



Pacifica July

Address to the American Flag

Address to the American Flag.

BY SQUOSH, OF CALIFORNIA.

Studdid up wilst settin onto the Piazzay fence, watchin of
the American Flag wavin from the Liberty Poal, and a techn
off of fire-crackers now and then.

O, mity rag! O booteous peese of cloth!
Made up of red and white and blue stripes,
And stars painted on bothsides—
All hale! Again I'm sittin in thi umbrajus
Shadder, and admirin thi granjer,
And suckin into my chist the gentle zeffers
That are holdin you out well ni onto
Strate. Great flag! when I shet
Mi ize and look at yer, and think
How as when you was little, and not much
Bigger than a peese of cloth, and
Almost as tender as a shete of paper, yu
War karried all thru the revolushun—
Ary war, and have some few times sence
Held up yer hed with difficulty, and
How tremenjus you are now, I feel
Jest as if I shud bust and fli all round, and want
To git down off the fence, and git shot,
Or stabbed, or hit on the hed with a stick
Of wood, or hung, for my kuntry.

Prodigious banner! Wouldn't I smile to see
A Chinaman, or a small unnatcheralized
Furriner undertake to pull yer down!
If a Chinaman, I wud siz him, and kut

Off his kew, and bare it off in triumf!
Before I'd see a slit tore in ye, or the sakrelijus
Hands of a fo cuttin yu up into bullit-
Patchin, I'd brace my back agin a waul, or a
House, or a fence, or a bord, as it mite be,
And fight, and strike, and skratsh, and
Looze mi hat, and git hit in the i, and
On mi leg, and akrost the smaful of
Mi back, and faul down, and sit up
Agin, and kontinue the struggle for haff or
Three quarters of an hour, or until I got
Severely wounded.

Terrific emblem! How proud yu look,
And how aulmity sassy you waiv round,
Snappin, and crackin, and skeerin of hosses;
I spose your almost tairin to get into a
Fite with sumbody, and satisfyin your kar-
Niverous dispersition by eatin up a hole nashun.

Grate flag! I don't know which maiks me feel the
Most patriottick—you or the fourth of July;
Yu ain't made of the same kind of stuff, altho
Yu are about the same age, and are both
Sumblime and terrible to kontemplate.

But I must klose, and waiv mi last adew,
However tryin to my feelins it may be,
And git down off of the fence, for already the
Sharp pints of the pickets begin to stick
Me, and make me skringe and hitch about, and
Thretten to tear my klose, and make me holler.

(from the repitroire of the
REVOLTING THEATRE)

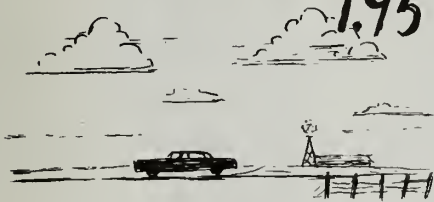


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Books make people THINK

letter to the listener

MOVING ON

7.95



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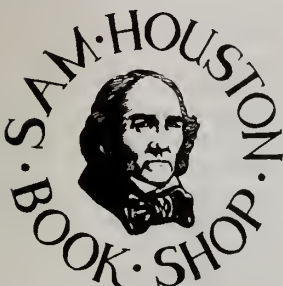
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WE LIKE PEOPLE WHO LIKE BOOKS

While you listen to KPFT in July, you will hear, again, the muffled sound of hammering and sawing. Work is underway on the big production studio which will be ready for fall programming, and will allow your station to make its air-sound even more local, and the theme-strip programming a whole lot better and more adventurous.

Here are the other changes created by the new shows: *War File* moves to 7 p.m. each weekday night, immediately following *Life on Earth*, Pacifica's news show. The programs formerly heard at 7 p.m.—*University of Thought*, *The Vietnam Conflict*, *Ay Caray!*, *Black Perspective*, *Space City!*—go to the 7:30 slot.

Single-minded Saturdays become *Single-Minded Saturday Nights*, running from 7 p.m. to midnight, when Zac will take over.

And we're going to try, as many nights as we can, to have the late man say hello to Dorothy Shelley at 6 a.m.

For the two weeks in mid-July, you'll be hearing, now and again, the voice of Steve Post, the week-end late man on WBAL, our sister station in New York City. Post's show, *The Outside*, is one of the most amazing and popular things Pacifica's ever done anywhere. We hope you have fun on Steve's summer vacation to Texas.

There are five new shows on KPFT this month, theme broadcasts we hope will become the very best part of what we try to do.

Heard each weekday night from 8 p.m. to 10 p.m., and then repeated in a ten-hour block from 9 a.m. to 7 p.m. each Saturday, they will range across the very broadest set of current concerns: Media, identity, environment, life-style, power.

These are the five themes.

The people working on the shows will be like magazine editors. They will listen to tapes in their fields and select what sounds most interesting to them. They will guide KPFT's field production in these areas. They will call up people who know what they (and the team) are talking about, and you will hear tapes of the calls. Finally, they are people who read a lot, and who will summarize a lot of what they read for us, and in talking to each other they will provide a sense of continuity which will make the problems they deal with more comfortable to listen to and, as a result, hopefully more comfortable to solve.

As this issue of the magazine goes to press, the teams are in formation. The voices you will hear include some familiar ones from Pacifica's first four months on the air, but many will be before KPFT's microphones for the first time.

*Fanny Fee
for the staff
and volunteers*

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The FOLIO is not sold, but is sent free to each subscriber to the station. Subscriptions are tax-deductible contributions, and the IRS classifies Pacifica as a 30-per-cent organization, which means that contributions of up to 30 per cent of your income are 100 per cent tax-deductible. The rates are \$20 regular and \$12 student/retired/unemployed. A special subscription category, The 800, is available to those who support KPFT with contributions totalling \$60 a year or more. It entitles the donor to studio passes and other privileges. Those subscribing at this special rate may be billed quarterly, bi-monthly or monthly, if they wish.

KPFT broadcasts Monday through Friday from 7 a.m. until the night man gets tired, Saturday from 9 a.m. until the night man gets tired and Sunday from 9 a.m. until approximately midnight. Portions of our programming, including most locally produced material, are broadcast in stereo. Our 47,000-watt signal is circularly polarized, radiating from an antenna system near Stafford. KPFT's studios and offices are located at 618 Prairie, Houston 77002, on the second floor of the Atlanta Life Insurance Company Building, next door to the new Alley Theatre. All station departments may be reached by dialing (713+) 224-4000.

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KPFT is an open enterprise and Pacifica has no axe to grind, other than insuring that its microphones are open to every point of view. If you know of something we ought to broadcast, please write us about it. We are likely to respond by asking you to help or advise on production of the program you suggest; in such cases, the station's materials, equipment and workers are available to any organization without cost or obligation to them.

station staff

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 Nathan FainAftermath editor
 Sam Hudsonproduction manager
 Larry Leegeneral manager
 Pat E. McQueenMagazine editor
 Al Reinertdevelopment
 David Robertsconstruction
 Louisa Shawprogramming operations director
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Peter Kellyfor omitting the fact that his was the photograph used on last month's Magazine cover
 Don Sandersfor being a literate artist
 J.R. Taft & Associatesfund raising counsel
 Richard Pipeswherever you are
 Gulf State Advertising Agencyfor being nice people
 Mark's Record Shopfor being nice people also
 Carol Robertsgarage sale
 Kathy Petersonfund raising party



New York City

8 June 1970

Peacel

This little check is long overdue, but I hope it will still help. I wrote you a letter right after the bombing, but all I could afford then was encouragement. Now, at least, I can back up that encouragement with a little bread.

Forgive the nostalgia, but when I was a kid, I used to watch with great avidity and desire those old movies about the young but enthusiastic journalist who went down to a southern town to start a newspaper and found himself fighting the whole cotton-picking establishment: the mute hostility, the cold encounters, the phone calls in the night, and then the bombs. It all fired my imagination. I, too, wanted to be a crusader for truth. But as I grew up, alas, I was led by subtle forces to believe that that kind of stuff just didn't happen anymore. But now I feel like Wordsworth, new reborn, (you'll forgive the literary allusion) remembering a time long past when my thoughts and ideals were closer to their origins.

Houston '70 is no idyllic Wordsworthian remembrance. But it can serve as a touchstone for reality. It can bring us all back to some certain, hard facts: freedom of expression *is* threatened in America; suppression of dissent is not just an imminent danger, but a present crisis.

I guess what I really want to say is I envy you guys. I know what's happened to you all is no storybook glorious adventure, but you, at least, face a reality that can sustain your determination to fight and survive, while I, overwhelmed by the general malaise of our society, can only sink back further into my armchair and wimper!

Any further words of encouragement are superfluous. I'll be doing my best back here in the corrupted East to enlist more help for your cause. Man, if there's anything else I can do, just drop me a line. I'm getting a sore ass from this armchair.

George Balish



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A non-fatal shot of hemlock can be invigorating

In Athens, some 24 centuries ago, there was a non-profit communications medium, broadcasting on an educational channel named Socrates. His license was revoked, you may recall, with a cup of hemlock.

Numerous complaints had been filed against him, especially during the Terror of 404 B.C., a "Joe McCarthy Era" in which the only protests against an oppressive government were raised by the Voice of Socrates. He encouraged the youth of Athens to question their elders' pretensions to infallibility. For this, he was charged with "corruption of youth." He had peed under the cloak of religion that sanctified these pretensions, revealing the absurdity of their argument. For this, he was charged with "impiety."

Let us not belabor the analogy. However, as with Pacifica, the real reason for wanting Socrates off the air was not his irreverence for the gods (a modern reflection of this charge being Commissioner R. E. Lee's pious furore over "Jehovah's Child") but for his disturbance of a sanctified *status quo*. In 399 B.C., summoned to show cause that he should not be silenced, he presented a case that, with minor elisions and emendations, might serve as a brief for Pacifica. Certainly, the following excerpt would be applicable:

"And now, Athenians, I am not going to argue for my own sake, as you may think, but for yours, that you may not sin against the God by condemning me, who am his gift to you. For if you kill me you will not easily find a successor to me, who, if I may use such a ludicrous figure of speech, am a sort of gadfly given to the state by God; and the state is a great and noble steed who is tardy in his motions owing to his very size, and needs to be stirred into motion. . . . You will not easily find another like me, and therefore I would advise you to spare me.

Anytus, for whom several analogs might be found in the halls of Congress and Houston's officialdom, was a pillar of the Athenian Establishment. He had instigated the trial of Socrates, but, as with today's "respectable" calumnists of Pacifica, he took no active hand in destroying the transmitter. The trial prosecutor, the proximate saboteur, so to speak, was Meletus—"good man and lover of his country, as he calls himself," in Socrates' ironic phrase—"half-witted fanatic," according to an impartial historian.

And for Meletus, too, our city and nation abound with modern counterparts. The dynamiter of KPFT's transmitter was a Meletus who resorted to violence because he lives in an atmosphere that is increasingly hostile to dialectic tensions by destroying a medium through which they find expression.

Thanks for the hemlock, Meletus. Here's merde in your eye.

Peyton Bryan



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I know a lot
of poetry and
singing. I
can't sing but
I sing too far.
I can't stop
at the end for
joy.

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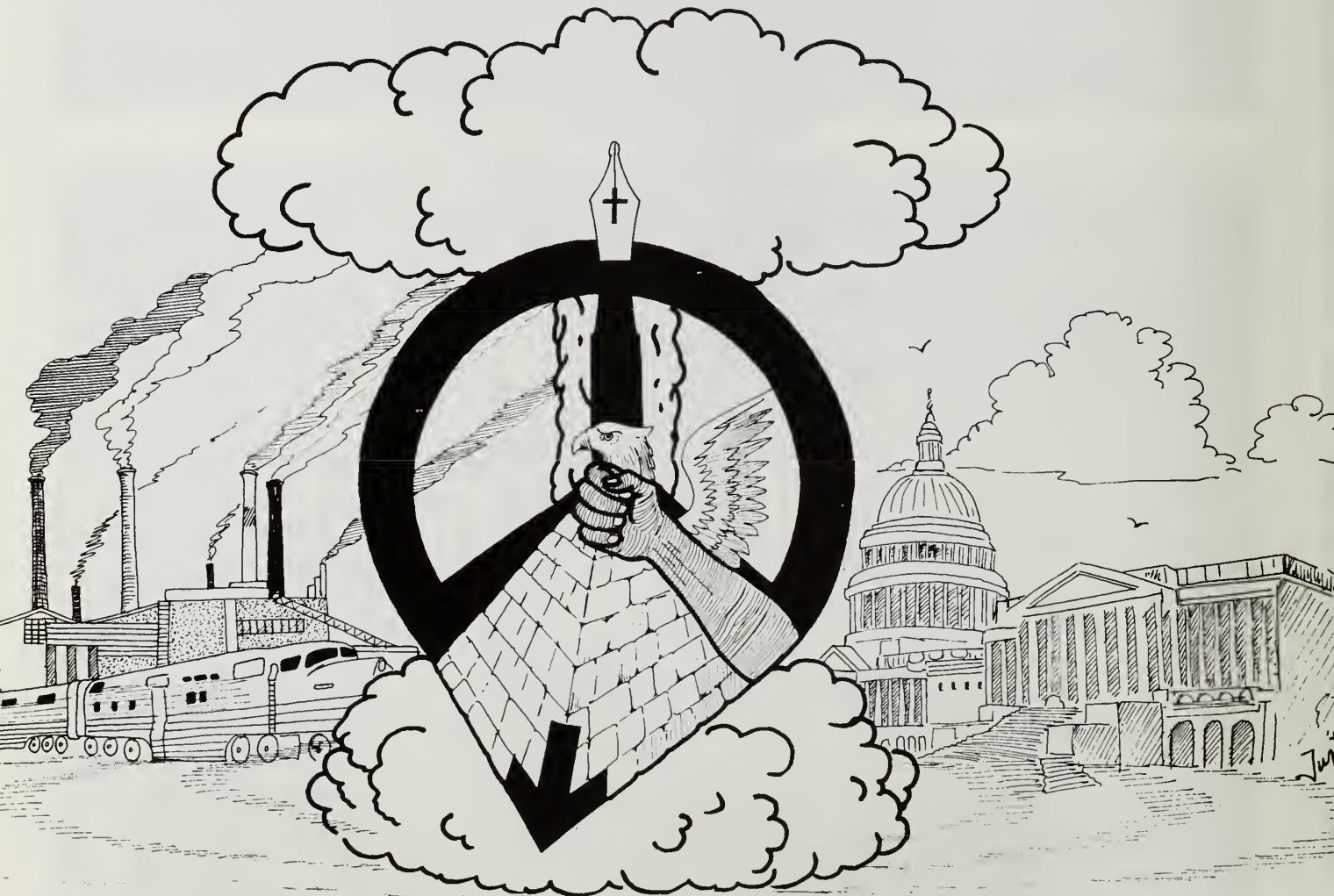


sounds like you want them

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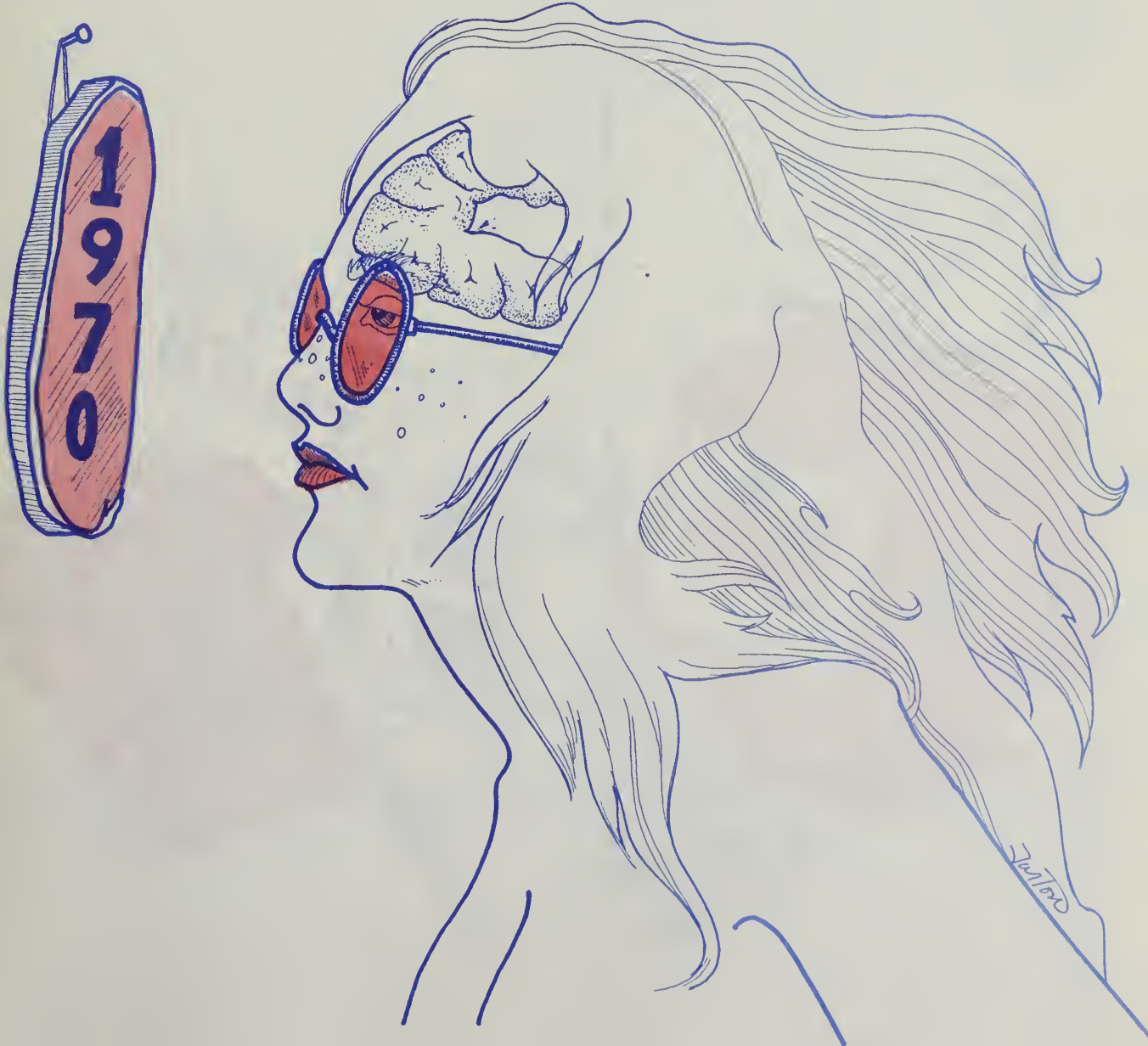
power

Getting it and using it. Politics, law, the rules of the game. Matters of trust and contract. People behaving the way people behave in the groups they suppose that they must have, rather than merely wanting to have. The emphasis will be on the acquisition and expenditure of power within our city and its neighborhoods.



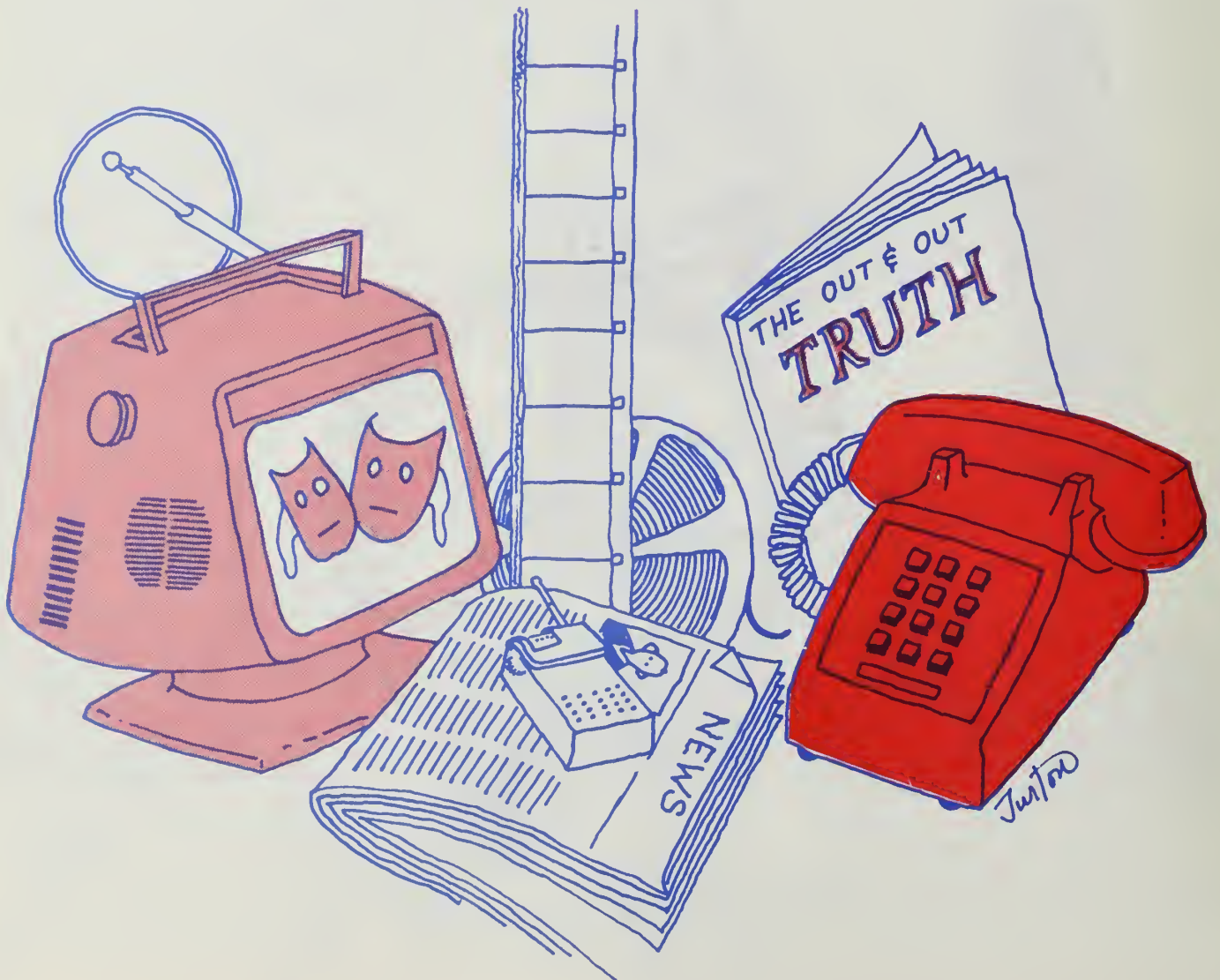
iden tity

Who am I? Who are we? The present day offers an absurdly rich smorgasbord of identities to select from, and the systems for choosing are named differently (religion, psychology, organizing) but may have some factors in common. This is the age of credentials checks, and the identity team will be looking at the ways people today survive a society which challenges them in a thousand ways to answer those questions: Who am I? Who are we?



media

The ways we know of things and each other. The pay phone, the EVR cassette, the magazine, the newspaper, the tribal drum. The media team's conversation and reporting will range from assessments of media performance to analyses of the economics and politics (stated and unstated) implicit in managing the systems which dictate the content of men's minds in a time when no one you know talks half as well as the electrical voices you don't know.



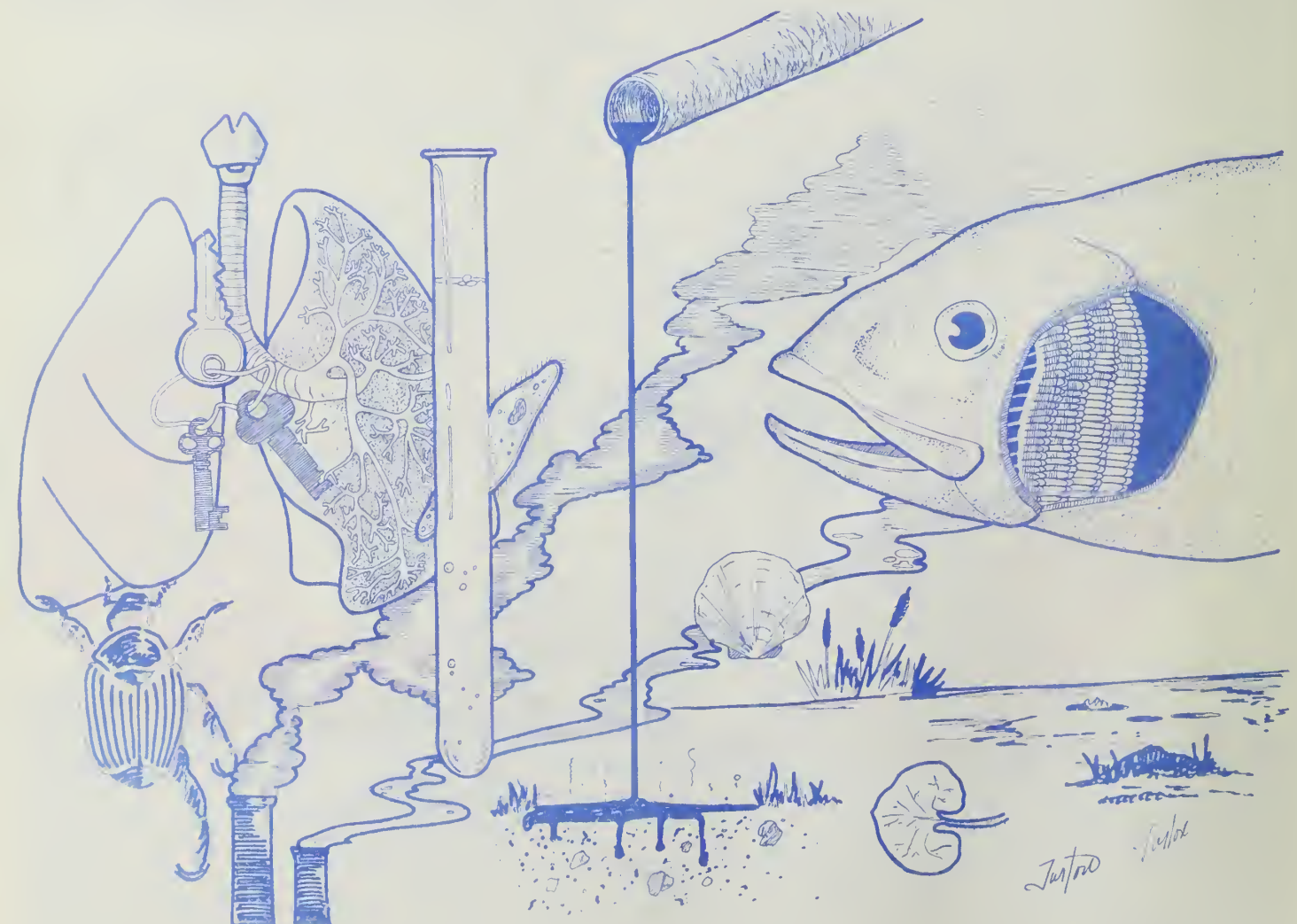
life. style

We live in a city full of people from smaller places, and the urbanity we display is much more our own doing than it is in older cities with more rigid systems . . . the kind people grew up inside. The lifestyle team will look at many different responses to the urban predicament, ranging from clumps and clots of people ruled by a central passion (or misfortune) of belief, to the accepting dwellers of the apartments with the mimeographed rule-sheets. The emphasis will be on survival in the city, and one of the working assumptions will be that survival indicates or includes the notion of an authentic and personal style which remains possible in this world capital of raw plastics production.



envi ron ment

Perhaps the most fashionable of the station's new weeknight theme topics, the science of ecology has a long and rich background which preceded the politicians' response to the problems which everyone now can see. The environment team will work on discovering not simply what we have done to the world, but what we might be by thinking differently about the certain constants such as time, weather.



RADIO SERVICE

Wednesday

6:00 GROOVING FROM SUNRISE with Dorothy Shelley

9:00 OPEN HOUR

10:00 MORNING RAGAS. Raja and Shankar continue to fill our Wednesday mornings with ragas and gentle thoughts. They corrected our misconception about afternoon ragas. They do exist, but the afternoon is not a very romantic time to play them.

12:00 READING ALOUD with Bill Cavness

1, 8, & 15/ *Chairman of the Bored* (final installment on the 15th)

22 & 29/ *True Grit*

12:30 THE GARAGE SALE

2:00 JUST PLAIN FOLK with Juliette Brown and followers and friends.

4:00 THE KIDS CALL THIS STUFF MUSIC.

5:15 THE LORD OF THE RINGS

5:45 WHAT'S ON

6:00 LIFE ON EARTH

7:00 THE WAR FILE

7:30 AY CARAYI con David T. Lopez.

8:00 ENVIRONMENT Ecology wasn't born last year to provide copy for oil company ads. It is a fresh and exciting science, despite the taint of being, at present, both fashionable and immensely useful politically. The Thursday-night environment team has the whole world as its bailiwick, and will draw on both the quick (Rene Dubos) and the dead (Thomas Malthus) for insights.

10:00 AFTERMATH, Quanta jump night. Now that we're really into the week, *Aftermath's* massive production teams swing into collision to bring you real plays written about real things that really might happen right here in Oilville. "Astounding" said Gann Jeese of the Mecca "Wombat." Music later—you'll need it.



M. Queen

Thursday

6:00 GROOVING FROM SUNRISE with Dorothy Shelley

9:00 FROM THE MIDWAY

2/ *From Harlem to Senegal: Identity in African Literature* is discussed by Emile Snyder, prof of French, Comparative Literature and African Studies at the University of Indiana.

9/ Murray Gell-Mann on *Scientists and Society* and Paul Goodman on *The Structure of Science and Technology*

16/ Bruno Bettelheim on *Man the Paranoid Primate*

23/ Wilbur Cohen on *The Case for National Health Insurance*

30/ *Two Conversations on Criminal Justice* First, Norval Morris, co-author of *The Honest Politicians Guide to Crime Control*, talks about crime control and criminal justice. Then, Mildred Savage discusses her study in criminal justice, *The State of Connecticut vs Harry Solberg*.

10:00 MORNING CONCERT

2/ Beethoven: *Sonata No. 26 in E flat major, Op. 81a* ("Les Adieux") Artur Schnabel, piano. (Angel mono)

Berio: *Visage for Magnetic Tape, Based on the Voice of Cathy Berberian and Electronic Sounds*. (Turnabout)

Purcell: *Harpichord Suite No. 5 in C major* Harold Lester, harpsichord. (Musical Heritage Society) Mussorgsky: *Songs* Boris Christoff, bass; Georges Tzipine conducting the French National Radio Orchestra. (Angel Seraphim mono)

Adam: *Giselle (condensed version)* Jean Martinon conducting the Paris Conservatory Orchestra. (London)

9/ Beethoven: *Sonata No. 30 in E major, Op. 109* Artur Schnabel, piano. (Angel mono)

Menotti: *The Medium* soloists; Jorge Mester conducting the Opera Society of Washington. (Columbia)

Renaissance music of Janequin, Victoria, Lassus, and Palestrina, sung by Les petit chanteurs du Mont-Royal. (CBC)

Grieg: *Homage March* from "Sigurd Jorsalfar" suite Eugene Ormandy conducting the Philadelphia Orchestra. (Columbia)

16/ Randall Thompson: *Symphony No. 2* Leonard Bernstein conducting the New York Philharmonic. (Columbia)

Smetana: *The High Castle* from *Ma Vlast* Sir Malcolm Sargent conducting the Royal Philharmonic Orchestra. (Angel Seraphim)

Cage: *Tossed As It Is Untrobbled; A Valentine Out of Season* Jeanne Kirstein, prepared piano. (Columbia)

Canteloube (arranger) *Chants d'Auvergne* Madeleine Grey, soprano; Elie Cohen conducting the orchestra. (Angel)

Bartok: *Music for String Instruments, Percussion and Celesta* Leonard Bernstein conducting the New York Philharmonic. (Columbia)

23/ Freedman: *Quintet for Winds* Toronto Woodwind Quintet. (CBC)

Dvorak: *The Spectre's Bride* soloists; Jaroslav Krombholc conducting the Czech Philharmonic Orchestra and the Czech Singers Choir. (Artia)

Copland: *Two Pieces for String Orchestra* Aaron Copland conducting the London Symphony Orchestra. (Columbia)

30/ Jacob: *William Byrd Suite* Frederick Fennell directing the Eastman Wind Ensemble. (Mercury mono)

Quesnel: *Colas et Colinette* soloists; Pierre Hetu conducting the Orchestra of Radio Canada. (CBC)

Schubert: *Trio in E flat major, Op. 100* Eugene Istomin, piano; Isaac Stern, violin; Leonard Rose, cello. (Columbia)

Copland: *Quiet City* Michael Winfield, English horn; Aaron Copland conducting the London Symphony Orchestra. (Columbia)

12:00 READING ALOUD with Bill Cavness

2 & 9/ *Chairman of the Bored*

16, 23 & 30/ *True Grit* (begins on the 16th)

12:30 THE GARAGE SALE

2:00 TWO O-CLOCK offers the following specials to take your mind off of your air-conditioner repair bill.

2/ *The Art of Phil Ochs*, as examined by Tom Bellows and Mark Steiner

9/ *The Transformation of a Man: Part One*. Repeated by request. Once he was known as Dr. Richard Alpert. Now he is called Baba Ram Dass. Harvard, Timothy Leary, LSD, a tiny temple in the Himalayas and "enlightenment"—that's what happened in between. Talk about changes.

16/ *The Transformation of a Man: Part Two*. See last Thursday above.

23/ *Obscenity, Pacifica and the FCC*, followed by *Ladies and Gentlemen, Here's FCC Commissioner Robert E. Lee*. Both repeated by popular demand. Both are informative, informative, informative, informative. They tell you a lot about the FCC.

30/ At folio deadline, we were trying to acquire a complete recording of Gershwin's *Porgy and Bess*. When we get it, Chuck Levazzi will spin it and tell you who's in the cast.

4:00 THE KIDS CALL THIS STUFF MUSIC

5:15 THE LORD OF THE RINGS

5:45 WHAT'S ON

6:00 LIFE ON EARTH

7:00 THE WAR FILE

7:30 VOICE OF HOPE Alma Newsom's report on and to the black community.

8:00 LIFESTYLE is Thursday night's magic word. How you part your hair, and where you spend your mortal while—and with whom—are among the matters mentioned.

10:00 AFTERMATH, People. Fain says magic words and the night's guest pours forth eternal verities and/or daily ironies, owing largely to how much he knows. Prospective visitors are strictly limited to the living, as hiring a medium can run into money these days.

Friday

welcome back on the air
Mr. & Mrs. William Denning

6:00 GROOVING FROM SUNRISE with Dorothy Shelley

9:00 IT'LL WAIT. POUR YOURSELF ANOTHER 'UP HF COFFEE AND LISTEN TO . . .

3/ They Remember Bartok

10/ The Culture of Poverty with Oscar Lewis

17/ Women Liberationists in the French Revolution

24/ Non Authoritarian Teaching Series—"The Idea of Schools" John Holt, author of "Why Children @ail" ealks to teachers and students as a workshop

31/ Non Authoritarian Teaching Series—a 'Classroom Techniques, and Procedures". James Herndon, author of *The Way It 'Spozed to Be*, entertains questions in talking to students and teachers.

10:00 MORNING CONCERT

3/ Beethoven: *Sonata No. 27 in E minor, Op. 90* Artur Schnabel, piano. (Angel mono)

Ives: *Three Places in New England* Eugene Drmandy conducting the Philadelphia Orchestra. (Columbia)

Unknown Goliards: *Carmina Burana* Studio for Early Music. (Telefunken mono)

Vaughan Williams: *Folk Song Suite*; Holst: *Suite No. 9 in E flat* Frederick Fennell conducting the Eastman Wind Ensemble. (Mercury)

Ligeti: *Requiem* Liliana poli, soprano; Barbro Ericson, mezzo-soprano; Wolfgang Schubert conducting the Bavarian Radio Chorus and Michael Gielen conducting the Hessian Radio Symphony. (Heliodor)

10/ Beethoven: *Sonata No. 31 in A flat major, Op. 110* Artur Schnabel, piano. (Angel mono)

Smetana: *Sarka* from *Ma Vlast* Sir Malcolm Sargent conducting the Royal Philharmonic Orchestra. (Angel Seraphim)

Ives: *Robert Browning Overture* Leopold Stokowski conducting the American Symphony Orchestra. (Columbia)

Shostakovich: *Symphony No. 13 on Five 'oems by Yevtushenko* Tom Krause, baritone; Eugene Ormandy conducting the Philadelphia Orchestra and the Male Chorus of the Mendelssohn Club of Philadelphia. (RCA)

17/ Beethoven: *String Quartet No. 7 in F major, Op. 59 No. 1 ("Rasumovsky")* The Hungarian quartet. (Angel Seraphim)

Shostakovic: *Ballet Suite* from *The Age of Gold* Leopold Stokowski conducting the Chicago Symphony. (RCA)

Beethoven: *Symphony No. 5 in C minor* Wilhelm Furtwaengler conducting the Vienna Philharmonic Orchestra. (Angel Seraphim)

Daquin: *Noels* Yilliam Watkins, organ. (Washington mono)

24/ Schumann: *Kreiseriana, Op. 16* Artur Rubinstein, piano. (RCA)

Beethoven: *String Quartet No. 9 in C major, Op. 59 No. 3 ("Rasumovsky")* The Hungarian Quartet. (Angel Seraphim)

Pfeiffer: selections from *Electronmusic* John Pfeiffer. (RCA Victrola)

Schuman: *"To Thee Old Cause"* Harold Gomberg, oboe; Leonard Bernstein conducting the New York Philharmonic. (Columbia)

Gershwin: *Three Preludes* Oscar Levant, piano. (Columbia)

31/ Copland: *Applachian Spring* Leonard Bernstein directing the New York Philharmonic. (Columbia)

Martin y Coll: *Four Trumpet Pieces*; Fantini: *Sonata*; Viviani: *Sonata No. 2 in D for trumpet* Adolf Scherbaum, trumpet; Wilhelm Krumbach, organ. (DGG)

Henze: *Versuch ueber Schweine (Essay on Pigs)* Roy Hart, voice; Philip Jones Brass Ensemble; Hans Werner Henze conducting the English Chamber Orchestra. (DGG)

Rachmaninoff: *Piano Concerto No. 1* Sviatoslav Richter, piano; Kurt Sandeeling conducting the State Radio Orchestra of the USSR. (Monitor)

Bach: *Sonata No. 3 in E major* James Buswell, violin; Fernando Valenti, harpsichord. (Vanguard Cardinal)

12:00 READING ALOUD with Bill Cavness

3 & 10/ *Chairman of the Bored*

17, 24 & 31/ *True Grit*

12:30 THE GARAGE SALE

2:00 JUST PLAIN FOLK with Juliette Brown

4:00 THE KIDS CALL THIS STUFF MUSIC

5:15 THE LORD OF THE RINGS

5:45 WHAT'S ON

6:00 LIFE ON EARTH

7:00 THE WAR FILE

7:30 THE SPACE CITY! COLLECTIVE is what they call themselves; they publish the underground paper called, you guessed it, *Space City!*

8:00 POWER The rules of the game(s). Laws and contract, formal and informal. Politics, electoral and oppositional. The emphasis is on power as got and spent in our particular place, Houston, and our specialists in clout (which is the magic word we almost gave this evening's series) will be free to analyze the power of the printed word and the turn-down from the loan officer.

10:00 AFTERMATH, Comus reigns. The Fain thing fades lightly into masked japery, riposte, sly innuendo and dancing by the light of the moon. We know what you're doing tonight, so maybe you could use a little help from your friends.

Saturday

This month, *Playback* will be playing back our weeknight magic-word symposiums.

9:00 MEDIA from Monday night.

11:00 IDENTITY from Tuesday night.

1:00 ENVIRONMENT from Wednesday night.

3:00 LIFESTYLE from Thursday night.

5:00 POWER from Friday night

7:00 SINGLE-MINDED SATURDAY NIGHTS

4/ *Charles Ives, American*. To celebrate the glorious Fourth, we feature five hours of musical fireworks by the most All-American composer of them all.

11/ *The Rolling Stones Revisited*

18/ *Crosby, Stills, Nash & Young; or, You Can Get Here From There*

25/ *The Enormous Country: The Music of Mexico and David T. Lopez*.

12:00 SAKI will be here at midnight, and then you'll know what heavy is.

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Sunday

9:00 JAZZ WITH BARROWS AND TIETZE. Jazz followers are once again blessed with Ward Barrows and Larry Tietze. They continue to build their musical stock and their listeners. Turn them on and have a listen.

1:00 GOLDEN VOICES. We got no feedback when we replaced our full length operas with this series last month. So we continue to play the late Anthony Boucher's survey of opera greats of yesteryear.

5/ Robert Radford, baritone.

12/ *Pelleas et Melisande*

19/ Josephine Huguet, soprano

26/ Thomas' Hamlet, with Tita Ruffo

1:30 UNFOLDING, with the Espiritu Institute, Houston outpost of the Human Potential Movement. There is more than one way to unfold.

2:30 MARTIN LUTHER KING SPEAKS now rather than at scheduled midnight.

3:00 AS I PLEASE. How it pleases (and whom) depends on the ploys of those who play. This month:

5/ Nathan Fain, he of *Aftermath*, appearing at this earlier hour.

12/ Bill Miller and Linda Todd: Over and Out

19/ Abbie Lipschutz: Confessions of a Balding Longhair

26/ Walt Silvus and Mary MacDonald: The Fifties Were Nifty

6:00 A LA CARTE. As long as you order a Gilbert and Sullivan.

5/ *H.M.S. Pinafore; or, The Lass That Loved A Sailor.*

The Rt. Hon. Sir Joseph Porter, K.C.B. John Peed
Captain Corcoran Jeffrey Skitch
Ralph Rackstraw Thomas Round
Dick Deadeye Donald Adams
Bill Bobstay George Cook
Bob Becket Eric Wilson-Hyde
Josephine Jean Hindmarsh
Hebe Joyce Wright
Mrs. Cripps (Little Buttercup) Gillian Knight
D'Oyly Carte Opera Chorus and New Symphony Orchestra of London conducted by Isidore Godfrey.

12/ *Iolanthe; or, The Peer and the Peri.*

The Lord Chancellor John Reed
Earl of Mountararat Donald Adams
Earl Tolloller Thomas Round
Private Willis Kenneth Sandford
Stephon Alan Styler
Queen of the Fairies Gillian Knight
Iolanthe Yvonne Newman
Celia Jennifer Toye
Leila Pauline Wales
Fleta Dawn Bradshaw
Phyllis Mary Sansom
The Chorus of the D'Oyly Carte Opera Company, a Section of the Band of the Grenadier Guards, The New Symphony Orchestra of London conducted by Isidore Godfrey.

19/ *The Gondoliers*

The Duke of Plaza-Toro John Reed
Luiz Jeffrey Skitch
Don Alhambra del Bolero Kenneth Sandford
Marco Palmieri Thomas Round
Giuseppe Palmieri Alan Styler
Antonio Michael Wakeham
Francesco Joseph Riordan
Giorgio George Cook
Annibale Michael Wakeham
The Duchess of Plaza-Toro Gillian Knight
Casilda Jennifer Toye
Gianetta Mary Sansom
Tessa Joyce Wright
Fiametta Dawn Bradshaw
Vittoria Ceinwen Jones
Giulia Daphne Gill
Inez Jeanette Roach
The D'Oyly Carte Opera Chorus, The New Symphony Orchestra of London conducted by Isidore Godfrey.

26/ *Patience*

Colonel Calverley Donald Adams
Major Murgatroyd John Cartier
Lieut., The Duke of Dunstable Philip Potter
Reginald Bunthorne John Reed
Archibald Grosvenor Kenneth Sandford
Patience Mary Sansom
The Lady Angela Beti Lloyd-Jones
The Lady Ella Jennifer Toye
The Lady Jane Gillian Knight

The D'Oyly Carte Opera Chorus and the New Symphony Orchestra of London conducted by Isidore Godfrey.

8:00 LARRY SEPULVADO picks up where A La Carte leaves off on Sunday evenings. From Pat Boone's comeback to the heaviest of the heavies, Larry knows them all and plays them for you.

Monday

6:00 GROOVING FROM SUNRISE is Dorothy Shelley's gift of jazz as the sun hoves over the Houston horizon. Depending on your metabolism, *la* Shelley can make your weekday awakenings ebullient or bearable.

9:00 ELECTRONIC MAGAZINE, put together at Pacifica/Los Angeles by Carlos Hagen, reflects the passing scene—and Mr. Hagen's unusually reflective mind.

6/ *American English as She Are Spoke*

13/ *Top Pop from Two Different Worlds*

20/ *The New Morality, Sung and Spoken*

27/ *Where is Middle America?*

10:00 MORNING CONCERT

6/ Beethoven: *Sonata No. 28 in A major, Op. 101* Arthur Schnabel, piano. (Angel mono)

Holst: *The Planets* Sir Adrian Boult conducting the New Philharmonia Orchestra and the Ambrosian Singers. (Angel)

Mussorgsky: *Songs* Boris Christoff, bass; Georges Tzipine conducting the French National Radio Orchestra. (Angel Seraphim mono)

Leopold Mozart: *Musical Sleigh Ride* Jorg Faerber directing the Wuerttemberg Chamber Orchestra. (Turnabout)

Hindemith: *Concert Music for Strings and Brass* The composer conducting the Philharmonia Orchestra. (Angel Seraphim)

13/ Beethoven: *Sonata No. 32 in C minor, Op. 111* Arthur Schnabel, piano. (Angel mono)

Holst: *Suite No. 1*; Grainger: *Hill-Song No. 2*; Vaughan Williams: *Toccata Marziale* Frederick Fennell conducting the Eastman Wind Ensemble. (Mercury)

Dvorak: *Symphony No. 7 in D minor, Op. 70* George Szell directing the Cleveland Orchestra. (Columbia)

Stravinsky: *Abraham and Isaac* Richard Frisch, baritone; Robert Craft conducting the Columbia Symphony Orchestra. (Columbia)

Arbeau: selections from *Orchesographie* Richard Schulze conducting an instrumental ensemble. (Amphion)

20/ Copland: *Fanfare for the Common Man* Eugene Ormandy conducting the Philadelphia Orchestra. (Columbia)

Mahler: *Symphony No. 3* Christina Krooskos, alto; Maurice Abravanel conducting the Utah Symphony Orchestra and the University of Utah Civic Chorale. (Vanguard Cardinal)

Holst: *Hammersmith: Prelude and Scherzo* Frederick Fennell directing the Eastman Wind Ensemble. (Mercury mono)

27/ Praetorius: *Dances from "Terpsichore"* Collegium Terpsichore. (DGG Archive mono)

Morel: *Le Rituel de l'Espace* Ronald Leduc conducting the Little Symphony Orchestra of Radio Canada. (CBC)

Debussy: *Pour le piano; La plus que lente; L'isle joyeuse; Masques* Tamas Vasary, piano. (DGG)

Beethoven: *Symphony No. 4 in B flat major* Leonard Bernstein conducting the New York Philharmonic. (Columbia)

Schumann: *The Prophet Bird; Arabeske* Artur Rubinstein, piano. (RCA)

12:00 READING ALOUD features good books, translated into radio by actor Bill Cavness. In this month's half-hour installments, *Chairman of the Bored* concludes, and *True Grit* begins.

6 & 13/ *Chairman of the Bored*

20 & 27/ *True Grit*

12:30 THE GARAGE SALE, guided by Louisa Shaw, continues to inspect the tapes and discs left on our doorstep. Some are awful, most are interesting, and not a few will be scheduled for next month. Here's your chance to hear them for the first time—alone with some good conversation.

2:00 JUST PLAIN FOLK purveys folk music. What is folk music? A very good question, says Juliette Brown, clerk-of-the-works. By way of refusing to settle on a single answer, she spins all sorts of discs and invites in a like assortment of live performers.

4:00 THE KIDS CALL THIS STUFF MUSIC and, untouched by adult hands, the KPFT childstars pick it out and play it.

5:15 THE LORD OF THE RINGS by J.R.R. Tolkien, read aloud by Bill Cavness, continues up hill and down dale. New dwarves. New hobbit. Same wizard.

5:45 WHAT'S ON lists and details current and upcoming events and happenings to which the general public is invited. Also, cancellations of events. This show is only fifteen minutes long, so have your pencil and scratch pad ready at 5:44.

6:00 LIFE ON EARTH, our weeknightly news show will have a new editor this month—or next. Depending on exactly when she can secure a release from her *Daily Planet* contract, Lois Lane will arrive in Houston to give us the benefit of more than thirty years of experience in cityside journalism.

7:00 THE WAR FILE The war in Indochina having gotten too complex to summarize during the news show, we decided last month not go summarize the AP reports we receive, but to read them in full from 9:30 until *Aftermath*. Many listeners have told us that they would prefer to hear *The War File* earlier in the evening, and closer to the rest of the news. Done.

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7:30 UNIVERSITY OF THOUGHT will present a different course from its summer schedule each Monday night.

Tuesday

6:00 GROOVING FROM SUNRISE with Dorothy Shelley

9:00 FROM THE MIDWAY is what the University of Chicago calls its series of programs featuring distinguished thinkers and interesting talkers. Several of the shows got good notices after being auditioned on *The Garage Sale*; so, during July, we've booked the series into this time-slot on Tuesdays and Thursdays.

7/ *Saul Bellow Complains* The author of *Herzog* and *Mr. Sammler's Planet* discusses his early experiences as an aspiring writer in Chicago. Then he talks about today's reading public. That public seems more interested in jet set gossip *about* authors than in reading the books they write.

14/ *Pop Science in the Comics* Golly, Flash, what'll we do against the mighty physics of the Imperial Ming? George Basalla (a history prof. at the University of Texas at Austin) explains.

21/ *Public Welfare in the South During Reconstruction* Do you know what happened to the Freedmen's Bureau? John Hope Franklin tells the sad story.

28/ *Science as a Sub-Culture* Kenneth Boulding, professor of economics at the University of Colorado, predicts the completion of the scientific enterprise in another 200 years. Where will you be then?

10:00 MORNING CONCERT

7/ Beethoven: *Sonata No. 29 in B flat major, Op. 106 (Hammerklavier)* Artur Schnabel, piano. (Angel mono)

Kodaly: *Hary Janos Suite* George Szell conducting the Cleveland Orchestra. (Columbia)

Susato: *Suite of Dances*; Viadana: *Canzona "La Padovana"* Noah Greenberg directing the New York Pro Musica. (Decca)

Wagner: *Entry of the Gods into Valhalla* from *Das Rheingold* Frederick Fennell conducting the Eastman Wind Ensemble. (Mercury mono)

8:00 MEDIA is the magic word on Monday nights. Our media watchbirds will talk about who owns the media, and how they are used to do things for us and to us. Warning: Radio is a medium, too.

10:00 PM AFTERMATH, Tired? Overweight? Suffering from a vague feeling of nausea? Try *Aftermath*, hailed by four out of 18 metaphysicians as the new space-aged-in-plutonium-vats cure for Houstonitis. Drs. Fain, Bleakie, Brineman and Miller on call. FM receivers optional.

Ives: *Processional "Let There Be Light"; Psalms* Gregg Smith conducting the Gregg Smith Singers; Raymond Beegle, organ. (Columbia)

14/ MUSIC FROM THE WALT DISNEY FILM "FANTASIA"
Bach (arr. Ormandy): *Tocatta and Fugue in D minor* Eugene Ormandy conducting the Philadelphia Orchestra. (Columbia)

Dukas: *The Sorcerer's Apprentice* Charles Munch conducting the Boston Symphony. (RCA Victrola)

Tchaikovsky: *Nutcracker Suite* Hans Knappertsbusch (honest!) conducting the Vienna Philharmonic. (London)

Beethoven: *Symphony No. 6 ("Pastoral")* Fritz Reiner conducting the Chicago Symphony. (RCA mono)

Stravinsky: *Le sacre du printemps (The Rite of Spring)* Pierre Boulez directing the Cleveland Orchestra. (Columbia)

Ponchielli: *Dance of the Hours* from *La Gioconda* Leonard Bernstein conducting the New York Philharmonic. (Columbia)

Mussorgsky: *A Night on Bald Mountain* Vladimir Golschmann conducting the Vienna State Opera Orchestra (Vanguard)

21/ Walton: *Crown Imperial* Frederick Fennell conducting the Eastman Wind Ensemble. (Mercury mono)

Beethoven: *String Quartet No. 8 in E minor, Op. 59 No. 2 ("Rasumovsky")* The Hungarian Quartet. (Angel Seraphim)

Kodaly: *Galanta Dances* Victor de Sabata directing the Berlin Philharmonic. (Heliodor)

Cage: *Bacchanale* Jeanne Kirstein, piano. (Columbia)

Schubert, R. Strauss, Brahms, Wolf: *Songs* Heinrich Schulz, baritone. (Heliodor)

Hindemith: *Symphony in B flat for Concert Band* Paul Hindemith conducting the Philharmonia Orchestra. (Angel Seraphim)

28/ Ives: *Walt Whitman, Duty and Vita, on the Antipodes* Gregg Smith conducting the Singers of the same name and the Columbia Symphony Orchestra. (Columbia)

tuesday, con

21/ *The Beggar's Opera* by John Gay. Music arranged by John Pepusch and Frederick Austin, orchestrated and conducted by Sir Malcolm Sargent. The actors and singers are from the Old Vic. A smash hit when it opened in 1728, this Restoration musical ("ballad opera," if you're picky) gets stronger every time it is revived. *The Beggar's Opera* will be followed by a more modern work which is just as odd, just as English, and just as unrespectable: *Tommy* by Peter Townshend and The Who.

27/ *Othello, the Moor of Venice* by William Shakespeare. The Laurence Olivier/National Theatre of Great Britain production. Complete.

4:00 THE KIDS CALL THIS STUFF MUSIC

5:15 THE LORD OF THE RINGS

5:45 WHAT'S ON

6:00 LIFE ON EARTH

7:00 THE WAR FILE

7:30 NOTES ON THE VIETNAM CONFLICT features histories and analysis of American involvement in Indochina. Put together by local lawyers, economists and historians, the viewpoint is mostly dovish.

8:00 IDENTITY deals with the questions *Who am I? Who are we?* Questions people seem to ask harder and more often nowadays. Maybe your credit cards are all the reassurance you need, but there are those who go to religion, philosophy and psychology for clues, and these are among the disciplines the Tuesday-night identity crew can lay claim to.

10:00 PM AFTERMATH, Pop/lore bulletins, like who's doing what to whom, and where, garnished with desultory maundering by Nathan Fain on whatever subject has arrested his fever-red curiosity. Solid rock from midnight on, courtesy Brineman, Miller and Bleakie, Ltd.

Dukas: *Villanelle* Dennis Brain, horn; Gerald Moore, piano. Beethoven: *Horn Sonata in F major, Op. 17* Dennis Brain, horn; Denis Matthews, piano. Mozart: *Divertimento in E flat major, K. 289* Dennis Brain Wind Ensemble. Dittersdorf: *Partita in D major* Dennis Brain, horn; Karl Haas conducting the London Baroque Ensemble. (Angel Seraphim mono)

Brahms: *Symphony No. 4 in E minor* Victor de Sabata conducting the Berlin Philharmonic. (Heliodor)

Ravel: *Chants Hebraïques* Madeleine Grey, soprano; Maurice Ravel, piano. *Chansons Madecasses* Madeleine Gray, soprano; Maurice Ravel conducting flute, piano and cello accompaniment. (Angel mono)

Renaissance music of Hassler, Arcadelt, Passereau, Le Jeune, Palestrina, Costeley, and Janequin, sung by Les petit chanteurs du Mont-Royal. (CBC)

12:00 READING ALOUD with Bill Cavness

7 & 14/ *Chairman of the Bored*

21 & 28/ *True Grit*

12:30 THE GARAGE SALE

2:00 TWO O'CLOCK offers the following specials to take your mind off your broken air-conditioner.

7/ *Juno and the Paycock* by Sean O'Casey. Directed by Cyril Cusak, this Dublin production of O'Casey's masterful tragi-comedy, set during "the troubles" (as the Irish are wont to call their Revolution), stars Cusak, Siobhan McKenna, Seamus Kavanagh and Milo O'Shea. It is introduced by the author himself.

14/ *James Jones on Writing and John Cage Converses*. Jones writes books; Cage decomposes music.



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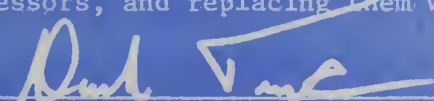
A growing restlessness churns just beneath the conscious level of today's aware human mind. It is a frustration cast upon us by the pounding reality of almost certain devastation which awaits the continuation of many present human pursuits, and the demands of correctly choosing alternate courses to prevent this destruction.

To those of us involved in construction, the frustration is boldly profiled by a malignant spiral in construction costs. This spiral has by far exceeded all other economic barometers, while thwarting our most inventive technological attempts to contain it.

Although the interlocking reasons for destructiveness are infinitesimally complex, our demise is clearly gauged in the immobility caused by a pre-occupation with self-survival. The defensive mood of survival has suffocated most of the rapport and communications necessary to turning technical advancements into mutually rewarding cost reducing achievements.

Our industry thus historically created, we inherited, and now by confusion maintain, a barren wasteland of communications which stretches the entire distance from an owner's needs to a tradesman's abilities.

Having recognized the dimensions of the wasteland, we of La-Man Constructors, Inc., are seeking to be more than dedicated professional builders. We are striving to become inventive conceptual pathfinders, capable of demolishing the fences of fear and deceptiveness erected by our predecessors, and replacing them with bridges of integrity and understanding.



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