SAT)
7:00 WORLD & SUB-URBAN NEWS (SAT)
7:15 THE CHRISTOPHERS (SAT)
7:30 NEWS (SAT)
7:45 STUDIO IN THE ROUND (SAT)
8:00 WORLD TOMORROW (SAT)
8:30 BIBLE STUDY HOUR (SAT)
9:00 BRAZILIAN MOODS (SAT)
9:30 GOSPEL HOUR (SAT)
10:30 RELIGIOUS PROGRAMS (SAT) TIL NOON
ART MORGEN SHOW (SAT)
12:00 CONTINENTAL SHOW (SAT) & (SAT)
2:00 ED TOBY'S POLKA PARTY (SAT)
AT THE U.N. (SAT)
4:30 SUBURBAN SUITE

6:00 ALARM CLOCK CLUB (SAT); SOUNDS FOR SUNDAY (SAT)
8:20 POINT OF LAW
9:15 GOSPEL TRAIN
9:30 BOY SCOUT NEWS (SAT)
11:15 HOW NEW JERSEY GROWS (SAT)
12 NOON
12:15 COUNTRY CONCERT (SAT); KEYBOARD MELODIES (SAT)
1:15 CAPITOL REPORT (SAT)
2:00 FOOTBALL GAME OF THE WEEK (SAT)
2:15 BROADWAY MATINEE (SAT); SOUNDS FOR SUNDAY (SAT)
4:15 NEW JERSEY REPORT (SAT)
5:15 STRENGTH OF FAITH (SAT)

6:00 MORNING CLOCK (SAT); WORSHIP (SAT)
7:00 CHURCH/SUNDAY SCHOOL (SAT)
8:00 KID'S CLUB (SAT); CHURCH
9:00 BIBLE YOUTH (SAT); TEMPLE
9:30 CHRISTIAN HOME (SAT); PRELUDE TO WORSHIP (SAT)
10:00 PRAYERTIME (SAT)
11:00 CALVARY BAPTIST (SAT)
11:30 COLLEGE CORRIDORS (SAT)
12 NOON
12:00 NEWS (SAT); SERENADE (SAT)
12:15 CHAPEL (SAT); QUIETTIME
12:30 SONGTIME (SAT)
1:00 MUSIC (SAT); ISRAEL (SAT)
1:30 BILLY GRAHAM (SAT)
2:00 SERENADE (SAT)
3:30 LUTHERAN HOUR (SAT)
4:00 BACK TO GOD HOUR (SAT)
4:30 REVIVAL
5:10 REFLECTIONS (SAT)
5:20 NEW TESTAMENT (SAT)
5:30 THAT THEY MIGHT SEE (SAT); SHOWERS OF BLESSING (SAT)
5:45 CHRISTIANITY IN ACTION (SAT)

11:55 SIGN ON
12 NOON
12:00 STU CRANE AND MUSIC (SAT); BROADWAY SHOWCASE ROBIN PHILLIPS (SAT)
1:00 RICHARD FOKRESS AND MUSIC (SAT)
2:00 KEN DICKMAN AND MUSIC (SAT)
3:00 JACK LAMONT AND MUSIC (SAT)
4:00 JAY ARNOLD AND MUSIC (SAT)
5:00 CHRISTOPHER ZUBOF AND MUSIC (SAT)

PROGRAMMING FOR WSOU WAS NOT AVAILABLE AT PRESS TIME.

12 NOON
12:00 THE SATURDAY AFTER-NOON FREE-FOR-ALL; THE SUNDAY SHOW (SAT)
3:00 FOLK FEST (SAT)
5:30 BEACON (SAT)

6pm	WCWP 88.1	WVHC 88.7	WSOU 89.5	WPAT 93.1	WVOX 93.5	WJLK 94.3	WFME 94.7
-----	-----------	-----------	-----------	-----------	-----------	-----------	-----------

6:00 SATURDAY NIGHT SPECIAL; OPERAPHILE (SAT)
8:00 CLASSICS WITH STEVE TARSON (SAT)
10:00 CLASSICS WITH SAM HAMBURG (SAT)

6:00 SIGN OFF

CONTINUED
7:00 GASLIGHT REVUE
8:00 *GASLIGHT 9 PM
10:00 GASLIGHT REVUE
12:00 THE NIGHT SHOW TIL 6 A.M.
NEWS ON THE HALF HOUR

6:00 MUSIC OF GREECE (SAT); SUBURBAN SUITE CONTO (SAT)
7:00 SATURDAY NIGHT DANCE PARTY
9 PM
SUBURBAN SUITE CONTO (SAT); SATURDAY NIGHT DANCE PARTY
12:00 SIGN OFF

6:00 NEWS, SPORTS
6:30 DINNER MUSIC (SAT)
7:15 AS I SEE IT COMMENTARY
7:45 PRAYER OF THE ROSARY (SAT); WHOLESOME FAMILY LIVING
8:15 CHURCH SERVICE (SAT)
9 PM
9:15 GREAT MOMENTS IN MUSIC (SAT)
12:00 SIGN OFF
NEWS AND WEATHER EVERY HALF HOUR

6:00 WORLD WIDE RADIO
6:20 WEEKEND CALENDAR (SAT)
FAITH IN ACTION (SAT)
6:30 EVENSONG
7:00 TOM SKINNER (SAT); SHURCH OF THE MONTH (SAT)
7:30 WORD OF LIFE (SAT)
8:00 UNSHACKLED
8:30 CAMPUS CRUSADE (SAT); EVANGELISM (SAT)
9 PM
9:00 ECHOES (SAT); DR. BARNHOUSE (SAT)
9:30 SONGS OF SPLENDOR (SAT)
10:00 BIBLE ANSWER MAN (SAT); SAM HART (SAT)
10:30 REVIVAL TIME (SAT)
11:00 LIGHT AND LIFE (SAT)
11:30 SIMPSON SONGFEST
12:00 NIGHTWATCH ED LEWIS TIL 6 A.M.

6:30 HYMNS/SERMON/ALMA WHITE
7:15 SUNRISE SERVICE
7:45 MUSICAL FAVORITES (SAT); HYMNS (SAT)
8:00 GOSPEL IN SERMON AND SONG
8:30 BIBLE STORY (SAT); RAY B. WHITE ORCHESTRA (SAT)
9:00 *MORNING CONCERT
10:00 LIGHT MUSIC
11:00 COLLEGE/SEMINARY: PILLAR OF FIRE WORSHIP SERVICE (SAT)
12 NOON
12:00 MUSIC FOR MEDITATION
1:00 HYMN TIME
*CONCERT (SAT)
1:30 THE BAPTIST HOUR (SAT)
2:00 *CONCERT (SAT); LIGHT MUSIC (SAT)
3:00 MUSICAL (SAT); SERVICE (SAT)
4:00 NEWS (SAT); MUSIC (SAT)
5:00 MUSIC (SAT); NJCC (SAT)
5:30 DEVOTIONS (SAT); COLLEGE CONCERT

WJZZ PROGRAMMING BEGINS AT 6 P.M.

5:30 DEVOTIONS (SAT)
5:45 TOP OF THE MORNING (SAT)
7:30 SERMONETTE (SAT)
8:30 BIBLE (SAT)
9:00 FAITH (SAT)
10:05 JOURNEY INTO MELODY
10:30 VIEWPOINT (SAT)
11:00 THIS IS NY STATE (SAT)
12 NOON
12:00 NEWS
12:10 BANDSTAND (SAT)
12:15 MEDLEY (SAT)
12:35 ARTIST (SAT)
1:00 NEWS
1:15 BANDSTAND (SAT)
MUSICALE (SAT)
1:30 EVERETT SHOW (SAT); MUSIC (SAT)
3:05 MATINEE (SAT); WHAT'S THE ISSUE (SAT)
3:30 AVE MARIA (SAT)
4:05 DESIGNS FOR LISTENING

STEREO AS INDICATED*

6:00 *THE YOUNG SOUND
8:00 *THE YOUNG SOUND'S MUSIC OF BROADWAY WITH LEE JORDAN SHOW TUNES & INTERVIEWS (SAT)
12 NOON
12:00 *THE

6:00 GOOD MORNING LONG ISLAND (SAT); SUNRISE SERE (SAT)
6:45 LAWRENCE WELK SHOW (SAT)
7:00 THE PROTESTANT HOUR (SAT)
7:30 BRING BACK THE BIG BAND (SAT)
7:45 SERE IN BLUE (SAT)
8:30 BIBLE HOUR (SAT)
9:00 ADVENTURING WITH BOB DORIAN (SAT); ITALIAN HOUR (SAT) JOE ROTOLO
10:00 JEWISH HERITAGE HOUR (SAT)
ROSALIE WETZLER
11:00 SOUND OF THE BIG BAND (SAT)
12 NOON
1:00 COUNTDOWN (SAT) TONY RICHARDS
2:00 POLKA TIME EDDIE DEE (SAT)
3:00 SATURDAY BANDSTAND (SAT) MIKE JEFFERIES
4:00 IRISH HOURS (SAT) BOB GLEASON

ALL STEREO

7:00 THE ANIMATE SOUND (SAT)
10:00 CLASSICS OF RELIGIOUS MUSIC (SAT)
11:00 PRINCETON UNIV CHAPEL SERVICE (SAT)
12 NOON
12:00 NEWS ROUNDUP (SAT)
12:15 SUNDAY SKETCHBOOK (SAT)
4:00 MONAURAL RECORDINGS OF SPECIAL MERIT (SAT)

6:00 THE DON CANNON SHOW (SAT); RELIGIOUS NEWS (SAT)
9:30 POLKA JAMBOREE (SAT) MUSIC
10:00 DICK ANTOS SHOW (SAT) MUSIC & NEWS FOR MID-DAY LISTENERS
12 NOON
12:00 NEWS
12:15 THE GARY J. SAPIANE SHOW (SAT); DICK ANTOS SHOW (SAT)
2:00 THE BOB GRAINGER SHOW (SAT) MUSIC, NEWS, WEATHER

6pm	WOR 98.7	WAWZ 99.1	WJZZ 99.9	WLNA 100.7	WCBS 101.1	WBAB 102.3	WPRB 103.3	WHRF 103.9
-----	----------	-----------	-----------	------------	------------	------------	------------	------------

6:00 *THE DON CANNON SHOW (SAT); RELIGIOUS NEWS (SAT)
9:30 POLKA JAMBOREE (SAT) MUSIC
10:00 DICK ANTOS SHOW (SAT) MUSIC & NEWS FOR MID-DAY LISTENERS
12 NOON
12:00 NEWS
12:15 THE GARY J. SAPIANE SHOW (SAT); DICK ANTOS SHOW (SAT)
2:00 THE BOB GRAINGER SHOW (SAT) MUSIC, NEWS, WEATHER

6:00 PILLAR OF FIRE (SAT); CONCERT (SAT)
6:15 SUNDAY SCHOOL PREVIEW (SAT)
6:30 HYMNS
6:45 YOUR STORY HOUR (SAT)
7:00 HYMNS (SAT); PILLAR OF FIRE (SAT)
8:00 HYMN REQUEST
9:00 PRAYER REQUEST
9:30 SIGN OFF

6:00 STEREO OPERA TWO COMPLETE 9 PM
OPERAS
SIGN OFF AT CONCLUSION OF SECOND OPERA

6:00 NEWS
6:15 EVENING MEDLEY (SAT); CLASS (SAT)
6:30 YOUR WORLD OF SONG MELODIES
8:05 MELODY TIME 9 PM
9:00 NEWS; MELODY TIME CONTO.
10:05 MUSIC TIL MIDNIGHT NIGHT MUSIC
12:00 NEWS
12:05 AFTER HOURS
12:55 HEADLINES: SERMONETTE: SIGN OFF (SAT)
1:55 HEADLINES: SERMONETTE: SIGN OFF (SAT)

YOUNG SOUND MUSIC UNTIL 9 PM
2:00 A.M.
2:00 SIGN OFF

6:00 GROOVEYARD JAZZ BOB WASHINGTON

6:00 ELECTRIC SYMPOSIUM OF SOUND (SAT)
7:00 RCD ST. JOHN (SAT)
8:00 UNIVERSITY SEMINAR, WPRB NEWSWORTHY I (ALT. SONS) 9 PM
9:00 COUNTRY AND WESTERN (SAT)
10:00 RHYTHM AND BLUES (SAT)
11:00 SOUND OF JAZZ (SAT)
12:00 SOUND OF JAZZ (SAT)
2:00 PAJAMA PARTY (SAT, SUN)
5:00 SIGN OFF

6:00 NEWS
6:15 BOB GRAINGER SHOW CONTO (SAT)
NEWS, WEATHER, MUSIC
8:00 LOU PADAVAN SHOW MUSIC,
9 PM
NEWS, WEATHER
12:00 SIGN OFF

OUR FM DIAL. * Indicates some/all stereo.

FM 77

WBP	WBGO	WVHC	WSOU	WKCR	WFUV	WFMU	WNYE	WHOM	WLIR	WPAT	WVOX	WNYC	WJLK	WGSM	WFME	WABC	WQXR	WSTC	WNBC	WALK	WEVD	WHLI	WLAD	WCTC
8.1	88.3	88.7	89.5	89.9	90.7	91.1	91.5	92.3	92.7	93.1	93.5	93.9	94.3	94.3	94.7	95.5	96.3	96.7	97.1	97.5	97.9	98.3	98.3	98.3

STANDARD PROGRAMMING MONDAY-FRIDAY

ALL STEREO
7:00 CONNECTI-
CUT SERENADE
MUSIC, NEWS
9:05 DAY OF
12 NOON
THE WEEK
1:05 STRINGS
AND STEREO
2:05 STEREO
SPECTRUM
5:05 SPOTLIGHT

6:00 OLD COMMUTER DON RUSSELL
MUSIC, NEWS, WEATHER
10:00 BREAKFAST CLUB FEATURES
11:00 MORNING MUSICALS(TU-W-TH)
FOR WOMEN ONLY(M-F); GOOD
COOKING(T-F)
12 NOON
12:00 PAUL HARVEY NEWS/ALMANAC
12:20 LUNCHEON MUSIC FAVORITES
1:00 POINT OF VIEW(TU-W-TH)
2:00 LISTEN
3:00 JAY JOHNSON
4:00 SHOW TIME
5:00 RADIO SHOW NEWS, WEATHER

5:55 SOMETHING TO THINK ABOUT
NEWS, WEATHER
6:15 WAKE UP NEWS, WEATHER
9:00 AL TURK WITH NEW "POPS"
11:00 MEMORIES IN MELODY JACK
ELLSWORTH AND RECORDINGS OF
THE 30'S AND 40'S
12 NOON
12:00 NEWS
12:30 LUNCHEON MUSICALS
1:00 RECORD REVIEW
2:30 SHOWTIME MUSIC FROM
BROADWAY
3:00 RECORD REVIEW
5:00 MOODS IN MUSIC

8:15 MUSIC
8:30 JOEY ADAMS SHOW
9:00 JAN BART SHOW
9:15 NEWS
9:30 RABBI TALK
10:00 ART RAYMOND
11:30 ANGLU-JEWISH
12 NOON
12:00 RUTH JACOBS SHOW
1:00 YIDDISH
1:30 ITALIAN
4:30 GERMAN

6:30 COMMUTER'S TIME
10:00 COFFEE BREAK
11:00 MUSIC MAKERS
12 NOON
12:00 NEWS ROUNDUP
12:15 SOUND OF LONG
ISLAND
1:45 VIVIAN LAWRENCE
ON LONG ISLAND
2:00 SOUND OF LONG
ISLAND CONTD
2:35 TAKE TEN
2:45 REPORT FROM WASH-
INGTON(W); HOME AND
GARDEN(TU); NEW OC-
CUPATIONS(W); COM-
MUNITY SHOWCASE(TH);
LIGHT OF ISREAL(F)
3:00 MUSICAL PLAYHOUSE
3:25 COUNTRY CLUB
4:25 MARCH OF THE
MARKET

5:30 THE MORNING
SHOW WITH
JACK ELLERY
7:45 BREAKFAST
NEWS
8:45 MORNING SHOW
CONTD
10:05 MUSIC FROM
THE PENTHOUSE
WITH MIKE JAY
12 NOON
12:00 NEWS AT
NOON
12:20 A MAN AND
HIS MUSIC
JACK ELLERY
2:00 ON THE
SUNNYSIDE WITH
MIKE JAY
4:05 THE RARITAN
ROAD SHOW WITH
JOHN TAYLOR

WBMI 95.7	WSTC 98.7	WALK 97.5	WEVO 97.8	WHLI 98.3	WCTC 98.3	6pm
--------------	--------------	--------------	--------------	--------------	--------------	-----

6:05 DESIGNS
FOR DINING
DINNER MUSIC
7:05 SHOWCASE
OF SOUND
8:30 STEREO
SHEMANGANS
9 PM
9:05 DOWMAN ON
BROADWAY(M-W);
THREE-QUARTER
TIME(TU-TH);
BLUE IS THE
NIGHT(F)
10:30 SERENADE
FOR STRINGS
11:05 THE QUIET
HOURS
1:00 SIGN OFF

6:00 NEWS MARKETS
6:15 PAUL HARVEY
6:40 ALEX DRIER
7:00 BRADWAY OUT(M-W); LIGHT
CLASSICS(TU); CANDLELIGHT(TH)
MUSIC OF THE AMERICAS(F)
8:00 ON BROADWAY(W); CONCERT
STAGE(TU); ARTISTRY IN FM(W);
OPERA IN FM(TH)
9 PM
COUNTRY FOLK(F)
10:00 MUSICAL THEATRE(W); CLAS-
SIC EVERGREENS(TU); OPERATIC
FAVORITES(W); OPERA HIGHLIGHT
(TH); JAZZ IDOLS(F)

6:00 NEWS
6:15 SINGING STRINGS
7:00 CANDLELIGHT CONCERT MUSIC
8:00 MANTOVANI(W); STANLEY
BLACK(TU); KOSTELANETZ(W);
MORTON GOULD(T-F); FRANK
CHACKSFIELD(FR)
9 PM
9:00 CURTAIN CALLS BROADWAY
AND HOLLYWOOD THEMES
10:00 MASTERWORKS OF MUSIC
12:00 NEWS
12:05 SMOOTHLY INSTRUMENTAL
2:00 SIGN OFF

6:30 MUSIC HIGHLIGHTS* DAVID
NILES
8:00 VICTOR REISEL(TU); WILLIAM
BOOTH(W); FORUM(TH); SERVICES
8:30 BUSINESS(M); KALEIDOSCOPE
(TU); BOOKS(W); FORUM(TH)
9 PM
9:00 STANDPOINT(W); PSYCHOLOGY
(TU); OMBUDSMAN(W); REPORT ON
FREEDOM(TU); LABOR NEWS CON-
FERENCE(W); SCIENCE/DIALOGUE
(TH)
10:00 WORLD TOMORROW
10:30 INTERNATIONAL MUSIC
11:00 SYMPHONY SID SHOW(EXCEPT
MON) TIL 3 A.M.

6:00 EBB TIDE
6:20 SPORTS SHOW
6:35 EVENING WATCH
7:00 *NIGHTBEAT
9 PM
TODAY'S MUSIC IN
A CONTEMPORARY
STYLE
10:00 JAZZ AT TEN
11:00 SIGN OFF
NEWS ON THE
HALF HOUR

6:00 SIX O'CLOCK
REPORT
6:30 RARITAN ROAD
SHOW WITH
JOHN TAYLOR
7:05 EVENING
SPORTS NEWS
7:15 NIGHTSHOW
WITH BOB HUSE
9 PM
CONTINUED
10:05 NIGHTTIME
(M,T,TH,F);
ON CALL WITH
JASON LEWIS
(W)
10:45 NEWS
11:00 NIGHTTIME
(M,T,TH,F); ON
CALL WITH
JASON LEWIS
(W)
12:00 THE MID-
NIGHT MUSE
JAZZ(M-TH);
FOLK MUSIC
WITH BOB
GREEN(F)
2:05 SIGN OFF
NEWS ON
THE HOUR

6:00 DAN VALLE SHOW
10:00 JAY MANNING
SHOW
11:45 NEWS
12 NOON
12:00 LUNCHEON WITH
VALLE SHOW
1:00 TOM WHITTAKER
SHOW
4:00 GIL FOX

5:00 RAY GARCIA SHOW
7:30 RELIGION
8:00 VENEZUELA(M); VOICES OF
SPAIN(TU); REVIVAL ECHOES(W,TH)
GREEK HOUR(F)
9:00 TIMES SQUARE MISSION
9:30 CHURCH (M); MAGGIE
MC GEE'S IRELAND(T,W,THU,FRI)
10:00 THOMAS SALOMONE
11:00 NERI AND DEI
11:30 SAL PALMIERI
12 NOON
12:00 NINO D' AURIA
1:30 ANTHONY PIRANO
2:00 SAL PALMIERI
2:30 MIMI CECCINI
3:00 CHANGING CITY
3:30 SPANISH PROGRAMS
4:00 RADIO ITALIA
4:30 JOSEPH VALENTE
5:00 MARIO SESSA
5:30 ARABESQUE

6:00 THE BRUCE
KENT SHOW
NEWS, MUSIC,
WEATHER, BIRTH-
DAYS, LOCAL FEAT-
URES
9:30 DIAL-A-DEAL
PHONE-IN BUYING
SELLING, TRADES
10:00 THE MIKE
BURKE SHOW
MUSIC, NEWS,
MOVIE SCHEDULES
LOCAL FEATURES
12 NOON
12:00 COMPREHEN-
SIVE NEWS
12:15 MIKE BURKE
SHOW CONTD
POPULAR MUSIC,
FEATURES, NEWS
2:00 GEORGE
FLOWERS SHOW
MUSIC, TRAFFIC,
NEWS, STOCKS

6:30 WAKE UP TO MUSIC,
LOCAL NEWS, WEATHER,
SPORTS
9:05 MID-MORNING
SERENADE
10:05 SCHOOL NEWS
10:35 MARKETS
12 NOON
12:00 MARKETS, NEWS
12:15 FARM FACTS AND
NATURE NOTES
12:20 AFTERNOON MUSIC
1:05 EGG MARKET REPORT
4:05 CLOSING STOCK
REPORT
4:55 FORT MONMOUTH AND
CIVIL SERVICE NEWS
5:00 NEWS ROUND-UP

6:00 OPERATION EARLY
BIRD KEN HARRIS
MUSIC, NEWS, WEATHER
SPORTS, TIME
10:00 STARS AND
STRINGS
JOHN CAMERON
12 NOON
12:00 MIDDAY COMMU-
NIQUE LISTENER
PARTICIPATION,
NEWS
1:00 KEYBOARD
2:00 STUDIO IN THE
ROUND
5:00 ENCORE

5:00 DON BAILEY
SHOW POP,
OLDIES AND

12 NOON
12:00 ED
WILLIAMS
JAZZ
SELEC-
TIONS
4:00 BILLY
TAYLOR

WFAS 103.9	WHBI 105.9	WPAC 106.1	WHTG 106.3	WVIP 108.3	WRNW 107.1	WLIB 107.5	6pm
---------------	---------------	---------------	---------------	---------------	---------------	---------------	-----

8:00 MUSIC TILL MID-
NIGHT WITH JERRY
TANO
9 PM
12:00 MUSIC AFTER
HOURS WITH SONNY
MANN UNTIL 6 AM

6:15 BROADWAY/HOLLYWOOD NEWS
6:30 RACING RESULTS
7:05 MUSIC OF BRAZIL
7:30 GREEK(M,W,TH,F); ARAB(TU)
8:30 BULGARIAN(M); ARMENIAN(W)
SEPHARDIC HOUR(TH); RUMANIAN
(FRI)
9 PM
9:00 DICK "RICARDO" SUGAR SHOW
LATIN AMERICAN MUSIC
12:00 RAY WILSON JAZZ HOUR
1:00 CHAMPAGNE GALLERY
2:00 RAY WILSON (CONT)
3:00 HAPPY HOLIDAY SHOW
4:00 SPANISH MELODIES OF
RODRIGUEZ

6:00 COMPREHENSIVE
NEWS
6:30 *ART THOMP-
SON TIL MID-
NIGHT POPULAR
MUSIC, LOCAL
9 PM
FEATURES, NEWS,
CONTESTS
NEWS ON THE
HOUR; LOCAL
NEWS EVERY HALF
HOUR

6:05 MARKET SUMMARY
6:10 DINNER HOUR
7:05 SPORTS ROUND-UP
7:15 MUSIC TILL MID-
NIGHT LIGHT EVENING
MUSIC FOR YOU
9 PM
LISTENING ENJOYMENT
12:00 SIGN OFF
NEWS AND WEATHER
EVERY HALF HOUR

6:00 *STUDIO IN THE
ROUND
8:00 MANHATTAN SERE-
NADE
9 PM
9:00 *EVENING CON-
CERT
10:00 *MUSIC AFTER
TEN
11:00 NIGHTCAP
12:00 SIGN OFF

UNDERGROUND
CONTEMPORARY
SOUNDS
11:00 SIGN OFF

JAZZ
SELEC-
TIONS
7:30 DEL
SHIELDS
9 PM
JAZZ
SELEC-
TIONS



THE SOUNDS OF JAZZ

NOON TO MIDNIGHT AT THE TOP OF YOUR FM DIAL

WLIB

ONLY ALL-JAZZ STATION IN NEW YORK

ED WILLIAMS—12 Nn-4:00 pm

BILLY TAYLOR—4:00-7:30 pm

DEL SHIELDS—7:30-12 Mid.

TOM TRACY, Music Director



TRANSMITTING FROM THE EMPIRE STATE BUILDING

6:00 DEVOTIONS 6:05 SATURDAY SOUND(SAT); 9:15 CHRISTIAN SCIENCE 9:30 MEN AND MOLECULES(SAT) MELODY(SUN) 10:00 POLKA TIME(SAT) 10:30 NEGRO COLLEGE CHOIR(SAT) 11:30 REVEREND, PRIEST, AND RABBI(SUN)	12 NOON 12:00 PAUL HARVEY(SAT); AS WE SEE IT(SUN); NEWS 1:00 SATURDAY SOUND: ITALIAN MELODIES(SUN) 1:30 STORIES FOR LITTLE CHILDREN(SAT) 2:00 SATURDAY SOUND: HOUR OF DECISION(SUN) 2:30 ISSUES AND ANSWERS(SAT) 3:00 SUNDAY CONCERT(SUN) 3:30 MILTON CROSS(SUN) 4:00 VOICES IN THE HEADLINES (SUN) 5:00 ANGELUS HOUR(SUN) 5:30 THE WITNESS(SUN) 5:35 SUNDAY SERENADE(SUN) 5:55 HEADLINES	6:00 SOMETHING TO THINK ABOUT (SAT); MUSIC(SUN) 6:10 WAKE UP(SAT) 7:00 LIVING STRINGS(SUN) 7:30 MUSIC(SUN) CONTO 8:15 RELIGIOUS NEWS(SUN) 8:30 DEVOTIONS(SUN) 9:00 WAHT'S COOKING(SAT); PAUL WESTON(SUN) 9:30 WALTZ TIME 10:00 WARNER SCHREINER RECORD REVIEW(SAT); MUSIC(SUN) 11:00 BIG BANDS(SAT) 12 NOON 12:00 NEWS 12:15 LUNCHEON MUSICALE(SAT) 12:30 WAT KING COLE(SUN) 1:00 SPACE STORY(SUN); FRANK SINATRA(SUN) 2:00 TRAVEL IN SONG 2:15 VOICES(SUN) 2:30 SHOWTIME(SAT) 3:00 RECORD REVIEW(SAT); MASTERWORKS(SUN) 4:00 SUNDAY WITH YOU 4:30 MUSIC(SUN) 5:00 MOODS IN MUSIC(SAT)	8:15 UKRAINIAN(SAT) 8:30 GREEK(SUN) 8:45 SCANDIANAVIAN(SAT) 10:00 ITALIAN(SAT) 10:30 GREEK(SAT) 11:00 JEWISH FORWARD HOUR(SUN) 12 NOON 12:00 YIDDISH(SUN) 1:30 ITALIAN(SAT) 2:00 S. BEN ISRAEL(SUN) 3:45 ANGLO-YIDDISH(SUN) 4:30 POLISH(SAT) 5:00 GERMAN(SUN)	6:30 COMMUTER'S TIME (SAT) 6:55 SIGN ON(SUN) 7:00 SONGS OF FAITH (SUN) 7:35 LIFT UP THY VOICE(SUN) 8:00 CHAPEL(SUN) 8:35 DEVOTION(SUN) 9:00 RENDEZVOUS WITH ROMANCE(SUN) 9:35 STORY HOUR(SUN) 10:00 CONSUMER FORUM (SAT); COFFEE BREAK (SUN) 10:15 COFFEE BREAK (SAT) 10:55 DEFENSE(SUN) 11:00 MUSIC MAKERS 12 NOON 12:00 NEWS ROUNDUP 12:15 SOUND OF LONG ISLAND 1:00 COUNTY EXEC.(SUN) 1:45 ALBANY(SAT) 3:00 MUSICAL PLAYHOUSE 3:45 SALVE REGINAL(SUN) 3:55 COUNTRY CLUB(SAT) 4:15 COUNTRY CLUB(SUN)	5:30 MORNING SHOW (SAT) JACK ELLERY 5:05 SUNDAY CAROUSEL (SUN) 10:05 SATURDAY SUNNYSIDE WITH MIKE JAY 10:45 HOME AND GARDEN(SUN) 11:05 CHURCH SERVICE(SUN) 12 NOON 12:00 NEWS 12:15 SATURDAY SUNNYSIDE; HUN- GARIAN MELODY TIME(SUN) 1:30 POLKA(SUN) 2:05 SATURDAY SPECIAL 3:05 SUNDAY CAROUSEL(SUN) 4:05 THEATER HOUR WITH JOHN TAYLOR 5:00 FILIPPO NERI ITALIAN HOUR(SUN)
---	--	--	---	--	--

WBMI 95.7	WSTC 96.7	WALK 97.5	WEVD 97.9	WHLI 98.3	WCTC 98.3
6:05 DESIGNS FOR DINING 7:05 JAZZ(SAT) MALONEY'S BARBERSHOP (SUN) 7:30 MUSICAL JOURNEY(SUN) 8:05 POPS CONCERT(SUN) 9 PM 9:05 DANCE PARTY(SUN) 10:00 SUNDAY EVENING CONCERT 12:00 SIGN OFF (SUN) 1:00 SIGN OFF (SAT)	6:00 SATURDAY SOUND(SAT); WEEK IN WASHINGTON(SUN) 6:40 TOM HARMON SPORTS 7:00 OVERSEAS ASSIGNMENT(SUN) 7:15 DANCE PARTY(SAT); REPORT FROM LONDON(SUN) 7:30 MAN ON THE GO ALEX DRIER (SUN) 7:40 NASA SPACE REPORT(SUN) 8:00 CONCERT HALL CLASSICAL 9 PM MUSIC(SUN) 10:00 PILGRIMAGE(SUN) 10:30 REVIVAL TIME(SUN) 11:15 QUINCY HOWE(SUN) 11:30 FREEDOM SINGS 12:00 DEVOTIONS SIGN OFF	6:00 NEWS 6:15 SINGING STRINGS(SAT) 6:45 MELACHRINO STRINGS(SUN) 7:00 CANDELLIGHT CONCERT 8:00 PERCY FAITH(SAT); SAY IT WITH MUSIC(SUN) 9 PM 9:00 DAVID ROSE(SAT); MASTER- WORKS FROM FRANCE(SUN) 9:30 INVITATION TO THE WALTZ(SUN) 10:00 SATURDAY NIGHT DANCE PARTY(SAT); OPERA(SUN) 12:00 NEWS(SAT); SMOOTHLY INSTRUMENTAL(SUN) 12:15 JAZZ AT MIDNIGHT JOE TRAVIS(SAT) 1:55 SIGN OFF	6:00 GERMAN(SAT) 7:00 GREEK(SUN) 8:00 POLISH(SUN) 9 PM 9:00 IRISH MEMORIES(SUN) 10:00 WORLD TOMORROW(SAT) (SUN) 10:30 MUSIC(SAT) 11:00 SYMPHONY SID(SAT) TIL 3 AM 12:00 SYMPHONY SID(SUN) TIL 3 AM	6:00 EBB TIDE 6:20 SPORTS SHOW 6:35 EVENING WATCH 7:00 *NIGHTBEAT 9 PM TODAY'S MUSIC IN A CONTEMPORARY STYLE 10:00 JAZZ AT TEN 11:00 SIGN OFF NEWS ON THE HALF HOUR	5:00 NEWS(SAT) 6:15 SATURDAY SPECIAL CONTO 6:30 SUNDAY CAR- OUSEL CONTO 7:05 SPORTS NEWS 7:15 SATURDAY HOUSEPARTY WITH LARRY HARMON/ ROCK CAROUSEL 8:05 GOSPEL(SUN) 8:30 HOUR OF THE CRUCIFIED(SUN) 9 PM 9:05 SONGS OF PRAISE(SUN) 9:15 CONCERT IN HI FI(SUN) 9:45 NEWS 11:00 SUNDAY NIGHT STARDUST 12:05 THE MID- NIGHT MUSE FOLK WITH LARRY HARMON(SAT) 2:05 SIGN OFF NEWS ON THE HOUR

NEWS ON THE HALF-HOUR AND
AT THE 55 MINUTE MARK

STANDARD PROGRAMMING SATURDAY-SUNDAY

6:00 DAN VALLE SHOW (SAT) 10:00 JAY MANNING SHOW(SAT) 11:00 TOM WHITTAKER SHOW(SUN) 12 NOON JAY MANNING SHOW CONTO(SAT); TOM WHITTAKER SHOW CONTO(SUN) 1:00 JERRY TANO SHOW(SAT) 3:00 GIL FOX SHOW	5:00 CHURCHES 7:45 HEBREW CHRISTIAN HOUR(SAT) 8:00 ALBANIAN(SAT); CHURCHES(SUN) 8:30 NORWEGIAN(SAT) 9:00 UKRAINIAN(SAT); POLISH POLKAS(SAT) 9:30 POLISH(SAT) 10:00 ITALIAN(SAT); POLISH POLKAS(SUN) 11:00 CHURCH(SUN) 12 NOON 12:00 ECHOES OF ITALY(SAT) 2:00 HUNGARIAN(SAT); POLISH BELLS(SUN) 3:00 GREEK 5:00 TURKISH(SAT); VOICE OF PORTUGAL(SUN)	6:00 THE BRUCE KENT SHOW (SAT) NEWS, MUSIC 9:30 DIAL-A-DEAL (SAT) 10:00 GEORGE FLOW- ERS SHOW(SAT) 12 NOON 12:20 GARY J. SAPIANE SHOW NEWS, MUSIC, LOCAL FEATURES (SUN) 2:00 MIKE BURKE SHOW(SAT)	6:00 OPERATION EARLY BIRD(SAT) 7:00 CHURCH NEWS (SUN) 7:15 CHILDREN'S CHAPEL(SUN) 7:30 THE GOOD LIFE(SUN) 7:45 BIBLE SPEAKS (SUN) 8:00 CRUCIFIED(SUN) 8:30 CHRISTOPHERS (SUN) 8:45 TABERNACLE 9:00 SERENADE 10:00 STARS AND STRINGS(SAT) 1:00 KEYBOARD 2:00 *BOX OFFICE 4:30 SUNDAY IN SUB- URBIA(SUN) 5:00 ENCORE	5:00 ED JOHNSON (SAT)	12 NOON 12:00 ED WILLIAMS JAZZ SE- LECTIONS 4:00 BILLY TAYLOR
---	--	--	---	--------------------------	---

6:00 DAN VALLE SHOW (SAT) 10:00 JAY MANNING SHOW(SAT) 11:00 TOM WHITTAKER SHOW(SUN) 12 NOON JAY MANNING SHOW CONTO(SAT); TOM WHITTAKER SHOW CONTO(SUN) 1:00 JERRY TANO SHOW(SAT) 3:00 GIL FOX SHOW	6:00 IRISH ROAD(SAT) 6:30 RACING RESULTS(SAT) 6:45 BARBARA BUCHANAN(SAT) 7:00 SLOVAKIAN(SAT); HUNGARIAN (SUN) 8:00 DICK "RICARDO" SUGAR SHOW LATIN AMERICAN MUSIC(SAT); ITALIAN SOCCER SCORES 8:30 IRISH(SUN) 9 PM 9:00 IRISH(SUN) 10:00 ZION TEMPLE(SUN) 10:30 ARGENTINIAN HOUR(SUN) 11:00 VOICE OF ECUADOR(SAT) 11:30 CARIBBEAN RENDEZVOUS/ SOCCER SCORES(SAT); AL BROWN SHOW(SUN) 12:00 REALROCK(SAT) TILL 5:00 A.M. 12:30 TEEN BEAT WITH JOHNNY ANGEL 11:00 BROADWAY AFTER DARK (SUN) WITH BOBBY MAURICE	6:00 COMPREHENSIVE NEWS REPORT 6:30 ART THOMPSON SHOW TIL MID- NIGHT POPULAR 9 PM MUSIC, NEWS, LOCAL FEATURES 12:00 SIGN OFF NEWS ON THE HOUR; LOCAL NEWS ON THE HALF HOUR	6:00 DINNER HOUR 7:05 SPORTS ROUND-UP 7:15 MUSIC TILL MID- NIGHT LIGHT EVENING MUSIC FOR YOUR LIS- 9 PM TENDING ENJOYMENT 12:00 SIGN OFF NEWS AND WEATHER EVERY HALF HOUR	6:00 *STUDIO IN THE ROUND 8:00 MANHATTAN SERE- NADE 9 PM 9:00 *EVENING CONCERT 10:00 *MUSIC AFTER TEN 11:00 NIGHTCAP 12:00 SIGN OFF	11:00 SIGN OFF PERRY COOPER SHOW(SUN) 7:30 DEL SHIELDS 9 PM JAZZ SE- LEC- TIONS
---	--	---	--	---	---

FM 79

WAWZ 99.1	WBAI 99.5	WJZZ 99.9	WVNI 100.3	WLNA 100.7	WCBS 101.1	WPIX 101.9	WBAB 102.3	WNEW 102.7	WPRB 103.3	WTFM 103.5	WFAS 103.9	WHRF 103.9	WNCN 104.3	WRFM 105.1	WDHA 105.5	WHBI 105.9	WPAC 106.1	WVIP 106.3	WHTG 106.3	WRVR 106.7	WRLB 107.1	WRNW 107.1	WLIB 107.5
--------------	--------------	--------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------	---------------



Phil Morris

ROCK MUSIC has, in the transition from its three chord R&B based roots to what it is today, swept up and incorporated influences like a prairie fire eats tumbleweeds. There was the whole Eastern (mostly Indian classical) kick, probably directly attributable to Ravi Shankar. And, of course, the Beatles copped some lines from Bach along the way. But only in the past year have the terms "jazz-rock" and "classical-rock" come into prominent use. Or, in most cases, misuse would be more accurate, of the former category three groups really qualify as jazz-rock groups. The first of these, The Free Spirits, produced one album and then fell apart. Their brilliant lead guitarist, Larry Coryell, left to join the Gary Burton Quartet and has since made quite a name for himself in the jazz world. (He recently quit the Burton group and has formed his own trio.) The group reorganized several times, starved a lot, and recorded another album which may be released soon.

Another group, and the one whose music really accomplishes the fusion of jazz and rock best to my mind is just called "Spirit" (Ode Z12 44004). The record finally began to attract attention in Florida several months after it was released. But the group has not enjoyed the success they deserve.

"Blood, Sweat and Tears" (Columbia CS 9619), the largest (nine pieces) and most successful of the jazz-rock bands was originally formed by Al Kooper of Blues Project fame but has since undergone personnel changes; surprisingly for the better. Kooper left the group and along with him Randy Brecker, a fine young trumpet man. The group now features a tremendous Canadian vocalist named David Clayton-Thomas and even more jazz flavored arrangements by Fred Lipsius. They are incredibly exciting in live performance but no release date for a record is as yet available.

The aforementioned three are the only groups that are really into jazz-rock but two recent LP's in that vein come to mind. They are both studio concepts rather than actual group creations. The Jazz-Rock Syndrome by Don Sebesky (Verve V-6-8756) is a collection of lively arrangements of mostly familiar rock tunes with the exception of three originals by Sebesky. It's not a particularly distinguished work but it is good listening and Larry Coryell is featured on two cuts.

The second album is *Song of Innocence* (Capitol ST 2982) composed and arranged by David Axelrod. It is a suite in seven parts, inspired by William Blake. And while it is not as pretentious as

one might think from the title, and certainly not as pretentious as Axelrod's *Mass in F Minor* which he composed for the Electric Prunes, the work is, at best, mediocre. The music is very pleasant in spots but many lines are simplistic and unimaginative and the drumming often gets in the way. I'm sure Blake would have had an appropriate phrase for the whole thing.

Classical influence in rock is easy to find in isolated passages but groups with classical backgrounds are rare. The only group, to my knowledge that has classical roots but play good rock is the New York Rock and Roll Ensemble (Atco SD 33-240). Here is part of an interview with Mike Kamon and Marty Fulterman of that group:

MARTY: Mike Kamon plays the organ and the oboe and is one of the lead vocalists. I play drums and oboe and I sing once in a while, too. And we're missing Brian Corrigan and Cliff Nivison and Dorian Rudnytsky. Dorian is a wonderful bass player with the longest fingers in New York City, plays cello also, and Brian Corrigan, our hard-rock vocalist and sometimes guitar player and Clifton Nivison our extraordinary lead-guitarists with a stoic attitude never before seen in rock today.

PHIL: I understand some of you have Juilliard backgrounds. How many? and Who?

MIKE: Three of us. I'm in school now, and Marty and Dorian graduated last year.

MARTY: I graduated. I have my diploma on my kitchen wall. I'm a Bachelor of Music — BM degree.

MIKE: I'm getting a Bachelor of Science degree in music — except I probably won't make it because I don't like Juilliard and I'll probably leave there.

PHIL: What are your instruments in school?

MIKE: Two oboes and a cello and Dorian is the other cellist. He's in a string quartet now at Juilliard and the first violinist is Willy De Glands.

PHIL: Roughly what I wanted to discuss with you in addition to your own careers — jazz and classical influences in rock and of course to my way of thinking, the first album by the N. Y. R. & R. Ensemble is easily the best and possibly the only thing along those lines

that really make it. Do you know of anybody else with classical backgrounds that are?

MIKE: We don't think we make it. We really don't. The first album, yeah it had some classical things in it but the tunes weren't very well done, the album wasn't well put together and there was not any effort made to show that there was a definite relationship between classical music and rock and maybe there isn't aside from the fact that they're both music.

MARTY: I guess it was like normal type of first album except that it was much harder for us to put out a normal first album because of this — when people hear classical and rock — combining the two — some people like the idea and other people are immediately turned off by it because the implications of serious music and serious rock and roll don't work together. People don't like to hear rock and roll as serious because they enjoy it.

PHIL: I think that part of the redeeming feature of your album was that the rock that was on it was fun for the most part — there was no big serious, progressive, messagy kind of things and the classical pieces were right but they were good music.

MARTY: Most people—most rock fans, or progressive rock fans don't realize that a lot of classical music or a lot of Baroque music — what we seem to favor — is really very swingy.

MIKE: Well, it was dance music. It was all written with the dance in mind.

MARTY: Rock and roll is just an out-growth of years gone by and of that style.

MIKE: It's like Robert Schumann, the composer; he wrote all these art songs and he was put down for them a lot because they said he was prostituting himself, but really what he was writing was rock and roll — in those days it was like rock 'n' roll. But now we put him away as having written all those art songs, but its nonsense, man, it's not art songs, it's a popular tune; it's something that he could put down in music and a lot of people would listen to and a lot of people would dig because it's easy to grasp and also it was disciplined.

MARTY: That's right. Well, we were also very itchy to have a record released of any kind and it seemed like we

had Shadow Morton produce it and he produced the Vanilla Fudge album and Janice Ian and we thought, man, just with his name along the record could be a hit. We thought that he could do it. But it doesn't work like that.

MIKE: . . . 'cause the record isn't a hit, right.

PHIL: Is Shadow still producing you?

MIKE: Officially, I guess he is, but unofficially I don't even know. I don't know if this is for print. We're seriously considering alternative possibilities—producing ourselves, because in effect we did produce the last album. We were responsible for it as much as anybody else. We don't like it or I don't like it. I can't put the blame on Shadow because he wasn't there most of the time.

MARTY: That's why we call him the Shadow.

PHIL: I noticed that he put his picture on the liner very prominently which I thought was terrific, actually. That's one of the things that I like a great deal about Shadow is that you know he's really got "chutzpeh."

MIKE: Actually, his assistant John Lindy did all the supervision work. He was the one that was really responsible for mixes, — the group didn't have anything to do with mixing and that's going to change whether the production changes or not. It has to have a lot to do with where the group's head is at or where the respective heads are at by the time the album's done the new one. The company's talking about releasing one in January. We don't know what's going to be. We have some ideas about which tunes are going to be on it and what type of things we'd like to see.

MARTY: We want to get away from the idea that this is classical rock. We want to have a good album with interesting songs. We don't like to be labeled as "oh, they play classical and rock and their next album is going to be first side Bach and the second side Rock." We don't like that kind of connotation because we hope to think that our brand or Rock and Roll, aside from the classical music which we play, is very unique and unusual even if we don't play classical instruments.

PHIL: Have you made any attempt to blend the two at all?

MIKE: Yes, there was very little on the first album, it was pretty separate. The main thing is there's no such thing as classical rock, just as classical rock, because if you do that you have just a classical tune, you put a beat behind

Phil Morris

it and what good does that do?

MARTY: The Swingle Singers are the best example of combining the music with changing rhythm around. And Bach is unusually well-written for the jazz feel but rock, there's nothing great about it. It lends itself to rock.

MIKE: It's heavy-handed music. Bach, it's sublime—all of it. It sort of floats.

MARTY: It's supple and intelligent, but the chord structure is always ponderous. You know, like in jazz, there's that bass line dum dum dum dum dum dum — and that's the essence of Baroque music itself.

MIKE: We're classical musicians or three of us are. We happen to dig rock 'n' roll. We play it. And we bring some of the discipline we've gathered as classical musicians.

PHIL: What about little things, for example causing oboe breaks in a rock piece? As far as what you have up for the next album. Is it going to be more rock or more classical or blended?

MARTY: We hope that the rock songs are going to be great productions that can use oboe breaks. Another thing which is disappointing is that the oboe doesn't lend itself for a live performance of combining something with a real heavy beat.

MIKE: We're not really geared for a live performance at this point. When we first started we worked in a studio for months and months. We didn't really get the feel of the studio, but we sure as hell didn't get the feel of the stage. And we went out on the stage and we bombed and we just kept on going places and doing poorly and getting up tight and really paranoid on stage and then we worked out a stage show and brought the oboes into that. We still have the problem of on stage trying to put the oboes into a tune. Because if we put one oboe into a tune we'll either lose an organ or a drummer. And if we put the cello into tune, we'll lose the bass.

MARTY: Playing the actual classical pieces without bastardizing them, playing them straight-forward is really a big hook for us in performance. And that doesn't lend itself necessarily for recording. And I must admit that we have one of the best stage shows in the business today.

MIKE: Have you seen us lately?

PHIL: Not recently, no.

MARTY: Well, come to the Fillmore, Saturday.

PHIL: Yeah, I'm coming Saturday night.

MARTY: It's a good stage show, really. The main thing that we have is variety.

PHIL: Is there anybody else around

with classical backgrounds playing rock that you know about?

MARTY: Yes. There's a group called Ars Nova — a great group in person. They play completely original material as opposed to us. We play a little bit of something here and dig someone else's song.

MIKE: Even our original material is derivative. A lot of it is.

MARTY: They are basically instrumentally oriented.

MIKE: Ars Nova has a trumpet and trombone plus two guitars, bass and drums.

MARTY: The two guitars are used like lutes, used classically with excellent arrangements and the tunes are very well worked out.

PHIL: The group is completely reorganized since its inception — almost all new personnel.

MIKE: Their stage show isn't much 'cause they just stand there and they look sloppy.

MARTY: They stand there and play. But the music is dynamite. They have a trumpet and trombone — playing loud is a really exciting combination with the guitars. Oboes couldn't get up to that volume, but the trumpet and trombone playing Renaissance-type chord progressions but with electric bass and drums—just beautiful. The singing is really like sort of poor. The lyrics are really not anything much. Instrumentally they're just fantastic.

MIKE: Each guy is a virtuoso and musician. They don't have the knack of playing together completely. Their music is full of work. They really work very hard on it.

MARTY: But the trouble is that unless you're a trained musician, unless you can appreciate those things, you'll hate them.

PHIL: In other words, you don't think they are going to make it with a Rock audience primarily?

MIKE: No. Well, their music isn't Rock. It's hard and it's great to listen to. I don't know if its danceable, 'cause I don't dance.

MARTY: I don't think it is.

MIKE: But the thing is they don't play like a group — there are 6 - 7 guys and you know they all at one time had some kind of chart in front of them and they memorize. It's orchestrated rock. It's orchestrated music for a Rock 'n' Roll group. That's what it is. It's not necessarily Rock 'n' Roll. Although some of it has some Rock feel in it.

PHIL: I liked the N. Y. Electric String Ensemble, although they play straight classical music on amplified instruments.

MARTY: I don't dig them too much. I don't like the idea.

PHIL: I felt that some young people could relate to it better than to some heavy classical stuff.

MIKE: Their performance on record lacks flair.

PHIL: It was a very low-tone album.

MARTY: Considering the fact that the Baroque and classical music is really great to listen to. If they were really

great players it would sound fantastic. It's a great idea; but the two guitar's tones are very similar and very flat sounding. There's no vibrancy.

MIKE: And they play the music as if it were very serious — like the Holy Grail. Which is good because they're coming on with Rock instruments and classical music and people say "don't make a mockery of it." And they don't. As far as ideas go, it doesn't go beyond just playing classical music on electrical instruments.

PHIL: What about jazz influences? Of course there's "Blood, Sweat and Tears" — but other than that.

MARTY: I don't like jazz too much. I like Dixieland. Before the Beatles came out I had every Dukes of Dixieland album. I think the Dukes of Dixieland was the best band I ever heard.

PHIL: What about your classical careers? Is your rock-playing just a fun-venture? Try to make some bread.

MARTY: It has now turned out to be a very serious venture — and if the group doesn't work out by some chance, we have no choice but to go back.

MIKE: There's a lot of room in rock and music — like you can make one sound on a piano and it can come out in any variety of ways. Music all has to do with the recording studio. Live performances are great for inspiring people to get up on their feet and to scream for a minute. But where is that at, what good does that do — except for entertainment.

PHIL: You've played mostly discotheque part of gigs recently, what about concerts that you've done?

MIKE: That's what we're in to now. We're doing a lot of college things.

MARTY: The college audiences are the most receptive and it's the perfect place for us to play because the people are forced to sit down and listen and are not distracted by lights, drinks, the idea of having to pick someone up. They can just sit down and listen. And we play classical music, man. It's fantastic 'cause they just don't know what the hell is going on. The reaction is great.

MIKE: Like a walking, talking musical appreciation class and they can groove on that just as well as anybody else.

At this point, as the tape ran out the interview turned to conversation about rock groups who can't even play their instruments and I said:

PHIL: The only way to freedom is through discipline.

MARTY: Right!

MIKE: Getting back to us — that's our whole scene as far as rock is concerned. We have a certain discipline about the way we work.

... and they do, even though we didn't maintain much discipline about this interview.

For some good rock and classical — for just good music — I recommend highly, the New York Rock and Roll Ensemble.

STEREO AS INDICATED*

6:00 BRIGHT AND EARLY GEORGE EDWARDS WEATHER, NEWS/TIME, BUSINESS
 8:00 NEW YORK TIMES MORNING NEWS ROUNDUP
 9:07 PIANO PERSONALITIES NEW RELEASES
 10:07 LISTENERS' CHOICE

12 NOON

12:15 MUSIC A LA CARTE GEORGE EDWARDS
 1:07 **BE MY GUEST** BOB LEWIS MEYERBEER: TORCH DANCE NO. 1 IN B^b
 (7/BRUSSELS RADIO SYM/ANDRE); OFFENBACH: THE TALES OF HOFFMAN: DOLL
 SONG (4/PONS/KOSTELANETZ); ZARZYCKI: MAZURKA (5/OISTRAKH/YAMPOLSKY);
 *TCHAIKOVSKY: FRANCESCA DA RIMINI (STADIUM SYM OF NY/STOKOWSKI/23);
 *SCHUBERT: SYM NO. 3 IN D (24/ROYAL PHIL/BEECHAM); MENDELSSOHN: THE
 DESTRUCTION OF DOFANES (14/BERLIN SYM/KLEINERT)
 3:07 **LISTENING TO MUSIC** LLOYD MOSS HAPPY 69TH BIRTHDAY TO
 JOHN BARBIROLLI (DECEMBER 2, 1899) BARBIROLLI: AN ELIZABETHAN
 STE (12/HALLE ORCH/BARBIROLLI); ALBINONI: OBOE CONC IN D (ROTHWELL/
 PRO ANTE ORCH/BARBIROLLI/8); BAX; TINTAGEL (LON SYM/BARBIROLLI/15);
 DVORAK: SCHERZO CAPRICCIOSO (HALLE ORCH/BARBIROLLI/13); ELGAR: SERE
 IN E- FOR STS (STS OF LON/BARBIROLLI); WAGNER: DIE
 MEISTERSINGER: STE (HALLE ORCH/BARBIROLLI/15)
 5:07 **STEREO CAVALCADE** VERDI: ALZIRA: OVT (7/PHILM PROM ORCH/
 MACKERRAS); HEROLD: LA FILLE MAL GARDEE: ACT 2, SCENE 1 (10/ROYAL
 OPERA ORCH/LANCHBERY); LISZT: HUNGARIAN RHAPSODY NO. 2 (10/BOSTON
 POPS/FRIEDL)

WNBC IS INITIATING A NEW PROGRAM FORMAT WHICH WAS NOT AVAILABLE AT PRESS TIME.

7:00 IN THE BEGINNING LARRY JOSEPHSON
 9:00 COMMENTARY NEIL FABRICANT
 9:15 THEATER REVIEW ISAIAH SHEFFER
 9:30 GERMAN PART-SONGS OF THE RENAISSANCE
 SECULAR MUSIC BY HASSLER/LECHNER AND LASSUS
 10:30 RELIGION AND PSYCHOTHERAPY A TALK BY REV.
 ALBER ELLIS
 11:00 SELECTIONS FROM THE FITZ-WILLIAM VIRGINAL BOOK
 11:30 THE CRITICAL PEOPLE BRIEF REVIEWS OF THE
 ARTS, FOLLOWED BY GENERAL DISCUSSION.
 12 NOON
 12:15 PAUL ZIMMER READS HIS POEMS
 12:45 BOOKS TO BUY, BORROW OR BURN ELLEN JAFFE DIS-
 CUSSES CHILDREN'S BOOKS.
 1:00 PUBLIC AFFAIRS SPECIAL
 2:00 **SOCIO-ECONOMIC KNOWLEDGE AND THE CRITIQUE OF
 GOALS** A LECTURE BY HANS JONAS, PROF. OF
 PHILOSOPHY AT THE NEW SCHOOL IN NEW YORK AND VISIT-
 ING PROF ON THE COMMITTEE ON SOCIAL THOUGHT AT
 THE UNIV OF CHICAGO
 3:00 SOUNDS OF TODAY ELISABETH VANDERMEI
 4:00 YOUNG PEOPLE'S PROGRAM ANOTHER LOOK AT AM
 HISTORY IN WORD AND SONG... GREETH MYTHS.
 5:00 **DIE WINTERREISE** THE SONG CYCLE BY FRANZ SCHUBERT
 (DIESKAU/DEMUS)

WQXR 96.3

WNBC 97.1

WBAI 99.5

6:00 NEW YORK TIMES NEWS ROUNDUP
 6:35 THIS WEEK IN NEW YORK
 7:07 NEW YORK TIMES CORRESPONDENTS VIEW THE NEWS
 7:15 NAME THE VOICE
 7:30 NIGHTS IN LATIN AMERICA PRU DEYON
 8:07 **SYMPHONY HALL** HAYDN: SYM NO. 96 (BOSTON SYM/LEINSDORF/24);
 SHOSTAKOVICH: HAMLET, STE (LOUISVILLE ORCH/HESTER/22)

6:15 MISCELLANY
 6:30 NEWS PAUL FISCHER
 6:45 LATIN AMERICA TANA DE GAMEZ
 7:00 COMMENTARY CONRAD LYNN, CIVIL RIGHTS LAWYER AND
 A LEADING ATTORNEY TO THE REVOLUTIONARY LEFT.
 7:15 SCRAPS CHRIS ALBERTSON
 7:30 **BOTH SIDES OF THE BARS** DAVID HOTHENBERG OF THE
 FORTUNE SOCIETY DISCUSSES THE PROBLEM OF PRISONERS
 AND FORMER CONVICTS, USUALLY WITH GUEST.
 8:00 COMMENTARY BILL GRUYER, FORMER PRESS SECRETARY
 TO 3 MAJOR PRESIDENTIAL CANDIDATES, CURRENTLY MEDIA
 ADVISOR TO THE DEMOCRATIC NATIONAL COMMITTEE.
 8:15 RENT AND HOUSING IN THE CITY ITS A NICE PLACE TO
 VISIT, BUT... THE FIRST IN A NEW WEEKLY SERIES OF NEWS
 AND COMMENTARY PRESENTING A TENANTS-EYE-VIEW OF
 HOUSING AND RENT PROBLEMS IN NEW YORK CITY.
 8:30 SALZMAN ON SALZMAN AN INTERVIEW WITH HIMSELF
 9 PM
 9:30 PUBLIC AFFAIRS SPECIAL AN HOUR LEFT OPEN
 FOR A PROGRAM OF IMMEDIATE IMPORTANCE FROM THE NEWS
 AND PUBLIC AFFAIRS
 10:30 NEWS
 10:45 WAR SUMMARY
 11:00 **THE NEW SYMPOSIUM: A PROGRAM FROM AND FOR THE
 HOMOSEXUAL COMMUNITY** A DISCUSSION OF HIRING
 PRACTICES BY VARIOUS FIRMS AS THEY AFFECT THE HOMO-
 SEXUAL
 11:30 TELEMANN: STE IN G, "PROSTITUTL"
 12:00 RADIO UNNAMEABLE BOB FASS

9:07 GREATEST RECORDINGS OF THE SIXTIES
 10:07 AGE OF BAROQUE IGOR KIPNIS EXCS FROM HANDEL'S
 ORATORIOS HANDEL: SOLOMON: ARRIVAL OF THE QUEEN OF SHEBA (4/
 MARRINER); ALEXANDER BALUS: CONVEY ME TO SOME PEACEFUL SHORE (4/
 GREYVY); ESTHER: TUNE YOUR HARPS (HERBERT/6); JOSEPH: OVT (REINHARDT/
 6); THEODORA: WIDE SPREAD HIS NAME; TO THREE THOU GLORIOUS SON OF
 WORTH (BEVAN/POULTER/DELLER/3/6); JEPHTHA: ACT 2 SYM; O SPARE YOUR
 DAUGHTER (3/3); SAUL: FINAL CHORUS (WOLDIKE/6)
 11:00 NEW YORK TIMES NEWS ROUNDUP
 11:15 NIGHTCAP GEMINIANI: CONC GROSSO IN D- (7/LON SOLOISTS ENS);
 SCHUBERT: ROSAMUNDE: BALLET MUSIC (10/BERLIN PHIL/LEHMANN); SHOECK:
 HORN CONC, OP. 65 (ORCJZA/ZUCHER ORCH/DE STOUTZ/17)
 12:07 MIDNIGHT WITH MUSIC *BEETHOVEN: VLN & PIANO SON NO. 9 IN
 A (32/HEIFETZ/SMITH); SAINT-SAENS: CELLO CONC NO. 1 (ROSTROPOVICH/
 PHILM ORCH/SARGENT/19); DVORAK: QT NO. 2 IN E^b FOR PIANO & STS (34/
 BALSAM/RYBA/KROMER/TUSA); RAVEL: LE TOMBEAU DE COUPERIN (DETROIT
 SYM/PARAY/15)

NEWS ON THE HOUR

5:50 SIGN ON
 7:00 JUST JAZZ ED BEACH CHARLIE VENTURA, I
 9:00 **JUST MUSIC** DVORAK: PIANO QT IN A, OP. 81
 (LATEINER/HEIFETZ/BAKER/DE PASQUALE/PIATAGORSKY);
 BAGATELLES FOR 2 VLNS, CLA & HARMONIUM, OP. 47 (VLACH
 QT/KAMPFELHEIMER); WALTZES NO. 1 IN A; NO. 4 IN D
 (DVORAK QT); QT IN B^b, OP. 67 (AMADEUS QT); CYPRESSES
 1-8 (BERKSHIRE QT); SERE IN D- FOR WINDS, CELLO &
 BASS (PRAGUE CHAMB HARMONY/TURNOVSKY)

12 NOON

12:00 POSTGRADUATE MEDICAL CONFERENCE
 1:00 **JUST MUSIC** PRELUDES AND FUGUES MOZART:
 PRELUDE & FUGUE FOR ST TRIO NO. 4 (TRIO A Cordes FRAN-
 CAIS); REGER: TOCCATA & FUGUE IN A- (HOGNER); CHOPIN:
 PRELUDES, OP. 28, NOS. 1-13 (MORAVEC); BACH: PRELUDE &
 FUGUE IN E^b (WALCHA); DEBUSSY: PRELUDE A L'APRES-MIDI
 D'UN FAUNE (NEW PHILM ORCH/BOULEZ); BUXTEHUDE: PRELUDE
 & FUGUE IN G- (KRAFT); DEBUSSY: PRELUDES, BOOK 1 (COR-
 TOT); MOZART: REQUIEM, K. 626 (DONATH/MINTON/DAVIES);
 NIENSTEDT/JOHN ALDIS CHAIR/BBC SYM/DAVIS); REGER:
 TOCCATA & FUGUE IN E- (HOGNER); BEETHOVEN: GROSSE FUGUE
 IN B^b (AMADEUS QT); CHOPIN: PRELUDES, OP. 28: NOS. 14-24
 (RUBINSTEIN); RIEGGER: FANTASY & FUGUE (POLISH NAT'L
 RADIO ORCH/KRENZ); DEBUSSY: PRELUDES, BOOK 2 (HAAS);
 BACH: PRELUDE & FUGUE IN C- (WALCHA); MOZART: PRELUDE &
 FUGUE FOR ST TRIO NO. 3 IN F (TRIO A Cordes FRANCAIS)

ALL STEREO

6:00 SIGN ON
 6:05 START THE DAY IN STEREO LARRY BRENNAN
 7:30 "JOE PYNE SHOW"
 8:30 START THE DAY IN STEREO
 10:35 MID-MORNING SERE-
 WADE
 11:57 WALL STREET
 12 NOON
 12:05 SOUND OF STEREO
 1:05 LIGHT N' LIVELY
 5:30 OVERTURE

WVRV 106.7

WRLB 107.1

6pm

9:00 JUST JAZZ ED BEACH CHARLIE VENTURA, I
 8:00 **THE OPERAS OF ROSSINI** A SERIES EXPLORING
 THE OPERAS WRITTEN BY GIOACCHINO ROSSINI, PRESENTED BY
 RIVERSIDE RADIO TO MARK THE 100TH ANNIVERSARY OF HIS
 DEATH IN PARIS, NOVEMBER 13, 1868. HOST FOR THE
 PROGRAM IS WALTER SHEPPARD. ROSSINI: IL TURCO IN
 ITALIA (LEMENI/CALLAS/GEDDA/STABILE/ORCH AND CHORUS
 OF LA SCALA, MILAN/GAVAZZENI)

9 PM

10:15 TO BE ANNOUNCED
 11:00 CASPER CITRON INTERVIEWS
 11:30 **NIGHT CALL** A NATIONWIDE CALL-IN PROGRAM.
 THE AUDIENCE CAN TAKE PART IN THE DISCUSSION BY
 TELEPHONING NIGHT CALL COLLECT FROM ANYWHERE IN THE
 COUNTRY. DEL SHIELDS IS THE NIGHT CALL HOST, AND
 THE LISTENER CALL-IN NUMBER IS (212) 866-5010.
 12:30 SIGN OFF

NEWS ON THE HOUR



Richard Robinson

RICHARD ROBINSON, ONE OF THE YOUNGEST DISK JOCKEYS AROUND THE METROPOLITAN AREA, IS CURRENTLY HANDLING THE MUSIC CHORES ON WNEW-FM (102.7) EVERY SUNDAY NIGHT FROM MIDNIGHT TO 6 A.M.

TUESDAY DECEMBER 3

STEREO AS INDICATED*
10:30 THE UNITED NATIONS
LIVE COVERAGE OF ALL
12 NOON

SESSIONS OF THE UNITED NATIONS.
2:00 AFTERNOON CONCERT
HAYDN:ST QT IN E(SCHNEIDER QT); MAHLER: SYM NO.4 IN G(PHILH ORCH/KLEMPERER)
3:30 POP MUSIC
POP, ROCK, FOLK ROCK
4:45 AFTERNOON WORLD REPORT NEWS, SPORTS, WEATHER, STOCK PRICES
5:00 TWILIGHT CONCERT (VES); PIANO SON NO. 1 (LEE)

4:00 "ENCORE" JOE LISANTI
5:00 THE SACRED HEART PROGRAM
5:15 MEN AND MOLECULES SCIENCE
5:30 EVENING REPORT NEWS, SPORTS, STOCKS

ALL STEREO

6:30 SIGN ON
6:45 TOP OF THE MORNIN WITH DON K. REED
8:55 WYDLER REPORT
10:05 ON STAGE "DONNY-BROOK"
11:05 BUNNY'S CORNER
12 NOON
12:30 LUNCH WITH DORE REED
1:30 STEREO SHOWCASE
2:05 POP CONCERT
PROKOFIEV:LT. KIJE, OP.60 (REINER); WAGNER:"DIE MEISTERSINGER OVT; THE FLYING DUTCHMAN:OVT" (WALTER)
3:05 STEREO SHOWCASE
5:05 COCKTAILS FDR TWO

STEREO AS INDICATED*

6:00 SUNRISE SYMPHONY VIVALDI:CONC IN D(SCIMONE); HAYDN:ORGAN CONC NO.2 IN C(BIGGS/ROZSNYAI); MOZART:LES PETITS RIE RIENS(BRAITHWAITE(BRAITHWAITE)
7:00 AROUND NEW YORK ANDRE BERNARD
8:45 CONSUMER REPORTS/LISTEN TO NUTRITION
9:00 MASTERWORK HOUR MAYUZUMI:MAN-DALA SYM(IWAKI); WEBERN:CANTATA NO.1 (HARPER/BERTINI); 5 MVTS FOR STS(DE STOUTZ); BERG:3 PIECES FOR ORCH(DORATI); BARTOK:PIANO CONC NO.2(ANDA/FRICSBAY)
10:30 YOU AND YOUR HEALTH
11:00 SPOKEN WORDS POETRY OF CAMPION/JONSON/HERRICK
12 NOON
12:00 MUNICIPAL SYMPHONY HAYDN:SYM NO.31(RILLING); BEETHOVEN:PIANO CONC NO.2(KATCHEN/GAMBA)
1:00 FAMOUS ARTISTS MARIA CALLAS
2:00 CHAMBER ENSEMBLE MOZART:DIV FOR WINDS IN B; IN E; BRAHMS:PIANO QT NO.1; ELGAR:ST QT IN E, OP.83
4:30 DEPARTMENT OF CONSUMER INFORMATION
5:00 BLACK MAN IN AMERICA WM. BOOTH
5:30 NEW YORK CITY NEWS

ALL STEREO

(WHEN SCHEDULED N.Y. JETS FOOTBALL WILL PREEMPT REGULAR PROGRAMMING)
9:00 THE NOW MUSIC POPULAR MUSIC OF TODAY
12 NOON
AND RECENT YESTERDAYS

6pm WKCR 89.9	WFUV 90.7	WLIR 92.7	WNJC 93.9	WABC 95.5
---------------	-----------	-----------	-----------	-----------

6:30 FRANCIANA
FRANCIANA & MIRIAM ABRAMOWITZ RETURN, PARLEYING IN FRENCH
7:00 COLUMBIA FORUM LECTURES & DISCUSSIONS
8:00 BROADSIDES NY'S ONLY PROGRAM OF ALL TOPICAL MUSIC
9 PM
9:00 WORLD REPORT NEWS, SPORTS, WEATHER, FINANCIAL NEWS AND EDITORIALS.
9:30 COLUMBIA PRESS CONFERENCE NEWS-MAKER PRESENTS HIS VIEWS.
10:00 KING'S CROWN CONCERT CLASSICAL MUSIC
1:00 TIME FOR LIVING FOLK-ROCK WITH ROGER JAY

6:00 EVENING CONCERT
BEETHOVEN:SYM NO.7(43/BOSTON SYM/LEINSDORF); HAYDN:VLN CONC IN A (26/VIENNA RADIO ORCH/ZELLER)
7:15 NEW FILMS IN NEW YORK
7:30 SPOTLIGHT JOHN GIAQUINTO PRESENTS THE SOUNDS OF POP MUSIC
8:30 REMINISCING IN TEMPO PAT PATERSON
9 PM
9:00 THE OPERAPHILE ANTHONY COGGI
10:00 WORDS WITHOUT SONGS THE POETRY OF JOHN DONNE READ BY RICHARD JOHNSON, PETER ORR AND WILLIAM SQUIRE
11:00 RECENT RECORDINGS
COUPERIN:LE PARNASSE(13/MARLOWE); MESSE POUR LES COUVENTS(34/CHAPUIS); PIECES FOR TRANSVERSE FLUTE(14/CON MUSICUS)

6:05 DINNER FOR TWO
7:00 FINANCIAL REPORT
7:05 DINNER FOR TWO
9 PM
9:05 IMAGES FOR ORCHESTRA
CHOPIN:HEROIC POLONAISE IN E(HOLLYWOOD BOWL SYM/G/DRAGON); JANACEK:"YOUTH" SEXTET FOR WIND INST(16/CHAMB ORCH); HANDEL:CONC IN G, NO.1 (BIGGS/LON PHIL/BOULT/15); BRITTEN:YOUNG'S PERSON'S GUIDE TO THE ORCH(PHILADELPHIA ORCH/ORMANDY/20); BALAKIREV: SYM NO.1 IN C(4/ROYAL PHIL/BEECHAM/41)
11:05 EVENING PERFORMANCE "STAR"(ANDREWS)
12:05 STARDUST WALTER JOSEPHS
3:00 SIGN OFF
NEWS ON THE HOUR

6:00 INDIAN PRESS REVIEW
6:15 FRENCH PRESS REVIEW
6:30 DEVELOPMENT WORLD
7:00 MASTERWORK HOUR HANDEL PROGRAM CONC GROSSO IN D(KARAJAN); ORGAN CONC IN B(BIGGS/BOULT); ODE FOR ST. CECILIA'S DAY(STITCH-RANDAL-BERNARD)
8:30 NEW YORK UNIVERSITY LECTURE
9 PM
10:30 ACTOR'S EQUITY FEDERICK O'NEAL
11:00 SPOKEN WORDS
12:00 INTERNATIONAL SCIENCE REPORT
12:30 LEE GRAHAM INTERVIEWS
1:00 WHILE THE CITY SLEEPS MUSIC FROM SOUNDTRACKS

6:00 THE NOW MUSIC WITH EMPHASIS ON THE CURRENT SOUND
9 PM
IN THE MAINSTREAM OF NON-HARD ROCK
12:00 SIGN OFF
NEWS FIVE MINUTE BEFORE THE HOUR

ALL STEREO

6:00 MORNING MAGIC FEATURING PETER NERO/JERRY VALE/HENRY MACINI/
6:45 VOICE OF UNITY
7:05 MORNING MAGIC CONTO NANCY WILSON
10:05 MUSIC FROM CLOUD 9 LES MARSHAK FEATURING LIVING STRINGS/MATT MONROE/JOANIE SOMMERS/SIMON & GARFUNKEL
12 NOON
12:10 MUSIC FROM CLOUD 9 CONTO
1:05 ACCENT ON MUSIC KEN LAMB FEATURING SERGIO MENDES & BRAZIL '66/ BARBARA STREISAND/ANDRE PREVIN/FRANK SINATRA

ALL STEREO

6:00 SIGN ON
6:15 MORNING SHOW RAY MURRAY
9:55 SPEAKING OF SCHOOLS
10:05 LATE MORNING MOOD WITH JOHN KIERNAN
12 NOON
12:00 NOON NEWS ROUNDUP
12:20 MIDDAY MUSICAL
2:05 TAPE SOUNDS IN STEREO
4:05 WIDE WORLD OF MUSIC BOB LINDER MUSIC FROM MOVIES
5:30 STOCK REPORT BLAIR & CO

12/68

ALL STEREO

6:05 INFORMATION NEWS, MUSIC, TIME, TRAFFIC, WEATHER, COMEDY WITH DOUGLAS JEFFERS WITH CHARLES DUVAL
12 NOON
1:05 MAT(NEE IN STEREO WITH DOUGLAS JEFFERS
4:05 CAFE CONTINENTAL WITH CHARLES DUVAL

ALL STEREO

6:00 PIX PENT-HOUSE WITH TOM MERCEIN
11:00 PIX
12 NOON
PEN/HOUSE WITH AL D'AMICO
4:00 PIX PENT-

ALL STEREO

6:00 ZACHERLE THE WILDEST MAN IN TOWN
10:00 JONATHAN SCHWARTZ WITH
12 NOON
THE LATEST SOUNDS
2:00 SCOTT MUNI PLAYS

STEREO AS INDICATED*

6:30 PARADE LIGHT MUSIC
10:30 GEMS
12 NOON
LIGHT MUSIC
4:05 MUSIC FOR METROPOLITANS

WVNI 100.3	WPIX 101.9	WNEW 102.7	WTFM 103.5	WRFM 105.1	WDHA 105.5
------------	------------	------------	------------	------------	------------

7:05 MUSIC FOR METROPOLITANS
9 PM
9:05 CURTAIN TIME "GYPSY"
10:05 MUSIC FOR METROPOLITANS
12:05 SIGN OFF
NEWS ON THE HOUR

HOUSE WITH BOB WESTON
8:00 PIX PENT-
9 PM
HOUSE WITH STAN MARTIN
12:00 MANNATTAN AFTER HOURS WITH KEN HARPER
NEWS ON THE 55 MINUTE MARI:

ROCK INTO THE EVENING
7:00 RBSKO
ON HIS OWN
9 PM
TIL MIDNIGHT
12:00 ALISON STEELE WITH A NEW BAG TIL 6:00 IN THE MORNING

6:00 SIX O'CLOCK REPORT WITH FRED DARWIN
6:15 STEREO SPEC-TACULAR WITH BRYCE BOND
8:05 AN HOUR OF GREATNESS "CLEANOFF"
9 PM
9:05 STEREO SPEC-TACULAR WITH BRYCE BOND
12:05 JAZZ IN STEREO WITH RHETT EVERS TIL 6:00 A.M.

6:00 WRFM NEWS FINAL
7:05 ERWIN FRANKEL AROUND THE WORLD
8:00 NEWS ROUNDUP CLOSING STOCK PRICES
8:10 QUINCY HOWE COMMENTARY
8:15 MUSIC BY STARLIGHT LARRY YOUNT FEATURING ROBERT GOULET/MANTOVANI/
9 PM
ELLA FITZ-GERALD/JOE HARNELL
12:00 THE STRING-SHIFT TIL 6:00 A.M.

6:00 SIX O'CLOCK NEWS ROUNDUP
6:30 CANDLELIGHT SERENADE
8:05 MUSIC THAT ENDURES
HANDEL:ROYAL FIREWORKS MUSIC (22/RCA SYM/STOKOVSKI); DELIUS:CELLO CONC(25/DUPRE/ROYAL PHIL/SARGENT)
9 PM
9:05 NEW DIMENSIONS IN STEREO CASTELNUOVO-TEDESCO:2ND SERIE FROM "PLATERO & I"(18/SEGGOVIA); MOZART:SYM NO.32 IN G(10/ENGLISH CHAMB ORCH/ BARENBOIM/); MENDELSSOHN:SERE & ALLEGRO GIOCO, OP.43(13/ KYRIAKOU/PRO MUSICA SYM, VIENNA/SWAROWSKY); SATI:GYM-NOPIEDIES NOS:1 & 3(PARIS CONS ORCH/AURIA/COMBE/G)
12:05 SIGN OFF

SELECTIONS

From stations not in daily Folio-Dial

9:00 WAWZ 99.1 MORNING CONCERT MOZART:CLAR CONC IN A
12 NOON
2:00 WAWZ 99.1 AFTERNOON CONCERT LISZT:PIANO CONC NO.1
6 PM
6:30 WEVD 97.9 MUSIC HIGHLIGHTS MENDELSSOHN:SYM NO.5(NBC SYM/TOSCANINI); MOZART:CONC NO.18(KRAUS/BOSTON SYM/MONTEUX); RAVEL:RAPSOIDIE ESPAGNOLE (BOSTON SYM/MUNCH)
7:00 WPRB 103.3 20TH CENTURY MUSIC SOLLBERGER:CHAMB VARIAS; WUDRINEN: CONC FOR FLUTE & 10 PLAYERS
8:00 WFRB 103.3 CHAMBER MUSIC MOZART:QT IN A FOR CLAR & STS; BRAHMS:QT NO.1 IN C-; SCHUMANN: QT; DVORAK:QT IN A, OP.81 (SERKIN/SCHNEIDER/GALIMIR/TREE/ SOYER)

YOUR FM DIAL. See above or pages FM 73-78 for programming details. * Indicates some/all stereo.

WCWP 88.1	WBGD 88.3	WVHC 88.7	WSOU 89.5	WKCR 89.9	WFUV 90.7	WFMU 91.1	WNYE 91.5	WHOM 92.3	WLIR 92.7	WPAT 93.1	WVOX 93.5	WNYC 93.9	WJLK 94.3	WGSM 94.3	WFME 94.7	WABC 95.5	WQXR 96.3	WSTC 96.7	WNBC 97.1	WALK 97.5	WEVD 97.9	WHLI 98.3	WLAD 98.3
-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------	-----------

STANDARD PROGRAMMING SATURDAY-SUNDAY

11:55 SIGN ON
12:00 SIGN ON
12:00 STU CRANE AND MUSIC(SAT); BROADWAY SHOWCASE ROBIN PHILLIPS(SUN)
1:00 RICHARD POKRESS AND MUSIC(SUN)
2:00 KEM DICKMAN AND MUSIC(SAT)
3:00 JACK LAMONT AND MUSIC(SUN)
4:00 JAY ARNOLD AND MUSIC(SAT)
5:00 CHRISTOPHER ZUBOF AND MUSIC(SUN)

12:58 SIGN ON
1:00 LITTLE UNIVERSITY WITH HEADMASTER LARRY HARRINGTON
2:00 THE JOHNNY KASPER SHOW PLAYS THE TOP 40 HITS
3:00 BIG ED T POPULAR MUSIC
4:30 NEWS & SPORTS
5:00 RELIC BACK REVIEW THE BEST OF THE OLD FROM THE BEST OF JOHN L. SULLIVAN

6:00 "APRIL"(SAT)
10:30 RELIGIOUS PROGRAMMING(SUN)
12:00 BOB ALEXANDER SHOW(SUN) FOOTBALL AND/OR BOB ALEXANDER
1:30 POOH/S CORNER(SUN) WINNIE IS IN PERSON WITH SOME SMALL GUESTS
2:00 WFMU SPECIAL(SAT) PROGRAMMING RELEVANT TO THE DAY
3:00 THE HOUR OF THE DUCK(SAT)
LOU D'ANTONIO SPLASHED ABOUT WITH CLASSICAL, ROCK, AND LOT OF GOOD JAZZ
4:00 BILL STAMM SHOW OLD FOLK, NEW ROCK AND IN BETWEEN

STEREO AS INDICATED
6:00 CAROUSEL(SAT); TODAY IS SUNDAY
6:35 BOOK REVIEW(SUN)
7:00 REPORT FROM RUTO GERS(SUN)
7:35 MESSAGE OF ISRAEL(SUN)
8:00 THE ADDED YEARS(SUN)
8:35 SCIENCE REPORT(SUN)
8:35 SCIENCE REPORT(SUN)
9:00 CAROUSEL(SUN)
10:00 GASLIGHT REVUE 9 PM
10:00 GASLIGHT REVUE 9 PM
12:00 THE NIGHT SHOW TIL 6 A.M.
NEWS ON THE HALF HOUR

6:00 WAKE UP WITH CHESTER(SAT)
6:30 ADVENTURES IN JUDAISM(SUN)
7:00 WORLD & SUBURBAN NEWS(SAT)
7:15 THE CHRISTOPHERS(SUN)
7:30 NEWS(SUN)
7:45 STUDIO IN THE ROUND(SUN)
8:00 WORLD TOMORROW(SUN)
8:30 BIBLE STUDY HOUR(SUN)
9:00 BRAZILIAN MOODS(SUN)
9:30 GOSPEL HOUR(SUN)
10:30 RELIGIOUS PROGRAMS(SUN) TIL NOON
ART MORGEN SHOW(SAT)
12:00 CONTINENTAL SHOW(SUN) & (SAT)
2:00 ED TOBY'S POLKA PARTY(SAT) AT THE U.N.(SUN)
4:30 SUBURBAN SUITE

6:00 ALARM CLOCK CLUB(SAT); SOUNDS FOR SUNDAY(SUN)
8:20 POINT OF LAW
9:15 GOSPEL TRAIN
9:30 BOY SCOUT NEWS(SAT)
11:15 HOW NEW JERSEY GROWS(SUN)
12:15 COUNTRY CONCERT(SAT); KEYBOARD MELODIES(SUN)
1:15 CAPITOL REPORT(SUN)
2:15 BROADWAY MATINEE(SAT); SOUNDS FOR SUNDAY(SUN)
4:15 NEW JERSEY REPORT(SUN)
5:15 STRENGTH OF FAITH(SUN)

6pm	WCWP 88.1	WVHC 88.7	WSOU 89.5	WFMU 91.1	WPAT 93.1	WVOX 93.5	WJLK 94.3
-----	-----------	-----------	-----------	-----------	-----------	-----------	-----------

6:00 SATURDAY NIGHT SPECIAL(SUN) 7:00 CLASSICS(SUN)	6:00 SIGN OFF	7:00 EASY LISTENING WITH BRIAN MCFADDEN 9 PM 9:00 JAZZ PLUS AT HARRY'S HIDEAWAY WITH HARRY B. SHAPIRO 11:00 SIGN OFF	7:00 ROOTS OF JAZZ(SUN) WITH BILL STAMM 8:00 JERRY WHITE SHOW(SAT, SUN) OUR STAFF 9 PM PROFESSIONAL TAKES CALLS AND PLAYS THE BEST 11:00 KOKAINE KARMA(SAT) UNEXPIRGATED VERSION TIL 6:00 A.M. 12:00 THE CLOSET(SUN) TIL 6:00 A.M.	7:00 GASLIGHT REVUE 9 PM 8:00 GASLIGHT REVUE 9 PM 12:00 THE NIGHT SHOW TIL 6 A.M. NEWS ON THE HALF HOUR	CONTINUED 7:00 GASLIGHT REVUE 8:00 GASLIGHT REVUE 9 PM 10:00 GASLIGHT REVUE 12:00 THE NIGHT SHOW TIL 6 A.M. NEWS ON THE HALF HOUR	6:00 MUSIC OF GREECE(SAT); SUBURBAN SUITE CONTD(SAT) 7:00 SATURDAY NIGHT DANCE PARTY 9 PM SUBURBAN SUITE CONTD(SUN); SATURDAY NIGHT DANCE PARTY 12:00 SIGN OFF	6:00 NEWS, SPORTS 6:30 DINNER MUSIC(SUN) 7:15 AS I SEE IT COMMENTARY 7:45 PRAYER OF THE ROSARY(SAT); WHOLESOME FAMILY LIVING 8:15 CHURCH SERVICE(SUN) 9 PM 9:15 GREAT MOMENTS IN MUSIC(SUN) 12:00 SIGN OFF NEWS AND WEATHER EVERY HALF HOUR
--	---------------	--	--	--	--	---	--

6:00 MORNING CLOCK(SAT); WORSHIP(SUN) 7:00 CHURCH/SUNDAY SCHOOL(SUN) 8:00 KID'S CLUB(SAT); CHURCH 9:00 BIBLE YOUTH(SAT); TEMPLE 9:30 CHRISTIAN HOME(SAT); PRELUDE TO WORSHIP(SUN) 10:00 PRAYER TIME(SUN) 11:00 CALVARY BAPTIST(SUN) 11:30 COLLEGE CORRIDORS(SAT) 12 NOON 12:00 NEWS(SAT); SERENADE(SUN) 12:15 CHAPEL(SAT); QUIET TIME 12:30 SONGTIME(SAT) 1:00 MUSIC(SAT); ISRAEL(SUN) 1:30 BILLY GRAHAM(SUN) 2:00 SERENADE(SUN) 3:30 LUTHERAN HOUR(SUN) 4:00 BACK TO GOD HOUR(SUN) 4:30 REVIVAL(SUN) 5:10 REFLECTIONS(SUN) 5:20 NEW TESTAMENT(SUN) 5:30 THAT THEY MIGHT SEE(SAT); SHOWERS OF BLESSINGS(SUN) 5:45 CHRISTIANITY IN ACTION(SUN)	6:00 BILLY BROWN LATEST HITS 9:00 SE-EASTIAN STONE 12 NOON 12:00 TONY TAYLOR 4:00 JIM O'BRIAN	6:30 HYMNS/SERMON/ALMA WHITE 7:15 SUNRISE SERVICE 7:45 MUSICAL FAVORITES(SAT); HYMNS(SUN) 8:00 GOSPEL IN SERMON AND SONG 8:30 BIBLE STORY(SAT); RAY B. WHITE ORCHESTRA(SUN) 9:00 MORNING CONCERT 10:00 LIGHT MUSIC 11:00 COLLEGE/SEMI-NARY: PILLAR OF FIRE WORSHIP SERVICE(SUN) 12 NOON 12:00 MUSIC FOR MEDICATION 1:00 HYMN TIME CONCERT(SUN) 1:30 THE BAPTIST HOUR(SAT) 2:00 CONCERT(SAT); LIGHT MUSIC(SUN) 3:00 MUSICAL(SAT); SERVICE(SUN) 4:00 NEWS(SAT); MUSIC(SUN) 5:00 MUSIC(SAT); NUCC(SUN) 5:30 DEVOTIONS(SAT); COLLEGE CONCERT	5:30 DEVOTIONS(SAT) 5:45 TOP OF THE MORNING(SAT) 7:30 SERMONETTE(SUN) 8:30 BIBLE(SUN) 9:00 FAITH(SUN) 10:05 JOURNEY INTO MELODY 11:00 VIEWPOINT(SUN) 12:00 THIS IS BY STATE(SUN) 12 NOON 12:00 NEWS 12:10 BANDSTAND(SUN) 12:15 MEDLEY(SAT) 12:35 ARTIST(SUN) 1:00 NEWS 1:15 BANDSTAND(SAT) MUSICALE(SUN) 1:30 EVERETT SHOW(SAT); MUSIC(SUN) 3:05 MATINEE(SAT); WHAT'S THE ISSUE(SUN) 3:30 AVE MARIA(SUN) 4:05 DESIGNS FOR LISTENING	STEREO AS INDICATED 6:00 *THE YOUNG SOUND 8:00 *THE YOUNG SOUND'S MUSIC OF BROADWAY WITH LEE JORDAN SHOW TUNES & INTERVIEWS(SUN) 12 NOON 12:00 *THE	6:00 GOOD MORNING LONG ISLAND(SAT); SUNRISE SERE(SUN) 6:45 LAWRENCE WELK SHOW(SUN) 7:00 THE PROTESTANT HOUR(SUN) 7:30 BRING BACK THE BIG BAND(SUN) 7:45 SERE IN BLUE(SUN) 8:30 BIBLE HOUR(SUN) 9:00 ADVENTURING WITH BOB DORIAN(SAT); ITALIAN HOUR(SUN) JOE ROTOLO 10:00 JEWISH HERITAGE HOUR(SAT) ROBALIE WETZLER 11:00 SOUND OF THE BIG BAND(SAT) 12 NOON 1:00 COUNTDOWN(SAT) TONY RICHARDS 2:00 POLKA TIME EDDIE DEE(SUN) 3:00 SATURDAY BANDSTAND(SAT) MIKE JEFFERIES 4:00 IRISH HOURS(SUN) BOB GLEASON	ALL STEREO 7:00 THE ANIMATE SOUND(SAT) 10:00 CLASSICS OF RELIGIOUS MUSIC(SUN) 11:00 PRINCETON UNIV CHAPEL SERVICE(SUN) 12 NOON 12:00 NEWS ROUND-UP(SUN) 12:15 SUNDAY SKETCHBOOK(SUN) 4:00 MONAURAL RECORDINGS OF SPECIAL MERIT(SUN)
---	---	---	--	--	---	---

6pm	WFME 94.7	WDR 98.7	WAWZ 99.1	WJZZ 99.9	WLNA 100.7	WCBS 101.1	WBAB 102.3	WPRB 103.3
-----	-----------	----------	-----------	-----------	------------	------------	------------	------------

6:00 WORLD WIDE RADIO 6:20 WEEKEND CALENDAR(SAT); FAITH IN ACTION(S) 6:30 EVENSONG 7:00 TOM SKINNER(SAT); CHURCH OF THE MONTH(S) 7:30 WORD OF LIFE(SAT) 8:00 UNSHACKLED 8:30 CAMPUS CRUSADE(SAT); EVANGELISM(S) 9 PM 9:00 ECHOES(SAT); DR. BARNHOUSE(S) 9:30 SONGS OF SPLENDOR(SAT) 10:00 BIBLE ANSWER MAN(SAT); SAM HART(S) 10:30 REVIVAL TIME(S) 11:00 LIGHT & LIFE(S) 11:30 SIMPSON SONG-FEST 12:00 NIGHTWATCH TIL 6:00 A.M.	6:00 BRAIN CONTO 8:00 J.L. JORDAN 9 PM 12:00 STEVE CLARK TILL 6 AM	6:00 PILLAR OF FIRE(SAT); CONCERT(SUN) 6:15 SUNDAY SCHOOL PREVIEW(SAT) 6:30 HYMNS 6:45 YOUR STORY HOUR(SAT) 7:00 HYMNS(SAT); PILLAR OF FIRE(SUN) 8:00 HYMN(REQUEST) 9 PM 9:00 PRAYER REQUEST 9:30 SIGN OFF	6:00 STEREO OPERA TWO COMPLETE 9 PM OPERAS SIGN OFF AT CONCLUSION OF SECOND OPERA	6:00 NEWS 6:15 EVENING MEDLEY(SAT); CLASS(SUN) 6:30 YOUR WORLD OF SONG MELODIES 8:05 MELODY TIME 9 PM 9:00 NEWS; MELODY TIME CONTD. 10:05 MUSIC TIL MID-NIGHT NIGHT MUSIC 12:00 NEWS 12:05 AFTER HOURS 12:55 HEADLINES: SERMONETTE: SIGN OFF(SUN) 1:55 HEADLINES: SERMONETTE: SIGN OFF(SAT)	6:00 NEWS 6:15 EVENING MEDLEY(SAT); CLASS(SUN) 6:30 YOUR WORLD OF SONG MELODIES 8:05 MELODY TIME 9 PM 9:00 NEWS; MELODY TIME CONTD. 10:05 MUSIC TIL MID-NIGHT NIGHT MUSIC 12:00 NEWS 12:05 AFTER HOURS 12:55 HEADLINES: SERMONETTE: SIGN OFF(SUN) 1:55 HEADLINES: SERMONETTE: SIGN OFF(SAT)	YOUNG SOUND MUSIC UNTIL 9 PM 2:00 A.M. 2:00 SIGN OFF	6:00 GROOVEYARD JAZZ BOB WASHINGTON	6:00 ELECTRIC SYMPOSIUM OF SOUND(SUN) 7:00 ROD ST. JOHN(SAT) 8:00 UNIVERSITY SEMINAR, WPRB NEWSWORTHY I (ALT. SONS) 9 PM 9:00 COUNTRY AND WESTERN(SUN) 10:00 RHYTHM AND BLUES(SUN) 11:00 SOUND OF JAZZ(SAT) 12:00 SOUND OF JAZZ(SUN) 2:00 PAJAMA PARTY(SAT, SUN) 5:00 SIGN OFF
--	--	---	---	--	--	--	-------------------------------------	--

FM 77

★ Indicates some/all stereo.

P	WBGO	WVHC	WSOU	WKCR	WVUF	WFMU	WNYE	WHOM	WLIR	WPAT	WVOX	WNYC	WJLK	WGSM	WFME	WABC	WQXR	WSTC	WNBC	WALK	WEVD	WHLI	WLAD	WCTC
	88.3	88.7	89.5	89.9	90.7	91.1	91.5	92.3	92.7	93.1	93.5	93.9	94.3	94.3	94.7	95.5	96.3	96.7	97.1	97.5	97.9	98.3	98.3	98.3

12/68

Here's a plug for our station:



The NO. 1 FM station in the United States! *

Ⓜ REPRESENTED BY RKO NATIONAL RADIO SALES

* SOURCE: ARB, APRIL/MAY, 1968. CUME LISTENERS 12+, 6 AM-MIDNIGHT, MONDAY-SUNDAY, TOTAL SURVEY AREA. AUDIENCE MEASUREMENT DATA ARE ESTIMATES ONLY AND ARE SUBJECT TO THE QUALIFICATIONS SET FORTH BY THE INDICATED SERVICE.

SOUNDINGS

THE MAYNARD REPORT

Approx 7100

A NEWSLETTER DEVOTED TO FM, HI-FI AND THE SOUND BUSINESS

Listen to the first 4-channel stereo broadcast in the New York City Area. The experts say this sound "makes the walls disappear . . . a bigger improvement over the 2-channel stereo than 2-channel was over monaural sound". This puts you, the listener, there". *Men of Hi-Fi* — hosted by yours truly, Sunday, October 26, 10 to 11 p.m. on WNYC-FM (93.9) will broadcast two of the channels and WKCR (89.9) will broadcast the other two channels. You, the listener, will need two FM stereo sets.

AR announces that after September 17, the general public will be able to hear 4-channel (simultaneous) stereo at their listening booth in Grand Central Station. The tapes will be prepared from material made available by Columbia Records and several other sources. AR does not have a trade name for their sound, such as Vanguard "Surround Sound", but we strongly suggest if you're interested to get over and hear this sound.

Government may step in and prohibit combination selling of jointly owned AM-FM stations. The owning of both an FM and AM station, the theory goes, offers unfair competition to the FM only broadcaster. Cutting advertising rates on the FM or giving it away free in order to stimulate AM time sales shows some operators still selling FM short.

Here is the latest box score on some of New York's leading FM stations. On an average quarter-hour basis, New York City now has approximately 700,000 listeners to FM. (Source: ARB, New York, April-May, 1969)
Average 1/4-hour listening estimates: Mon.-Sun. / 6 a.m. - Midnight.

WABC-FM	20,700	WPAT-FM	36,000
WCBS-FM	22,900	WPIX-FM	42,400
WEVD-FM	2,900	WQXR-FM	31,000
WHLI-FM	2,300	WRFM-FM	28,300
WNEW-FM	33,500	WTFM	54,800
WOR-FM	80,800	WVNJ-FM	22,100

Don't count out the phonograph. Overall phonograph sales increased 6.8% in June over the same month last year and now stand 2.9% ahead on a year-to-date basis.

The market is so huge for Consumer Electronics that both tape and record playing equipment is growing. Tape equipment continued its growth in the first half of 1969 with sales reaching 2,752,520 units compared with 2,162,926 units in the 1968 period. *Foreign manufacturers dominated the market.*

Donald Hall, V.P. and General Manager of the Ampex Corporation's Stereo Tape Division, reports that "tapes accounted for 20% of all United States recorded music sales in 1968, compared with only 3 to 4 percent as recently as 1966. And in the next three years, tapes should rise to 35 to 40 percent of recorded music sales".

If you suffer from multi-path — the sonic equivalent of TV ghosts — and you can't put up a roof antenna, get ahold of the Channel Master Model 3900. This small indoor antenna is attractive and convenient, and lies flat instead of upright like the usual rabbit-eared antenna. If you have trouble getting this inexpensive (\$12) antenna, write Channel Master, Ellenville, New York 12428, or call PE 6-5872 in New York City.

WMMM (107.9), Westport, Conn. will be going stereo late

this year with a power of 50,000 watts. Its power has been E.R.P. 5,200 watts.

Many major broadcasting empires which did not believe in the ultimate success of FM and which were offered FM stations at fire-sale prices are now kicking themselves.

In its September 1st issue, Forbes magazine pointed out that no new AM frequencies are now being authorized by the FCC. Forbes went on to say:

"It is still possible to get in on the booming FM market. But you'd better hurry. The number of authorized stations has doubled to over 2,000 since 1961, and the FCC already has received a record number of requests during the first six months of 1969. But prices of stations have escalated too, doubling and tripling in some areas. "You can pay as much as \$750,000 for stations that are losing money", says Philadelphian Joseph Field, whose Entertainment Communications (ENTRAC) Co. owns six stations. "If you can find me one in New York for a million and a half, I'll buy it and pay you a finder's fee."

Ralph Nader raising hell again. Nader claims that the younger generation may be wrecking its hearing by listening to amplified rock groups in discotheques so loud that the music approaches the threshold of pain. Studies show that high school and college students are flunking their hearing tests.

Nader wants Congress to study the problem with the hope of reducing sound levels (noise levels?). Nader reports that two Washington D.C. night clubs show sound levels at 100 to 116 decibels with the readings as high as 138 decibels. The threshold of pain level is generally conceived as 140 decibels. The American Medical Association considers continued listening to sound levels of over 85 decibels to be "hazardous to hearing". Naders feels that employees of discotheques need protection even if the customers don't feel the need for legal protection.

Nader reported on studies done on University of Tennessee freshmen, which showed that some had the hearing equivalent of 65-year-olds. Other studies on high school students showed that "20% had impaired hearing". The psychologist who reported on the hearings, Dr. David M. Lipscombe, said "the hearing loss was so great that students were jeopardizing their future career potentials". Another psychologist, Dr. George T. Singleton, made tests at a teenage dance and "found no sound levels below 90 decibels until I got 40 feet outside the building".

Nader said Dr. Singleton tested 10 teenagers before and after the dance and reported hearing loss in the higher frequency range at which consonant sounds are perceived. Previous studies have shown a very close correlation between good marks in school and occupations. The better the student (straight A) along with professional men, i.e. doctors and lawyers, have much better hearing than C students, factory workers and farmers.

The studies are not conclusive; there may not be a correlation, but the results are indicative. We'd like to hear from our younger readers and find out if they believe that the younger generation is destroying its hearing. If Nader succeeds in stirring up Congress, he will have stimulated the first major study on the noise in recent years and have a direct hearing on electrically amplified music and high fidelity.

Can you see musicians, waiters, and other nightclub employees wearing ear protectors?

169

Judging by what you hear on the radio, you'd think rock music is for kids.



Most of the rock you hear on the radio is "teeny rock." An uninspired blend of raucous music and adolescent lyrics.

It appeals to precocious twelve year-olds, normal fourteen year-olds, and cagey root beer stand entrepreneurs.

Between 45's, stations manage to hold the kids' interest by offering them free sweatshirts. Or by announcing who's been going steady the longest.

Until a short time ago, if you enjoyed good rock you were in a bind.

You either had to buy an enormous number of recordings, or listen to a radio station that insulted your intelligence and taste.

WNEW-FM was created to fill the gap.

We play the new rock. Hard rock. Blues rock. Folk rock. Rock that makes people think. And react.

We never insult you with loud D.J.'s.

Or tinny sound.

Or inane offers.

Or needless explanations of our music.

Or commercials every two minutes.

Now we find that even the kids are turning to WNEW-FM. Which is good. Even though the music is a bit over their heads.

But we do wish the kids' stations would give them a little better background.

They come to us so inadequately prepared.

WNEW • FM / 102.7
METROMEDIA STEREO

Has rock music gotten too freaky for radio?



Yes.

Station managers bite their manicured nails every time a record comes out that speaks directly to today's generation.

Which isn't "bombing around" in Daddy's T-Bird.

Or playing kissy-face at the drive-in movie.

The establishment wishes it were.

But it won't be long before the last remains of the American child-man vanish before their bewildered eyes.

Young people today are twice as educated as their parents.

They're concerned with the implications of the new morality. War. Drugs. Discrimination. And worn out value systems.

The new rock music points an accusing finger at society for the state the world is in.

It speaks of a new order.

A world where people are real and values are just.

Unlike other rock stations WNEW-FM plays this rock.

New rock. Mind-searching rock. Mind-expanding rock. Everything but played-out rock.

We don't play a record (or an album, for that matter) because it's no. 1 or no. 2. Or no. 12.

If a song takes twenty minutes to play we allow twenty minutes for it.

We don't believe you can marshal art.

And if rock music has gotten too freaky for the radio establishment, then good-bye radio establishment.

Stronger barriers than that have been broken in the course of evolution.

WNEW • FM / 102.7
METROMEDIA STEREO

Apr 19/60

WCBS/FM STEREO 101 IS INTO IT.



11/10/69

Classical music and progressive rock have a lot in common, except to a snob.

"Progressive rock has all the discipline of classical music and far more relevance to our times," a fifty-five year old college professor told us recently. He still goes to the symphony and opera, but tunes us in for progressive rock.

Like classical works, progressive rock compositions are often highly creative—the result of young musicians living within the pressures of today's society.

Arrangements are generally more complex than classical ones—the result of new instruments like the moog, rediscovery of old instruments like the sitar and recording techniques that add

movement, excitement and effects no conductor could achieve with the finest symphony orchestra.

Lyrical, progressive rock music reflects the ageless joys and sorrows of mankind—but with more relevance and less pretense than a lot of operas you've probably seen.

You may never acquire a taste for progressive rock, but at least you'll have opened your mind to something else . . . and that's about as good an exercise as any these days.

If you'd like a printed introduction to progressive rock, send your name & address to: Progressive Rock, WABC FM, 1330 Avenue of the Americas, N.Y. 10019



SOUNDINGS 12/69

THE MAYNARD REPORT

A NEWSLETTER DEVOTED TO FM, HI-FI AND THE SOUND BUSINESS

WBAI gets a new Program Director, Robert Kuttner, who puts on the line. "WBAI at its best is like nothing on the air. At our worst, we are cliquish, pompous, formula, smug, arcane, pedantic and boring. I've had the fantasy of sneaking into the booth and miking over one of our horrors "Boring . . . boring . . . boring . . ." Our listeners turn us on first out of loyalty, and too often then turn elsewhere. Yet, when we're good, people out there are so grateful they willingly suffer another XX hours of schlock until the next fresh, timely program.

Beginning December first, we're going to make an attempt to loosen things up—to involve new, broader circles of New Yorkers in WBAI programming. . . . We will try to give more coverage to what is happening in New York, to what is happening in the arts, to areas that we have not bothered with in the past. We will try more live, immediate programming, as well as more properly produced programs."

Forgive last month's incomplete story on sonic ghosts—our copy editor was asleep. Here is how the whole story should have read: **Manhattan Cable hopes to come on stream with an FM Converter** designed to give their franchise area Cable FM "this winter" which I interpret as after the first of the year. The research and development for the converter has been completed. This hopefully will mean the same rock-hard de-multiplexed signal (without sonic ghosts—fuzzy, uneven signals) that we now get on Cable TV, will be available for a price on Cable FM, less than their TV converter installation and regular monthly charges because the line is usually already installed. If Cable FM does as much for my FM receiver (and I have one of the best) in giving me a sonic-ghost-free signal as it has done for my TV viewing, it will be worth the price, because I, like many people, have more invested in my Hi-Fi equipment than I have in my color television sets.

The sonic ghost problem for some people will get even worse with the construction of the World Trade Center in lower Manhattan, according to Bell Television, which obviously has an axe to grind. "Your television reception will start to deteriorate. During construction of the twin towers of this mammoth 110 story complex, clear TV reception (and FM reception—Ed.) will be virtually impossible. . . ."

Bell Television's use of the word "impossible" is truly a piece of overstatement. There is no doubt that FM reception will not be improved in many locations. Your reporter is making a strenuous attempt to find out to what extent your FM and TV reception will be effected by the construction of the World Trade Center and how your reception will be effected by the move of TV and FM transmitters to the lower Manhattan location. More in later issues of FM GUIDE.

The Japanese do it again: Stereo TV Sound. (FM sound) The Japanese are running extensive tests according to Radio and Television News. "If tests prove no interference to ordinary TV, regular broadcasts will begin shortly. The original reason for these broadcasts was to allow simultaneously English and Japanese sound Telecasts during the EXPO 70 World's Fair next year in Osaka." Later the system, if successful, will be used on a permanent basis in Tokyo and Osaka.

Joe Grado of Grado Labs (manufacturers of excellent phonograph cartridges) predicts this fallout from four-channel stereo record developments:

"The advent of four-channel records will have a positive effect on the overall production of records, with better quality of sound as an end result (even for two-channel records). Pickups in order to reproduce must be considerably better than most are today. Records will be better, because the record manufacturer will have to produce high frequencies with very low distortion to produce the third and fourth channels."

New York will hopefully soon have "the Industry's first permanent **International High Fidelity Exhibit**"—according to Jerry Joseph of Toujay Designs, who calls his project "SEE 70." "It will be an exciting audio and video center showing the finest high fidelity components and accessories. It will have over 100 individual booths, all have been planned for easy viewing and maximum interest." We wish Jerry well with his project and hope his ambitious plans come true.

A new magazine for "The Audio Amateur". Yes—that's its title. It will accept no advertising from manufacturers, but will accept from readers and subscribers. According to Editor-Publisher Edward T. Dell, Jr. the magazine will not be published unless 3000 subscribers have sent him \$5.00 for a year's subscription. "The magazine will be a 24 page quarterly, 8½ x 11 printed on heavy, durable book paper, with illustrations, charts, photos. It will be mailed the first of January, April, July, and October. Twenty of its pages will be editorial matter, with four pages given to ads.

"During its first year the Audio Amateur will lean heavily on articles from Europe . . . The Audio Amateur will encourage and publish your reports on troubles and triumphs with equipment, and your tips and comments on outstanding recorded releases." For a more comprehensive description of the magazine, write **The Audio Amateur**, 307 Dickinson Avenue, Swarthmore, Pa. 1081. It sounds interesting.

WCBS-FM: Off with the "Young Sound", on with the "New Sound". WCBS-FM plans a new live format, on their New York FM outlet, with six live personalities who have been recruited from all over the United States. The format will be in the direction of WOR-FM, but will attempt to "up-grade" that format. "We will go after the Young Adult. We feel there is a need in the New York market for a radio station appealing to people in their 20's." The six WCBS-FM air personalities are Tom Cloy, K. O. Bailey, Steve O'Shea, Bobby Wayner, Bill Brown and Gus Gossert. Gossert is also the station's program director. He feels that "too many pop music stations insult the intelligence of the listener in his twenties—what's more they are not even entertaining."

Reactions to the Four-Channel Stereo Broadcast were highly enthusiastic, words such as "far better than two-channel stereo", "out of this world", "truly extraordinary sound", "the best in home listening I've ever experienced".

Will it hurt the Hi-Fi business. I don't think so. I agree with the remark that four-channel stereo is what the industry needs. Listen to the **Audio Times**, a leading trade paper:

"Four-channel is exactly what the industry needs to get the audio hobbyist and the man who does like to be first back into the store. He's a prime prospect for whatever equipment you already have on the shelves, and he can be sold in the same way he was sold in the first place—word of mouth, in-store demonstrations aimed at the hobbyist, **stressing the do-it-yourself aspects**.

"There's plenty of precedent for believing that premature announcement can kill sales of audio products, on the other hand. That's what happened when stereo came in in 1959, and when cartridge tapes were introduced a year earlier. It certainly could happen again—though we believe there are some significant differences between 1959 and 1969. Economic conditions in the country are better, for one thing. For another, components today have a much broader consumer base, with unsophisticated music lovers accounting for the bulk of sales.

"Another factor is the relative ease of converting two-channel to four-channel. In its least sophisticated form, it means another stereo receiver or a four-channel stereo tape head. The speakers can be added as needed.

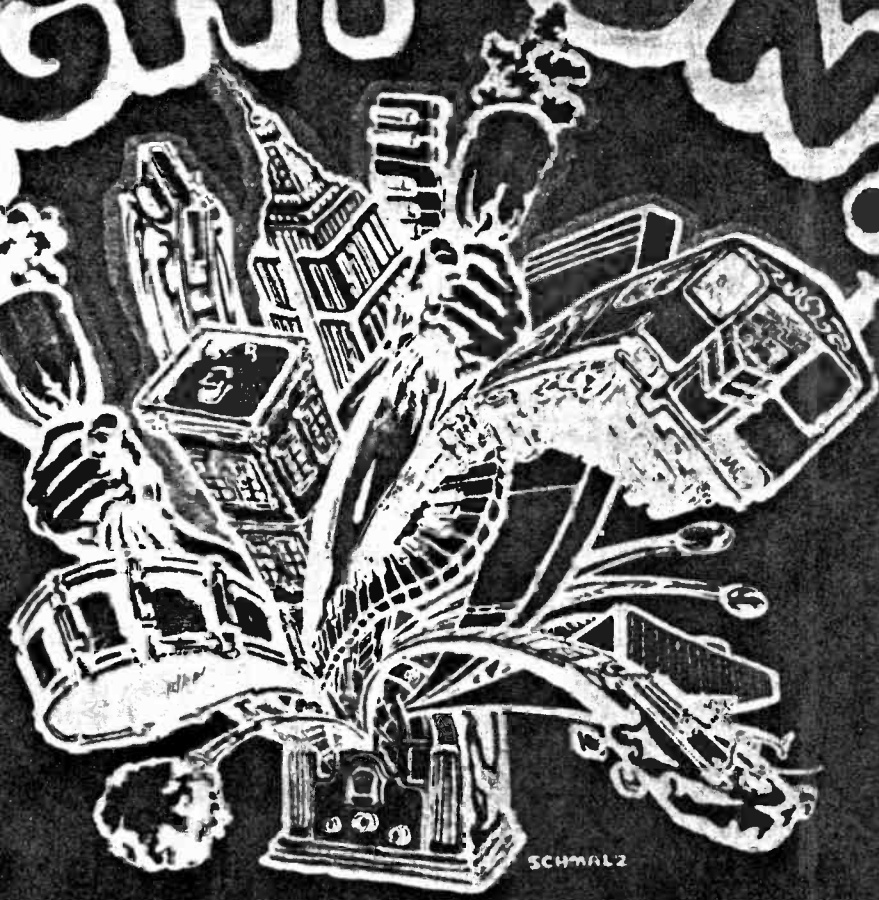
"There's no use trying to fight it."

3/70 FM side



WABC FM  STEREO 95½

RIGHT ON



SCHMALZ

"The opinions expressed on this program do not necessarily represent the views of the management or any of the sponsors of WABC-FM and/or the American Broadcasting Company."

Michael Cuscuna

Call 541-8150

6:15-10:15AM Mon. thru Fri.

95 1/2 WABC FM

MUSIC-NEWS-WEATHER-TELEPHONE TALK-INTERVIEWS

JAZZ: BLACK ART / AMERICAN ART



"Jelly Roll" Morton.

*March, 1970
FIA Guide*

More historic events.

For Emil Gilels' most recent Carnegie Hall recital, Angel went along to tape it. It was a natural follow-up to our triumphant recording of his complete cycle of Beethoven Concertos with the Cleveland under Szell. Then when Lorin Hollander made his precedent-shattering Fillmore East appearance, Angel was there, too.



Two masters meet over Beethoven—Szell and Gilels.



And young artists.

In recent months we have also had the happy experience of introducing exuberant young American virtuosos on record. From Southern California, the nation's first truly important classical guitarist, Chris Parkening. Plus the spectacular piano team of Michael Tilson Thomas and Ralph Grierson. The lustrous mezzo of St. Louis-born Grace Bumbry. And New York's immensely talented pianist, Agustín Anievas.

For American ears, Russian music.

Our exclusive contract with Melodiya, the official Soviet recording company, has enriched American awareness of Russia's superb artists and orchestras. Oistrakh. Rostropovich. Gilels. Richter. Svetlanov. Rozhdestvensky. The U.S.S.R. Symphony. The Moscow Philharmonic. And young new talents like Grigory Sokolov and Aleksander Slobodyanik. Performing Russia's music with love and authenticity. And recorded meticulously.



On Record and Tape. Treasures from Angel. And America.

Angel in America. A rewarding experience. For both.

*The semi-secret history of an art form, born among Negroes of the American South,
and honored around the world before it was recognized here.*

A legend that looks for its lost heroes

in old neighborhood theaters and vanished pool rooms,

seeking memories of the poor from whose throats burst the American song.

BY RALPH J. GLEASON

Reprinted by permission from **Lith-opinion #15**, the graphic arts and public affairs journal of Local One, Amalgamated Lithographers of America, New York.

JAZZ: We don't know where it was born (although the first authenticated appearance of the word "jazz" in print was in the *San Francisco Call*, March 6, 1913) and we certainly don't know the first players, those forgotten men who started it all. Legend has it that the first jazz musician was Buddy Bolden, a New Orleans trumpet player before the days of phonograph recording, who went mad and died in a Louisiana insane asylum in the '30s.

We don't really know, despite the legend, that New Orleans was even its true birthplace.

What we do know is that this music has spread throughout the world in the twentieth century; that American jazz

musicians are treated as major artists everywhere but at home; and we know that in an era in American history when our official government representatives abroad are stoned and picketed, when even presidential visits to friendly countries are cancelled, the American jazz musician is welcomed everywhere.

Everyone has seen—or seen pictures of—the legend **YANKEE GO HOME** scrawled on some wall. It crops up all over the world. Yet no one has reported ever seeing a similar legend reading **YANKEE JAZZMAN GO HOME**, and jazz always means America.

Jazz had to wait for a Frenchman, Hugues Panassie, and a Belgian, Robert Goffin, for the first books about itself. Louis Armstrong, who was the sensation of London in 1932 in his first appearance at the Palladium there, who played before royalty in England and Italy, was the guest of honor at a special reception at the Palace of Fine Arts in Brussels, played for the League of Nations Delegates in Geneva, went back home to New Orleans after his European triumph. Following a huge street parade and reunions with childhood friends, Armstrong and his band were to play in the Suburban Gardens and to broadcast from there, one of the first black bands to do so. As the white announcer began to introduce Armstrong, he suddenly turned away and said "I haven't got the heart to introduce that nigger!" Louis knew he was home.

Jazz was born in New Orleans, Ferdinand La Menthe

Ralph J. Gleason writes a nationally-syndicated column about jazz, its creators and performers, trends and tendencies. From a perch on the SAN FRANCISCO CHRONICLE he also keeps a close, critical eye on the effervescent popular music phenomenon that is California today. Like all good critics of the arts, Gleason writes about life itself, as it filters through the medium of his specialty. In the accompanying article, he tries to do historic justice to the American black community as originator, seedbed and nurse of jazz music; in telling about that music he tells about a people, and shows that the two stories can't be separated. Gleason is a New Yorker born, a Columbia University alumnus, a prolific writer of notes for the covers of record albums, producer and host of television jazz shows. He has lectured on jazz in the music department of Sonoma State College and for extension courses of the University of California, and has acted as adviser for major California jazz festivals. At Columbia in the Thirties, he says, he rarely spent a night in his room, heading downtown each evening to the then-famous row of jazz clubs on West Fifty-Second Street, where he began the education that has made him the unique voice of a unique art.

"Jelly Roll" Morton, the late composer and pianist, told us in his Library of Congress recordings of his reminiscences of the early jazz days. Morton's version squared with the legend, even enhanced it, lending the touch of first person authenticity to rumor. But we really don't know. It is demonstrable, of course, that many of the first jazz players were from the New Orleans area. Of all the jazz musicians listed in the first edition of the Encyclopedia of Jazz who were old enough to have been playing when Louis Armstrong first began to hear them, an overwhelming majority were from the New Orleans or Southern Louisiana region.

And of course the functional use of jazz music in New Orleans was certainly a larger part of that city's ghetto life than in any other form—though such jazzmen as Willie "The Lion" Smith place hearing what they remember as jazz music close to the turn of the century in New York.

A revisionist school of jazz historians in recent years has dedicated itself to destroying the theory of the origin of jazz in New Orleans. But acceptance of that position almost makes it mandatory to accept a giant conspiracy on the part of all the musicians and fans and the early writers who have all agreed in crediting New Orleans as the source.

THE STORYVILLE STORY

The legend goes even further than naming the city. It says that jazz was born in Storyville, the red light district of New Orleans, child of the fancy brothel and musical accompaniment to sporting house entertainment of the turn of the century's walk on the wild side. Again, we know there certainly was jazz in the New Orleans Storyville district before World War I. Survivors of the era have eloquently testified to that, as well as to its use in street parades and funeral processions. Increasingly, though, musicians tend to believe jazz was born in the church where the African heritage flourished. Whether or not this is fruit of a desire to rid jazz of its raffish associations is open to question. But there seems to be reason to accept Duke Ellington's observation, made to the California Arts Commission several years ago, that while there was jazz in Storyville's brothels, the musicians "didn't learn it there."

BLACK, WHEREVER IT STARTED

We never will know precisely and it really doesn't matter any more where jazz came from. It is obvious today, no matter what its origin, that jazz is an art, that it is the creation of black musicians and is a music completely original to the United States of America. Its first creators were black. Its most important innovative players, the delineators of all its styles and the greatest of its solo performers right down to last night's session in the concert hall or on the night club stage, have all been black men. White musicians have played jazz—Bix Beiderbecke, Benny Goodman, Jack Teagarden to name three—but as Archie Shepp, the controversial black playwright and tenor saxophonist has remarked, "they are very few." It is even possible to speculate that all the white jazz musicians could be eliminated from the history of the music without significantly altering its development.

So take New Orleans at the end of the Nineteenth and the beginning of the Twentieth century, with its heritage of French and Spanish culture, and Caribbean mixtures of Africa, France and Spain thrown in, and you have the multi-racial cultural melting pot that spawned a music. Curiously, Mobile, Alabama, founded by a brother of the Sieur de Bienville who founded New Orleans, and seeded with the same cultural traditions and racial mixtures, did not produce the early jazz men. History shows us that New Orleans did.

The city was a harbor, a river city. The river was the roadway to the North. The black men went North and took that music with them, to Memphis (where W. C. Handy wrote down the first blues) and on to Chicago where King Oliver and Louis Armstrong made their records and reputations.

THE UNORIGINAL DIXIELAND BAND

The first white Americans who picked up on jazz music took it out to the world at large. They were the Original Dixieland Jazz Band, a group of New Orleans youths who heard the music in the black ghetto and began to play it. They had been preceded in New York—then as now the show business capital of the country—by the black originals—Freddie Keppard and "That Creole Band"—but it was the white players who made the front pages with jazz, and made the first hit jazz recordings and brought jazz world-wide attention, albeit as a novelty craze.

Curiously World War I had sent some jazz to France with James Reece Europe's "Hellfighters," the band of the 369th Infantry which had played concerts in the final days of the war throughout France. In the first years following the war to end all wars, Sam Wooding's orchestra, among others, toured Europe with the Chocolate Kiddies revue, and even performed in Russia. The trumpeter Tommy Ladnier was with this band; so was Sidney Bechet, the virtuoso clarinet and soprano saxophonist. Somehow, however, these early bands, while they were successful, missed. It was the Original Dixieland Jazz Band that made the big impression and began the pattern of white musicians becoming huge successes by playing music originated by black men who remained in relative obscurity.

History lends itself eagerly to "what if". The question haunts us about jazz. "What if" Keppard and his Creole Band, by all contemporary accounts a marvelously inventive group, had recorded when they had the chance—before Victor recorded the Original Dixieland Jazz Band—would they have been the ones? "What if" Jim Europe had not been stabbed to death in Boston in a backstage brawl after his return from France? In the event Europe died at 40, and Keppard did not record—fearful, the legend says, that his music would be stolen if it were to be permanently available on records. What Keppard feared has been the story, literally and symbolically, over the years of jazz in America.

EUROPE LISTENED FIRST

Freddie Keppard, who battled King Joe Oliver for the jazz crown in New Orleans after the reign of Buddy Bolden, knew his city's music was something special. So did the young composer and critic Ernest Ansermet (later to become world famous as a symphonic conductor with the Orchestra du Suisse Romande) when he heard New Orleans jazz. Ansermet encountered jazz in the person of Sidney Bechet who, despite his skill on the clarinet and soprano saxophone, did not read music but played it all by ear. Bechet, who died in the mid-Fifties in France after becoming something of a national celebrity there as an American expatriate, played a concert in Europe with the Southern Syncopated Orchestra in 1919 and Ansermet wrote of Bechet's solos:

"They gave the idea of a style and their form was gripping, abrupt, harsh with a brusque and pitiless ending like that of Bach's second Brandenburg Concerto... what a moving thing it is to meet this very black, fat boy... who can say nothing of his art save that he follows his 'own way' and when one thinks that this 'own way' is perhaps the highway the whole world will swing along tomorrow."

UP OUT OF NEW ORLEANS

So the music crept out of New Orleans. The street parades and the funeral marches had much pageantry and ritual: "We'd play the slow marches on the way to the graveyard, dead marches like *'Flee as the Bird,'* and on the way back we'd play *'Didn't He Ramble...he was a good man 'till the butcher cut him down...'*" Kid Ory, the trombonist, recalled years later. It became part of the New Orleans mystique. Sporting house piano players and bordello bands from Storyville moved, without a break in rhythm, to the prohibition underworld of Chicago and other Northern cities. En route they played briefly on the Streckfus Mississippi River steamship lines. Musicians still talk of the night Emmett Hardy, a white cornetist of the mid-west, sat in with Louis Armstrong on a Streckfus riverboat. Bix Beiderbecke, the hero of Dorothy Baker's *"Young Man with a Horn,"* sat at the feet of Armstrong when the boats came to Bix's home town of Davenport, Iowa. But the first great spurt of jazz into the consciousness of America and the world was through the Original Dixieland Jazz Band. These players became international figures, as vaudeville novelties to be sure, but also as phonograph recording artists for Victor.

While they were headlining in New York and London, the black entertainment circuit spawned hundreds, perhaps thousands of singers, musicians and composers, lost now in the fog of time. Many played out their entire careers before black audiences. Others broke through into the white world to make known their names there.

They made their livings from a string of night clubs, dance halls and tent show stands throughout the South and in the Northern city ghettos. Sometimes they recorded, but always for what were called "race" records, a term used to designate records produced for the black audience—"the race"—and sold exclusively in the black neighborhoods.

UNKNOWN TO THE WHITE WORLD

Gertrude "Ma" Rainey, who toured that circuit for years with her show, The Rabbit's Foot Minstrels, had such musicians as the tenor saxophone stylist Coleman Hawkins working for her. "Ma" Rainey was the teacher of Bessie Smith but she was absolutely unknown in the white entertainment world. A singer of amazing power and capable of evoking deep, almost mystical emotion, she survives on a few records, in a few photographs and in the memories of jazz musicians.

Bessie Smith, "Ma" Rainey's protégé, became the most successful of all the blues singers. She was known as The Empress of the Blues and, unlike Trixie Smith, Maggie Jones, Victoria Spivey, Mamie Smith and "Ma" Rainey, who were her peers, Bessie broke through, or rather almost broke through into the above-ground world of music. Her active career lasted on into the late Thirties. She recorded a marvelous series of discs for Columbia, one of that company's most profitable items during the Depression. Many are still available on Columbia albums of jazz classics.

ONE SUNDAY NIGHT

By the time she was the top selling blues artist on records and one of the leading black vaudeville performers, Bessie Smith began to be noticed by white society. Carl Van Vechten photographed her. Members of the New York literary set, as part of their interest in the Black Renaissance, talked about her. She even sang one Sunday night at a 52nd Street night club, The Famous Door, during the late Thirties and

was mentioned in the *New Yorker's* Talk of the Town.

She made her last recordings on that New York trip, then went back to the road again and to her fatal automobile accident in her native Tennessee. Bessie died after that accident, bleeding to death when a white hospital would not admit her.

Ethel Waters, long before she starred on Broadway and in films, made records as a blues singer and toured the black vaudeville circuit, Theater Owners Booking Association.

Though New Orleans has become glamorous in memory, the diaspora of prostitutes and musicians from Storyville during World War I caused by an Armed Forces drive to clean up the city, was not the sentimental event Hollywood made of it in the film *"New Orleans."* It did add force to the drive to break out that motivated the most talented New Orleans musicians. They went North seeking what James Baldwin was later to call "the gimmick" in order to escape.

TO THE COAST, TO CHICAGO

Jelly Roll and Papa Mutt Carey, originator of the growl trumpet style went to the West Coast. Kid Ory, who wrote *"Muskrat Ramble"* and *"Savoy Blues,"* went to Chicago along with Johnny and Baby Dodds, the clarinet and drum playing brothers, Johnny St. Cyr, the banjoist, and Bud Scott, who stopped playing piano after he heard Jelly Roll and took up guitar, Sugar Johnny, Punch Miller, and Henry "Red" Allen, the trumpeters, Jimmy Noone, the clarinet player who inspired Goodman, Barney Bigard, who joined Duke Ellington for a decade as featured clarinetist after working with Oliver and Morton, Minor and "Ram" Hall, the two brothers who played drums, George "Pops" Foster, who made the string bass into a solo instrument, Zue Robertson and Honoré Dutrey, the trombonists, Tommy Ladnier and Sidney Bechet...the list is long. It gleams with talent.

HORN IN A PAPER BAG

Bechet, Armstrong, Oliver and Jelly Roll Morton were the first quartet of New Orleans musicians to establish themselves in the North. Of them only Armstrong survived. Louis not only had the talent to last but he emerged at the right time. Oliver brought him up from New Orleans and Louis arrived with his cornet in a paper bag, frightened of the big city and terrified that he could not succeed there. But he met Joe Glaser, who ran the Sunset Cafe, and who became Armstrong's manager, guiding his career all the way to the top of the entertainment world, forming one of the biggest of all artists' booking agencies along the way.

Oliver continued after Louis left him, but his recording career faded out and he lapsed into obscurity, eventually dying in the late Thirties after spending his last years eking out a meager living as a porter in a dance hall.

Bechet, demonstrably as much a virtuoso soloist as Armstrong—after all, he was recognized by the European critics before Louis—gave up entirely at one point in the Thirties and became a tailor after a brief period in the pit band at Billy Rose's Diamond Horseshoe in New York. Bechet returned to jazz later, then went to France and in the Fifties became a celebrity there, even making the cover of *Life* shortly before he died.

Morton, like Oliver an organizer and a composer, saw his recording career, like Oliver's, shrivel up and disappear. He died in obscurity in California in the early Forties after contributing to some of jazz' greatest legends. For instance, there was Morton in the Thirties, telling everyone who would listen that he, not Paul Whiteman, was the King of Jazz and

that he, Jelly Roll, had actually invented it, in fact. His claims seemed extravagant. They still do. But there was substance in them as he showed when he turned on the radio and picked up the Benny Goodman orchestra playing one of its first hits, Morton's own composition, "King Porter Stomp!" Morton turned from the radio to announce disgustedly, "Chicago style! New Orleans style! Hell! It's all Jelly Roll style!"

LOOKING BACKWARD

Looking back now on what went on in the early years of jazz with the expanded vision of hindsight, it all begins to take shape.

In an America coming of age at the turn of the century and seeking its identity as a world power, European music was the standard for culture: it was "classical" and "good." Anything American, therefore, must be somehow less valuable, especially anything which came from the black citizens who, only so recently as to be within the memory of a majority of the adult population, had been slaves.

So the music of the black artists—jazz music—was not to be respected. To be enjoyed, certainly, to be used in the settings of night life and underworld, prostitution, gambling, and vice. "UNSPEAKABLE JAZZ MUST GO," the headline in the *Ladies' Home Journal* said in December, 1921. Jazz was "jungle music." Even the line in the hit song, "Birth of the Blues," so implied with "the wail of a downhearted frail..."

But the white man was invariably drawn to the music of the American black man. White Americans found the world represented by black music to be exciting and fascinating and valuable. They found it to be honest, poignant and more dimensional than their own world. Even in slave times, it seemed, slaves appeared to have more fun, when they had fun, than their masters.

CROSSING THE COLOR LINE

So increasingly the strange process of crossing the color line in reverse began, with whites imitating black speech, dress, style, and music. When Louis Armstrong left King Oliver to go out on his own in Chicago, one of his first white friends was the Jewish clarinet player Milton Mezzrow, who declared officially that he was more at home with black friends and musicians than with anybody else. Once when he was arrested, Mezzrow even put "Negro" in the space marked "RACE" on his prison registration card.

The strength of the artistic drive of these musicians is quite remarkable, looking back now. American popular song, as it developed, was a wildly Freudian wish-dream fantasy world, so thoroughly euphemistic that it seemed determined to have no connection with reality. The black musicians took that music and, despite all opposition, made it real. It wasn't only Louis Armstrong singing and playing "I'm Confessin'" or "Song of the Islands," or "Stardust," it was the classically trained pianist Fats Waller doing "I'm Gonna Sit Right Down And Write Myself a Letter" and Duke Ellington performing "In The Shade of the Old Apple Tree."

What does the ordinary American, even today, think of when you say "jazz" to him? He thinks of Louis Armstrong on the Ed Sullivan TV show rolling his eyes and making jokes about Man-Tan or he sees, on the late night show, the cannibal costumes in some faded film reflecting the Hollywood stereotype of the black man as a savage.

THEY SANG IT LIKE IT WAS

He doesn't think of Louis Armstrong singing "Coal Cart Blues," which is a pure folk song written out of Louis' own

experience as a juvenile in New Orleans at the Andrews Coal Company, hauling hard coal at fifteen cents a load making about 75¢ a day. "Coal Cart Blues" is not only a poignant personal story but a remarkable vehicle for Armstrong's trumpet improvisations.

On late night TV he certainly doesn't see "The Louis Armstrong Story." He sees the films made of the lives of Benny Goodman, the Dorsey Brothers, and Glenn Miller and good musicians as they were and good as their bands were, they had less relationship to the truth of jazz during their time than the fiction in the average slick magazine has to the American novel. It's just that it was possible, given the social attitudes in this society, to make the Goodman, the Dorsey and the Miller stories in Hollywood but to have made "The Fats Waller Story" or "The Louis Armstrong Story" would have meant facing up to what America was all about.

Even if he sees Armstrong on a late show, it will be in one of his vaudeville roles in a Bing Crosby picture. The pattern was repeated again and again through jazz history. In Chicago, white jazz men literally copied King Oliver's numbers and issued them as their own. Benny Goodman's career was helped by original compositions (however well he played them) that were written by Edgar Sampson and Chick Webb, black musicians who played in Webb's band at Harlem's Savoy Ballroom and who produced "Stompin' at the Savoy," Jelly Roll Morton who wrote "King Porter Stomp," and Fletcher Henderson (who had led one of the first swing bands, but could not be accepted for the radio show which launched Goodman) and whose arrangements were the core of the Goodman band's repertoire. Later, when Goodman's band went into a decline in popularity, it took on new vitality with the compositions of the Kansas City black musicians Count Basie and Jimmy Rushing.

THE SWING ERA

Goodman was not alone in this in the Swing Era. Tommy Dorsey made one of his first commercial hits with a song called "Marie," in which the singer, Jack Leonard, sang the lyric while the band, acting as a chorus, sang off-beat riffs in answer to him. It had to be played five, six, ten times a night at the original Dorsey engagement at the Commodore Hotel's Palm Room in New York. It was so successful it started a whole series of ballads treated in a similar fashion, and these were also Dorsey hits. The thousands of white collegians who flocked to hear Tommy Dorsey do "Marie" never knew it was an original arrangement, note for note, by Doc Wheeler's Sunset Royal Serenaders Orchestra. Dorsey played opposite the Sunset Royal group at a Philadelphia theater, heard the arrangement, liked it and made a trade—eight Dorsey arrangements for a hit. Doc Wheeler and the Royal Sunset Serenaders were black.

The Swing Era of Goodman, Dorsey, Miller et al. came about fifteen years after the first novelty explosion of jazz. It made the big band adaptation of jazz into the most popular music in America. The success of the leading white bands, was so great (Goodman and Dorsey actually became millionaires) that even the black bands became what was for them financial successes. Yet Count Basie, whose concept for big band jazz is the prototype swing band, was actually paid less than the standard musician's union scale for recording sessions and the American Federation of Musicians had to force a readjustment.

Even Glenn Miller's huge success was in part founded on the contributions of black musicians. His big hit, "In The Mood" was written and arranged by Joe Garland, the tenor saxophone player in Louis Armstrong's big band of the time.

continued on Page 110

"Tuxedo Junction" was a number Miller picked up from Eskine Hawkins, a black bandleader who never really made the big time but played at New York dance halls. Dorsey, too, altered his band's style in the late Forties by hiring Sy Oliver away from Jimmie Lunceford's band. The Harry James debt to Count Basie was demonstrated over and over again through the years. Even Woody Herman was part of the syndrome. His first big hit was "Caledonia," which he first heard done by the man who wrote it, Louis Jordan, who led small bands on the black vaudeville circuit.

BILLIE AND THE BLUES

By the beginning of the Fifties, jazz was rather well established as a part of American culture. Books, articles, lectures, and a multitude of recordings contributed. But the image jazz had with the average American again was less than pretty. When the ordinary person thought of jazz, the immediate connotation was narcotics and dissipation. The tortured career of Billie Holiday, the gifted blues and ballad singer whose disc of "Strange Fruit" was one of the first pure uncompromising jazz performances to become even a minor hit in the phonograph record field, made continual headlines. Arrested for narcotics, institutionalized in Louisville's rehabilitation center, "Lady Day" as all the jazz musicians called her, confirmed the stereotypes not only by her actions but in her autobiography, "Lady Sings the Blues." Charlie Parker, the alto saxophonist from Kansas City, and one of the originators of the modern jazz style called bebop, was another admitted narcotics addict. Outstanding creators from DeQuincy to Baudelaire to Maugham have used drugs, and have been considered victims, rather than having their art judged for their weaknesses. But jazz is a short word, adaptable to newspaper headlines. Whenever anybody owning a musical instrument was arrested he was called a "jazz" musician.

Billie Holiday was the bridge between the blues singers of the Bessie Smith generation (Bessie and Louis were her inspirations) and today's popular music. She influenced so many singers herself that one could truly call her the main influence of an entire generation.

THREE AFTER THE WAR

Billie Holiday was one of the top trinity of jazz artists of the post World War II years, along with Lester Young, the wispy tenor saxophonist, model of the central character in Clellan Thomas' "The Horn," who died alone in a New York hotel room after setting the style that made others famous, and Charlie Parker, found dead under mysterious circumstances, an admitted teen age junkie who devised a style of playing jazz that is heard today in almost every television sound track, just as Lester Young's tenor style is heard in the big bands on all the late night TV talk shows. Early in 1969, a jazz-rock band named Blood, Sweat & Tears released an album which became the best selling album in the country. On it was a long alto saxophone solo so like Parker as to sound like his ghost.

Parker and Dizzy Gillespie, and the moody and opaque pianist Thelma Monk, developed the modern jazz style by extending to the furthest limits all the things that could be done with the standard ballad form and the standard, European, popular music harmonies. Parker was called "Bird"; the famous jazz night club, Birdland, was named after him. When he died, Lennie Tristano, one of the few original white jazz pianists, said sadly that all the players who soloed in that club every night ought to have paid Parker royalties, they borrowed so much from him.

AN ORIGINAL JAZZ LITERATURE

After Parker and Monk, younger players such as Charles Mingus and Miles Davis began to create their own literature, no longer content to improvise, however brilliantly, on the scores of others as had the bebop era jazzmen even when they made an intellectual game out of creating new compositions from the chords of old. Davis and Mingus created a body of emotion-packed recordings utilizing the blues form and original structures and becoming international stars. Davis even evolved, after the white jazz pianist Dave Brubeck opened the door, into a college concert favorite and was one of the few black players to become wealthy.

In the Sixties, jazz has assumed a militant tone reflecting new attitudes of the black people. No longer is there an attempt to structure jazz in the framework of European music. The new jazz creators, startlingly brilliant musicians such as Cecil Taylor, the pianist and composer, Archie Shepp, Ornette Coleman, John Coltrane and Sun Ra, have by and large abandoned even the traditional restrictions of chord structure and tonality. Instead they now play what they call "free form," completely extemporaneous improvised music.

Unusual it certainly is. But it is no less effective at its best than the classical Louis Armstrong solo on "Song of the Islands" or the Coleman Hawkins' "Body and Soul" or Dizzy Gillespie and Charlie Parker on "Groovin' High" (their improvisation on the chords and melody of the old ballad, "Whispering"). Yet again even today, the music suffers from an inability of the white community to accept it unless it is watered down.

John Coltrane is a hero to the young black Americans, almost as widely known as Malcolm X. One of the first of the jazz musicians to abandon the traditional methods of improvising and to work towards the new "free form" style, he has been accused of "playing hate." I once had a long discussion about this with a highly intelligent man, an executive in a large corporation dealing with the news, who was convinced that Coltrane's music was "a music of hate." What he really meant, was that Coltrane's music was far different from that of Armstrong and Basie. The melodies were not familiar and the sounds were sometimes harsh by his standards. Even more, the titles of the compositions and the totality of the music's sound had a non-European, non-American cast to it. In a word, it made him uncomfortable not only because of how it sounded but because other kinds of non-verbal communication went with it—Eastern beaded headpieces and the black "natural" hair style.

The truth is that Coltrane's music was openly and obviously a music of love. His most famous original composition, "A Love Supreme," was a tone poem to his God and he defined that God, both in the music itself and in the accompanying poem, as a God of Love.

Art precedes social change as well as mirroring the society from which it comes and the turbulence and strident tone that accompanies some of the black struggle for true freedom is found in modern jazz. But that is a part of life and as such is as valid as any of the other aspects of the music.

THE BLUES IS A FEELING

"Jazz is America's classical music" a rock 'n roll musician remarked recently. If that is true, then the blues is the folk music of jazz, full brothers though they may be. Like jazz, blues emerged anonymously in the ante-bellum South and was not, despite another legend, invented by W. C. Handy. Handy wrote down what he heard, but somebody else before him started it.

The blues is a feeling and a form. It is singular and plural

Magda Olivero she would no longer want to attempt it. Similarly, she had never wanted to sing *La Traviata* again after she had heard Maria Callas in the role in her heyday.

Donna Elvira (Don Giovanni) Schwarzkopf considers the most difficult part she has ever sung. "Donna Anna you can do just with the music, terribly difficult although that is," she said. "But with Elvira you *must* convey the character—both the past and the present. I always went into it like a prize-fighter!" She added that on the one occasion when she sang the role at the Metropolitan (in 1965) she had terrible sinusitis, and should never have attempted it. Her health forced her to leave New York the next day.

Speaking of Elvira led to reminiscences of her early performances of that part and others in Vienna, Berlin, Salzburg and at La Scala. In keeping with her distaste for the guest star system, Schwarzkopf holds the theory that "one shouldn't be recognized in opera." Unlike most of her contemporaries, who wore their own hair and made no effort to disguise themselves, she delighted in changing her appearance, and once even put on a false nose as Elvira! "Also a red wig," added Legge, who recalled that the first time he saw his future wife on the stage was as Rosina (*Il Barbiere*)—in a black wig. "My great joy was in the *Frasquitas*, with peech black hair," said Schwarzkopf with relish. Legge concurred, correcting her pronunciation to "pitch."

not "buy the cat in the sack," and refused to accept a contract without an audition—one lasting an hour and a half—a demand which caused Legge, when he related the story to conductor Herbert von Karajan, to refer to her as "that little minx Schwarzkopf."

The audition nevertheless took place, and the young soprano planned a 90-minute program of Wolf songs. Legge had his revenge, however, when he took her through a single one-minute song for two hours. Von Karajan, who was present, left at the end of the first hour, declaring "I can't stand cruelty to animals."

Some three years later, following a now historic proposal made in a 12,000-mile telephone call between Legge in London and Schwarzkopf in Sydney, Australia, the couple were married. Until a few years ago, they lived in London. Now, however, their home base is a house on the shores of Lac Léman, not far from Geneva, which they find central and convenient for Schwarzkopf's crowded international schedule of recitals and concerts with most of the world's great orchestras in many quarters of the globe. The United States she visits at least once every year, and sometimes twice or three times.

At their Swiss home the Legges might possibly do some joint teaching in the future, when the soprano is no longer singing. "We would be a good team," she said, emphasizing that she would not do it alone. She has, of course, received numerous requests to teach, and about fifteen years ago she did in fact undertake a week of master classes at Stratford (Ontario). "I got so carried away that I

One feature which might perhaps have been described as a hobby in London is missing in Switzerland. There are no successors to the Siamese cats, Siegmund and Sieglinde, who shared the Legges' London house and garden for many years. The feline Wälsungs produced nine kittens (no, they were not named for the nine Walküre!), one of whom was given to the daughter of conductor Victor deSabata, and subsequently became in Legge's words "the supreme Tom of all Milan." Following his arrival a vast preponderance of the cat population of Milan began to display Siamese characteristics.

ADVICE TO YOUNG SINGERS

In farewell, the two artists were asked what their advice would be to a young singer contemplating a professional career. Legge distilled their replies when he said: "Don't be ambitious to sing heavy roles when you are young. In repertory sing well below your capacity. Don't change into a heavier repertory both vocally and dramatically until the latest possible moment. Even as a singer be musical."

Both also stressed the need to learn as many languages as possible since so much music—Wolf for example—cannot, or should not, be sung in translation. Schwarzkopf, excellent linguist as she is, still said she deeply regretted not knowing Russian and the Scandinavian tongues. By the way, she finds it "very difficult to get over the orchestra with the eternal 'th's' of English."

Summing up, she attributed her own success to "technique, health, guts—and luck." But she added: "In art there is nothing which is easy. It has to *appear* easy (unfortunately it doesn't always), but if things are too easy, there will always be something missing." The words took one back, mentally, to that picture of the Marschallin at her dressing-table. As Elisabeth Schwarzkopf looks into the mirror, surely she cannot find much which is missing? Her public has certainly shown that it does not.

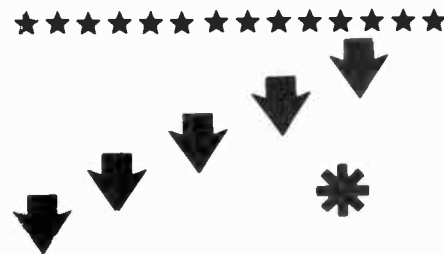
more schwarzkopf

"THAT LITTLE MINX SCHWARZKOPF"

Both the Legges are perfectionists and it would be hard to say which of them is Schwarzkopf's severest critic. In their first professional encounter, however, the honors were more or less even. Unknown to the soprano, the impresario heard her sing at a concert in a private house in Vienna in 1946. Afterwards, he telephoned, invited her to the Café Mozart (suitably situated behind the opera house) and offered her an exclusive recording contract with *EMI* (Electrical and Musical Industries) of London, which he then headed. She replied that he should

ruined my voice," she said. "No you didn't," contradicted her husband, "but you made singing more difficult for a while."

Schwarzkopf has little time for hobbies. She loves to walk in the mountains and swim in the streams—"the colder the better"—and she also plays some tennis. Contrary to prevalent reports, she has no great love for cooking and is interested "more in its results than in its practice." Equally, however, if occasion demands she can "exist happily on cottage cheese."



Barbara Fischer-Williams is a British journalist living in New York. She has contributed articles to a number of musical publications, including *FM Guide*, *Opera News* and the British magazine *Opera*.

at will. It is the story of a man and his troubles in life, his personal story. The great blues singers of the Twenties and the early Thirties bred the jazz men but they also bred a line of itinerant musicians who sang and played only the blues.

Huddie Ledbetter, "Leadbelly," one of the first to become known to the white world, was a pardoned murderer who sang the blues and work songs of the chain gangs in the night clubs of New York and wrote two songs which were hits long after he died in the early Forties. They were "Rock Island Line," which the British singer Lonnie Donegan later made into a hit, and "Goodnight Irene," which was earlier put into the nation's juke boxes by The Weavers, the prototype folk singing group. It is interesting to note, again, how Leadbelly's songs were unpalatable in the original but not in the toned-down white versions. Similarly, Duke Ellington's own recorded versions of his songs were never played on one of the biggest independent radio stations in the country in the Fifties because they were "too noisy." Black, even then, automatically equated with "loud" and "raucous." The "jungle music" syndrome again.

Big Bill Broonzy, another powerful and creative blues singer and guitarist, made a series of records in the Thirties which became part of the inspiration for today's young musicians of the pop world. Although he travelled in Europe after World War II, Big Bill shared the common fate of many black artists: he died in poverty. One of the leading folk musicologists of America once praised a Western university for its interest in folk music shown as long ago as the Thirties when it had Carl Sandburg on the campus. Big Bill got on a university campus, too, shortly before he died. But he got there the hard way, sweeping the floors as a janitor.

Sam "Lightning" Hopkins, who was the link between the folk/blues of the Thirties and the rhythm and blues of today's black community, was resurrected in the autumn of his life by young blues fans. He has been touring folk music clubs and appearing in concerts in recent years. Howlin' Wolf (Chester Burnett), another blues singer of seminal importance, made a startling appearance before white America when The Rolling Stones insisted on bringing him on stage for a TV show during one of their tours, his first American television appearance. Howlin' Wolf, like many other black musicians, was better known to British youth than he was in white America.

Ray Charles, the blind pianist and singer, was one of the heroes of black America before the white community's radio stations would play his music, but Charles' career, unlike those of Leadbelly and Big Bill, came at a time when black radio stations had emerged and could bring his music to the masses. Eventually, he became, like James Brown and Otis Redding, one of the top show business figures. Nevertheless, his early career, and the period many consider his most original and productive, was spent playing on what Lou Rawls, another singer, has immortalized as "the chitlin' circuit," the small bars and dance halls that dot the ghettos.

Muddy Waters is relatively famous today, though almost never seen on television, due to the upsurge of interest in blues in the past two years resulting from its advocacy by British pop musicians and their American followers. As McKinley Morganfield, he made Library of Congress folk music discs from a prison farm over twenty years ago. Many of his blues songs have been revised and recorded under other names, as the compositions of other people. B. B. King, known as "King of the Blues," and the originator of the electric guitar style heard today in thousands of white

rock bands, made his first American television appearance on National Educational Television as late as 1968.

Today Europe, which has been so kind to black musicians through the years since Jim Europe and others first played there, treats the blues singers and instrumentalists like Muddy Waters, Howlin' Wolf, Chuck Berry, John Lee Hooker and Willie Mae "Big Mama" Thornton as artists of the first rank and they regularly appear in concert halls there.

THE DUKE

Two other jazz groups deserve special mention for they are not only great artists but unique even within this unique art form. They are Duke Ellington and his orchestra and The Modern Jazz Quartet.

Ellington celebrated his 70th birthday in 1969 at a special White House dinner at which President Nixon presented him with a Presidential Medal of Honor. This came so late in life, after such a long struggle that Ellington is a remarkable man not to be bitter.

One of the most prolific writers of popular melodies as well as a composer of major stature, Ellington has utilized his songwriting and his night club careers to subsidize his "traveling workshop," his orchestra, for over thirty years. Despite his recognition in Europe, Ellington has had to remain on the road, working steadily all of his life with no leisure to compose. His masterpieces have been written on buses and trains, in hotel rooms or in backstage waits at night clubs. For over three decades he has contributed a series of compositions unparalleled in American music for their eloquence, depth of emotion and lasting qualities. In 1965 he brought back his early composition, "New World A-Comin'," for his Sacred Concert series and audiences found it refreshingly appropriate to the mood of the day. In 1969 he began to perform again his "Tone Parallel to Harlem," another early composition, which had renewed relevance to today's urban problems.

AT THE QUEEN'S COMMAND

America has long neglected Duke Ellington. London had an apartment house named for him in the Thirties. He has played command performances for The Queen. Oddly, his autumnal recognition does not come as a serious composer, though Ellington himself said "there never has been a serious musician who was as serious about his music as a serious jazz musician," a comment that said it for all jazz men for all time. He was invited to write but once for a symphonic group, the NBC Symphony of the Air, and he composed "Night Creatures." But Ellington would have enhanced the musical reputation of any American orchestra had its prime interest been in other than traditional European music.

Ellington is beyond style and fads. His success as an entertainer has enabled him to give us some of America's most profound musical expression, whether in his songs or in his longer works.

THE MODERN JAZZ QUARTET

The Modern Jazz Quartet was formed in the early Fifties by four graduates of the Dizzy Gillespie big band: pianist and musical director John Lewis, bassist Percy Heath, drummer Kenny Clarke and vibraphonist Milt Jackson. They set out to train themselves to do two things: to improvise as a free swinging jazz group with full virtuosity while making it appear effortless through practice, and to perfect a musical unit for the compositions of Lewis.

Both projects were fulfilled. The Modern Jazz Quartet

ranks as the supremely polished small jazz unit today. Its performance of film scores by Lewis, longer works by him, and an extensive library of jazz numbers has put the Modern Jazz Quartet, like the Ellington organization, in a class by itself. Completely abandoning any attempts to entertain, the Modern Jazz Quartet insisted on its music being heard and judged on its own standards alone. Time has proven its own assessment of its merit to be correct.

IT STANDS FOR FREEDOM

Jazz still seeks its own from white America. *The Times of London*, in its survey of America, "*The American Imagination*," noted that "The white man's idea of the Negro, often operating below the level of consciousness, stands for freedom. This is what drew the flappers of the Twenties to the world of Harlem Negroes and jazz. This is what draws the young and the not so young, all over the industrialized world, not only to the excitement of Negro music but to the rebellious jargon of city streets that goes with it... the new Bohemians are vehement in rejecting Ford and Edison, the inventors, the explorers, Teddy Roosevelt and his Rough Riders, all those Americans who by aggressive self-reliance and guts have made modern America what it is. To take the side of the Negro is, for them, to take the role of protest and freedom," *The Times* remarked.

The sociologist Horace Cayton added weight to this observation when he pointed out that "jazz fans and rock 'n roll youth really have joined the Negro underground."

Europe's strictures drove the first settlers to this continent to find freedom. Curiously, the freest art-form ever developed in America, and obviously the most original, had to go to Europe to be recognized. Duke Ellington played for royalty in Europe before he ever got on the stage of Carnegie Hall in New York.

THE NAZIS COULD NOT STOP IT

Even Nazi Germany was unable to suppress jazz. Lectures and recorded concerts of jazz were given all through the Hitler era by German jazz critic Dietrich Schulze-Koehn. During the occupation of France, Django Reinhardt and the Hot Club of France continued to play and Radio Paris to broadcast Louis Armstrong records saying "*ici, une jazz*."

Today jazz is taught by jazz musicians in the school system in Poland, where, despite the rigors of the Iron Curtain, there are almost 20,000 members of the Polish Jazz Federation who met in cellars to play contraband albums during the years immediately after World War II.

Three American jazz groups have appeared in Russia. Benny Goodman toured there (his men suspected of being C.I.A. agents by some Russians, a thought which was greeted as a value judgment by caustic American jazz critics) and Earl Hines, the Chicago pianist toured there with great success. In 1965, Charles Lloyd, the modern jazz alto saxophonist, took his quartet to the Talinin Jazz Festival (even Russians have jazz festivals!) and made international headlines with his success.

Jazz groups from Czechoslovakia and Poland have recorded and there have been jazz festivals in those countries as well as in Russia. *Voice of America* jazz programs have the most attentive audiences of any U.S. broadcasts. When Dave Brubeck's Quartet played in Poland in the late Fifties, crowds of young people ran after the train when he left from the Warsaw station. Today only China remains impervious to jazz. Everywhere else, in Japan, Australia, South America, India, Pakistan, Turkey (the Bolshoi Ballet, playing

in Istanbul, came backstage to hear the Dizzy Gillespie orchestra) Finland and the Scandinavian countries all hail America's music in the most enthusiastic terms.

SOMETHING WORTH STUDYING

Yet in America, the Federation of Musicians classifies a jazz concert as a variety show rather than allowing it the "concert" classification it gives to a string quartet or a symphony.

Until very recently in America, jazz was all but ignored in the curricula of American colleges and universities. A professor of music at the University of California answered the question why there were no courses in jazz by saying "We don't have courses in plumbing, either."

Today as the black American's drive for wider recognition gains momentum, black jazz musicians are beginning to be in demand for positions in black studies programs. Archie Shepp, the tenor saxophonist has served on the faculty of New York State University at Buffalo and John Handy, the alto saxophonist who played with Mingus, has taught at San Francisco State College. But these are the exceptions. Professional jazz musicians have not yet entered the faculty group in any number, though there are indications this may be changing. Julian Adderley, whose quintet is one of the most successful in modern jazz, now offers a weekend seminar as part of a concert proposal to colleges and includes lecture demonstrations on various instruments as well as a discussion of the sociological and cultural aspects of the music. John Lewis of The Modern Jazz Quartet is now on the Board of Manhattan School of Music. Both Tulane University and Rutgers have extensive jazz archives.

There is no point in claiming that jazz is the only valuable music in America. But it is the only music completely original to this society, child though it is of the black portion of that society. When we think of American music, we ought to think of those great artists whose names we have not known in the past though the rest of the world knew them very well. When we hear America singing, we might think of it as does Julian Bond, the black Georgia State legislator who wrote the following verse with its multiple references to artists and compositions in the paper of the Southern Student Non Violent Co-ordinating Committee—SNCC:

*I, too, hear America singing
But from where I stand
I can only hear Little Richard
And Fats Domino.
But sometimes I hear Ray Charles
Drowning in his own tears
Or Bird
Relaxing at Camarillo
Or Horace Silver doodling.
Then I don't mind standing
a little longer.*

Jazz could do worse than that for an epitaph.

And for a prophecy, one might settle for Baby Dodds 1944 statement; after a concert:

"This ain't the last night! This stuff will be heard all over the world, I mean all over the country, I mean every night will be the last night and that ain't never gonna become! And the thing about it, ain't gonna be no finish on this stuff, 'cause it's gonna be done and be heard for years and, Oh, I mean a long time...."

Amen. ■