

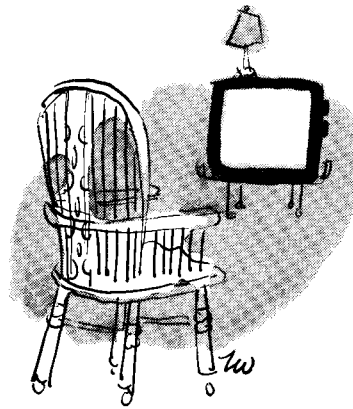


## The Value of Speaking Up

ANYONE who has motored through the Southwest without an FM radio in his car knows the barrenness of AM radio programming. I have had the experience, and I understand the despair of FM listeners in the area of Albuquerque, New Mexico, who discovered last June that KHFM, their only fine music station, was planning to drop its adult-level, cultural programming for a new schedule of "top forty" music. "What's top forty?" asked one refugee from mass culture, in a sombre letter to the FM station. "If this is the top forty symphonies or string quartets I do not object. If, on the other hand, you are going to play the usual top forty then I wish to protest strongly to you and your sponsors." He was soon joined by a small host of protestors. "Do not carry out that reckless and diabolical plan," wrote one listener. "Please don't go bottom forty," wrote Professor Keen Rafferty, chairman of the Department of Journalism at the University of New Mexico. And H. G. Alexander, chairman of the University's Department of Philosophy, wrote: "If the reason for the contemplated change is lack of sponsor support, I am confident that you have been in contact with the wrong sponsors; for I am acquainted with some who would be glad to underwrite the type of program you have been giving us."

Businessmen, research scientists, doctors, and ministers swelled the dismayed chorus, deploring the announced plunge into "the morass of mediocrity." What the mourners didn't know, however, was that William W. Weinrod, president of CHE Broadcasting, which owns and operates KHFM, was as unhappy about the change to popular music as his accusers. For ten years he and his associates had been meeting deficits out of their own pockets to keep the station on the air. They knew they had a loyal audience—but no growth rate. The end had come, and the change to top forty was designed to make the station more salable—so they could bail out. Stunned by the extent and force of the protests from listeners, the management took to the air to defend themselves with a full explanation of their alleged betrayal of the cause of the arts. "Look," said Mr. Weinrod in effect, "we're with you. Do something."

The listeners did. They hit the sponsors with protests. One sponsor, a local auto dealer, announced in his commercials on KHFM that he would cancel his advertising if the switch took place but



would increase it by 50 per cent if concert music stayed. Sponsors who had dropped from KHFM were visited by listeners and urged to return. Hi-Fi House, a sponsor, took an ad in the Albuquerque *Journal* listing fifty-two other sponsors (including its major competitor) and urging listeners to call them. The *Journal*, like many other newspapers throughout the country, has a policy of not mentioning electronic media unless they're in trouble, so it printed no news stories about the KHFM flap. But it did

run several letters to the editor that registered opposition to the proposed change. Even teen-agers were among the protesters, asking for retention of serious music, poetry readings, interviews, and discussions.

July 4 was to have been the day of the change. "Hey, kids, the big noise on the fourth . . ." was part of the station's appeal to its anticipated new audience. But the change never took place. Instead, KHFM plans to maintain and advance its cultural programming as an oasis in the New Mexico radio desert. "We underestimated our audience," admits Bill Weinrod. "We knew they were loyal, but we weren't prepared for so emotional a reaction." The station is planning to raise its advertising rates, and income is already up 50 per cent. Twenty to thirty sponsors who were slipping away are now solidly behind KHFM, and new ones are coming in.

The moral seems plain. To be a loyal FM listener isn't enough. One must also be an outspoken advocate. FM listeners must speak up, publicly admit they listen to FM, propagate the faith. Advertisers cherish intense response, believing that it has transfer value to product buying. If FM listeners man the air barricades stoutly enough, maybe someday Detroit will make FM receivers standard equipment in our cars. Then a drive through the Southwest will be as beautiful in sound as it is to the vision.

—ROBERT LEWIS SHAYON.

## Your Literary I. Q.

Conducted by John T. Winterich and David M. Glixon

## JACKS OF TWO TRADES

Many famous people were engaged—for a while or longer—in occupations other than those for which we remember them. Eloise Greenfield of Washington, D.C., wants you to match the following Jacks (and a Jill) with their other trades. The employment records are straightened out on page 86.

- |                                  |                                |
|----------------------------------|--------------------------------|
| 1. J. W. von Goethe              | ( ) poet                       |
| 2. Gen. William Tecumseh Sherman | ( ) missionary                 |
| 3. Clara Barton                  | ( ) railroad president         |
| 4. Arthur Rimbaud                | ( ) horse breeder              |
| 5. Martin Luther                 | ( ) weaver                     |
| 6. Georges Clemenceau            | ( ) geologist                  |
| 7. Jonathan Swift                | ( ) district attorney          |
| 8. Gen. Pierre Beauregard        | ( ) banker                     |
| 9. Andrew Johnson                | ( ) orator                     |
| 10. Richard Brinsley Sheridan    | ( ) oyster pirate              |
| 11. Michelangelo                 | ( ) coffee trader              |
| 12. Henry Clay                   | ( ) telegraph operator         |
| 13. Sir Walter Scott             | ( ) surgical assistant         |
| 14. Andrew Carnegie              | ( ) tailor                     |
| 15. Vincent Van Gogh             | ( ) sheriff                    |
| 16. Christopher Columbus         | ( ) portrait painter           |
| 17. Jack London                  | ( ) vicar                      |
| 18. Robert Fulton                | ( ) Patent Office clerk        |
| 19. John Keats                   | ( ) teacher in a girls' school |
| 20. Francis Scott Key            | ( ) street singer              |

THE FACT that none of last season's serious new plays of domestic origin, or imported plays serious or comic, returned a profit to its investors (gratefully called angels) doesn't seem to have deterred producers from trying again. A look at the fall portion of the new season's schedule (right) reveals almost exactly the same ratio of these items to the more profitable musicals as prevailed last September. This suggests that the fixed number of theaters large enough to support expensive musicals may be the stabilizing factor.

Of the established American playwrights, Tennessee Williams will be represented by *Slapstick Tragedy* in January, and Edward Albee is working on adaptations of James Purdy's *Malcolm* and Giles Cooper's *Everything in the Garden*. Archibald MacLeish's *Herakles* will be premiered by the splendid APA Company on September 28 at the University of Michigan. And Murray Schisgal's twenty-character play, *Jimmy Shine*, starring Alan Arkin, is planned for later this season.

Of the promising new playwrights, much is expected from David Rayfiel (*Nathan Weinstein's Daughter*), LeRoi Jones (*A Recent Killing*), James Kirkwood (*UTBU*), Saul Bellow (three one-act plays), and William Alfred (*Hogan's Goat*).

The richest category in this year's lineup would seem to be the imports from abroad. *The Devils* was voted the best new British play of 1960-61, ahead of *A Man for All Seasons*. *Entertaining Mr. Sloane*, a black comedy, tied with *Alfie* as the best new British play of 1963-64. *The Royal Hunt of the Sun*, rated by critic Bernard Levin as the best British play of the decade, happily brings Christopher Plummer back to New York. And *The Persecution and Assassination of Marat as performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*, as performed by the Royal Shakespeare Company under the direction of Peter Brook, promises to be the theatrical event of the season here, as it was in London. Also coming in December, is John Osborne's *Inadmissible Evidence*, voted the best British play of 1964-65.

The list of new musicals will be augmented by Lionel Bart's *Maggie May* and Jerry Bock's and Sheldon Harnick's *Come Back! Go Away! I Love You!* Promised too, are a revival of *The Cherry Orchard*, and Sol Hurok's importation of the Comedie-Française. And two revivals (*Danton's Death*, *The Country Wife*), plus two new foreign plays (Sartre's *The Condemned of Altona*, Brecht's *The Caucasian Chalk Circle*), will open the Vivian Beaumont Theater, co-designed for Lincoln Center by Jo Mielziner and the late Eero Saarinen.

—HENRY HEWES.



## BROADWAY POSTSCRIPT

### Fall'n Angels

	TITLE AND AUTHOR	TENTATIVE CAST	OPENING
D O M E S T I C	MRS. DALLY, William Hanley	Arlene Francis, Ralph Meeker, Robert Forster	Wed., Sept. 22 John Golden
	GENERATION, William Goodheart	Henry Fonda, Richard Jordan, Holly Turner	Wed., Sept. 29 Morosco
	THE IMPOSSIBLE YEARS, Arthur Marx, Bob Fisher	Alan King, Jane Elliot, Janet Ward, Sudie Bond	Wed., Oct. 13 Playhouse
	MATING DANCE, Eleanor Harris Howard, Helen McAvity	Van Johnson, Marian Hailey	Wed., Oct. 27 Eugene O'Neill
	XMAS IN LAS VEGAS, Jack Richardson	Tom Ewell, Heywood Hale Broun	Thurs., Oct. 28 Barrymore
B O O K S	THE PORCELAIN YEAR, Reginald Rose	Barbara Bel Geddes, Arthur Hill	Wed., Nov. 17 Longacre
	THE WORLD OF RAY BRADBURY, Ray Bradbury (his own stories)	George Voskovec	Tues., Oct. 5 Orpheum
	A MINOR MIRACLE, Al Morgan (his own novel)	Lee Tracy, Dennis King, Pert Kelton	Thurs., Oct. 7 Henry Miller's
	THE ZULU AND THE ZAYDA, Felix Leon, Howard Da Silva (Dan Jacobson's short story)	Menasha Skulnik, Ossie Davis, Louis Gossett	Tues., Nov. 9 Cort
	A VERY RICH WOMAN, Philippe Heriat (Ad: Ruth Gordon)	Ruth Gordon, Ernest Truex, Ethel Griffies	Thurs., Sept. 30 Belasco
I M P O R T E D	THE TRIGON, James Broom Lynne	Michael Lipton, Alexandra Berlin, Jeremy Geidt	Sat., Oct. 2 Stage 73
	ENTERTAINING MR. SLOANE, Joe Orton	Dudley Sutton, Sheila Hancock, Lee Montague	Tues., Oct. 12 Lyceum
	THE RIGHT HONORABLE GENTLEMAN, Michael Bradley-Dyne	Charles D. Gray, Mel Dowd, Coral Browne	Tues., Oct. 19 Billy Rose
	THE ROYAL HUNT OF THE SUN, Peter Shaffer	Christopher Plummer, David Carradine	Tues., Oct. 26 ANTA
	THE DEVILS, John Whiting	Jason Robards, Jr., Anne Bancroft, John Colicos	Sun., Nov. 7 Broadway
M U S I C A L	THE MARAT/SADE, Peter Weiss (Ad: Geoffrey Skelton, A. Mitchell)	Clive Revill, Patrick Magee, Glenda Jackson	Mon., Dec. 27
	PICKWICK, Wolf Mankowitz, Leslie Bricusse, Cyril Ornadel (from Dickens's <i>Pickwick Papers</i> )	Harry Secombe, David Jones, Helena Carroll, John Call, Charlotte Rae	Mon., Oct. 4 46th Street
	DRAT! THE CAT! Ira Levin, Milton Schaefer	Elliot Gould, Eddie Foy, Jr., Lesley Ann Warren	Sat., Oct. 9 Martin Beck
	ON A CLEAR DAY YOU CAN SEE FOREVER, Alan Jay Lerner, Burton Lane	Barbara Harris, Louis Jourdan, Clifford David, Rae Allen, Boris Tumarin	Sat., Oct. 16 Mark Hellinger
	HOTEL PASSIONATO, Jerome Schwartz, Phil Springer, Joan Javits (from <i>Hotel Paradiso</i> )	Phil Leeds, Mary Jane Worley	Sun., Oct. 17 Phoenix-74th
O T H E R	HOT SEPTEMBER, Paul Osborn, Rhoda Roberts, Kenneth Jacobson (from <i>Picnic</i> )	Sean Garrison, Kathryn Hays, Eddie Bracken, Lovelady Powell	Wed., Oct. 20 Alvin
	SKYSCRAPER, Peter Stone, Sammy Cahn, Jimmy Van Heusen (from <i>Dream Girl</i> )	Julie Harris, Victor Spinetti, Donald Burr, Nancy Cushman, Lesley Stewart	Sat., Oct. 23 Lunt-Fontanne
	MAN OF LA MANCHA, Dale Wasserman, Mitch Leigh, Joe Darion (partly from <i>Don Quixote</i> )	Richard Kiley, Joan Dierker, Ray Middleton, Irving Jacobson	Mon., Nov. 22 ANTA—Wash. Sq.
	ANYA, George Abbott, Guy Bolton, George Forrest, Robert Wright (from <i>Anastasia</i> )	George London, Constance Towers, Ira Petina, Lillian Gish	Mon., Nov. 29 Ziegfeld
	LA GROSSE VALISE, Robert Dhery, Gerard Calvi, Harold Rome	Liliane Montevecchi	Tues., Nov. 30 54th Street
	THE YEARLING, Lore Noto, Herbert E. Martin, Michael Leonard (from the novel by Marjorie Rawlings)	David Wayne, Carmen Mathews, Dolores Wilson	Thurs., Dec. 9
	HAPPY DAYS, Samuel Beckett (in French)	Madeleine Renaud, Jean-Louis Barrault	Tues., Sept. 14 Cherry Lane
	HAPPY DAYS, Samuel Beckett (in English)	Ruth White, John C. Becher	Tues., Sept. 28 Cherry Lane
	DANTON'S DEATH, Georg Büchner (Ad: Herbert Blau)	Alan Bergmann, Robert Symonds, Gail Fisher	Thurs., Oct. 21 Vivian Beaumont
	THE COUNTRY WIFE, William Wycherley		Thurs., Dec. 9 Beaumont