ON AIR

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WKCR

WKCR
89.9 FM

Executive Board
Station Manager
Solène Millsap
stationmanager@wkcr.org

Program Director
Charlie Kusiel King
programming@wkcr.org

Director of Operations
Hadassah Weinmartin
operations@wkcr.org

Student Life Director
CJ Gamble
studentlife@wkcr.org

Publicity Director
June Frankel
publicity@wkcr.org

Business Manager
Sara Carson
business@wkcr.org

Department Directors
Jazz
Emma Lacy &
Stella Manyan
jazz@wkcr.org

New Music
Isadora Evers
newmusic@wkcr.org

Classical
Isabel Norman
classical@wkcr.org

American
Ben Rothman & Landon
Pottebaum
american@wkcr.org

In All Languages
Ethan Thacker
ial@wkcr.org

Latin
Merielen Espino
latin@wkcr.org

News & Arts
Natalie Lahr
news@wkcr.org

Sports
Mason Lau
sports@wkcr.org

Dear Listeners,

FM radio was invented in 1933 in a laboratory located in the basement of Philosophy Hall at Columbia University. Three years later, in 1936, Columbia University Radio Club (CURC) was founded, primarily concerned with the technology of radio communications. The first makeshift studio was in John Jay (dorm room 1107), first broadcasting in early 1941. On the tenth of October in 1941, the FCC granted CURC our official license. Eventually, the FCC formalized the requirements surrounding radio broadcasting and we adopted our call letters, WKCR. W, standing for a radio station east of the Mississippi, and KCR, King's Crown Radio.

Special broadcasting this fall surrounding our 85th anniversary is underway. Stay tuned for shows at the Village Vanguard, Close Up, the Hot Club, Smoke Jazz Club, and a radio play from the American Academy of Arts and Letters. These special broadcasts accompany our annual broadcasting of Ragas Live Festival, a 24-hour celebration of South Asian classical music, live from Pioneer Works, as well as the Columbia Homecoming football game versus Dartmouth College. All dates and times are listed on page 8 of the On Air guide.

It's been a season of excitement and preemption, but our regular programming is still going strong. And through all of this, our team has managed to produce an exciting lineup of writing, including a piece pulled from the On Air archives, for this month's edition. Thank you for your everlasting support.

Solène

Mailing Address
2920 Broadway
New York, NY 10027
USA

CONTACT US
General Inquiries: board@wkcr.org
Listener Line: 212-854-9920

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Collage by Colton Schons
Cover design and graphics by Ella Werstler

NEW MUSIC

A Brief History Of:
The Chamberlin and Patrick Warren

by Jem Hanan

The sample. We know it, we love it. Across every genre, samples have been used and abused by artists for seemingly a millenia. "Seemingly" being the key word here, because sampling has not been in play for a millenia; rather, roughly since 1949. This was the year Harry Chamberlin patented his "Tape Replay" keyboard, which he named, in a move of deep humility, the Chamberlin.

What is the Chamberlin, constructionally speaking? Now, I must apologize for my jab at Harry Chamberlin's humility, or lack thereof, because the actual invention of the Chamberlin was no small feat. He deserves some credit. How it works is the following:

All basic Chamberlin, and its later cousin Mellotron, keyboard instruments begin with a piano style keyboard. Underneath each key is an individual tape-playing mechanism that holds a single strip of "open loop" tape. Each tape is pre-recorded with various musical instruments, voices or special effects. When the player presses down on a key, a pressure pad pushes the tape onto a tape head, and a pinch roller beneath the key catches the tape and pulls it forward onto a roller mechanism. When this occurs, the recorded sound on the tape can then be heard through an amplified speaker. When the keyboard player releases the key, all sound stops and the tape is returned to its starting position by a metal spring. The machine could be loaded with various tape banks, giving the player a number of different sound options with the flip of a switch.[1]

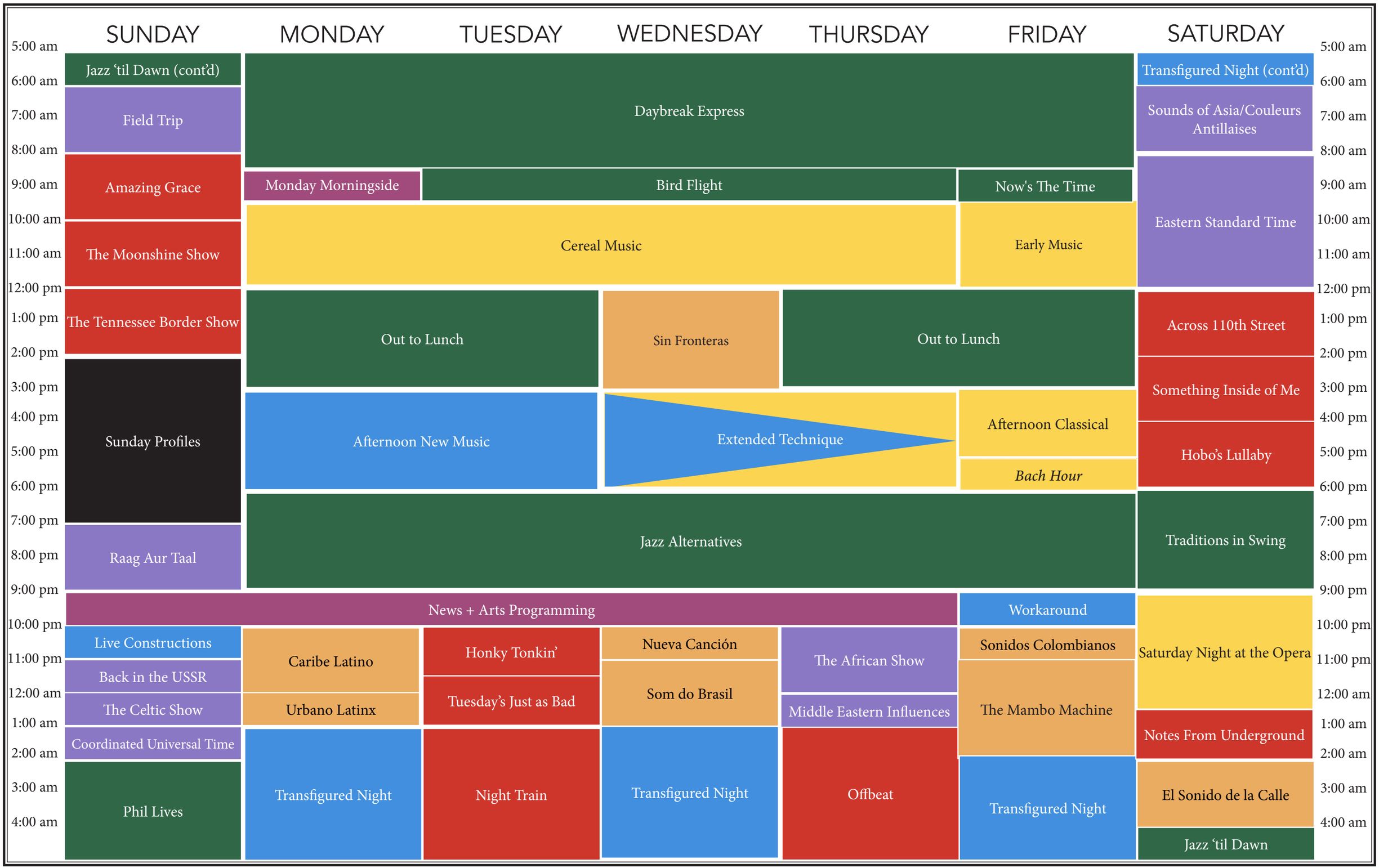
The Chamberlin is the precursor of what we would now call a MIDI keyboard, which provides its user with infinite samples from a computer rather than limited pre-recorded tapes. Harry Chamberlin envisioned his instrument mostly as in-home or small-venue entertainment, a means of compressing the big-band experience into a new medium. However, it was quickly taken up by pop and rock musicians of the late '60s and early '70s, who used its warbling and sometimes otherworldly sound to capture a particular psychedelic mood. Chamberlin himself was not a massive fan of rock. Therefore, it is somewhat karmic that the Chamberlin's moment in mainstream music fizzled out thanks to the Mellotron, the UK distributed version of the Chamberlin thats design was directly stolen from its American counterpart (Bill Franson, the man responsible for this theft, was eventually found out by Chamberlin and forced to pay him royalties for the Mellotrons sold in the UK). The Beatles's "Strawberry Field Forever" features arguably the most iconic Mellotron in pop music, with its opening and closing flute sections.

While the Chamberlin was used sparingly throughout the '80s, collecting dust as the digital age ushered in new and exciting alternatives, such as the Fairlight CMI and E-mu Emulator. Then came Patrick Warren. Warren, who studied piano at Cal Arts, was always interested in "trying every way possible to make keyboards not sound like keyboards"[2] and so had heard of the Chamberlin before, although hadn't come across one. That is, until he auditioned to be in a band with Michael Penn. Penn *did* own a Chamberlin, and when the two found themselves stuck on a song, Warren convinced Penn to pull the instrument off the shelf. The Chamberlin went on to feature in both the song and music video of Penn's hit single "No Myth." Warren had fallen in love with the instrument, and soon became known as a master Chamberlin player. He even became friends with Harry Chamberlin himself, who would make new tapes for Warren up until the day he passed away. I guess he got over his distaste for rock music.

Warren breathed new life into the Chamberlin, and brought its sound, or more accurately, sounds, to many corners of the music world. From Fiona Apple to Aimee Mann to Avril Lavigne to the score of *True Detective*, Warren has continued to coax the unique sounds from the fossil-instrument and integrate them into the contemporary music scene. The sample will live on in all kinds of music for centuries to come; however, the original sampler has not yet run its course, if Patrck Warren has anything to say about it. ◇

1 Hayley Robb, "An Orchestra at Your Fingertips: The Chamberlin and Mellotron Tape Replay Keyboards," Amplify, April 15, 2015, https://amplify.nmc.ca/an-orchestra-at-your-fingertips/

2 Ruby Gartenberg, "Patrick Warren," Pop Disciple, May 10, 2019, https://www.popdisciple.com/interviews/patrick-warren


SUNDAY
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3:00 am
4:00 am
Jazz 'til Dawn (cont'd)
Field Trip
Amazing Grace
The Moonshine Show
The Tennessee Border Show
Sunday Profiles
Raag Aur Taal
Live Constructions
Back in the USSR
The Celtic Show
Coordinated Universal Time
Phil Lives
Daybreak Express
Monday Morningside
Bird Flight
Now's The Time
Cereal Music
Early Music
Out to Lunch
Sin Fronteras
Out to Lunch
Afternoon New Music
Extended Technique
Afternoon Classical
Bach Hour
Jazz Alternatives
News + Arts Programming
Caribe Latino
Urbano Latinx
Honky Tonkin'
Tuesday's Just as Bad
Nueva Canción
Som do Brasil
The African Show
Middle Eastern Influences
Workaround
Sonidos Colombianos
The Mambo Machine
Transfigured Night
Night Train
Transfigured Night
Offbeat
Transfigured Night
Transfigured Night (cont'd)
Sounds of Asia/Couleurs Antillaises
Eastern Standard Time
Across 110th Street
Something Inside of Me
Hobo's Lullaby
Traditions in Swing
Saturday Night at the Opera
Notes From Underground
El Sonido de la Calle
Jazz 'til Dawn

Special Broadcasts

BIRTHDAY BROADCASTS

Thenolious Monk Birthday Broadcast
Saturday, October 10, All Day
(ALSO WKCR's 85th ANNIVERSARY!)

Pharoah Sanders Birthday Broadcast
Tuesday, October 13, All Day

Clifford Brown Birthday Broadcast
Friday, October 30, All Day

85th ANNIVERSARY LIVE BROADCASTS

Immanuel Wilkins Quartet
at the Village Vanguard
Thursday, October 1, 8:00PM-12:00AM

Trio Imagination
at Close Up
Friday, October 2, 8:30-11:30PM

Christopher Williams Broadcasts His Adaptations of Franz Xaver Kroetz's Inklusive
from the American Academy of Arts and Letters
Monday, October 5, 3:00-4:30PM

A History of WKCR Jazz
at The Hot Club of NYC
Wednesday, October 7, 7:30-9:30PM

Renee Rosnes Quartet
at Smoke Jazz Club
Friday, October 9, 8:30-10:00PM

Archival News and Arts (NARTs) and Sports programming
week of October 12-16, 9:00-10:00PM

ADDITIONAL SPECIAL BROADCASTS

Ragas Live Festival
from Pioneer Works
Saturay, October 17, 7:00PM - Sunday, October 18, 7:00PM

Columbia University Football
Homecoming game versus Dartmouth
Saturday, October 24, 1:30-4:00PM

SUNDAY PROFILES

Sundays 2:00-7:00 PM

TBA
October 4
Host: TBA

Billy Higgins 90th Birthday
October 11
Host: Maki Nientao

TBA
October 25
Host: Sid Gribetz

Show Listings

JAZZ

Daybreak Express, ***Mon.-Fri. 5-8:20am***
Out to Lunch, ***Mon./Tues./Thurs./Fri. 12-3pm***
Jazz Alternatives, ***Mon.-Fri. 6-9pm***
The core of our jazz offerings, these three programs span the entire range of recorded jazz: everything from New Orleans jazz, jazz age, swing era, bebop, hard-bop, modal, free, and avant-garde. Hosts rotate daily, offering an exciting variety of approaches, some of which include thematic presentation, artist interviews, or artist profiles. On the first Wednesday of every month, Jazz Alternatives becomes "The Musician's Show" and is hosted by a professional working musician.

Birdflight, ***Tues.-Thurs. 8:20-9:30am***
Archival programs from the late Phil Schaap, one of the world's leading jazz historians, producers, and an NEA Jazz Master, who hosted this daily forum on the music of Charlie Parker for about 40 years.

Now's The Time*, ***Fri. 8:20-9:30am***
The newest show from WKCR Jazz is dedicated to jazz as a living art form and features the music of young, up-and-coming musicians pushing the genre forward.

Traditions in Swing, ***Sat. 6-9pm***
Archival programs from the late Phil Schaap. This award-winning Saturday night staple presents focused thematic programs on jazz until World War II. Schaap presents the music, much of it incredibly rare, from the best sound source—often the original 78 issue.

Phil Lives*, ***Mon. 3-5am***
Selections of archival programs from late Phil Schaap. This show features interviews, tributes, and portions of longform programs.

Jazz 'til Dawn, ***Sun. 4-6 AM***
An early Sunday morning jazz program, limitless in era and style.

CLASSICAL

Cereal Music, ***Mon.-Thurs. 9:30am-12pm***
An entirely open-ended classical show to start your weekdays.

The Early Music Show, ***Fri. 9:30am-12pm***
Dedicated primarily to European medieval, Renaissance, and baroque music before c. 1800.

Extended Technique*, ***Wed. & Thurs. 3-6pm***
WKCR's first interdepartmental show (in the New Music and Classical departments) dedicated to contemporary classical music. Under the direction of the New Music and Classical departments, this program is dedicated to experimental classical music.

Afternoon Classical, ***Fri. 3-6pm.***
Two hours of unrestricted classical music selections followed by one hour dedicated entirely to the music of J.S. Bach.

Saturday Night at the Opera, ***Sat. 9pm-12:30am.***
One of NYC's longest running opera shows, Saturday Night at the Opera features one opera in its entirety, with time for history and commentary, each week.

NEW MUSIC

Afternoon New Music, ***Mon. & Tues. 3-6pm***
Our daytime new music program features a wide variety of music that challenges boundaries and subverts categorizations. Shows include everything from seminal new music compositions to the most challenging of obscure deep cuts and new releases.

Transfigured Night, ***Tues./Thurs. 1-5am and Sat. 2-6am***
Our overnight explorations into the world of new music, Transfigured Night rewards our late night listeners with a wide range of sounds and experimental music.

Workaround*, ***Fri. 9-10pm***
WKCR presents live sets from local professional and student DJs.

Live Constructions, ***Sun. 10-11pm***
This weekly program features a live in-studio performance or a previous performance recorded at WKCR.

* Indicates show was created after January 2022

LISTINGS FOR LISTENERS

AMERICAN

Honky Tonkin', *Tues. 10-11pm*
One of WKCR's longest-running American music programs, Honky Tonkin' focuses on country music from the 1930s through the 1950s.

Tuesday's Just as Bad, *Tues. 11:30pm - Wed. 1am*
For the first hour, Tuesday's Just as Bad explores the world of blues prior to World War II. In the final half hour, hosts turn to the post-war years.

Night Train, *Wed. 1-5am*
All aboard! One of two overnight programs in the American Department, Night Train rolls through the post-war R&B and soul tradition, from the genre's emergence in the 1940s and '50s through the funk revolution in the '70s. Shows often feature extended live recordings and concerts.

Offbeat, *Fri. 1-5am*
Offbeat exposes undiscovered, underplayed, or up-and-coming new hip hop artists, including experimental instrumental artists not typically played on mainstream hip hop radio.

Across 110th Street, *Sat. 12-2pm*
Across 110th Street airs soul, funk, and dance music from the 1960s through the '80s and '90s.

Something Inside of Me, *Sat. 2-4pm*
WKCR's Saturday afternoon blues show, Something Inside of Me focuses on electric and post-war styles.

Hobo's Lullaby, *Sat. 4-6pm*
Rooted in the folk revival of the 1950s and '60s, Hobo's Lullaby airs American folk and traditional music styles from the early 20th century through the present day. Shows feature old staples like Leadbelly, Elizabeth Cotton, and Woody Guthrie through contemporary stalwarts like the Carolina Chocolate Drops.

Notes from the Underground, *Sun. 12:30-2am*
Notes from the Underground showcases contemporary hip hop and rap music with an emphasis on emerging and experimental artists. The program also hosts local and visiting artists for interviews, freestyles, and guest curation.

Amazing Grace, *Sun. 8-10am*
Greeting listeners on Sunday morning, Amazing Grace shares the African-American gospel tradition.

The Moonshine Show, *Sun. 10am-12pm*
On the air for nearly 60 years, The Moonshine Show showcases the American Bluegrass tradition, from the earliest roots in vernacular string-band music, the genre's pioneers in the 1940s and 50s and advancements in the 60s and 70s, through the leading innovators of today.

The Tennessee Border Show, *Sun. 12-2pm*
The Tennessee Border Show highlights the singer-songwriter tradition, from Hank Williams and Townes Van Zandt to Lucinda Williams.

LATIN

Caribe Latino, Mon. *10pm-12am*
Caribe Latino features the diverse, upbeat music from Latin communities in the Caribbean. Popular Latin rhythms such as Salsa, Merengue, Bachata and Latin Jazz take center stage throughout the program.

Urbano Latinx, *Tues. 12-1am*
From salsa and merengue to Latin punk rock, Urbano Latinx airs contemporary sounds from Latin America, the Caribbean, and the diaspora.

Sin Fronteras*, *Wed. 12-3pm*
Occupying the time slot of Out to Lunch on Wednesday afternoons, Sin Fronteras explores the tremendous and growing tradition of Latin Jazz.

Nueva Canción, *Wed. 10-11pm*
Nueva Canción explores protest music created throughout Latin America during the 1960s and '70s, on its own and in the context of protest music from other countries and during time periods.

Som do Brasil, *Wed. 11pm - Thurs. 1am*
From samba and bossa nova to MPB, Som do Brazil features the enchanting sounds and rhythms of Brazil.

Sonidos Colombianos, *Fri. 10-11pm*
Sonidos Colombianos presents music from Colombia. The bilingual musical tour includes not only cumbia, but also the guitar-based bambuco from the Andean region, the harp llanero music from the Eastern Plains, the marimba-infused currulao from the Pacific Region, and the accordion-driven vallenato of the North Atlantic Coast.

* indicates show was created after January 2022

LISTINGS FOR LISTENERS

The Mambo Machine, *Fri. 11pm - Sat. 2am*
The Mambo Machine is the longest running salsa show in New York City. The program plays a wide spectrum of Afro-Latin rhythms perfect for dancing.

El Sonido de la Calle*, *Sun. 2-4am*
The Latin companion to Sunday morning's *Notes from Underground*, *El Sonido de la Calle* highlights the diverse world of contemporary Spanish-language hip hop and dance music.

IN ALL LANGUAGES

The Celtic Show, *Mon. 12-1am*
Music from across the island of Ireland throughout the era of recorded music, particularly focusing on traditional folk and vernacular music forms.

Coordinated Universal Time, *Mon. 1-3am*
Coordinated Universal Time brings listeners the latest cut of music from across the globe, especially highlighting music that does not get attention in America.

The African Show, *Thurs. 10pm-12am*
The longest running African music radio show in the United States, The African Show brings listeners a variety of music from the entire continent of Africwa.

Middle Eastern Influences, *Fri. 12-1am*
Middle Eastern Influences features selections from the Middle East and North Africa, with particular attention on traditional forms.

Sounds of Asia and Couleurs Antillaises, *Sat. 6-8am*
Previously Sounds of China, Sounds of Asia explores the recorded musical traditions and innovations of Asia and the Pacific Islands. Couleurs Antillaises features music from Haiti and the French-speaking Carribean. These shows alternate in the Saturday morning timeslot so each airs every two weeks.

Eastern Standard Time, *Sat. 8am-12pm*
One of New York's most popular Reggae programs, Eastern Standard Time captures listeners with the hypnotic sounds of Reggae and Jamaican dance music.

Field Trip, *Sun. 6-8am*
Field Trip focuses on the music and practice of field recordings: music recorded outside of a studio. This definition is expansive and includes everything from released recordings to street music documented by WKCR.

Raag Aur Taal, *Sun. 7-9pm*
Raag Aur Taal (which means "melody and rhythm") explores the classical musical heritage of South Asia.

Back in the USSR, *Sun. 11pm-12am*
Back in the USSR features music from Eastern Europe, East Asia, and Central Asia, from the mid-20th century through the present.

NEWS & ARTS

Monday Morningside*, *Mon. 8:30-9:30am*
WKCR's morning news broadcast, Monday Morningside features segments on events around Morningside Heights and upper Manhattan. All episodes are available as podcasts on Spotify.

News and Arts Program, *Sun.-Thurs. 9-10pm*
These programs form the core of our News and Arts programming. On Sundays, "Soundstage" features a live reading of a play; on Mondays, "Late City" offers retrospective coverage on local cultural happenings; on Thursdays, "Playlist Profiles" characterize a person through music. As news is constantly evolving, note that these programs are subject to change and preemption.

SPECIAL BROADCASTS

Sunday Profile, *Sun. 2-7pm**
This five-hour program dedicated to a longform, researched profiles of a pioneering artist, label, or musical movement. Originally known as "Jazz Profiles," this show has expanded its scope; today, it may feature any of the musical traditions represented by WKCR's programs.

* indicates show was created after January 2022

NEWS & ARTS

A Conversation with Froggywithbeans Creator of "Yoldaki Bağımsız Sanat"

by Nathan Cho

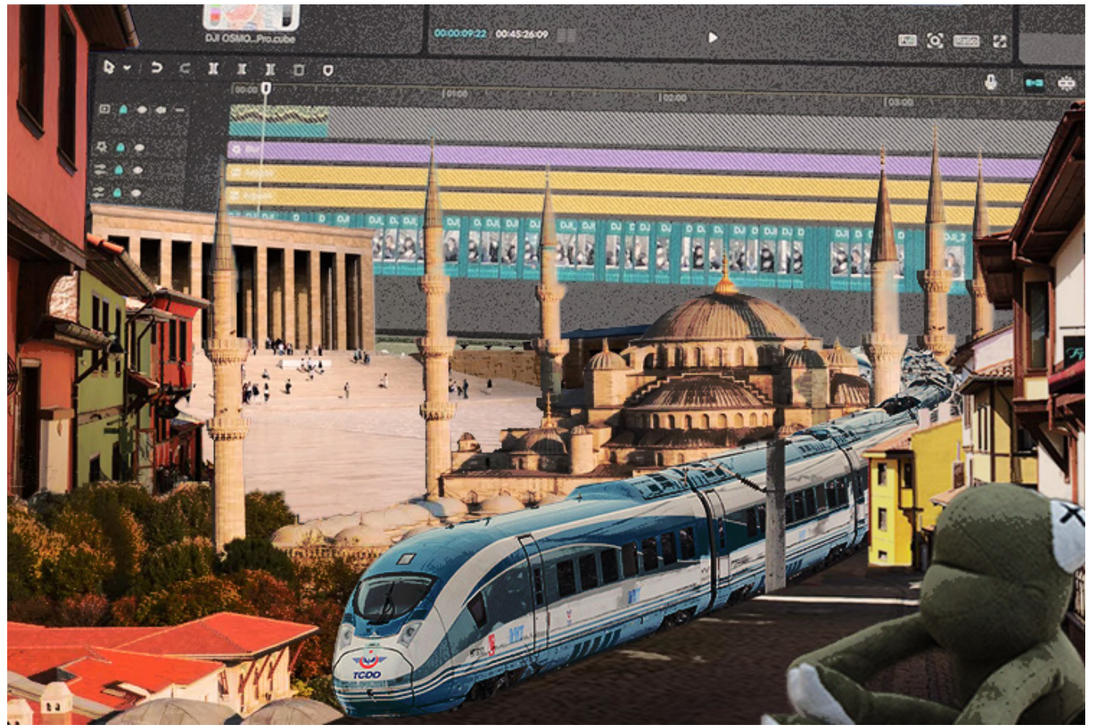
I first met Froggy on Hinge (the miracles of modernity and all that) while I was studying abroad in Istanbul, Türkiye. I ended up visiting him and staying with him for a couple of days in Eskişehir, a small college town about four hours east of Istanbul. One night, he took me on a tour of the town. Along branching paths lined with people nursing beers and cigarettes, bars were open and pouring out music all around us. He'd point at each of them telling which of his musician friends typically performed there. I was fascinated by everyone he knew—each, he told me, performed a different genre of music and all pursued their music independently. When I spoke to him over Zoom, three months later and an entire hemisphere apart, I asked him about his role in this wide web of music that spans from Eskişehir to Istanbul and Ankara.

Froggy, or froggywithbeans professionally, created and runs the video series "Yoldaki Bağımsız Sanat" or "Indie Art Along the Way." In each episode, he interviews an independent musician or artist while riding on a train (though this setting has changed often) while on their way to another city. Throughout each episode, they talk about their inspirations and philosophies, and we get to know these artists not just as machines of production but as creatives and people trying to bring an artistic vision to life. This focus on authenticity is a big motivation for Froggy in his work, especially within the music industry where he feels that artists are only valued for their ability to make money to the detriment of their musical artistry. To him, it should be this authenticity and the attempts at genuine connection that foregrounds an independent artist's ability to make their lives out of their art, not their connections to a powerful record label.

The importance authenticity holds for Froggy is clear, especially considering he started out in university as an engineering student. He told me that, ever since he was a child, he loved filming his life and considered himself a creative person. However, feeling the weight of expectations to go into a seemingly safer and more lucrative path led him to study engineering. He found himself not feeling fulfilled and taking a lot more interest in the creative endeavors he was pursuing outside of school, so, he took a leap of faith and followed his authentic self. He invested his time in building up this YouTube series as an outlet for his creativity while also uplifting other independent artists. He is now in the midst of switching his academic career, from engineering to film.

Looking over the artists who Froggy has interviewed, most have fallen under the genre of Rock and Punk, butthere is no specific restriction on genre or even medium that Froggy wants to platform. In one of his interviews, he noted its specific profundity and featured a visual artist. In Froggy's experiences, many indie musicians have a hard time gaining an audience outside of their immediate network. When he attends shows throughout Eskişehir he notes that it is mostly the artist's personal friends in the audience. Through his YouTube series, he has been able to connect artists and people across cities and especially outside of Eskişehir.

When asked about the Turkish music scene and why we, from across the globe, should



tune in, Froggy cites a unique Turkish sound. Many of the contemporary artists that Froggy has seen or interviewed pull from traditional Turkish/Anatolian sounds and reformulate them to a modern musical construction. This is a sound and experimentation that can't be found anywhere else, and the nature of this experimentation and music construction varies widely across Türkiye. I asked Froggy for some recommendations to start this exploration, and they came pouring out:

- Moko, particularly their album *Küçük Dünya* 2.0 (Small World 2.0), are recognized as Tüurkiye's first Midwest Emo band.
- Balıklıkaya, a grunge rock artist whose incredibly young age belies incredible talent.
- Alkım, an English-language artist with a smoother, softer sound.
- Horizon 50 (an interviewee on Froggy's show), a band led by an Australian immigrant to Tüurkiye singing in both English and Turkish.

Froggy's work is only expanding as his slate of artists to interview is growing. As his series has continued, artists from across Türkiye have reached out wanting to be interviewed, wanting a chance to show off their art to a larger audience. Froggy and his series show us that new sounds are always being created in the places just off our radar. It's important for all of us, as listeners, to take a second and tune in. Something new and exciting is always beyond the horizon, sometimes it just takes a mic and a train ticket to find it.

You can find Froggy and all episodes of his series (with English versions and subtitles) at froggywithbeans on Youtube and Instagram. ◇

AMERICAN

FROM THE ARCHIVE: Broadcasting Brownie

by Josh Schapiro originally for the October 1998 issue

As we all know, the traditional narrative that documents the past century of jazz is full of accounts of untimely deaths and tragedies. When historians, critics, and even musicians, as well as respected Dizzy Gillespie, rate the early passing of Clifford Brown as one of the most significant losses in this great music's history, they are clearly not passing judgment lightly. Yet our job at WKCR is not to lament the brevity of Brown's 26 years but rather to celebrate, as best as we can, the incredible legacy he left in the form of brilliant jazz recordings. We are therefore thrilled to announce the continuation of our annual salute to Clifford Brown with our 24-hour, 1998 Brownie Birthday Broadcast.

The story of this giant on the trumpet is fairly straightforward, Brown was born on October 30, 1930, in Wilmington, Delaware. He received his first trumpet at age 13, quickly became fluent on the instrument, and won a music scholarship to the University of Delaware. He later transferred to Maryland State, where he composed and performed in the jazz ensemble and found himself sitting in with none other than Dizzy Gillespie at age 18 or 19. Brown's luck continued when he got the opportunity to sit in with Charlie Parker for a weeklong stint in Philadelphia around the same time, and his stock within the jazz community quickly rose.

By June of 1950, when Brownie was hospitalized for nearly a year after a major car accident, he was known throughout the scene as a rising star. Brown joined Tadd Dameron's ensemble in June of 1953. Soon after, he left for Europe with Lionel Hampton. The biggest jump of his career occurred in 1954, when Max Roach changed jazz history by inviting Brownie to form the Clifford Brown/Max Roach quintet. The quintet—which featured over the next few years Richie Powell at the piano, George Marrow on the bass, Sonny Stitt, Harold Land, and ultimately Sonny Rollins on the tenor saxophone—is easily one of the most highly acclaimed, not to mention most popular, jazz combos in the history of music. The opportunity to listen to improvisational creation from Clifford Brown in an ensemble fueled by Max Roach's dynamic brilliance on the drums is a jazz listener's dream. The fact that an entire series of recordings exists, including a brilliant session with Rollins, is cause for celebration.

It is, in fact, cause for a 24-hour celebration, a birthday broadcast, if you will. Thus, we will once again offer for your enjoyment our 1998 Brownie Birthday Broadcast, presenting not only the Brown/Roach library but also sessions that include Sarah Vaughan, Kenny Drew, Dinah Washington, Roy Haynes, Paul Quinichette, and others. The idea is this: any time you tune in on October 30th to WKCR, the voice behind the horn will most likely be that of Clifford Brown. You have all day to decide for yourself what his music means in the context of approximately one hundred years of jazz.

His tragic death at age 26 in a car accident that also took the young lives of Richard Powell and his wife Nancy is one of the saddest losses the jazz community has ever had to bear. Nevertheless, the testaments to his gift on the trumpet that he has left for us on recording remain as a present for all jazz fans; they are as good a reason as any to turn on your radio and rejoice. ◇

SUPPORT WKCR

TOP 5 REASONS TO DONATE TO WKCR

1. You'd be helping a student-run, listener-funded, and volunteer-based radio station continue to bring you the absolute best in what radio has to offer. Music, arts, news, and sports— we've got the works!

2. You wouldn't be a free-rider anymore.

3. WKCR donations are tax-deductible (so make sure you donate before tax season). For more info on that, or anything else business-related, email business@wkcr.org

4. Being "the Original FM," our equipment is getting a bit old. Thanks to your donations, we were able to retire Buzz, the hamster that ran the wheel powering us. But our new hamster, Roach, needs to start saving for retirement... can you blame him?

5. Isn't *On Air* cool? Without proper funding, projects like this can't come to fruition and, if they do, don't make it very long. Donate to allow the little *On Air* minions to stay in the job.

HOW TO DONATE TO WKCR IN 4 STEPS

BY MAIL

Step 1: Locate your nearest checkbook

Step 2: Indicate "WKCR" as payee and fill out as usual

Step 3: Mail check to CU Gift Systems, 622 West 113th Street, MC 4524, New York, NY 10025

Step 4: ...and VOILÀ! Just like that, you have become a WKCR supporter!

ONLINE

Step 1: head to www.wkcr.org

Step 2: Click the yellow "DONATE TO WKCR" banner at the top of the page

Step 3: Fill out the form in the giving portal and enter your information...

Step 4: ...and VOILÀ! Just like that, you have become a WKCR supporter!

WKCR also accepts checks to our direct address. Just follow the same steps listed above but mail the check to: 2920 Broadway, New York, NY 10027

Did you know you can make recurring donations to WKCR when you donate online? Just indicate your frequency preferences on the giving portal when prompted!

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***On Air*'s**
Managing Editor is Olivia Callanan
Layout Editor is Ella Werstler
Copy Editor is Jem Hanan

The editorial team for this issue was CJ Gamble, Emma Lacy, & Izzy Rosales