

Folio

KPFK 90.7 FM

September 1981



LABOR DAY

JOHN CAGE PREMIERE

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CHILE & SOUTH AMERICA



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PHYLLIS DE PICCIOTTO in association with LAEMMLE THEATRES presents

BALLET: A Festival of Films



ROMEO AND JULIET

Galina Ulanova
Yuri Zhdanov



SPARTACUS

Vladimir Vassiliev
Natalia Bessmertnova



ANNA KARENINA

Maya Plisetskaya

1 OCT. 3-4 ROYAL 11A.M.
OCT. 10-11 ESQUIRE 11A.M.

ANNA KARENINA L.A. PREMIERE

Maya Plisetskaya in the ballet-film based on Tolstoy's novel. Also with: Alexander Godunov, Vladimir Tikhonov, Nina Sorokina, Valery Levintal, Lev Statland. 81 min, USSR, 1974

PAS DE DEUX

14 min, Canada, 1968
Dancers: Margaret Mercier & Vincent Warren. Award-winning short by Norman McLaren.

2 OCT. 10-11 ROYAL 11A.M.
OCT. 17-18 ESQUIRE 11A.M.

ROMEO AND JULIET L.A. PREMIERE

"May be the most remarkable screen dance creation ever offered...lavish!"
N.Y. Times

GRAND PRIZE WINNER CANNES FESTIVAL 1955
Corps de Ballet and orchestra of the BOLSHOI Theatre Moscow. Juliet danced by GALINA ULANOVA and Romeo by YURI ZHDANOV. 95 min, USSR, 1954

3 OCT. 17-18 ROYAL 11A.M.
OCT. 24-25 ESQUIRE 11A.M.

PLISETSKAYA DANCES

70 min, 1964
MAYA PLISETSKAYA of the Bolshoi Ballet dances in scenes from: SWAN LAKE, SLEEPING BEAUTY, LAURENCIA, SPARTACUS, THE LITTLE HUMPBACKED HORSE, KHOVANSCHINA and others.

ADOLESCENCE

22 min, France, 1966
The magnificent MADAME EGOROVA (now over 80) dances again to demonstrate to her pupil SONIA PETROVNA.

4 OCT. 24-25 ROYAL 11A.M.
OCT. 31-NOV. 1 ESQUIRE 11A.M.

SPARTACUS L.A. PREMIERE

"Yuri Grigorovich's SPARTACUS comes into its own as both ballet and film...One of the best dance films ever made."
N.Y. Times

Dancers of the BOLSHOI BALLET, featuring Vladimir Vassiliev, Natalia Bessmertnova, Maris Liepa and Nina Timofeyeva. The music is by Aram Khachaturian. 95 min, USSR, 1977

5 OCT. 31-NOV. 1 ROYAL 11A.M.
NOV. 7-8 ESQUIRE 11A.M.

SLEEPING BEAUTY

92 min, USSR, 1964
The KIROV BALLET rendering of the Petipa classic. Director: KONSTANTIN SERGEYEV. Dancers: ALLA SIZOVA, YURI SOLOVYOV, NATALIA MAKAROVA and VALERY PANOV.

YOUNG MAN AND DEATH

15 min, France, 1965
RUDOLF NUREYEV and "ZIZI" JEANMAIRE dance to BACH'S PASSACAGLIA and FUGUE IN C MINOR. Choreographer: ROLAND PETIT.

6 NOV. 7-8 ROYAL 11A.M.
NOV. 14-15 ESQUIRE 11A.M.

LITTLE HUMPBACKED HORSE 85 min, Russia, 1961
A magical tour through the land of flying horses, dancing fish and tumbling clowns. The BOLSHOI BALLET features MAYA PLISETSKAYA and VLADIMIR VASILIEV.

GAITE PARISIENNE

LEONIDE MASSINE and the BALLET RUSSE DE MONTE CARLO. Rare footage of the heirs of Diaghilev's company. 20 min, 1941

7 NOV. 14-15 ROYAL 11A.M.
NOV. 21-22 ESQUIRE 11A.M.

STARS OF THE RUSSIAN BALLET L.A. PREMIERE

Featuring the BOLSHOI BALLET and Leningrad OPERA. SWAN LAKE with Galina Ulanova; THE FOUNTAIN OF BAKHCHISARAI, Ulanova and Maya Plisetskaya; THE FLAMES OF PARIS, a colorful homage to the French Revolution. 80 min, USSR, 1953

GALINA ULANOVA

Excerpts from: GISELLE, DYING SWAN, ROMEO AND JULIET and LES SYLPHIDES. 37 min, 1964

8 NOV. 21-22 ROYAL 11A.M.
NOV. 28-29 ESQUIRE 11A.M.

SWAN LAKE

Leningrad's KIROV BALLET in TSCHAIKOVSKY classic. Dancers: Yelena Yevtyeva, John Markovsky, Makhmud Esambayev, Valery Panov. Directors: Konstantin Sergeyev and Apollinari Dudke. Choreography: Sergeyev (based on Petipa-Ivanov original) 90 min, Russian, 1969

9 NOV. 28-29 ROYAL 11A.M.
DEC. 5-6 ESQUIRE 11A.M.

CHILDREN OF THEATRE STREET

The inside story of the KIROV SCHOOL (formerly the Imperial Ballet School of Russia), the school that produced: Nijinsky, Pavlova, Ulanova, Nureyev, Makarova, Baryshnikov. This is the exciting adventure of those who follow in their footsteps. A poignant and joyous film, narrated by Princess Grace of Monaco. 90 min, 1978

10 DEC. 5-6 ROYAL only 11:00 A.M.

DON QUIXOTE

83 min, Australia, 1976
"This is a comic ballet, full of sunlight and Nureyev is the sun king."-L.A. Times
Directed by RUDOLF NUREYEV & ROBERT HELPMANN
Dancers: NEREYEV, HELPMANN, LUCETTE ALDOUS, RAY POWELL, FRANCES GROESE, COLIN PEASLEY.

IN A REHEARSAL ROOM

11 min, 1975
Stars CYNTHIA GREGORY & IVAN NAGY, dancing to PACHELBEL'S CANON IN D. Choreography is by AMERICAN BALLET THEATRES' William Carter.

Presented with assistance of the dance association

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Folio

KPFK 90.7-fm

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The KPFK Local Advisory Board meets on the third Tuesday of each month, 7:30 p.m., at the station. Observers are invited to attend.

KPFK Switchboard: 213/877-2711, 984-2711, 980-5735. Open Mon.-Fri., 9:30 a.m. to 5:30 p.m.

PACIFICA FOUNDATION: 5316 Venice Blvd., Los Angeles 90019. 213/931-1625.

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Fernando Velazquez. Once a farmer, carpenter, painter, shipbuilder, musician, and general jack of all trades, he is now KPFK's News Engineer. Fernando's responsibility is to produce the pre-recorded portions of the evening news and to make sure that when you hear our correspondents' reports you DON'T hear their mistakes and their saying "O.K., here comes the report in three-two-one."

Fernando was born in Sinaloa, Mexico where he grew up learning to farm, but has lived in Los Angeles on and off for the last eleven years. He returned to Mexico in 1974 to set up his own farm, but things didn't quite work out. "The economic situation got real bad and we small farmers began to organize. But when a half dozen *policias judiciales* show up at your house, you know it's time to move on," he says. Fernando moved on to Jalisco where he worked in a number of political organizing campaigns.

Returning to California in the late 1970's, Fernando became a regular KPFK listener, and in 1980 joined the news volunteer workshops. "I wanted to work in news, even though I was a musician at the time, because I think that our consciousness and outlook on the world is shaped mostly by the information we receive or don't receive." While still in the workshops, Fernando became a one-man mobile unit. Dragging a KPFK tape recorder wherever he could, he managed to tape some of the year's outstanding programs, like Dick Gregory's talk at Occidental College. In January of this year he joined the staff as News Engineer.

Over the last two months, Fernando has expanded his responsibilities and has undertaken the organization of KPFK's Spanish Language News (*Noticiero Pacifica*, Thursdays at 6:45 pm). "Here in the U.S. the labor movement to a great degree ignores the undocumented workers who at best are used as strikebreakers," Fernando notes. "I think it's important that they have some information source to turn to to find out what's really going on. And of course, our Spanish language news is aimed at the entire Spanish-speaking community of Southern California." But it isn't just Los Angelinos who will hear *Noticiero Pacifica*: while Fernando was at the National Federation of Community Broadcasters' meeting this summer in Colorado, at least ten other stations requested Pacifica's Spanish Language News Service. "We'd like to see our news go up on the Public Radio Satellite," says Fernando, "so that we can distribute it nationally." And considering the work that Fernando and his twelve volunteers have been investing in the project, it's certain that it won't be long before *Noticiero Pacifica* becomes a nationwide broadcast.

FERNANDO
VELAZQUEZ
by Marc Cooper



At the Mike

Week at a Glance

	S	M	T	W	T	F	S
6a							Morning of the World
7	Gospel Caravan	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Sunrise Concert	Music of South Asia
8							
9	Bio-Cosmology	This Morning (news, features, articles, calendar)	This Morning	This Morning	This Morning	This Morning	Folk Music
10	Jack Gariss	Folkdance with Mario	Folkscene / Larmons	Folkdance with Mario	Folkscene / Larmons	Independent Music	
11	Dorothy Healey	Morning Reading	Morning Reading	Morning Reading	Morning Reading	Morning Reading	½ Way Down the Stairs
12p	Many Worlds of Music	P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	P.A.O.T.	LACOSH / From This Point Forward
1		Noon Concert: Music of the Americas	Noon Concert: At the Keyboard Leonid Hambro	Noon Concert Malloch	Noon Concert: Chapel, Court & Countryside	Noon Concert: Soundboard	The Car Show
2		Alan Watts	Afternoon Air	Afternoon Air	Afternoon Air	Afternoon Air	Ballads, Banjos & Bluegrass
3	Sunday Opera	Afternoon Air					We Call It Music

John Cage Empty Words Satie Day Sunday

Labor Day Holiday

On the occasion of John Cage's 69th birthday, we offer three very special events: the first is a Cage birthday celebration Saturday, September 25, when *Imaginary Landscape* will feature a montage of music and statements from many of Cage's colleagues and associates, including Morton Feldman, Lejaren Hiller, Alvin Lucier, Ilhan Mimaroglu, Merce Cunningham, Maryanne Amecher, Ted Szanto, and others. The next day

On the occasion of John Cage's 69th birthday, we offer three very special events: the first is a Cage birthday celebration Saturday, September 5, when *Imaginary Landscape* will feature a montage of music and statements from many of Cage's colleagues and associates, including Morton Feldman, Lejaren Hiller, Alvin Lucier, Ilhan Mimaroglu, Merce Cunningham, Maryanne Amecher, Ted Szanto, and others. The next day, we follow with a performance of a piece which proved to be very important to Cage, by a composer with whom he found a great deal in common: Erik Satie and his outrageous 18-hour piano piece *Vexations*. This live performance will emanate from our Studio A and will feature over a dozen pianists playing in relay. Finally, on Friday, September 25, Cage himself will take to our air in a live marathon performance of his own 12-hour *Empty Words*. Based on a text by Thoreau, the work is the culmination of the philosophy and teachings developed by Cage over the last 50 years. The performance begins at 6:30 pm and ends at 6:30 am Saturday.

Special programming all day Monday, September 7 in honor of Labor Day, focusing on both the historical perspectives and new insights on working life in the '80s. Included in the day will be talks by San Francisco economist Anne Marcus on women's position in the paid labor force; UCLA historian Kathryn Kish Sklar talking about the increasing importance of women in the work force versus their lack of change in their political status; Vera Davis talking about black community organizing in Venice; and Marc Cooper investigating working class movements of the '30s and '40s in his interview with labor historian Jon Amsten. You'll also hear documentaries on Talking Farmwork Blues and Women Talking Union, as well as a special feature on the life and times of organizer Joe Hill. From 12 noon to 3 pm and from 9 pm to midnight, Howard and Roz Larman will present songs and stories relating to the conditions of working people around the world, including Bruce "Utah" Phillips' songs of the IWW, the railroads, mines, and loggers. From Australia, "The Rebel Chorus," excerpts from a concert of contemporary political songs; and from the San Diego Folk Festival, songs of work and labor with Jim Ringer, Jane Voss, Michael Cooney, and more. Enjoy your holiday with us!



Chile and South America

This September 11 marks the 8th anniversary of the overthrow of the Popular Unity Government of Salvador Allende in Chile. Chile today is still ruled by the same general who headed that coup: Augusto Pinochet. And while the solidarity campaigns of the mid-'70s have begun to wane, the immense social problems faced by the Chilean people continue unabated. On this special day of programming we will be looking at the coup itself, the Senate investigations into CIA participation in the coup, and in the evening as part of our live broadcast from Studio Z, we will hear from a panel of Chilean activists speaking on the situation today inside their country. The last part of the evening will be devoted to a round table discussion with representatives from other countries in South America that live under similar military dictatorships as is the case in Argentina, Uruguay, Bolivia, Paraguay, and Brazil. You are invited to attend the evening portion of our broadcast that will take place in Studio Z, highlighted by performances of Chilean music; we'll even be serving empanadas to munch on. Call 877-2711 during business hours to make your reservations.



Upton Sinclair

Upton Sinclair: The Reverent Radical will be rebroadcast as part of the Afternoon Air on Tuesday, September 22 at 2 pm. This 4-hour documentary was produced in 1978 to commemorate the 100th birthday of Upton Sinclair, the world's most widely-read author. The program presents Sinclair's childhood memories, early and late experiences with alcoholism, social morality; his research on *The Jungle*, readings from the book, its effects, early socialist experiences, unionizing and arrest; remarks on humor, psychic research, capitalism; his campaign for governor and other anecdotes. Produced by Roy Tuckman. Technical assistance by Margaret Fowler. Featuring the "Something's Happening" Players, starring Dudley Knight. Winner of the 1978 Armstrong Honorable Mention Certificate for Superior Programming in Community Service. A meaningful radio experience for Sinclairites and Who'sinclairites.



South Africa Teach-In

Live from Studio Z, September 23 at 7 pm, an evening exploring the current situation in Southern Africa. A host of panels, speakers and experts will review the sharpening conflict inside South Africa where a minority of white Europeans still cling to power in a country where the African majority is reduced to less than secondary citizenship. Also to be discussed is the growing war of liberation in Namibia, where guerrillas belonging to SWAPO are trying to break South African rule. What changes has the new regime in Zimbabwe brought to Southern Africa? What is the role of Angola and Mozambique in that part of the world? Special focus on the U.S. position in South Africa. Are the allegations of the Organization of African Unity that the U.S. is tilting toward apartheid South Africa true? If they are, what implications arise? You are invited to attend this live broadcast in which there will be participation by representatives of the African liberation movements and local solidarity and anti-apartheid groups. Phone 877-2711 to make your reservations.





Film of the Month



Inability to Confirm September Film Selections.

It's time to put the *Folio* to bed, and this time without solid information about upcoming film(s). This isn't punishment—it's just life! Please keep listening to the air for announcements.

Reservations.

Unless otherwise noted, announcements will air for the week prior to film showings, reminding you of the date for phoning in your reservations for that screening. Normally, it is the Thursday before the screening, from 6:00 pm to 9:00 pm, over 213/985-5735.

Film Club Card.

You are always required to have your Film Club Card in hand when you call for reservations, and when you arrive at the theater for admission. Thanks for your cooperation.

Post Cards.

If you'd like written notification about those features NOT printed in the *Folio*, send in a bundle of self-addressed regulation post cards (with 12 cent postage on each one), and we'll send you information each time about upcoming films.



Report to the Listener

On pages 12 and 13 you will find a reprint of an article by Jules Feiffer which I discovered while planning a Read All About It episode. It struck me as a perfect resume of our current situation, and I offer it for your thoughts. My own reflections on it follow.

The role of Pacifica is to champion liberty against puritanism and tyranny, and to attempt to live a democratic existence in the midst of society's conflict over the value and strength of democratic ideals. We see democracy as the most human system yet devised. We do not lift one social system over another, but judge all systems by examining in a dispassionate way their effects on the lives of their people. These effects include the cultural and artistic substance of their lives, as well as the economic and political conditions with which they must cope. This examination must be multi-faceted. It must include facts and expositions of history, the passionate experience of those who live under all types of social conditions; it must include the finest artistic creations, and the popular as well.

The mere exercise of such open-minded investigation does harm to tyranny and injustice, for they cannot stand the light of investigation and free inquiry. We are neither the friend nor enemy of any political administration; we seek to expose reality and reveal experience.

This adventure is motivated by a desire to bring us closer together, through our common experience, even though our interpretation of that experience may vary. Respect for our different backgrounds and ideas is the underlying theme of this dialogue and investigation.

There are forces in America which are on the advance that would deny the value of this inquiry. They would claim that information about the workings of certain government agencies or corporations is not in our interest to know. They would keep from us and particularly from

our children, certain books, films, sounds and sights that would, in their view, harm us. . . and in doing this they would substitute government's judgement for family judgement. The oppressive family is bad enough, but when reinforced by oppressive government, it leads to the immature social mentality that is always seeking "leadership" to tell it what to do. It is this immaturity that makes us question that freedom which we espouse, when its exercise touches our own deeply held beliefs or fears.

This struggle for unfettered investigation and genuine questioning should include ourselves, for as we better understand the social and family forces which create our own fear of freedom we can help others understand too, and build a broader and deeper constituency for democracy. This is my own vision of Pacifica's role.

Pacifica People

Some of the names and faces continue to change at KPFK. After six years at KPFK as producer, training coordinator, and Public Affairs Director, Helene Rosenbluth is moving on to independent production and the world beyond. Linda Mack, who developed quickly during the past two years from production worker to operations director, is leaving to continue her education in engineering and as a recording engineer. She will continue to work on KPFK productions and, we trust, add her considerable skill to many of our future efforts.

KPFK Money

In next month's *Folio* we will present a complete financial report and budget for the coming year. It is clear that the increase in listener support has averted a crisis which could have resulted from the ending of five training grants (due for completion this year) which brought the station \$24,000 in additional CPB money this year, as well as the ravages of inflation which have added about \$30,000 of fixed costs to our operating budget during the past 12 months.

We will be setting a high goal for KPFK's Fall Fund Drive. If we make it, we will be able to continue our resolve to become completely independent of government funding by 1983. That is when significant cuts enacted this year by Congress will begin to reduce support from CPB to public radio.

Watch this space next month for more details, and keep your ears open for the many reasons why KPFK must maintain its independence.

For Pacifica,

Jim Berland
General Manager



Sour Apple Tree

Clare Spark, Program Director

I Am Not Your Mother and This Is Not a Test

This month I want to reflect upon bureaucracy and the psychology of the marketplace; how the Sixties' slogan of "trust the process" may or may not contradict the structures of domination we've come to identify as insufferable. This is not an abstract lesson in social theory: I want to apply this analysis to several questions which are emerging here—1. Why don't many people have the wish or the confidence to telephone our talk shows and 2. How are we to accomplish our goal to integrate minorities in a new way—one which will not "perpetuate existing structures of domination" as I wrote in the June *Folio*.

Consider self-confidence, consider what the psychologists call basic trust. Courageously, let us contemplate our bureaucratized market society, one where everything and everyone is measured and tested, pigeonholed and tracked; where everyone seems to be on the make; where you can't tell your friends from your enemies; where the world (which is a *phase* in history *made by people*) appears intractable, permanent, hostile and alien. This world so accurately described by Hobbes as "the war of all against all" is said by the official culture to be naturally harmonious and free; thanks either to the laws of the unimpeded free market, and/or to the presence of institutions which arbitrate and resolve conflict. ["Normal" people find "true love" in this context.]

Somebody please tell me how, in a society where power and privilege are monopolized by one class, one gender, and one race, we should believe that these class institutions will resolve conflicts in favor of anyone but the owning class? Enter Pacifica and its grand plan to develop autonomy and critical consciousness in

the audience; to integrate women, minorities and white working class males in new ways. *Why should people trust us*, given the rich history of bamboozlement these groups have experienced?—i.e., the institutions created "for their own good"—schools, family welfare programs—turn out to be agencies of social control; in the name of individual success, some in unions, as tokens, have been co-opted and thereby have had to relinquish the community networks which helped them to survive in America—then have been paraded as proof that "the system works." Or, from the left, women, minorities and white male workers frequently experience elitism which takes the form of insensitive terminology ("false consciousness"); paternalism; tactical rigidity; dilettantism; Third World-ism (concerned with the faraway unmatched by support of causes in the bedroom or the backyard); or, "going native"—escaping the iron cages to wallow in *their* music, *their* food, *their* sex, *their* tragedy.

Back to our original question. Are we asking our women/minority/working class listeners to call KPFFK and risk getting trashed *yet again*?

Pacifica claims to have social processes which people can trust; yet I fear that we will replicate these old sadomasochistic strategies unless there is a lot of introspection and self-criticism: I know that I have participated in every one of these "class" actions. At some point, one can say, "Enough. I'm going to change, however long and painful that process is." Former masochists, like myself, will try to find supportive structures which help us all find more authentic, egalitarian ways of being together. This is what I want for our radio station: not the bogus perfect happy family thrust upon us by mass media; but a creative community. To do that, we have to change the way we imagine our capacities and measure our talents—all of us. The reluctance

to do that comes, as I have said, from the psychology of the marketplace. To transcend it, we have to understand how, for instance, bureaucracy has penetrated every aspect of existence. The bureaucrats define reality and they gain our acquiescence in this reality through tests which they devise and which we trust as accurate gauges of our "potential." We are isolated in these tests, "on our own." Having internalized our success or failure in the tests, we can be relied on to limit our expectations, not to be surprised when our "reach exceeds our grasp" and so we wait for heaven.

What if, as the alternative to bureaucracy, we were to shift our focus from the performance of the tested, isolated individual, to the group? What if we evaluated the group as successful insofar as it accurately describes social reality; as it demonstrates its capacity to care for each and every member; as it honors the uniqueness of each person—including unique perspectives and vision; as it resonates with loveliness and pain?¹ I believe that such a community would embody processes that foster independence and authenticity²; that in such circumstances people, finding that they are not required to cut off vital parts of of themselves in order to function, who are NOT BEING TESTED AS A PRELUDE TO REJECTION, find that they have inner resources and capacities hitherto invisible to them, or perhaps, capacities which have remained hidden in a hostile world.

What I am saying is this: unless Pacifica can represent alternative social relations, all the integration plans, bibliographies, resource networks, affirmative action hires, etc., will be for naught. We'll wake up

continued on page 36.

Social Responsibility

By George Margolis, MD

The following article introduces the issues and concerns around which Physicians for Social Responsibility was formed. The Los Angeles chapter of PSR regularly examines these issues on Prescription for Survival, heard every second and fourth Tuesday of the month at 7:30. Check the listings for details.

At first, his fear-fixed eyes kept looking up, his mouth agape, his mind askew as he watched the sword overhead dangling by a hair follow him from room to room and into the open air, but as days blended into years, he galnced up less and less until he almost forgot it and when people mentioned it, he'd ignore them and if they persisted, he'd say, "It's protecting me."
—"The Sword" by Ed Spitzer

For most of us nuclear war is inconceivable, unthinkable. It could mean the end of civilization—even the end of humankind. But after living with the bomb for 35 years, the world has become accustomed to the 20th century's sword of Damocles. Anathema has become banality. Consequently, a passive populace is witnessing a massive global arms buildup carried out in the name of national security. The penultimate outcome is MAD (mutual assured destruction), the concept of deterrence through strength. The ultimate outcome will be a global catastrophe, manifested either as World War III or as a slow, inexorable decline of society into a series of worsening crises of scarcity, deprivation and disease as more and more resources are committed to munitions instead of human needs.

Faced by this grim prospect, a growing body of socially responsible American physicians, who regard nuclear war as an "untreatable disease," has formed a society called Physicians for Social Responsibility. This organization is dedicated to the goal of educating the world's peoples to the absolute need to prevent humanity's "last epidemic." In a series of symposia across the nation during the past year, PSR has cited convincing evidence of the inability of the medical community to cope with the consequences of nuclear war. Selected data are cited below.

In World War II, which cost the lives of 52 million people, the tonnage of explosives expended was equivalent to three megatons of TNT. Incredibly, an H-bomb of that magnitude can now be stored under a bed (Amory B. and L. Hunter Lovins, *Energy War: Break-*

ing the Nuclear Link, Friends of the Earth, 1980). Today the global stockpile of weapons is equivalent to 15,000 megatons—one million Hiroshimas—packaged into 60,000 nuclear bombs and but 30 minutes away from programmed target sites. In its 200-year history, our nation has engaged in five major wars, but it has barely dipped a finger into the terrible pool of blood. Its dead from these five major wars number only a little more than one million. The first nuclear bomb detonated over a major urban center in this country would duplicate that death toll in 11 seconds. In an afternoon of war 140 million Americans would be killed.

In the face of predicted massive casualties the medical facilities of this nation are pitifully inadequate. There are 6,988 registered hospitals with a bed capacity of 1,372,000. The average daily census of 76.1% occupancy leaves only about 300,000 open beds. In an attack on an urban center the burn toll could be counted in the millions. The burn center in Boston has only 24 beds, that in New York only 50 and that in San Francisco only 32. In all the burn centers in the country there are only 1,000 beds to care for such patients. Even these capacities are unrealistic. Since most major medical facilities are located in the central core of cities, 90% of the hospitals and their staffs would be destroyed or disabled. The problem of dealing with radiation effects would be just as formidable—and far more protracted.

Because a nuclear war has not yet happened, the concept of mutual assured destruction has been labeled as a success. This success is illusory, however. Since 1945 there have been 200 conventional wars, fought in the Third World with armaments supplied by the developed world and producing a death toll that dwarfs that of World War II. The reality is that MAD has created a world that has never been more insecure. Herein lies a paradox. MAD may prevent a nuclear war—but it absolutely guarantees a global catastrophe.

Today we are witnessing its early stages. There are 150 million Africans facing imminent starvation at a time when, in pounds per person, there is more explosive power in the world than food (Ruth Leger Sivard, *World Military and Social Expenditures*, World Priorities, Inc., 1979, 1980).

In the nuclear age—when the only "just" war to be waged is that against the moral and social ills of society and the intolerable levels of poverty and misery and disease in our social order—the world powers continue to stockpile armaments. Richard J. Barnett's judgement of this world situation bears repeating: "Malnutrition is the hidden holocaust of our day . . . It is avoidable, and because it is avoidable it is as much an indictment of this generation of bystanders as Hitler's holocaust was an indictment of the last." (*The Lean Years*, Simon and Schuster, 1980). Famine is but one facet of the catastrophe toward which the world is headed.

These are indeed, somber perspectives. Still, this forum can be concluded on an upbeat note. Physicians for Social Responsibility has begun to receive worldwide attention. Further, in March 1981, an affiliated society, The International Physicians for the Prevention of Nuclear War, held its first meeting in Washington, D.C. Participants included leading physicians from Britain, France, West Germany, Canada, Japan, Sweden, Norway, the Netherlands, Israel, the United States and the Soviet Union. Dean Howard Hiatt of the Harvard School of Public Health only a year ago stated: "If the medical community were to break the virtual silence on this issue, we might help interrupt the arms race." This is beginning to happen now. The educational program of Physicians for Social Responsibility will make it extraordinarily difficult for physicians to remain uninvolved bystanders, passively witnessing a race toward Armageddon—and oblivion.

This article originally appeared in the Spring 1981 issue of the Dartmouth Medical School Alumni Magazine, of which Dr. Margolis is editor. Permission to reprint was obtained through Dr. R.M. Rufsvold, L.A.—PSR.

Thinking Pacifica

The following article originally appeared in the July 11, 1981 issue of The Nation and was featured on Read All About It. The tremendous response received prompted us to include it here to stimulate thinking about Pacifica's role in the 1980s.

—Jim Berland

Movie America— Or, The Past Recaptured

Jules Feiffer

Ronald Reagan spoke at Notre Dame not too long ago. He came *back* to Notre Dame, although he had never actually gone. He had gone there in a movie, *Knute Rockne, All American*. He played Frank Gipp, known as The Gipper. The Gipper died, and Knute Rockne, played by Pat O'Brien, gave a locker-room speech in the movie. President Reagan reminisced about the speech. He told his Notre Dame audience that Pat O'Brien didn't give that speech to just any football team; he waited years until he found a team that was quarrelsome, dispirited, bitterly divided—a prophetic metaphor, one might say, for present-day America. And Pat O'Brien Rockne galvanized that losing team by calling forth the ghost of the Gipper—Ronald Reagan, that is—that hero-player who died tragically. "Let's win this one for The Gipper," President Reagan quoted Knute Rockne as saying. And that bitterly divided team came together, went out on the playing field as one and wiped out the opposition football team, their helmets and cleats no doubt supplied by Cuba and the Soviet Union.

To say the least, Mr. Reagan's speech was apocryphal. It was true all right, true in the movies. But in the world that exists outside the movie world, the record shows that that was not a divided Notre Dame team that year, and the speech Rockne gave was, according to veteran players, the same speech he gave over and over and over again, as inspirational as any other locker-room speech. It's not that Ronald Reagan made it up. The movies made it up, and Ronald Reagan believes the movies.

The President told a White House audience of Jews on Holocaust Day that, unlike right-wing extremists who claim that the Holocaust was an invention, he knows for a fact that it happened because he was in Europe in 1945 when the death camps were found and he saw movies, actual films. That's how Ronald Reagan knows about the Holocaust, the way he knows about Knute Rockne. History only exists if one visited it personally or caught it on film. Had he not seen timely, on-the-spot photographs of the Holocaust, our President might today be calling it The Holocaust Theory, as suspicious of the Holocaust as he is of evolution. There are as yet no movies of evolution. But if Ronald Reagan in his Warner Bros. days had been cast in a movie about Charles Darwin, today he would believe in evolution.

And that, I'm afraid, is what we're in for: Movie America, a world which in large measure is a piece of fiction, a mini-myth in which Pat O'Brien is interchangeable with Knute Rockne, the past is rear projection, memory is dead and when it's not dead it goes back no further than Warner Bros., 1945.

Movie America, where saying makes it so, where Tinker Bell logic rules. Close your eyes and wish. Will it, and it's bound to come true. Trust in faith. Trust in ignorance. Trust in the faith of your own ignorance overcoming the faith of your enemy's ignorance. Trust in romantic characters and hard-nosed imagery. Trust in that cold-war revival movie—*The Russians Are Coming, The Russians Are Coming*. Trust, as Ronald Reagan does, in John Wayne's America. For the first time in our nation's history, naked ideology occupies the White House. And on what is this ideology based? How is it formed philosophically? On Hollywood movies.

Movie America, where small frame houses on shady-laned suburban streets housed large, loving, quirky, good-humored, plucky, patriotic, white Protestant families with colored maids who were not one whit less large, loving, quirky and good humored; where individualism thrived,

and handouts, charity, bureaucracy, officialdom of any kind were scorned. Except of course for the cop on the corner. Where there were family and community and good schools that had good teams and held great proms. On Sunday in Movie America everyone went to church. Jews and gentiles and Buddhists and Seventh-Day Adventists went to movie church and listened to a movie sermon in which Jesus Christ was The Gipper who died not for our sins but for our gross national product, so that we might go out there and win—win a new job, win the ball game, win a pay raise, win a boyfriend, win a car.

Movie America was born out of the hearts and minds of immigrant Jews and first-generation Irish, who, as producers and directors and screenplay writers, gave us the faith, the faith of their own fantasies that became, in time, the fantasies of virtually everyone else. They gave us a dream that proved over and over that Americans were handsome, charming, rugged go-getters; that we were winners, that we were classless, that we were white. Movie world—the leveling of diversity, the whitening of America.

A dream that taught us to be patient; the time would come when we'd be up on the mental screen, with our house in the suburbs or our penthouse in the city, our apple-cheeked kids, our romantic memories of colorful poverty, happy-go-lucky war, tossing pebbles into the sea while trotting in slow-motion on the beach with our loved ones.

These were the supply-side fantasies that led to movie reality, that led to a leader born out of this ersatz reality, schooling himself in its values, its Warner backlot dreams, waiting in the wings to take over when a country, demythified, deromanticized, caught in slow decline, called upon the last faith left, the last remaining belief after we stopped believing in God and church and family and education—movie faith. Conservatism is not the name of the philosophy now residing in the White House. Tinker Bell is the name of the philosophy now residing in the White House.

Nostalgia for a time that never existed anywhere but on movie and television screens—adherence to a set of principles whose substance is made of popcorn.

That national awareness that began in the 1960s, the awareness that this society might not be as just as advertised, as free and equal as promised, that began with civil rights sit-ins and ended with Vietnam disruptions; a decade that promised to tear the country apart and remake it has led instead to Jimmy Carter, who put us to sleep, and, once fast asleep, what did we dream of? Why, the movies. Movie magic. The coming of a handsome old prince.

For fifty years we have dreamed of movie magic but never before have we elected it to our highest office. Who'd believe it could actually solve our problems?

But now we live in a period where we believe nothing can solve our problems. The poor will always be with us, so screw the poor. Blacks and Hispanics and Indians and homosexuals will always be with us, so screw them too. The old and aging will always be with us, not wise and paternal and full of folk wisdom as they once were on the screen, but infirm and demanding and stinking up the back room of the house or the nursing home or the retirement community to which we have succeeded in exiling many of them.

One of the meanest phrases to come along in our time is the phrase: "You can't throw dollars at problems." We threw dollars at the poor, didn't we? And they didn't go away. We threw dollars at blacks; we threw dollars at Medicare and Medicaid and welfare and abortion clinics; and all we succeeded in doing, according to present-day conventional wisdom, was to give us more poor, more angry blacks, more bad health and bad health care, more babies and more abortions. That is what we mean when we talk, as we do now, of the failure of liberalism. We mean really the failure of hope, the failure of optimism, the breakdown of an ethic made up of idealism

and generous impulses. So that today even liberals are quoted as saying, "You can't throw dollars at problems." They have forgotten who gave us the phrase: Richard M. Nixon.

But there is one place you can throw dollars. You can throw dollars at the military, where we have thrown dollars for years; and yet, according to experts, we are now virtually helpless against the Russians. So, apparently, throwing dollars at the military is as fruitless as throwing dollars at problems. Our missiles are sickly, our naval forces are undernourished, our Air Force is on food stamps, our Army, we suspect, can't or won't fight. Clearly, throwing dollars at the military doesn't work any better than throwing them at the poor and the old and the needy and the racially oppressed.

But this is a view out of fashion in Movie America. Living in a time when we don't believe anything *real* can be solved, anything truly can get better (that the American pie is shrinking!), we lose interest in the rights or welfare of others. When there is no light at the end of the tunnel, we acquire tunnel vision: us against them, us against our neighbors.

Having turned hopeless, we turn mean, we turn suspicious. When you're suspicious, you see black muggers under the bed and the Russians outside the window. And that's why we need dollars to throw at our armed might, our police, our CIA, our FBI, our cruise missiles.

Movie America is not, underneath it all, a creation born out of hope. It is a creation born out of disillusion disguised as hope. It is a supply-side nightmare, in which we are asked to remember nothing but our fears, nothing but our perceived or misperceived needs. We are to remember nothing that really happened, nothing on which experience can be based. That memory is to be despised, dismissed as the "Vietnam syndrome," dismissed as "the ghost of McCarthyism."

Memory is to become as disposable as diapers, as transitory as fast foods. History is a threat to movie imagery, so history is limited to today's press release; yesterday's is denied, the day before yesterday's is rewritten.

The enemies of memory, having moved to revoke evolution, now move to revoke the library card. The Moral Majority, its friends in and out of government, know, with a chilling assurance, good from bad, right from wrong. They know the Bible. They invent the Bible. They invent our past to suit the present. They are the quasi-official censors of Movie America. They do not approve of R-rated literature, R-rated movies or television, R-rated lives. They want G. They want goodness and light and white and shady lanes and picket fences and Mickey Rooney as Andy Hardy and Walt Disney as God. They want us, our hearts and minds.

Moonie-eyed with movie magic, they wish to define our reality, make tintypes out of our hopes, turn our most creative, innovative and ambivalent impulses into needlepoint samplers.

With a hard-line ideology now in power, the stage is set for a debate that will prove or disprove arguments that have been chewed over for generations. Out of this debate will emerge a new American character either more authoritarian and repressive or more democratic and egalitarian, more curious and therefore more willing to suffer the complications and uncertainties that go with change or more willfully ignorant and arming to the teeth against the threat.

We are now full-fledged combatants in a war movie. A battle for the soul of the good old F.S.A.—the Fragmented States of America. I hope you're on my side.

JOHN CAGE: An Interview

This month we celebrate the birthday of John Cage, certainly one of America's greatest composers. KPFK will feature special programming in honor of Cage on Saturday, September 5 at 10 pm on Imaginary Landscape; and a premiere presentation of Cage's Empty Words on Friday, the 25th at 6:30 pm. Check listings for details. The following interview (Part I of II) appears in Contemporary Composers on Contemporary Music, Elliot Schwartz and Barney Childs, editors, Da Capo Press, 1967.

Roger Reynolds: Would you say something about your early musical training and tastes? I was amused to read that, at one time, you had hoped to devote your life to playing the works of Grieg.

John Cage: My first experience with music was through neighborhood piano teachers, and particularly my Aunt Phoebe. She said of the work of Bach and Beethoven that it couldn't possibly interest me, she herself being devoted to the music of the nineteenth century. She introduced me to Moszkowski and what you might call the piano music the whole world loves to play. In that volume, it seemed to me that the works of Grieg were more interesting than the others.

RR: You remark in *45' For A Speaker* that "when [you] first tossed coins [you] sometimes thought: I hope such and such will turn up," and that "an error is simply a failure to adjust immediately from a preconception to an actuality." Are you still troubled occasionally by practical difficulties in implementing your philosophical positions?

JC: When I first made the transition from a continuity that I was directing, as it were, to one which I wasn't directing, I still had a certain knowledge of the possibilities. And so, seeing that there were some that would be pleasing, I did, at first, wish that they would come up, rather than the ones I didn't know were pleasing. What actually happened was that when things happened that were not in line with my views as to what would be pleasing, I discovered that they altered my

awareness. That is to say, I saw that my views gradually changed from particular ideas as to what would be pleasing, toward no ideas as to what would be pleasing. In other words, I try, rather, to keep my curiosity and my awareness with regard to what's happening open, and I try to arrange my composing means so that I won't have any knowledge of what might happen. And that, by the way, is what you might call the technical difference between indeterminacy and chance operations. In the case of chance operations, one knows more or less the elements of the universe with which one is dealing, whereas in indeterminacy, I like to think (and perhaps I fool myself and pull the wool over my eyes) that I'm outside the circle of a known universe, and dealing with things that I literally don't know anything about.

RR: What do you think about the terms "meaning" and "symbolism" in connection with Art?

JC: Well. . . About symbolism: I have never particularly liked it. I'm beginning to have a different view of it. I don't like it when it is a one-to-one relationship. That is to say, that a particular thing is a symbol of a particular other thing. But if each thing in the world can be seen as a symbol of every other thing in the world, then I do like it. As for meaning, I'm afraid that word means how one's experience affects a given individual with respect to his faculty of observing relationships. I think that is a rather private matter, and I often refer, in this case, to the title of Pirandello's play, *Right You Are, If You Think You Are*.

RR: Would you comment on your statement in *Silence*: "when we separate music from life, what we get is art."

JC: I cite the hexagram on grace in the Chinese book, the *I Ching*. That is generally held to be the hexagram on Art, and Art is viewed there as a light shining on top of a mountain, illuminating, to a certain extent, the surrounding darkness. That would place Art in a position where it penetrated, to a certain extent, life. Now if you separate the two, let us say, if

you deal with this light—this thing that is better than the darkness or lighter than the darkness—and call that Art. . . then all you have is that lightness. Whereas what we need is to fumble around in the darkness, because that's where our lives (not necessarily all of the time, but at least some of the time, and particularly when life gets problematical for us) take place: in the darkness, or as they said in Christianity, "the dark night of the soul." It is in those situations that Art must act, and then it won't be just Art, but will be useful to our lives.

RR: In *Lecture on Something* you write that "when we remove the world from our shoulders, we notice it doesn't drop. Where is the responsibility? Responsibility is to oneself which is to say the calm acceptance of whatever responsibility to others and things comes along." Has not man traditionally operated on the assumption that his responsibility was to force Nature or life to conform to his needs?

JC: Not man in general, but man as European. Man as Asiatic had a different view, which I refer to several times in the book. And in particular to that lecture by Fuller in which he points out that, just as if setting out from Asia to America you go with the wind, so the philosophies that grow up in Europe are in opposition to Nature, and toward the control of Nature. Whereas, the philosophies that grow up in Asia and increasingly so toward the Far East, are concerned with the acceptance of Nature, not its control. These two things meet in America, and so it is possible for us, I think, as Americans, more than it is possible for Europeans, to see the possibility of what you might call irresponsibility.

RR: I notice that, at one time, you found the sounds of Beethoven, Italian *bel canto*, jazz, and the vibraphone distasteful, but that you had come to terms with all excepting the vibraphone. What is the present state of your relation to the vibraphone?

with Roger Reynolds

JC: I can see perfectly well that, if I liked the vibraphone, the world would be more open to me. In the same way that if I liked Muzak, which I also don't like, the world would be more open to me. I intend to work on it. The simplest thing for me to do in order to come to terms with both those things would be to use them in my work, and this was, I believe, how so-called primitive people dealt with animals which frightened them.

RR: In spite of some of the charges which have been hurled at you, it seems that your activities could be interpreted as a battle against the superficial: a reaction against a society which seems bent on increasing its insulation from direct experience and involvement in life.

JC: Well, I have decided that it is frequently difficult to know how to steer one's course in social situations; and I've decided to use this as a kind of compass: To make affirmative actions and not to make what I call negative, or, you might say, critical or polemical actions, even when the thing being criticized or fought against is patently evil. In other words, I shall not attack the evil but rather promote what seems to me to be what I call affirmative.

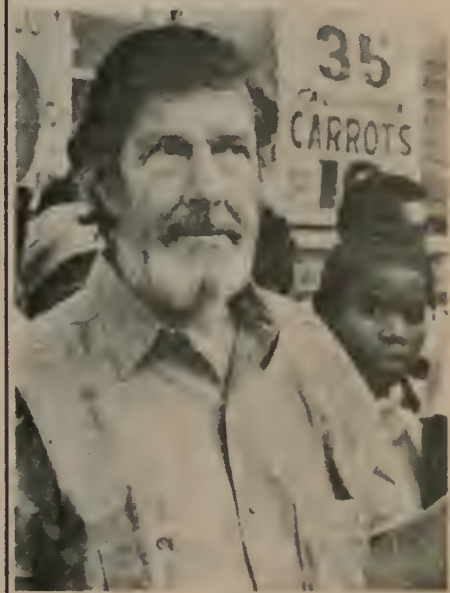
RR: What I had in mind with this question was to get at what seems to me to be true of your work. That is, although there are many uninformed and unthinking criticisms and comments about what people think your work does—not what you intend it to do—it could be viewed as a positive attempt to get at the rejection of experience.

JC: Let me put it this way, and it's in direct relation to the book [*Silence*] I've had more response from the book than I've ever had from the publication of a record, the publication of music, the giving of a concert, the giving of a lecture or anything. Many, many people write or telephone to say that they have responded to a particular part of the book. It puzzled me at first—why they should respond more to a book than to any other action—and then it occurred to me that they are, in a sense, performers when

they read. That is to say, they engage in an activity of their own, and so have a direct experience. Most people mistakenly think that when they hear a piece of music, that they're not *doing* anything, but that something is being done *to* them. Now this is not true, and we must arrange our music, we must arrange our Art, we must arrange everything, I believe, so that people realize that they themselves are doing it, and not that something is being done to them.

RR: I notice, in that connection, that you refer somewhere to your compositions as "occasions for experience" involving the eyes as well as the ears. While noting the influence that Zen has had on you, in the foreword to *Silence* you absolve it of responsibility for your activities. This was interesting, and brought to mind the disparities between the concept of Art in societies influenced by Zen, and your views. Would you comment on which aspects of Zen you find stimulating and acceptable, and which are not useful? I notice, for example, that several times in the book you mention that the *I Ching* expresses a certain view with which you cannot agree.

JC: That is rather difficult for me to answer because it's a process that I'm involved in continually. What I do, and what I have done since about 1947 when I got involved with Oriental philosophy is this: I try to see how something I read or something I experience works outside of its context (in, say, the context of music) and then, in the context of daily life. If I can see that it works, then a kind of thing you might call *acceptance* goes on. But if it doesn't work somewhere... it seems to me that there must have crept in some bug. Then I will lay it aside, become skeptical about it, and try to examine it further. One can't do this all the time but it's a useful process. For instance, if, in our dealings with our composition of music, we find that it distorts our daily life, then there must be something wrong with the way we're composing, it seems to me. Whereas, if the way we compose is applicable to



our daily life, and changes it, then it seems to me that there is something useful in the way we're composing music.

RR: Which is the most important element of music?

JC: The element of time.

RR: I was hoping that you would talk a little about your provocative ideas on this subject.

JC: My reasons [for believing that time is the most important], I have often given; namely, that if you take what the Europeans call the various parameters of sound, you find that only one of them exists in what we call silence, and that is time. Nevertheless, our views of time are suffering alteration, so that it is almost becoming less tangible than it was.

RR: Would you elaborate?

JC: Well, we not only can go forward in time but we are able to go backward in time. We must find some way to be able to go in all directions. Or in the work, for instance, of Christian Wolff, a thing which is difficult to rationally conceive takes place, namely, zero time. You see, if music is conceived

next page.

as an *object*, then it has a beginning, middle, and end, and one can feel rather confident when he makes measurements of the time. But when music is *process*, those measurements become less meaningful, and the process itself, involving if it happened to, the idea of Zero Time (that is to say no time at all), becomes mysterious and therefore eminently useful.

RR: You have said that "normally the choice of sounds is determined by what is pleasing and attractive to the ear: delight in the giving or receiving of pain being an indication of sickness." You also mention that "when the war came along, [you] decided to use only quiet sounds," because "there seemed to be no truth, no good, in anything big in society." Do you still hold these views, and, if so, what about the subjective and purposeful nature of such choice?

JC: Both of those views were preliminary to my present point of view, which brings it about that I use, frequently, very loud sounds now. Even the view expressed about the giving of pain and pleasure. . . I don't agree with that any longer. We do give and receive pain and we might as well recognize the fact.

RR: What is an experimental act, and how does it relate to so-called experimental music?

JC: Experimental music can have many definitions, but I use the word *experimental* to mean making an action the outcome of which is not foreseen.

RR: In your lecture *Experimental Music* you answer a question concerning the impracticability of performing your music by saying: "Composing's one thing, performing's another, and listening's a third. What can they have to do with one another?" It would seem that they are very intimately connected.

JC: We normally think that the composer makes something, the performer is faithful to it, and that the business of the listener is to understand it. Yet the act of listening is clearly not the same as the act of performing, nor is either one of them the same as the act of composing. I have found that by saying that they have nothing to do with one another, that each one of those activities can become more centered in itself, and so more open to its natural experience. Referring to what we said earlier, about people

generally thinking that something is being done to them, well, when they listen, they think that the composer, through the performer, has done something to them, forgetting that they are doing it themselves.

RR: Since it would seem that human beings have uniquely developed capacities for expressiveness (no matter how crude they may sometimes seem to us to be), how can you advocate abandoning expressivity in music?

JC: Coming back to what we said about symbolism, everything is expressive. But *what* it expresses grows up in each person who has the experience. If the person performs in such a way that the events he brings into existence are free, completely around them, to be viewed in any way, then the optimum of a desirable situation seems to me to have arisen. Whereas, if in his expressivity, he forces the viewer to respond in a particular way, then he has cramped and narrowed the situation of possibilities.

RR: Then the sounds the performer makes should be free of intention in order to allow them. . .

JC: . . . to be fully expressive!

RR: A key term which appears in many of your writings is "Theater." What does "theater" imply to you?

JC: It simply means the use of all one's senses. But the senses we use primarily are seeing and hearing. Theater is distinct from music in that it calls seeing strongly into play with hearing.

RR: In other words, physical actions in space take on a significance equal to that of sounds in the air.

JC: Yes.

RR: Do you think that lack of theater may be partially responsible for some of the negative response to electronic music?

JC: Definitely. I think that the most important thing to do with electronic music now is to somehow make it theatrical, and not through such means as turning the lights out, but rather through introducing live performance elements. That is to say, people actually doing things.

RR: Do you think that perhaps a degree of encroachment on the traditionally ritualistic atmosphere of public concerts would help? That is, should listeners not be artificially separated from sound sources by stereotyped seating arrangements, stages, formal clothing, and so on?

JC: That too. But I also mean the actual, visible manipulation of the machines, to begin with; the distinct giving to the audience of the impression that something is happening then which is unique to that particular experience. If the audience, if any of us, feel that what is being played at that time can be played at any other time, and result in the same experience, then a kind of *deadliness* falls over everyone.

RR: This strikes me as being the case in traditional concert programs such as those given by the Choral Union Series here in Ann Arbor. When you can hear Beethoven's Fifth Symphony on any one of forty different recordings, how strong is the need to listen carefully at a concert? Urgency is missing because the sound of a familiar piece of music is such a relatively common experience, especially since various "interpretations" are so remarkably similar.

JC: In this connection, David Tudor and I were discussing on our way from New York, the possibility of his resolving not to make any records in the future, unless they result in actions which could not possibly be made otherwise. I don't think that this would be a full answer to the problem, but at least it would be an answer to the problem as it confronts him, in his musical life; namely, he is frequently asked to make records, and now he could refuse to make them.

RR: Yes, though such a resolve could be hard on those of us who do not live in New York.

JC: But you see through the kind of activity that you are making here in Ann Arbor, the deficit of music that records have seemed to offset is being offset here, through the concerts that you give; and if this will spring up over the whole country—or even just what you're doing here—then there will be inevitably an exchange of live music, in the places where it is produced. The more people see the liveliness of this, the more it will crop up in other places. This is, again, what I refer to as affirmative action.

ACTIVIST FILE

One thing KPFK has always needed is a centralized, up-to-date file of activists and their organizations. Staff and volunteer programmers have come and gone—and so has access to their contacts, address books, and rolladexes. Work on such a file has begun. This form has been developed so you'll know what information we'd like to have. If you or your organization want our programmers to know about you, please fill it out and send it to KPFK c/o Activist File. Thanks!

NAME _____

ADDRESS _____

CITY/ZIP _____ PHONE NO. _____

ORGANIZATION (Please write out acronyms, e.g. NOW—National Organization for Women)

Address _____

City/Zip _____ Phone No. _____

Please give a brief description of your organization's purposes and activities.

MEMBERSHIP FACTS

Cost \$ _____ Tax-deductible? _____

Meetings (When, where, how often) _____

Newsletter (How often?) _____ Locally or nationally published? _____

Other membership benefits _____

Would your organization be willing to promote KPFK issue-related programs/events through meeting announcements and/or your membership publications? _____

Whom should we contact? _____ Lead time? _____

Other contacts/speakers you would recommend to KPFK

If you would like to send additional information or literature about your organization, please attach this sheet and mail to:

KPFK Activist File
3729 Cahuenga Blvd. West
North Hollywood, CA 91604

9/81

1 Tuesday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
 10:00 Folkscene. This morning, music from the British Isles. Howard and Roz Larman host.
 11:00 The Morning Reading. We continue with Mario Casetta's reading of *The Riddle of the Sands* by Erskine Childers.
 11:30 Public Affairs Open Time.
 12:00 Noon Concert: At the Keyboard, with Leonid Hambro.
 2:00 The Afternoon Air. Open time til news headlines with Marc Cooper at 3:00; then, Liz Lloyd with *American Indian Airwaves*; at 4:00, a new day and time for *The Nixon Tapes* with Tom (no relation) Nixon and his wonderful musical eclectica. At 5:00, a Report to the Listener with General Manager Jim Berland. Calendar with Terry Hodel.
 6:00 The Evening News.
 6:45 Open Journal.
 7:30 Help Is on the Way. Issues and analysis surrounding the mental health profession. Host is clinical psychologist Steve Portuges. Open phones.
 8:30 Tuesday Evening Concert. Details unavailable at press time.
 10:30 Music of South Asia. Host is Harihar Rao.
 11:30 The Late Night News.
 12:00 am Something's Happening! I can't remember his name hosts.

- 2:00 The Afternoon Air. Ray Tatar with *Theater Close-Up*; open time til 3:00 and news headlines with Marc Cooper; at 3:30, *Feminist Magazine*, with interviews, features, news, and music. Terry Hodel wraps things up with the Calendar.
 6:00 The Evening News.
 6:45 Comment: Charles Morgan.
 7:00 International Journal. News and features about the latest developments in world politics.
 7:30 Up From the Ash Grove. Ed Pearl hosts.
 9:00 Teatro de la Unidad. KPFK's Spanish-English radiodrama project under the direction of Jaime Jaimes, with the Los Angeles Actors' Theater. Tonight, a rebroadcast of *Nostris Somos Dios*, by Wilberto Canton.
 11:30 The Late Night News.
 12:00 am Something's Happening! Ron of Laurel Canyon hosts.

- 11:30 Public Affairs Open Time.
 12:00 Noon Concert: Chapel, Court, and Countryside. Music from the medieval to the baroque. Joseph Spencer hosts.
 2:00 The Afternoon Air. *Media Rare* with Paul Lion; open time til 3:00 and news headlines with Marc Cooper; then, Grace Jacobs with *Speaking of Seniors*; Bob Pugsley with *Inside L.A.* continues to explore the public policy landscape of L.A.'s natural and man-made environments. Open time til 5:00, when *The Wizards* look at time measurements with Jack Jennings. Calendar with Terry Hodel.
 6:00 The Evening News.
 6:45 Noticiero Pacifica. Treinta minutos de los acontecimientos mas importantes de la semana.
 7:15 Voz y Raiz de Latino America. A weekly magazine of culture and politics in Spanish.
 8:00 Pacifica Presents.
 9:00 Boston Symphony: Live in Concert. Haydn: *Symphony No. 39 in G minor*; Mahler: *Symphony No. 3 in A minor*. Seiji Ozawa conducts. William Pierce hosts. Stereo. Dolby.
 11:00 Janus Company Radio Theatre. Repertory Radio Theatre, featuring Mallory Geller, Jan Riddophi Geller, and Mike Hodel.
 11:30 The Late Night News.
 12:00 am Something's Happening! Ron of Encino hosts.

3 Thursday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
 10:00 Folkscene. The Cache Valley Drifters are the featured guests performing new, bluegrass, and original material. Roz and Howard Larman host.
 11:00 The Morning Reading. We continue with Erskine Childers' *Riddle of the Sands*, as read by Mario Casetta.



2 Wednesday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.
 10:00 Folkdance with Mariol
 11:00 The Morning Reading. We continue with Mario Casetta's reading of *The Riddle of the Sands*, by Erskine Childers.
 11:30 Public Affairs Open Time.
 12:00 Noon Concert: The William Malloch Programme. A musical (mostly classical) treasure hunt conducted by critic, composer, and member of the Music Panel of the California Arts Council.

SPANISH LANGUAGE PROGRAMMING EXPANDED

On Thursdays at 6:45 pm we have been broadcasting our new *Noticiero Pacifica*, a weekly news round-up in Spanish. And now following that program at 7:15 we are adding *Voz y Raiz de Latino America*, a weekly magazine of culture and politics in Spanish. In our first few programs *Voz y Raiz de Latino America* has brought you detailed looks at Guatemala, year-round busing in Los Angeles schools, and other issues of importance to the resident Latin American and Chicano communities. This program is another demonstration of KPFK's commitment to multi-cultural and provocative programming.

KPFK anuncia un nueva programa en espanol, *Voz y Raiz de Latino America*. Este programa es una revista radial de actualidad politica y cultural de y para la comunidad Latino Americana residente en el sur de California. Este programa se escucha todos los jueves a las 7:15 de la tarde en seguida de nuestro resumen semanal de noticias en espanol, *Noticiero Pacifica*. *Voz y Raiz de Latino America* es otra manifestacion del compromiso de KPFK de servir todas las comunidades de nuestra zona

4 Friday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Blase Bonpane Commentary, Middle East in Focus with Michel Bogopolsky and Sarah Mardell, Calendar with Terry Hodel.
 10:00 Independent Music.
 11:00 The Morning Reading. Mario Casetta continues his reading of Erskine Childers' *Riddle of the Sands*.
 11:30 Public Affairs Open Time.
 12:00 Noon Concert: Soundboard. John Wager-Schneider hosts.
 2:00 The Afternoon Air. *Just a Minute: The World This Week*, with analysis and discussion about the latest in world politics and culture; at 3:30, *NewsWatch* with Marc Cooper and Clare Spark, and your input on news and its treatment in the media. At 5:00, Claudia Fonda-Bonardi with *Media Watch*; Terry Hodel with Calendar to wind things up.
 6:00 The Evening News.
 6:30 Open Journal.
 7:00 The Health Department. Vitamin C and you—conversations with Linus Pauling concerning the vitamin, its requirement by human beings, and its use in preventing and curing disease; with an update on the award of a contract to Pauling's institute by the National Cancer Institute. Al Huebner hosts.
 8:00 Le Jazz Hot & Cool. John Breckow with his fabulous record collection, and conversation.
 10:00 Hour 25: Science Fiction. Mike Hodel and guests.
 12:00 am Straight, No Chaser. Jay Green hosts.
 2:00 am Keep Listening. . .

5 Saturday

- 6:00 Morning of the World. Music from around the world. Lois Vierk hosts.
 7:30 Music of South Asia. Harihar Rao hosts.
 8:30 Folk Music. John Davis returns!
 10:30 Halfway Down the Stairs. New time. In a valiant attempt to rid the world of grown-ups, Uncle Ruthie presents a song, story, and love-filled viable alter-

native to the painful process of maturation! Fun and no big words!

- 11:30 Workers' Health and Safety. The Los Angeles Committee on Occupational Safety and Health (LACOSH) provides a physician or industrial hygienist to take your phone calls about health problems which may be connected with the workplace.
 12:25 Weekend Calendar. Terry Hodel.
 12:35 The Car Show. John Retsek and Len Frank with guests, open phones.
 2:00 Ballads, Banjos, & Bluegrass. Tom Sauber hosts.
 3:00 We Call It Music. Nostalgic jazz from the first half of the century. Jim Seeley hosts.
 4:00 Jazz Omnibus. Ron Pelletier, and occasionally a guest or two.
 6:00 The Saturday News.
 6:30 On Film: Dean Cohen.

- 6:45 Onstage: Lawrence Christon.
 7:00 The American Mercury. In honor of the 200th anniversary of the founding of Los Angeles, we examine the past and the present of the city someone called "60 suburbs in search of a city." Tonight, "L.A. Plays Itself," a documentary collage about the city of the angles, produced by Mike Hodel.
 8:00 William Malloch Programme. A musical (mostly classical) treasure hunt conducted by critic, composer, and a member of the Music Panel of the California Arts Council.
 10:00 Imaginary Landscape. Special edition tonight, honoring the 69th birthday of John Cage, with music and tributes from his colleagues and associates from around the world. Carl Stone hosts.

ERIK SATIE and JOHN CAGE

The following is an excerpt from *The Bride and the Bachelors*, by Calvin Tomkins (Penguin Books, 1962).

Cage had long been interested in Satie, whose ironic and bizarre spirit had presided, somewhat mysteriously, over the activities of Les Six in Paris during the 1920s; indeed, Cage thought he could detect in Satie's then little known symphonic drama, *Socrate*, a type of rhythmic structure similar to his own, a structure which, he firmly believed, had enabled Satie to break with the harmonic structure of Beethoven. (Some years later Cage saw Satie's notebooks in Paris and found, sprinkled about the margins, clusters of numbers that seemed to correspond to the numbers Cage used to work out his own rhythmical structures. Hugely excited, he mentioned his discovery to Darius Milhaud, who had known Satie well. "Oh, no," said Milhaud, "Those numbers referred to shopping lists.")

... [Cage] was particularly struck by a Satie manuscript, aptly titled *Vexations*. A single sheet of music for piano that could be played in 80 seconds, it bore the composer's blithe notation at the top, "To be played 840 times."

... Cage's attitude toward Satie sheds a certain light on the question so often asked about Cage himself—that is, does he *mean* to be funny? The bizarre notations on Satie scores (for example, the famous passage that was to be performed "like a nightingale with a toothache") led many of his contemporaries to dismiss him as a mere practical joker. . . . Cage was beguiled by this sort of absurdity, but he believed strongly that even Satie's most absurd statements could be found to contain a kernel of serious thought. When Cage and nine fellow pianists gave the *Vexations* its first performance, in New York's Pocket Theater, in September 1963, the results fully justified, for Cage at least, his conviction that it was no joke; after about an hour and a half of the 840 repetitions, he said later, "we all realized that something had been set in motion that went far beyond what any of us had anticipated," and by the end of the performance, which lasted continuously for 18 hours, the work's hypnotic effect had been attested by many listeners, one of whom stayed through from beginning to end.

Special program on Cage Saturday, 10 pm on *Imaginary Landscape*; Satie's *Vexations* will be performed live on Sunday from 6 am to its conclusion.

- 12:00 am** Maximum Rock & Roll. Host Tim Yohannan with guest hosts such as Jello Biafra, Ray Farrel, and others. Featuring obscure records, international releases, small labels, and tapes. Check it out.
- 2:00 am** 2 O'Clock Rock. Avantrock is what this program plays, but it is not a specific sound or genre. Avantrock is a perspective. A. 'Enthal hosts, with Robert Francis and the mysterious Susan.

relating to the conditions of working people around the world, including material recorded live at UCLA, San Diego Folk Festival, and McCabe's in Santa Monica. You'll hear the music of Utah Phillips, IWW member, "The Rebel Chorus" of Australla, recordings from Canada, the British Isles, and New Zealand, and performances by Jim Ringer, Jane Voss, Michael Cooney, and others. Enjoy your day off with us!

- 12:00 am** Something's Happening! "Future of Communication" part 3 (of 4) with Alan Watts. From MEA, Box 303, Sausalito, CA 94965. Open night.



6 Sunday

- 6:00** Vexations of Erik Satie. Our presentation of *Vexations* by Erik Satie will emanate live from our Studio A without interruption of any kind, beginning at 6 am and concluding approximately 18 hours later. Some of our featured pianists performing in relay will be Leonid Hambro, Delores Stern, Dorrance Stalvey, Richard Grayson, Paul Reale, Gloria Cheng, Lorna Little, Bob Fernandez, Ani Schwartz, and Lucky Mosko. It's all part of our celebration of John Cage's 69th birthday. See accompanying box for more info.

7 Monday

- 6:00** Sunrise Concert. Carl Stone's labor of love.
- 9:00** Labor Day Special Programming. In honor of all you hard-working folks out there, relax and kick back with us from 9 am to midnight when KPFK presents special programming focusing on both the historical perspectives and new insights on working life in the '80s. Included in the day will be talks by San Francisco economist Anne Marcus, UCLA historian Kathryn Kish Sklar, on women in the labor force; Vera Davis on black community organizing in Venice, and Marc Cooper with Jon Amsten on working class movements of (from noon-3pm and from 9 pm-midnight) will be special programs produced by Howard and Roz Larman: songs and stories

Labor Day specials all day Monday, September 7.



8 Tuesday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Terry Hodel with Calendar.
 10:00 Folkscene. The Larmans feature a program of traditional and contemporary American folk music.
 11:00 The Morning Reading. Erskine Childers' *Riddle of the Sands*, as read by Mario Casetta.
 11:30 Public Affairs Open Time.
 12:00 Noon Concert: At the Keyboard, with Leonid Hambro.
 2:00 The Afternoon Air. To make up for yesterday's special programming, we feature Alan Watts with "Future of Communication" part 3 of 4 (43 min.). Modern methods of communication are extending man's nervous system to cover the planet (women's, too). How and why will such an extended nervous system operate? How will it affect the "private person" and our ideas of ethics and responsibility? How, to use Toynbee's word, will it "etherealize" our entire society? From MEA, Box 303, Sausalito, CA 94965. At 3:00, Marc Cooper with news headlines; open time til 4:00 and Tom Nixon's *Nixon Tapes* (music of all kinds); open time

til Calendar time with Terry Hodel.

- 6:00 The Evening News.
 6:45 Open Journal.
 7:30 Prescription for Survival. In this continuing series on the medical consequences of living in a nuclear world, the Los Angeles Physicians for Social Responsibility examine nuclear war in Los Angeles. Can we survive a nuclear attack? Many think we can and are preparing for such an event. Please listen and find out why civil defense planning constitutes a medically and scientifically unsupportable gamble with human life. Dr. Bob Rufsvold hosts. A guest co-host and special guest from the scientific community will be featured. A celebrity artist is also expected.
 8:30 Tuesday Evening Concert.
 10:30 Music of South Asia. Harihar Rao hosts.
 11:30 The Late Night News.
 12:00 am Something's Happening! With the guy from Hollywood.



9 Wednesday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.
 10:00 Folkdance with Mariol
 11:00 The Morning Reading. The conclusion of Erskine Childers' *Riddle of the Sands*. Your reader has been Mario Casetta.
 12:00 Noon Concert: The William Malloch Programme.
 2:00 The Afternoon Air. Ray Tatar with *Theater Close-Up*; open time til 3:00 and news headlines with Marc Cooper; at 3:30, *Feminist Magazine*, with news, features, and music; Terry Hodel with Calendar.
 6:00 The Evening News.
 6:45 Comment: Charles Morgan.
 7:00 International Journal. News and features on the latest in world events.
 7:30 Up From the Ash Grove. Ed Pearl hosts.
 9:00 John Lennon: The Political and the Personal. Features rare tapes of Lennon's own political statements; his political music, and interviews with Pete Seeger and Abby Hoffman. Produced by Jon Wiener and Clare Spark.
 11:30 The Late Night News.
 12:00 am Something's Happening! With Eddy L' Hollywood.

THE MORNING READING

J.D. Salinger's *Catcher in the Rye*

Weekdays, 11:00 am, beginning Thursday, September 10

Thirty years and two months ago, Holden Caulfield began his endless wanderings through the collective conscience of generations of young readers. His search has become part of our imaginative heritage, a part of the Great Tradition of the American Novel—that of Innocence in quest of non-corrupting Experience. And yet there is something which distinguishes him from his fellow travellers—a sense of the absurd, a suitcase full of contradictions that Salinger has made out of the patchwork fabric of our own psyches.

This must be the catch of *The Catcher in the Rye*, for reading it is like experiencing a long series of *deja-vues*. It is almost as if the author had snuck into the hidden places of our memories and there discovered the stuff his book was to be made of.

Such an immediate sense of recognition is no doubt what attracted Bud Cort to Holden Caulfield. His own wanderings through the "phoniness" of Hollywood would be a mirror image of the *Catcher's* dilemma. After growing up in (the) Rye, New York, Bud studied and acted off-Broadway until he was discovered by Robert Altman for his *Brewster McCloud*. In the years following, he became the "radical innocent" of the '70s, a decade with special affinities for the period caught by the *Catcher*.

Produced for KPFK by Jay Kugelman and Philomene Long.



FOR AFTERNOON AIR LISTENERS

Because of your requests, we are making new phone numbers available for you to call in during talk shows *only during Afternoon Air segments*. Those numbers are 213-877-2711 or 213-984-2711 or 213-980-5735. These numbers are for our regular switchboard—your call will be answered by the receptionist, then transferred into studio and put on hold until it is your turn to be on the air. For some people, it will be cheaper to dial one of these numbers than the regular on-air 985-5735 number. Check your phone book to see if any of the new prefixes are a local call for you. If you are still calling long distance, it will be cheaper for you to call the regular 985-5735 line, as we do not answer those ringing calls until they are on the air.

One more thing: *These numbers are only for you, our subscribers. They will not be given out over the air. Also, there will be no preferential treatment to callers over these three numbers.* Again, these numbers are for use only during Afternoon Air call-in segments.

10 Thursday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00 Folkscene. "In Search of the Wild Dulcimer" with Robert Force and Albert D'Oscche. Howard and Roz Larman host.
- 11:00 The Morning Reading. Today we begin a special rebroadcast of J.D. Salinger's *Catcher in the Rye*, the classic novel of growing up in the '50s. Performed by Bud Cort, with musical improvisation by Richard Greyson. Produced for KPFK by Jay Kugelman and Philomene Long in 1978.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: Chapel, Court, and Countryside. Continuing with its series of rebroadcasts of earlier programs, with emphasis on concerts which originated live on C,C,&C's Monday evening programs. Joseph Spencer hosts.
- 2:00 The Afternoon Air. Open time til 3:00 and news headlines with Marc Cooper; then, *Speaking of Seniors* with Grace Jacobs; more open time til 5:00 and Bobby Nelson and Shel Plotkin (*The Wizards*) examine "Voyage Saturn Encounter August 25" with David Morrison from NASA. Terry Hodel with Calendar.
- 6:00 The Evening News.
- 6:45 Noticiero Pacifica. Treinta minutos de los acontecimientos mas importantes de la semana.
- 7:15 Voz y Raiz de Latino America Revista radial de actualidad politica y cultural de y para la



comunidad Latinoamericana residente en el sur de California.

- 8:00 Pacifica Presents.
- 9:00 Boston Symphony: Live in Concert. Bernstein: *Fanfare*; Mendelssohn: *Violin Concerto in E minor*, op. 64; Bartok: *Concerto for Orchestra*. Isaac Stern, violinist; Seiji Ozawa conducts. William Pierce hosts. Stereo, Dolby.
- 11:00 Janus Company Radio Theatre. Repertory radio playhouse, often performed live.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! Hollywoodian host.

11 Friday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Blase Bonpane Commentary, Terry Hodel with Calendar.
- 10:00 Independent Music.
- 11:00 The Morning Reading. We continue with J.D. Salinger's classic *Catcher in the Rye*. Reader is Bud Cort.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: Soundboard. John Wager-Schneider hosts.
- 2:00 The Afternoon Air. *Just a Minute: The World This Week*—in which staff and guests examine what's happening in world politics and culture. At 4:00, *Chilean Winter*: we begin our special programming on Chile and Latin America with a documentary produced immediately after the 1973 coup in Chile. This program, recorded in Santiago, Chile, focuses on the last ten weeks of the Popular Unity government. You'll hear the voices of Salvador Allende, Victor Jara, Isabel Parra, and women, students, and trade unionists who died defending the Popular Government. Produced in September, 1973 by David Gelber and Marc Cooper. At 5:00, *The CIA and Chile*. Rebroadcasts of the famous Pacifica documentaries produced during the congressional hearings that revealed the CIA role in the overthrow of Salvador Allende. Calendar with Terry Hodel.
- 6:00 The Evening News.
- 6:30 Live Forum on Chile and South America. From Studio Z, music, poetry, and politics. On the 8th anniversary of the coup in Chile,

a panel with representatives of the Popular Unity government will speak on the current situation in Chile, a focus on the social and political problems that the military government has produced as well as what is being done to solve those problems. Then, a second round table discussion with representatives of the resistance movements from other South American countries now living under military rule. Throughout the evening you will hear Chilean music being performed live, interspersed with the best of Pablo Neruda's poetry. And if you are among the lucky who have made reservations to attend this event live, you'll be able to dine on Chilean empanadas and other delicacies from South America. What? No reservations yet? Call 213/877-2711 during business hours and make them!

10:00 **Salvador Allende: A Session in the Tribunal of History.** A dramatic recreation of the life and death of the Chilean president. El Teatro de la Unida performs this play under the direction of Jaime Jaimez. This magnificently produced radio broadcast comes complete with music, voices, and sounds that give you the flavor of being in Chile at this crucial moment. Don't miss this broadcast which will also be heard on the public radio satellite. In Spanish.

12:00 **am Straight, No Chaser.** Jay Green hosts.

2:00 **am Listen to this Space. . .**

12 Saturday

6:00 **Morning of the World.** Lois Vierk with music from around the world.

7:30 **Music of South Asia.** Harihar Rao hosts.

8:30 **Folk Music.** John Davis hosts.

10:30 **Halfway Down the Stairs.** Uncle Ruthie changes the sex of her stories' characters so that her listeners of all ages may also change and grow!

11:30 **From This Point Forward.** Joel Gayman hosts a program of theory and strategy for the '80s and beyond.

12:25 **Weekend Calendar.**

12:35 **The Car Show.** John Retsek and Len Frank with an occasional guest or two and open

phones for your questions.

2:00 **Ballads Banjos and Bluegrass.** Tom Sauber hosts.

3:00 **We Call It Music.** Jim Seeley hosts.

4:00 **Jazz Omnibus.** With Ron Pelletier.

6:00 **The Saturday News.**

6:30 **The Well-Tempered Wreeder.** Jed Rasula.

7:00 **Kurt Weill in America. (Part I).** No European composer has ever absorbed the American idiom with the grace and rapidity of Kurt Weill. This two-part assessment of his works for the American stage begins with highlights of *Johnny Johnson*, *Lady in the Dark*, *One Touch of Venus*, and *Knickerbocker Holiday*. Produced for KPFC by Bill Hunt. (Part II will air Sept. 26 at 7 pm.)

8:00 **William Malloch Programme.** A musical (mostly classical) treasure hunt conducted by critic, composer, and a member of the Music Panel of the California Arts Council.

10:00 **Imaginary Landscape. Sirius,** a piece for soprano, bass, trumpet, bass-clarinete, and tape by Karlheinz Stockhausen, purports to be the music of the alpha star of Canis Major, 8.7 light years away. For the inhabitants of Sirius, music is the highest of all vibrations, and therefore is the most developed of all things. Every composition on Sirius is supposedly linked to the rhythms of the star constellations, seasons of the year, and times of the day, the elements and the existential differences of all living things. Whether Stockhausen actually imagines himself to be a composer from Sirius or simply an admiring Earthling is not clear, but one thing is for sure: the two-hour composition is as full of pretense as anything he ever wrote as a mere mortal. Carl Stone hosts.

12:00 **am Maximum Rock & Roll.** Tim Yohannan hosts, with special guests, small labels and tapes.

2:00 **am 2 O'Clock Rock.** Andrea 'Enthal with Robert Francis and the Mysterious Susan play avantrock, which may be punk or new romanticism or technorock or avant garde or even noise.

13 Sunday

6:00 **Gospel Caravan.** Prince Dixon.

9:00 **Bio Cosmology.** Jack Garris explores a myriad of contemporary insights: the integration of bi-hemispheric consciousness and bio-rhythmical body states, the complementary concepts of a quantum physics of interpenetration, the extra-species communication with dolphins and primates, the moon perception of an island earth in a cosmic sea of blackness, the projection of an intergalactic intelligence network, the theoretical presence of black holes spiralling to elsewhere and elsewhere. The program will present an organic synthesis of the micro-sensitivity of science and the holistic perception of unitive consciousness.

11:00 **Dorothy Healey.** Marxist commentary, guests, open phones.

12:00 **The Skip Washner Program.**

1:00 **The Sunday Opera.** Mascagni: *Cavalleria Rusticana*. Montserrat Caballe, soprano; Jose Carreras, tenor; Matteo Manuguerra, baritone. The Ambrosian Opera Chorus and Philharmonia Orchestra are conducted by Riccardo Muti. Then, Leoncavallo: *I Pagliacci*. Renata Scotto, soprano; Jose Carreras, tenor; Kari Nurmela, baritone. The Southend Boys' Choir, Ambrosian Opera Chorus, and Philharmonia Orchestra are conducted by Riccardo Muti. Angel SZCX 3895. Fred Hyatt hosts.

5:00 **Beyond the Fragments.** Social theorist Carl Boggs with an analysis of current political developments national and international. Open phones, guests.

6:00 **The Sunday News.**

6:30 **The Science Connection.** Steve and Vera Kilston host.

7:00 **Preaching the Blues.** Blues, black gospel and boogie woogie. Tonight's show specially prepared and hosted by Bill Clarke and The Night Owls, L.A.'s own Chicago-style blues band. The blues calendar at 8. Produced and co-hosted by Mary Aldin.

8:30 **IMRU / Gay Radio Collective.** News, features, calendar.

9:30 **Folkscene.** A program of traditional and contemporary folk music. The program features live music, interviews with the performers, and the finest

in recorded folk music from America, Canada, the British Isles, France, Australia, and New Zealand. Hosted by Roz and Howard Larman.

12:00 am Smoke Rings. Jazz all night long with John Breckow.

14 Monday

6:00 Sunrise Concert. Carl Stone.

9:00 This Morning. News, Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.

10:00 Folkdance with Mario!

11:00 The Morning Reading. J.D. Salinger's classic *Catcher in the Rye*. Reader is Bud Cort, with musical improvisation by Richard Greyson. Produced for KPFK by Jay Kugelman and Philomene Long.

11:30 Public Affairs Open Time.

12:00 Noon Concert with Jeannie Pool. Focus on works by contemporary women composers featuring new releases and tapes of recent live premiere performances.

2:00 Alan Watts. "Future of Communication" part 4, concluding. (Rebroadcast on *Something's Happening!* tonight.) 51 min.

3:00 The Afternoon Air. News headlines with Marc Cooper; Dr. Jon Douglas and Barbara Spark with *Health Improvement*; at 4:30, Barbara Cady's *Dealing*; *Consumer Awareness* with Ida Honorof; Calendar with Terry Hodel.

6:00 The Evening News.

6:45 Comment: Charles Morgan.

7:00 Labor Scene. Sam Kushner.

7:30 Open Journal. Late-breaking news features and discussions with host Helene Rosenbluth.

8:00 Family Tree. Cheka Abubakari, historian, lecturer, and attorney discusses religion and its African origins. Sylvester Rivers is host/producer.

9:00 Chapel, Court, and Countryside. Joseph Spencer with an exploration of the world of early music from the medieval to the baroque.

10:30 In Fidelity. Since *In Fidelity* didn't appear last week for its usual first-Monday-of-the-month "Beginner's Night," tonight's an open program with news and basic audio information, and more time than usual, these short nights, for

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your phone calls. Peter Sutheim hosts.

- 11:30 The Late Night News.
- 12:00 am Something's Happening!
"Future of Communication"
part 4 (concl.) with Alan Watts.

15 Tuesday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Terry Hodel with Calendar.
- 10:00 Folkscene. Today, folk music from the British Isles. Howard and Roz Larman host.
- 11:00 The Morning Reading. Continuing with J.D. Salinger's *Catcher in the Rye*, as read by Bud Cort. Music by Richard Greyson.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: At the Keyboard, with Leonid Hambro.
- 2:00 The Afternoon Air. Open time til 3:00 and news headlines with Marc Cooper; at 3:30, *American Indian Airwaves* with Liz Lloyd; then, *The Nixon Tapes* with Tom Nixon and his incredible record collection. At 5:00, a Report to the Listener with Program Director Clare Spark. Calendar with Terry Hodel.
- 6:00 The Evening News.
- 6:45 Open Journal.

- 7:30 Help Is on the Way. Clinical psychologist Steve Portuges with an examination of the mental health profession. Open phones for your input.
- 8:30 Tuesday Evening Concert.
- 10:30 Music of South Asia. With Harihar Rao.
- 11:30 The Late Night News.
- 12:00 am Something's Happening!
Host is Hollywood Ron.

16 Wednesday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.
- 10:00 Folkdance with Mario!
- 11:00 The Morning Reading. Bud Cort continues his reading of J.D. Salinger's classic *Catcher in the Rye*.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: The William Malloch Programme.
- 2:00 The Afternoon Air. Ray Tatar's *Theatre Close-Up*; open time til 3:00 and Marc Cooper with news headlines. Then, *Feminist Magazine* brings us up to Calendar time with Terry Hodel.
- 6:00 The Evening News.
- 6:45 Comment: Charles Morgan.
- 7:00 International Journal. Features, reports on late developments in world politics.
- 7:30 Up From the Ash Grove. Ed Pearl hosts.
- 9:00 Folk-Say. A potpourri of fairy tales, jokes, "tales told as true" and other forms of spoken arts in English. Producer-host Mike Hall takes phone calls from listeners.
- 10:00 The Big Broadcast. Bobb Lynes hosts.
- 11:30 The Late Night News.
- 12:00 am Something's Happening!
Mr. Rob of Encino hosts.

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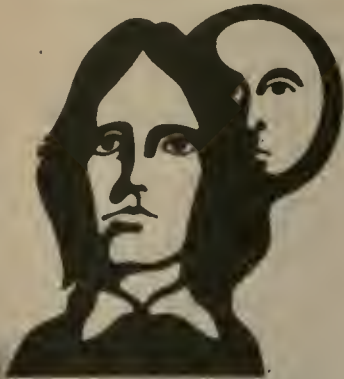
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17 Thursday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00 Folkscene. Traditional and contemporary American folk songs and originals performed by special guest Debby McClatchy.

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- Howard and Roz Larman host.
- 11:00 The Morning Reading. J.D. Salinger's classic *Catcher in the Rye*, as read by Bud Cort.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: Chapel, Court, and Countryside. An ongoing festival of concert presentations which were originally heard live on C,C,&C, or were recorded especially for it. Joseph Spencer hosts.
- 2:00 The Afternoon Air. *Media Rare* with Paul Lion; open time til 3:00 and news headlines with Marc Cooper; Grace Jacobs' *Speaking of Seniors*; then, Bob Pugsley with *Inside L.A.*; more open time til 5:00 and *The Wizards'* Bobby Nelson and Shel Plotkin discuss human reproduction with Bill Hanratty and Mary Kennedy. Calendar with Terry Hodel.
- 6:00 The Evening News.
- 6:45 Noticiero Pacifica. Treinta minutos de los acontecimientos mas importantes de la semana.
- 7:15 Voz Y Raiz de Latino America. Revista radial de actualidad politica y cultural de y para la comunidad Latinoamericana residente en el sur de California.
- 8:00 Pacifica Presents.
- 9:00 Boston Symphony: Live in Concert. Berlioz: *Les Franc-Juges* overture; Ravel: *Rhapsodie espagnole*; Brahms: *Symphony No. 2 in D major*, op. 73. Seiji Ozawa conducts. William Pierce hosts. Stereo. Dolby Noise Reduction.
- 11:00 Janus Company Radio Theatre. Repertory radio playhouse often performed live.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! His name escapes me at the moment—

18 Friday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Blase Bonpane Commentary, Middle East in Focus with Michel Bogopolsky and Sarah Mardell, Terry Hodel with Calendar.
- 10:00 Independent Music.
- 11:00 The Morning Reading. J.D. Salinger's *Catcher in the Rye*, as read by Bud Cort. Musical improvisation by Richard Greyson.
- 11:30 Public Affairs Open Time.

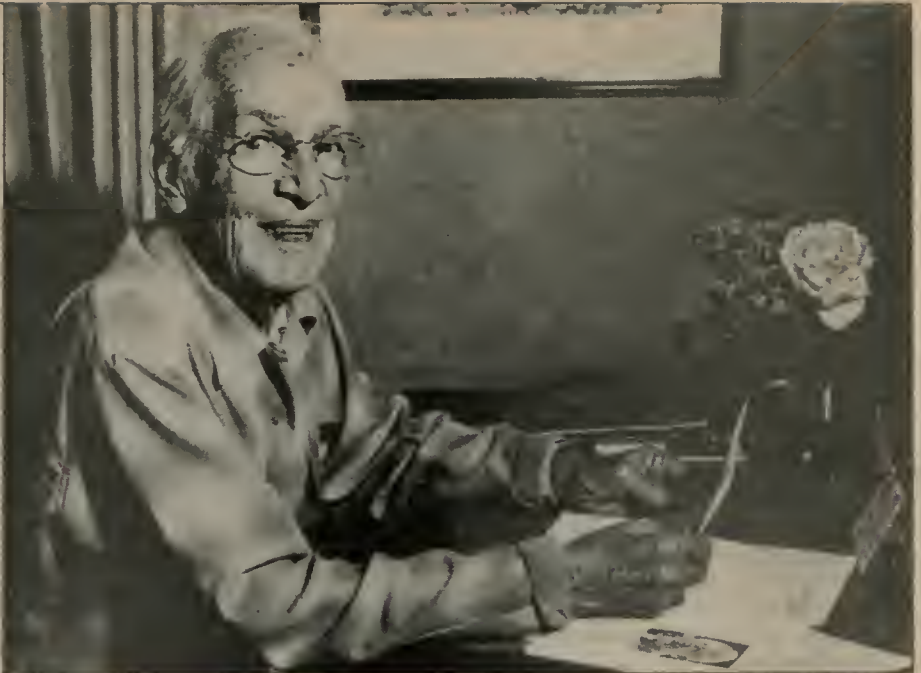
- 12:00 Noon Concert: Soundboard. John Wager-Schneider hosts.
- 2:00 The Afternoon Air. Opening things up with *Just a Minute: The World This Week*—discussion and analysis of world politics and culture; then, Clare Spark and Marc Cooper with *NewsWatch*, open phones and your observations on the news media; at 5:00, Claudia Fonda-Bonardi with *Media Watch*. Terry Hodel with Calendar.
- 6:00 The Evening News.
- 6:30 Open Journal.
- 7:00 The Health Department. This evening's program features an appreciation of Bernard Feld. If you don't know who Bernard Feld is, you ought to tune in and find out, because he's been trying to save your life for the past 30 years. Produced by Al Huebner.
- 8:00 Le Jazz Hot & Cool. John Breckow hosts.
- 10:00 Hour 25: Science Fiction. Mike Hodel with guests, open phones.
- 12:00 am Straight, No Chaser. Jay Green hosts.
- 2:00 am Listen to this Space. . .

19 Saturday

- 6:00 Morning of the World. Lois Vierk hosts.
- 7:30 Music of South Asia. With host Harihar Rao.
- 8:30 Folk Music. John Davis hosts.
- 10:30 Halfway Down the Stairs. The message of Uncle Ruthie's radio ministry is so subtle that before the kids and their folks know it, they have turned into the wonderful Human Beings they always were!
- 11:30 Public Affairs.
- 12:25 Weekend Calendar.
- 12:35 The Car Show. John Retsek and Len Frank give advice and answer your questions via open phones.
- 2:00 Ballads, Banjos and Bluegrass. Tom Sauber hosts.
- 3:00 We Call It Music. Musical nostalgia with Jim Seeley.
- 4:00 Jazz Omnibus. Ron Pelletier hosts.
- 6:00 The Saturday News.
- 6:30 On Film. Dean Cohen.
- 6:45 On Stage. Lawrence Christon.
- 7:00 The American Mercury. Okay, so Los Angeles is into its third century. Now what? That is the premise for a phone show

where producer/host Mike Hodel will ask you what your visions of Los Angeles are. Think about it, and be ready to call.

- 8:00 William Malloch Programme.
- 10:00 Imaginary Landscape. A special 2½ hour I.L., featuring pianist Cecil Taylor recorded live at the Mozartsaal in Stuttgart. The performance of "One Too Many Salty Swift and Not Goodbye" is an incredible virtuoso display lasting the length of the broadcast without interruption. Broadcast with the permission of the Sddeutscher Rundfunk and Hat Hut Records. Carl Stone hosts.
- 12:15 am Maximum Rock & Roll. Tim Yohannan hosts, with guests, international releases, small labels.
- 2:00 am 2'O Clock Rock. Andrea 'Enthal, Robert Francis, and the mysterious Susan play avantrock.



Award-winning documentary on Upton Sinclair featured on The Afternoon Air Tuesday, 2:00 pm.

20 Sunday

- 6:00 Gospel Caravan. Prince Dixon.
- 9:00 Bio-Cosmology. Jack Garris.
- 11:00 Dorothy Healey. Marxist commentary, guests, open phones.
- 12:00 Skip Weshner Program.
- 1:00 The Sunday Opera. Delius: *The Magic Fountain*. Kathleen Pring, soprano; John Mitchinson, tenor.

What's your vision of Los Angeles in the future? Mike Hodel invites your ideas on The American Mercury, Saturday September 19, 7:00 pm.

- Chorus and orchestra are conducted by Norman Del Mar. Arabesque 8121. Fred Hyatt hosts.
- 5:00 Beyond the Fragments. Carl Boggs with examination and analysis of international political developments. Guests, open phones.
- 6:00 The Sunday News.
- 6:30 The Science Connection. Steve and Vera Kilston host.
- 7:00 Preaching the Blues. Blues, black gospel, and boogie woo-

- gie. New releases and re-issues if any for the first half hour; then, a survey of the recordings of some of the blues artists who have birthdays this week, including Little Milton, Roy Brown, Jazz Gillum, Barbecue Bob Hicks, Gus Cannon, Silas Hogan, Snooky Pryor, and Billy Boy Arnold. The blues calendar at 8 as usual, plus every now and then a drop-in surprise. Mary Aldin hosts.
- 8:30 IMRU / Gay Radio Collective. News, features, calendar.
- 9:30 Folkscene. Hosts Roz and Howard Larman with tentatively scheduled guests Malcolm Dalglish and Grey Larsen.
- 12:00 am Smoke Rings. John Breckow with jazz and conversation.



Artist: Gerald F. Brommer

21 Monday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Phyllis Bennis Commentary, Read All About It, Calendar with Terry Hodel.
- 10:00 Folkdance with Mario!
- 11:00 The Morning Reading. Continuing with Bud Cort's reading of J.D. Salinger's *Catcher in the Rye*.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert with Jeannie Pool. Works by contemporary

women composers, new releases, taped performances.

2:00 Alan Watts. "Solid Emptiness," part 1 of a 4-part seminar (Madhyamika). The way of liberation according to Nagarjuna's negation of all intellectual "hang-ups"; and its expression in the literature of the *Prajnaparamita* (or Wisdom for Crossing to the Other Shore). From MEA, Box 303, Sausalito, CA 94965. Rebroadcast tonight on *Something's Happening!*

3:00 The Afternoon Air. News headlines with Marc Cooper; at 3:30, *Organic Gardening* with Barbara Spark and Will Kinney; then, Barbara Cady with *Dealing*; at 5:00, *Body Politics* with Dr. Gary Richwald. Finally, Terry Hodel with Calendar.

6:00 The Evening News.

6:45 Comment: Charles Morgan.

7:00 Labor Scene. Sam Kushner.

7:30 Open Journal. Late-breaking news features and discussions. Produced by Helene Rosenbluth.

8:30 Family Tree. Tonight, Britain: racism and the recent protest in the low-income areas, a documentary produced by Sheiron Allen.

9:00 Chapel, Court, and Countryside. Host Joseph Spencer shares his expertise on early music, its instruments, and performance practices.

10:30 In Fidelity. Record-importer and audio writer Laurence Vittes returns with more recorded goodies under his arm—recordings of audiophile and musicophile interest. Peter Sutheim hosts, with open phones.

11:30 The Late Night News.

12:00 am *Something's Happening!* A new Alan Watts 4-part seminar begins with "Solid Emptiness." See 2 pm listings for details. Open til 6.

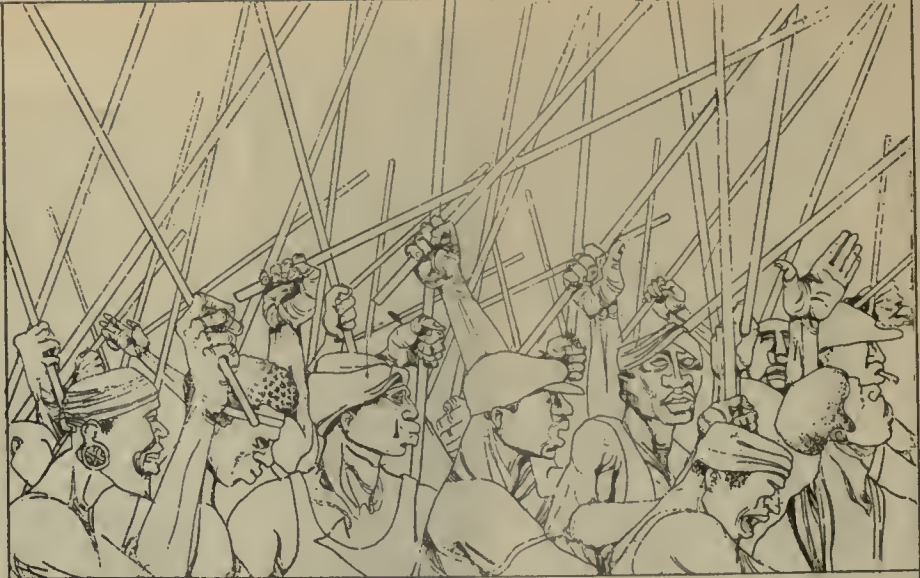
22 Tuesday

6:00 Sunrise Concert. Carl Stone.

9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.

10:00 Folkscene. Howard and Roz Larman with a program of American folk music.

11:00 The Morning Reading. Bud Cort continues his reading of J.D. Salinger's *Catcher in the Rye*. Produced by Jay Kugelman



Join us for a live teach-in on Southern Africa on Wednesday, the 23rd, 7:00 pm.

and Philomene Long.

11:30 Public Affairs Open Time.

12:00 Noon Concert: At the Keyboard, with Leonid Hambro.

2:00 The Afternoon Air. Today, a special 4-hour presentation of *Upton Sinclair: The Reverent Radical*, produced in 1978 to commemorate the 100th birthday of the world's most widely-read author. The documentary traces Sinclair's life from his childhood memories through his literary and spiritual experiences, political activity, and union organizing. Included are his thoughts on humor, psychic research, Albert Einstein, and capitalism, as well as readings from *The Jungle*. Produced by Roy Tuckman. Technical assistance by Margaret Fowler. Features the *Something's Happening* Players, starring Dudley Knight. Winner of the 1978 Armstrong Honorable Mention Certificate for Superior Programming in Community Service. See highlights column for more details! Afterward, Calendar with Terry Hodel.

6:00 The Evening News.

6:45 Open Journal.

7:30 Prescription for Survival. On August 6, 1945 the world first learned of the medical effects of the atomic bomb, and for 36 years the bomb has shaped and troubled our thoughts, our lives, the course of our nations, and everyone's nightmares. And yet our minds choose to forget, to deny the very instrument that threatens our existence. The Los Angeles Physicians for Social Responsibility will address these

issues and explore the psychosociological realities of a nuclear world. Please join the physicians and their guests as they stimulate us all to think the unthinkable and to develop new ways of thinking and planning for a future free from the threat of nuclear catastrophe. Dr. Bob Rufsvold hosts.

8:30 Tuesday Evening Concert.

10:30 Music of South Asia. Harihar Rao hosts.

11:30 The Late Night News.

12:00 am *Something's Happening!* Was it Robert of Silverlake? I might be wrong. . .

23 Wednesday

6:00 Sunrise Concert. Carl Stone.

9:00 This Morning. News, Commentary, Read All About It, Calendar with Terry Hodel.

10:00 Folkdance with Mariol

11:00 The Morning Reading. J.D. Salinger's *Catcher in the Rye*. Reader is Bud Cort.

11:30 Public Affairs Open Time.

12:00 Noon Concert: William Malloch Programme.

2:00 The Afternoon Air. Ray Tatar with *Theater Close-Up*; at

3:00, Marc Cooper with news headlines; then, *Feminist Magazine* brings us up to Calendar with Terry Hodel.

6:00 The Evening News.

6:45 Comment: Charles Morgan.

7:00 Teach-In on Southern Africa. Live from Studio Z, an evening exploring the current situation

in Southern Africa. A host of panels, speakers, and experts will review the sharpening conflict inside South Africa where a minority of white Europeans still cling to power in a country where the African majority is reduced to less than secondary citizenship. Also for discussion is the growing war of liberation in Namibia, where guerrillas belonging to SWAPO are trying to break South African rule. What changes has the new regime in Zimbabwe brought to Southern Africa? What is the role of Angola and Mozambique in that part of the world? And a special focus on the U.S. position in Southern Africa. Are the allegations of the Organization of African Unity that the U.S. is tilting toward apartheid South Africa true? If they are, what implications arise? You are invited to attend this live broadcast in which there will be participation by representatives of the African liberation movements and local solidarity and anti-apartheid groups. Phone 877-2711 to make reservations.

- 10:00** The Big Broadcast.
11:30 The Late Night News.
12:00 am Something's Happening! Roi le Fou hosts.

24 Thursday

- 6:00** Sunrise Concert. Carl Stone.
9:00 This Morning. News, Charles Morgan Commentary, Read All About It, Terry Hodel with Calendar.
10:00 Folkscene. Bluegrass, old-timey, and cajun music from the Harmony Sisters. Howard and Roz Larman host.
11:00 The Morning Reading. Bud Cort reads from J.D. Salinger's *Catcher in the Rye*. Music by Richard Greyson.
11:30 Public Affairs Open Time.
12:00 Noon Concert: Chapel, Court, and Countryside. A program by, for, and about the history of music: the recreation of the instruments, the research into the performance practices of the era, and the wonderful music which results. Joseph Spencer hosts.
2:00 The Afternoon Air. Open time til 3:00 and news headlines with Marc Cooper; then, Grace Jacobs with *Speaking of Seniors*;

open time til 4:00 and Tom Nixon's *Nixon Tapes*. At 5:00, *The Wizards'* Bobby Nelson and Shel Plotkin examine statistical processes and systems with Tony Russo and John Bachan.

- 6:00** The Evening News.
6:45 Noticiero Pacifica. Treinta minutos de los acontecimientos mas importantes de la semana.
7:15 Voz y Raiz de Latino America. Revista radial de actualidad politica y cultural de y para la comunidad Latinoamericana residente en el sur de California.
8:00 Prophets and Other Troublemakers. *New show!* Tonight, the producers introduce and discuss their plans for the series, and take calls to entertain listener advice and suggestions. The program is produced by Ecumedia, the communications group related to the Southern California Council of Churches, and is designed to illuminate the activities of religious activists (the kind you don't always hear about). See accompanying box for further details.
9:00 Boston Symphony: Live in Concert. Beethoven: Overture from the *Incidental Music to Goethe's Egmont*, op. 84; Antoniou: *Circle of Thanatos and Genesis*; Beethoven: *Symphony No. 5 in C minor*, op. 67. Michael Best, tenor; Mac Morgan, narrator, with the

Tanglewood Festival Chorus, John Oliver, conductor. Seiji Ozawa conducts. William Pierce hosts. Stereo, Dolby.

- 11:00** Janus Company Radio Theatre. Radio playhouse featuring Mal-lory and Jan Geller and Mike Hodel.
11:30 The Late Night News.
12:00 am Something's Happening! What was I supposed to remember?



PROPHETS AND OTHER TROUBLEMAKERS Thursday, September 24 8:00 pm

KPFK gets religion!

Ecumedia, the communications group related to the Southern California Council of Churches, is producing a new series covering the half of the religious spectrum which seldom gets air time. World and local news and announcements covering what religious groups are up to; guests interviewed on themes of how modern church, synagogue and other religious activists are dealing with current human crises and problems; phone-in listener dialogue with these guests and the producers; guest reviews of religious values in culture, found in TV, movies, records, books, stage productions.

This show will be pluralistic and progressive. It will surprise many KPFK regulars (both staff and listeners) who have stereotypes and hostility about what they think religion stands for.

Topics of the week will include religious perspectives on such themes as the military; the entertainment industry; refugees and immigration; corporate power abuses; public education; hunger and poverty; family and lifestyle issues; government budgets; how women, minorities, rebels, and prophets are faring in organized religion. A religious critique of the religious new right and "pray-TV" will be included.

The series will begin on October 1. On September 24, the producers will introduce and discuss their plans for the series in a preview show and will take calls to entertain listener advice and suggestions.



John Cage's Empty Words: American premiere Friday, 6:30 pm-6:30 am Saturday.

25 Friday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Blase Bonpane Commentary, features, Terry Hodel with Calendar.
- 10:00 Independent Music.
- 11:00 The Morning Reading. Conclusion of J.D. Salinger's classic *Catcher in the Rye*. Performed by Bud Cort, with musical improvisation by Richard Greyson. Produced for KPFK by Jay Kugelmann and Philomene Long in 1978.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: Soundboard. John Wager-Schneider hosts.
- 2:00 The Afternoon Air. World politics and culture discussed on *Just a Minute: The World This Week*; at 3:30, Marc Cooper and Clare Spark with *News-watch*, open phones; Claudia Fonda-Bonardi at 5:00 with *Media Watch*. Wrapping things up, Terry Hodel with Calendar.
- 6:00 The Evening News.

- 6:30 John Cage's *Empty Words: An American Premiere*, based on the writings of Thoreau. KPFK presents the premiere of Cage's epic 12-hour work—a culmination of the philosophy and techniques developed by Cage in over 50 years as a leader in American and international art and music. The 12-hour broadcast is comprised of four sections of 2½ hours each. In addition, there will be three breaks of ½ hour each between the sections featuring interviews and background information. Cage will be manipulating the text of Thoreau's *Walden*, rearranging punctuation, words, syllables, and letters in accordance with chance operations of the *I Ching*. Maryanne Amecher accompanies Cage, using the sounds of Walden Pond itself. See highlights column for more information.

26 Saturday

- 6:30 Morning of the World. Lois Vierk hosts a program of music from around the world.
- 7:30 Music of South Asia. Host is Harihar Rao.
- 8:30 Folk Music. John Davis hosts.
- 10:30 Halfway Down the Stairs. Share songs and stories with Uncle Ruthie.
- 11:30 From This Point Forward. Joel Gayman with theory and strategy for the '80s and beyond.
- 12:25 Weekend Calendar.
- 12:35 The Car Show. John Retsek and Len Frank share their expertise with you. Open phones
- 2:00 Ballads Banjos & Bluegrass. Tom Sauber hosts.
- 3:00 We Call It Music. Jim Seeley hosts.
- 4:00 Jazz Omnibus. Ron Pelletier, an occasional guest, and fine music.
- 6:00 The Saturday News.
- 6:30 Fictions. Judy Taylor.
- 7:00 Kurt Weill in America. (Part II) The continuing career of the

German expatriate who became one of America's musical treasures. This survey concludes with highlights from *Street Scene*, *Lost in the Stars*, and *Down in the Valley*. Produced for KPFK by Bill Hunt.

- 8:00 William Malloch Programme.
 10:00 Imaginary Landscape. How do the traditions and broken traditions of master 20th century composers influence today's composer of solo piano music? What interpretive insights can the contemporary pianist glean from the keyboard idioms and innovations of the past? In a program featuring Donald Davis, composer, and Gloria Cheng, pianist, we will present the perspectives of both composer and performer on selected solo piano works of Ravel, Webern, Boulez, Berio, Stockhausen, Lazarof, and Donald Davis. Live from Studio 'A,' with host Carl Stone.
 12:00 am Maximum Rock & Roll. Tim Yohannan hosts.
 2:00 am 2 O'Clock Rock. Avantrock in all its forms, presented by A. 'Enthal with Robert Francis and the mysterious Susan.

27 Sunday

- 6:00 Gospel Caravan. Prince Dixon.
 9:00 Bio-Cosmology. Jack Garris.
 11:00 Dorothy Healey. Marxist commentary, guests, open phones.
 12:00 Skip Weshner Program.
 1:00 Tenor of the Times. Hearing that Great Dane, Lauritz Melchior, spoils it for all would-be heldentenors of today, as tenor buff Fred Hyatt will remind you.
 1:30 The Sunday Opera. Mozart: *The Magic Flute*. Soloists Pilar Lorenzar, Cristina Deutekom, Renate Holm, Hermann Prey, Stuart Burrows, Martti Talvela, Dietrich Fischer-Dieskau. The Vienna State Opera Chorus and Vienna Philharmonic Orchestra are conducted by Georg Solti. London OSA 1397.
 5:00 Beyond the Fragments. Carl Boggs and guests discuss national and international politics. Open phones.
 6:00 The Sunday News.
 6:30 The Science Connection. Steve and Vera Kilston host.
 7:00 Preaching the Blues. Blues, black gospel, and boogie woogie. Believe it or not, there were a lot

of birthdays this week: Mighty Joe Young, Fenton Robinson, Joe Hill Louis, Ray Charles, and Little Joe Blue were all born on just one day (the 23rd); plus, we'll hear from B.B. King, Little Willie Littlefield, Louis Myers, Tarheel Slim, and Houston Stackhouse. Blues calendar as usual at 8, plus whatever else. Mary Aldin hosts.

- 8:30 IMRU / Gay Radio Collective. News, features, calendar.
 9:30 Folkscene. A program of traditional and contemporary folk music, featuring live music, interviews with the performers, and recorded folk music. Roz and Howard Larman host.
 12:00 am Smoke Rings. John Breckow.

28 Monday

- 6:00 Sunrise Concert. Carl Stone.
 9:00 This Morning. News, Phyllis Bennis Commentary, Read All About It, Terry Hodel with Calendar.
 10:00 Folkdance with Mariol
 11:00 The Morning Reading. Today we begin Paul Boardman's reading of *The Big Knockover*, by Dasheill Hammet, one of the most interesting practitioners of "hard-boiled realism." The story is set in San Francisco and deals with a massive bank robbery and its aftermath.
 11:30 Public Affairs Open Time.
 12:00 Noon Concert with Jeannie Pool. Today, a live, in-studio performance by the Northridge Woodwind Quintet (Alice McGonigal, flute; Michael Kibbe,

oboe; Donald Ransom, clarinet; Jenice Rosen, bassoon; and Louise MacGillivray). Produced with partial funding from the Musician's Union Performance Trust Fund. Plus, music by women composers for woodwind quintet taped at the First National Congress on Women in Music held in March 1981 at New York University.

- 2:00 Alan Watts. "Solid Emptiness," part 2. From MEA, Box 303, Sausalito, CA 94965.
 3:00 The Afternoon Air. Marc Cooper with news headlines; *Organic Gardening* with Will Kinney and Barbara Spark; *Dealing with Barbara Cady*; *Ida Honorof's Consumer Awareness*; Terry Hodel with Calendar.
 6:00 The Evening News.
 6:45 Comment: Charles Morgan.
 7:00 Labor Scene. Sam Kushner.
 7:30 Open Journal. Late-breaking news features and discussions. Helene Rosenbluth, producer.
 8:15 Family Tree. Libertarians: is their program beneficial for African Americans? Sylvester Rivers is host/producer.
 9:00 Chapel, Court, and Count:yside. An exploration of early music from the medieval to the baroque. Joseph Spencer hosts.
 10:30 In Fidelity. Recording engineer Carson Taylor began his career in the 1930's when the 78-rpm speed, wax masters—and, of course, direct-to-disc recordings—were the usual format for consumer records. Since then, through tape and long-play and digital, Taylor has kept up with technology and with music. Tonight, an hour-long visit with Carson Taylor, on tape. Peter Sutheim hosts.
 11:30 The Late Night News.

FUND DRIVE VOLUNTEERS NEEDED

Attention all KPFK phone volunteers. . .past, present, and future! We need your help! KPFK will embark on its Fall Fund Drive in October. We need *you* to help answer the phones during the on-air pitching. It's a great way to help KPFK make it. Last Fund Drive we lost a few new subscribers because there were not enough people to help out in the phone room. Don't let that happen again. Volunteer some of your time to help answer pledge line phones.

If you can start thinking ahead, give Bob Aldrich a call at 877-2711 during business hours to let him know when you'll be available to help answer the phones. Or, come to KPFK for a pre-fund drive get-together meeting on Tuesday, September 29, 1981 at 7:30 pm.

The dates for our October fund raiser are the 3rd through the 17th; the second half to come in November. We need you.

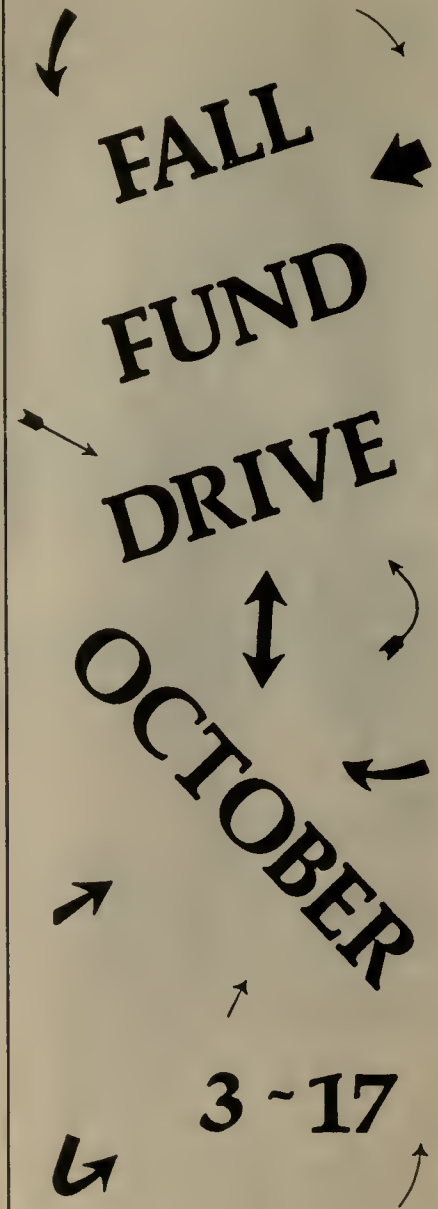


- 8:30 Tuesday Evening Concert.
- 10:30 Music of South Asia. Host is Harihar Rao.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! Mr. Burbank hosts.

- 10:00 The Big Broadcast.
- 11:30 The Late Night News.
- 12:00 am Something's Happening! Just teasin', Roy.

30 Wednesday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Commentary, Read All About It, Terry Hodel with Calendar.
- 10:00 Folkdance with Mario!
- 11:00 The Morning Reading. Dashiell Hammet's *The Big Knockover*. Reader is Paul Boardman.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: The William Malloch Programme.
- 2:00 The Afternoon Air. Ray Tatar with *Theater Close-Up*; news headlines at 3:00 with Marc Cooper; Helene Rosenbluth hosts *Feminist Magazine*, featuring news, interviews, music; Terry Hodel with Calendar.
- 6:00 The Evening News.
- 6:45 Comment: Charles Morgan.
- 7:00 International Journal. News and features about current issues in world politics.
- 7:30 Up From the Ash Grove. Ed Pearl hosts.
- 9:00 New York Capitol of the 20th Century. A lecture by Elizabeth Hardwick (Part I). In this first of a two-part essay, "Pastoral Memories," novelist and critic Hardwick discusses the images of "Old New York" in 19th century American writing. Delivered as UCLA's annual Ewing Lecture, it was recorded April 21, 1981 and produced for KPFK by Paul Vangelisti. Second program airs next month.



12:00 am Something's Happening! Alan Watts with "Solid Emp-tiness," part 2. Open night.

29 Tuesday

- 6:00 Sunrise Concert. Carl Stone.
- 9:00 This Morning. News, Charles Morgan Commentary (rebr.), Read All About It, Calendar with Terry Hodel.
- 10:00 Folkscene. Today, folk music from France. Howard and Roz Larman host.
- 11:00 The Morning Reading. We continue with Dashiell Hammet's *The Big Knockover*. Reader is Paul Boardman.
- 11:30 Public Affairs Open Time.
- 12:00 Noon Concert: At the Keyboard, with Leonid Hambro.
- 2:00 The Afternoon Air. Open time til 3:00 and news headlines with Marc Cooper; more open time til 4:00 and *The Nixon Tapes* with Tom Nixon. At 5:00, a Report to the Listener with General Manager Jim Berland. Terry Hodel with Calendar.
- 6:00 The Evening News.
- 6:45 Open Journal.
- 7:30 Help Is on the Way. A critical analysis of the mental health profession. Clinical psychologist Steve Portuges hosts, with open phones.



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ARTIST UNKNOWN—1980

at the
**MVSEVM of
UN-NATURAL HISTORY
NOV—DEC, 2013**

Letters

The following letter was written in response to a speech by Herbert Aptheker which called for the banning of the Nazis, the KKK, and their propaganda (Aptheker views propaganda as infectious). Listener comments are eagerly solicited.

Dear Clare Spark,

Here are my comments regarding the Herbert Aptheker broadcast of this afternoon:

I cannot support the notion of suppressing any ideology or viewpoint, no matter how despicable, which springs from any human mind or soul. This must not be interpreted as liberal complacency; rather, it represents an obviously more difficult path than simple censorship. I am naive enough to hold firmly still to the essential right of human beings to choose their beliefs.

Aptheker is not wrong in his assessment of the damage done by Nazi and other hideously racist propaganda.

There is certainly a feeling of urgency about people inciting each other to hate and kill, but I think his analogy to yelling fire in a crowd is off target. What is central to this issue is not so much public safety but rather, economics. Aptheker did mention the money and power behind the dissemination of these anti-humane dogmas. I wish he had addressed that aspect more directly. I am neither economist nor historian, but I have seen the vested interest of the ruling class in maintaining the status quo of capitalism and imperialism. I can see how the power elite is served by racism, sexism and xenophobia. Propaganda incites the masses to do the dirty work for heads of state and corporation: to frighten and torture communities of people, to break up efforts to organize, to keep oppressed classes in their place. And it takes many forms, often more insidious than cross-burning rallies. How many women have left the psychiatric office unable to reconcile their rage and frustration with the double-talk of male supremacy? How many school children have grown up inculcated with misinformation about the world and a blind urge to consume and exploit and compete?

Racism could never take hold where people, by reason of their understanding their own humanity, could see themselves in others. The dark side of human life cannot be conquered or suppressed. It is always with *all* of us and we have to learn through individual and collective growth to recognize and come to terms with it. I would not like to see the evil hidden beneath a law. There, it will only fester and spring forth anew under a different circumstance. Humanity is larger and more complicated than any regime it has spawned throughout history.

The truth is simple in essence, but rarely simple in manifestation. Those who seek to impose artificial values like nationalism and hokey religion can usually be counted on to come up with simple-minded explanations about the inferiority of certain types of people. Unfortunately, slogan-like thinking has mass appeal. Particularly since the U.S. school systems have trained several generations into a gang of knee-jerk reactionaries who are addicted to material acquisition and the defense of property. If there were any kind of real education in this country where people could learn to question the sources of their information, to find joy in human experience and expression and to trust in their own personal reality, then, in my optimism, I believe there would be no place for separation and victimization among people.

Suppression can't work, it can only engender more suppression. This business of censorship is dangerously elitist regardless of the politics from which it springs.

Agnes de Bethune

Dear Paul Lion,

Thank you for your fine reading of my poem, in a very good context, on your very interesting program (*Media Rare*). And thank you for your phone call in advance, and the interesting conversation.

I have thought for some time about an aspect of that conversation, particularly your participation with Dean Cohen and Paul Vangelisti on the *Scoff of Reviewers* program. Your anger, hardly obscured, and your occasional silence which I sense is frustration choking you off completely. (I could be wrong!)

Which brings me to the "significant" observation I made with regard to your reviewers program and your responses to the other participants. I perceive them as operating on a stated or unstated policy of "the medium is the message," or, "the form is the content." I have long believed this to be, in the words of Barry Commoner, bullshit.

A bucket has a form. Its content may be water or gasoline. The contents are not interchangeable by either intention or accident without potential disaster. Either content and bucket form a whole, but try to put out a fire with a bucket of gasoline! It's like trying to teach the ways of peace and civilization with a movie like "The Wild Bunch" or the ways of statesmanship and good citizenship with John Wayne and his movies.

Maybe, just maybe, just realizing the full import of the premise of Dean and Paul might help you organize your own thesis to deal with it.

Carlisle Schnitzer

Paul Vangelisti, Dean and I all realize there is this difference between us, a fundamental one, I feel. I'm glad that KPFK allows the expression of such differences, and I'm glad that you perceived it. I also think your analogy of the bucket with oil or water is superb, and I plan to use it.—Paul Lion

Dear Clare and Carl,

Thank you, thank you for the July 30 rebroadcast of the CARASA teach-in on Women's Reproductive Rights! It was *wonderful*. I missed the original broadcast, and was grateful for the chance to hear the whole event. That teach-in is the sort of programming that I joined KPFK to support.

The other reason I joined is Carl Stone. Carl's eccentric, eclectic, and always fascinating music programming is essential to the life and blood of KPFK. As a longtime listener, Film Club member, and International Concert Series attendee, I want to make my support of Mr. Stone's *Sunrise Concert* and *all* other musical events and programming at KPFK very clear to both of you.

Clare, I read in the excellent cover story on KPFK in the *L.A. Weekly* that you were considering requisitioning some of Carl's morning concert time for public affairs programming. This would be very bad. Many of us rise every day to morning concert, and wouldn't be able to get out of bed without it.

I love KPFK just as it is now—well balanced internally, and active on all fronts. I believe in the fight for individual freedoms, and will always support KPFK as a champion of those freedoms. Not the least of which is the right to hear all sorts of music!

Three cheers for all of you—your station keeps me sane.

Miriam Weeks

We all agree that Sunrise Concert is an excellent program that meets the needs of a significant portion of our subscribers. There are no plans to cancel it in favor of an early morning news magazine in the foreseeable future.

Clare Spark

Dear KPFK,

New Music America was fantastic. A real feel for the state and directions of contemporary classical music was offered us. As you have cited Hallock Hoffman as saying in 1963, "What is new? what is going on? in music...New composers...and performers have had their first opportunities to be heard on Pacifica stations, and we, the fortunate listeners, have had a chance to hear them." These are shining moments in Pacifica broadcasting.

Don Salper

The following two poems were sent in by an anonymous Chapel, Court, and Countryside listener:

Man with Flute

How I envy
Your silver-stained songs
Your unity is metallic magic.
When you give voice
To all that lay voiceless
And raw brutality
is softened
by one silken sound,

How I long to be
A tender, fluted melody.

Old souls
Rich and deep
Know not sleep
Know not sleep
Radiate
Bathed in light
Old souls
Know not night.

Dear Joseph Spencer,

Outstanding show (July 13) on *Chapel, Court, and Countryside*. I love the music. More More More—Your show is a natural high—exquisite feelings of peace and joy so badly needed these days. God bless and please don't stop.

Linda Clark

Dear KPFK,

I really enjoy the music programming at KPFK because of its relevance. I especially enjoy Lois Vierk's music selections. She is extremely talented and is the reason why I listen to KPFK.

Do you suppose you could give her longer time?

Francine Lane

Dear Jim Berland,

Six hours devoted to Lucier's *Music on a Long Thin Wire* is obviously acceptable, while Peter Sutheim (and the listening audience) is deprived of a mere thirty minutes!

Certainly someone at KPFK will have to step back to get a better perspective and do some gutsy evaluating of the whole scene.

A number of my friends and myself feel that Peter is a great asset to KPFK (as a matter of fact, some of them are listeners mainly because of him), and that ninety minutes is hardly "too much time devoted to that type of program," as Clare indicated to me when I recently spoke to her on the phone.

Let's delete some of the bilious music played especially during the early morning hours, and give the time back to Peter. He's doing a helluva job, as are Roy and Marc.

Maurice Ehrlich



Dear Marc,

Thank you and KPFK for providing Irish Northern Aid with an opportunity to air its views. As the spokesman for INA, I think I was treated fairly and given ample time to clearly state INA's position.

It was unfortunate that the British did not deign to send a representative to KPFK. It was, however, consistent with their past practice. With KMPC a month ago they also refused to do anything more than tape an interview—no challenges, no telephone call-ins, no dialogue. Their absence speaks eloquently for the weakness of their position. Defending a policy of colonialism in the year of 1981 is no mean task.

Thanks again, Marc. Your efforts are much appreciated.

Roger McGrath



continued from page 10.

every day and it will still be business as usual in the U.S. of A. So I'm asking each of us who loves the radio station, who cherishes it as the only authentic culture in America; just how much are we willing to support each other in this process of growth and change? How much pain can we endure as we examine all that class baggage? For myself, I can say, hesitantly and timidly, I am starting to trust the process.

Notes

¹ I originally wrote "*sharing* loveliness and pain." Pacy Markman pointed out that "*sharing*" implied a finite, measurable quantity—as opposed to the more accurate word "*resonance*" which also feels like connection, not loss. I also want to acknowledge Joan Vogel's helpful criticisms which have enriched my work for 6 years.

² Authenticity—"the right to tell the truth without being abandoned."—C.S.

Feedback
~~~~~

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It's common knowledge that KPFK couldn't exist without the support and hard work of its volunteer corps. When any of them decide to leave, we all feel a real void. Many thanks are due to the following volunteers:

Mike Leviton, who will be returning to school in Eugene, Oregon to get a degree in broadcast journalism.

Dave Thompson, news department volunteer, will produce and anchor the evening newscast for WSAW television in Wausaw, Wisconsin (CBS affiliate).

Carol Wills, also a former news volunteer at KPFK, now reports news for WPRY-AM in Perry, Florida. Carol also plans to do reports for Pacifica via our news bureau in Washington.

Rosalie Fox now works for KTNB-AM in Bakersfield, California, an ABC affiliate. She does reporting, anchoring, and an occasional interview program.

Best wishes to all of our former volunteers, and thanks again for their valuable contributions to the station.

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