

Frank Lloyd Wright on Houston
pages 6-14



Pacifica fm 90
September



pacifica
KPFT
fm 90

september

am9- pm1-
JAZZ




6c

<6
GROOVE
(M-F)

typical \$
schedule ↓

1
THOREAU



U.S.

2-HOW WOULD I EXPRESS MY LONGING FOR YOU, DARLING?

2
not order that necessarily in (F,W)




9:00 JAZZ WITH BARROWS, AND TIETZE.....
1:00 GOLDEN VOICES. This month we are running a series on Amelita Galli-Curci, a coloratura soprano born in Milan in 1889.
1:30 UNFOLDING with the Espiritu Institute.
2:30 MARTIN LUTHER KING SPEAKS.....!
3:00 AS I PLEASE: see listings calendar....
6:00 INDIAN MUSIC with Shankar Bhattacharyya
8:00 THE CHILIASTIC HIDEON with Doug Milburn and Doug Friedenburg, visited by Pat Dowell with T.V. Guide and Sid Simpson on cars.....!
MIDNIGHT: AD INFINITUM with Joe B. & Scott B.

6:00 GROOVING FROM SUNRISE with Dorothy Shelley, Jazz as old SOL comes
9:00 NOT NECESSARILY IN THAT ORDER with Ben Teague. His tastes run to
12:00 READING ALOUD. Bill Cavness starts reading from Ways of Love by
12:30 THE GARAGE SALE continues to be a testing ground for both new &
2:00 M/W/F: JUST PLAIN FOLK with Juliette Brown and followers.....
4:00 THE KIDS CALL THIS STUFF MUSIC? and untouched by adult hands, the
5:00 THE LORD OF THE RINGS (J.R.R. Tolkien) will never end.....?
5:30 CRITICAL POINT: The low-down on Alice in Wonderland, Galveston,,
5:45 WHAT'S ON: Lists & details current and future events to which the
6:00 LIFE ON EARTH. Our weeknightly news show about SPACESHIP EARTH,,
7:00 MAINSTREAM. Only common denominator in the many definitions of
10:00 AFTERMATH. with Nathan Fain, Joe Bleakie, Mike August.....
2:00 AFTERAFTERMATHAFTERAFTERMATHAFTERAFTERMATHAFTERAFTERAFTERAFTERMA

6c
U.S. POSTAGE
LIBERTY
CALIFORNIA 1769 1965
United States 6 cents



6
2:30
3-**nah**
an
?



<8-ROCK & CHILDREN

7
LABOR DAY
Der Ring des Nibelungen!
RICHARD WAGNER!

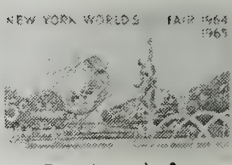


LABOR DAY

8
2-TAKE A
late LUNCH!



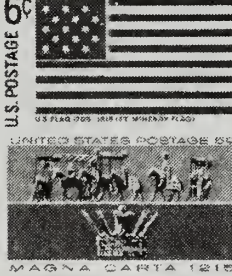
9
NEW YORK WORLD'S FAIR 1964 1965




5:45pm (M-F) ^

what's on!

6c
U.S. POSTAGE
MAGNA CARTA 1213




13
1:30
3-J. YEAGER and ERIC SATIE



<8-ROCK & HISTORY

14
6PM
LIFE ON




(W-F)

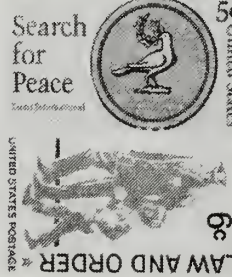
15
2-om




16
plan for better cities
HOUSTON 1990
7 to 10 PM?



5c
Search for Peace
5c United States
LAW AND ORDER




20
3-PATTIE McQUEEN

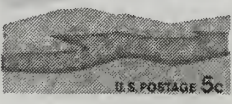


<8-ROCK & VIOLENCE

21
READING ALOUD
12pm 5pm (M-T-F)




22
CANADA 1867-1967
2-BRIEF RESPIRIT FROM YOUR HECTIC afternoon



23
FIRST DAY OF FALL



6c U.S. Postage
John Trumbull AMERICAN ARTIST




27 INDIA
6c
3-GLENN ENGLISH
ELLA!
FITZGERALD - THAT IS!




<8-ROCK & ART


28
SUPPORT OUR YOUTH
kids music? 4PM (M-F)



29
2-EO-?



30
CRITICAL (M-F) 5:30PM \$
WILDLIFE CONSERVATION



THURSDAY
3

FRIDAY
4

SATURDAY
5

2-POW WOW
THE INDIAN
boy

Chief, Squaw, National, Darius, Ledy
United States Postage 6c

Marquette

UNITED STATES 6c

7-10PM (W-F)
mail stream

12:00 AMERICAN FOLK MUSIC with Dana Quarles. The program will revolve around the early '60s. The groups (Limelighters, Kingston Trio, C. Mitchel Trio, Peter, Paul, & Mary!), college tours, coffee house circuits, & Hootenannies! The best of that time + the best of the originals: Leadbelly, Pete Seeger, W. Guthrie, etc./traditional folk songs interpreted by different artists. A few survived the Folk Fad: Baez! Dylan! Yarbrough! etc. How? The new Folk also: Simon & Garfunkel, R. Havens, Donovan, or who ever the heck writes today's folk songs!

AMERICAN MUSIC
US POSTAGE 6c

up over the Houston horizon..Groove Morning! music, mostly classical, and talking about it! Norma Goodrich... Tune in and find out..... old... Tapes, discs, /Good, bad, indifferent? T/TH: ETHNIC MUSIC? See listings on calendar! KPFT childstars pick it and play it; "far out"?.....never???? the zoo, Naked Carmen, etc., ?from our reviewers. public is invited... also, cancellations! third planet (stone) from the SUN (sol)! "Stream Programming" offered was the factor?? pop, rock, class, art, talk, laugh, cry, hip, □, etc? THAFTERRAMATHERAFTAMATARATATATAT?AFTERALL, ya!

9:00 MUSIC TO JAR YOU OUT OF YOUR JAMMIES. Tired of watching cartoons every Saturday morning? Set your Longine's Symphonette Clock Radio for 9 AM and listen to Mike August tell you about everything from the way Saturday morning TV used to be to visits from the only southern-accented Evangelistic Jew in town!!!!!! 12:00 SINGLEMINDED SATURDAYS have been saved! See listings!..... MIDNIGHT: FOLLOW BLUE ARROW. 5/ More simple hedonism as cheap revolution. 12/ Tonic for the masses II. The Green Brothers Traveling Medicine Show: Yeagers Laconic Tonic for the sardonic. 19/ The story of a boy and his dog. 26/ 4 circus clowns, 3 Houston streetwalkers, 2 doves, and 1 police chief fantasize about life, love, and death!!!!!!..... Blue arrow takes you...and everything empties about four ayem!!!!!

10

REPUBLIQUE FRANCAISE
U.S. POSTAGE 6c

2-INDIA, JAPAN, FRANCE

11

12:30 >
the garage sale (W-F)

1865 * 1965
SALVATION ARMY
Over hundred years of service
UNITED STATES 5c

12

12:00 SLIP INSIDE THIS HOUSE for some of Houston's best indigenous music. 6 to 12 hour concert featuring unbroadcast Elevator tapes and the Red Crayola then and now, plus live jams w/ the Texas Rangers and others who at this writing either haven't been contacted or haven't committed themselves. The accent will be acoustic and the day should pass well. NNNNNNNUUUUDDDEEEEEE swimming in the water fountain!!!!?????!!!!!!@+!!!!????

17

U.S. POSTAGE 6c
DON'T TREAD ON ME
FIRST NAVY JACK 7c

2-NOT ME WHO COMPLAINS dear? LISTENER!

18

2PM >
just plain folk (M/W/F)

1867-1967
NATIONAL GRANGE
U.S. POSTAGE 6c

19

12:00 A SCHIZOID SATURDAY: 6 hrs. of the artistry of Peter, Paul & Mary from their early pure folk era to their present folkrock form. Intersperses w/ music will be info from jackets & clips 6:00 Jesus Q. Christ: The story of a boy & his traveling vagabonds digging a contact high w/ life itself.. JC: Well guys, you know we really are ragged & funny & we really don't have a lot of money but we.. JofN: Yes.. But what's wrong w/ earning a little gelt on the side now & then??

Christmas
U.S. POSTAGE 6c

24

CENTENNIAL of the SOKOLS
PHYSICAL FITNESS
UNITED STATES 5c

2-ALL USED UP?

25

50th ANNIVERSARY
MARINE CORPS
U.S. POSTAGE 6c

10-2AM (M-F) ^
antennah!

26

12:00 THE ETHOS OF TEXAS: The folk songs & singers, legends & myths, folk poets & folk humor/the reflections of the people who shaped the state. 12 hours of mostly music w/ commentary, insight, reminiscence, stem-winding, lying & general BS w/ John Henry Faulk, Mance Lipscomb, John Lomax, Jr., Lightnin' Hopkins, Ken Threadgill, Bill Moore and lots of the plain folk who you've never heard of!..... Tejas.....

WILDLIFE CONSERVATION
CROSS STATE 6c

60th ANNIVERSARY U.S. AIR MAIL SERVICE

AIR MAIL 10c

LATE NIGHT (SUN-FRI am)

RD
infomun

6c AN APPEAL TO HEAVEN

U.S. POSTAGE 6c

6c HOPE

U.S. POSTAGE 6c

The first ten amendments to the original Constitution are known as the:

BILL OF RIGHTS

AMENDMENT [1]
Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

REGISTER & VOTE 6c

DESIGNED BY ROY GEE & U.S. POSTAL SERVICE

FRANK LLOYD WRIGHT
U.S. POSTAGE 6c

U.S. POSTAGE 6c

Der Ring des Nibelungen Labor Day September 7

On Labor Day, Sept 7, KPFT will broadcast Wagner's opera cycle *Der Ring des Nibelungen*. All of it. We'll start at 9 a.m. and continue until we finish, some 18 hours later. Commentary and musical examples by Glen English and Ben Teague. A short synopsis of the cycle, taken from THE NEW COLLEGE ENCYCLOPEDIA OF MUSIC:

1) *Das Rheingold*. The Rhine gold is stolen from the Rhine maidens by the dwarf Alberich, who makes from it the ring that gives mastery of the world. The gods, led by Wotan, steal both gold and ring, to pay for the building of Valhalla by the giants. The curse placed on the ring by Alberich operates immediately. The giants Fasolt and Fafner quarrel, and Fasolt is slain.

2) *Die Walkure* (The Valkyries). Wotan has children (the Valkyries) by the earth goddess Erda and also others (Siegmond and Sieglinde) by a human mother. He hopes that his human progeny will recover the ring, now guarded by

Fafner in the shape of a dragon. The human children are under the same curse. Bruennhilde, one of the Valkyries, disobeys Wotan by protecting Siegmund against Hunding, Sieglinde's husband, and is punished by losing her godhead. She is surrounded by fire, which only a fearless hero can penetrate.

3) *Siegfried*. Siegfried, child of the incestuous union of Siegmund and Sieglinde, has been brought up in the forest by Alberich's brother, the dwarf Mime. He forges a sword from the fragments of his father's weapon, broken by Hunding's attack, kills Fafner, possesses the ring and the magic helm, and wins Bruennhilde.

4) *Die Goetterdaemmerung* (The Twilight of the Gods). Hagen, son of Alberich, plots to recover the ring. Siegfried is drugged with a potion, captures Bruennhilde for Gunther, Hagen's half-brother, and marries Gunther's sister Gutrune Bruennhilde, with

Hagen and Gunther, plots Siegfried's destruction. Siegfried is killed, and so is Gunther, from whom Hagen demands the ring. Bruennhilde, now aware of the truth, builds a funeral pyre and rides into it. The fire overwhelms the stage. The ring vainly pursued by Hagen, returns to the Rhine maidens, and Valhalla is seen in flames. The curse is complete.

Tue. & Thur. 2 to 4

It's Ethnic Music time! We've put together some interesting afternoons of freaky folk music. We'll be playing combinations of Arab, Greek, and Japanese music, with a little American Indian thrown in.

After 90 minutes of escape Tom Bergin, our record man, will rush in with the newest releases from the record companies.

And so it goes, and so it goes.....



“A Look Ahead

The Preliminary Study Plan on the reverse side of this page is by no means a final statement. It is only a first step in a continuing process of looking and planning ahead. This is a process in which each citizen participates daily. He first sets forth his goals and then outlines steps for achieving them. As he reaches closer to his goals, or as his goals alter, he alters his steps. A city must go through a similar process to guide its future.

Plans which Houston will implement in the future will include those for water, sewage, waste disposal, streets, highways, parking, transit, housing, urban redevelopment, hospitals, parks, schools, cultural and government institutions, entertainment centers, and commercial and industrial concerns. The most significant of these facilities are coordinated in this Preliminary Study Plan. Open space as it relates to drainage, commerce and industry as they relate to transportation facilities, and cultural and educational institutions as they relate to population concentrations are all part of a coordinated scheme.

This Preliminary Study Plan is a tentative guide to coordinate the multitude of plans which are being made at space-age speed. By 1990, Houston will have a "Second Houston" on the way.

THIS INFO IS FROM THE 1968 ISSUE (now out of print) THE PLAN CONTAINED MORE DATA THAN WE HAVE ROOM FOR - THE MAP HELPS

HOUSTON

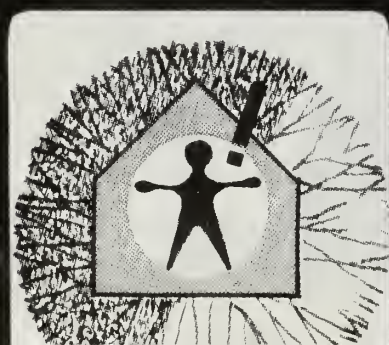
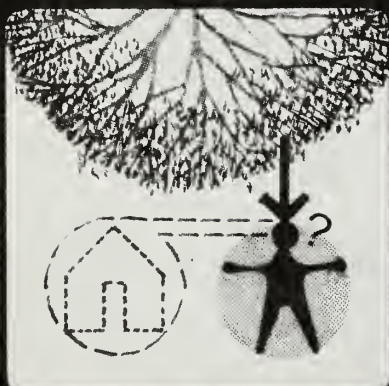
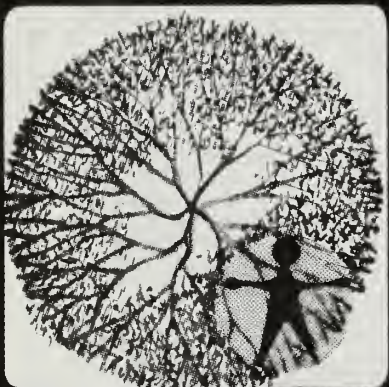
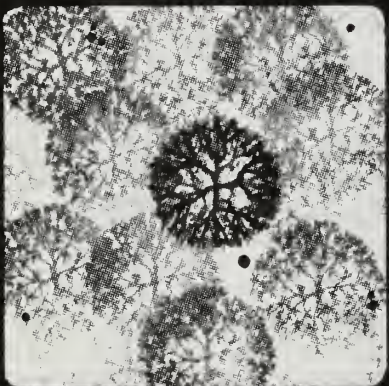
preliminary general study plan for

1990

HOUSTON CITY PLANNING COMMISSION



SEPTEMBER (16 at 7-10pm?) a special Environment show on the state of planning our CITY



ACCEPTANCE SPEECH OF FRANK LLOYD WRIGHT

Upon Receiving the Gold Medal of the
American Institute of Architects

Rice Hotel, Houston, Texas, March 17, 1949

LADIES AND GENTLEMEN:

No man climbs so high or sinks so low that he isn't eager to receive the good will and admiration of his fellow man. He may be reprehensible in many ways, he may seem to care nothing about it; he may hitch his wagon to a star and, however he may be circumstanced or whatever his ideals or his actions, he never loses the desire for the approbation of his kind.

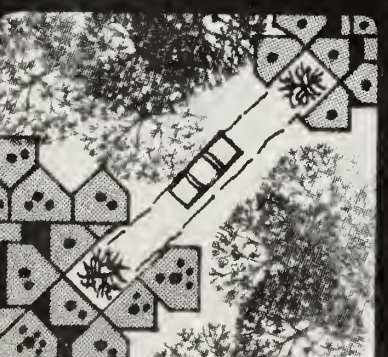
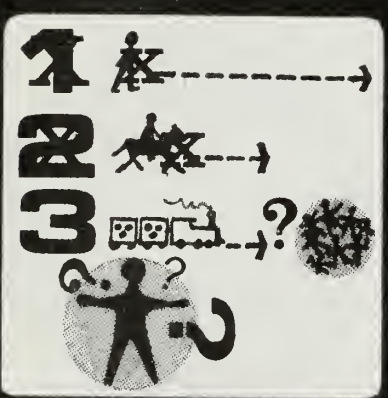
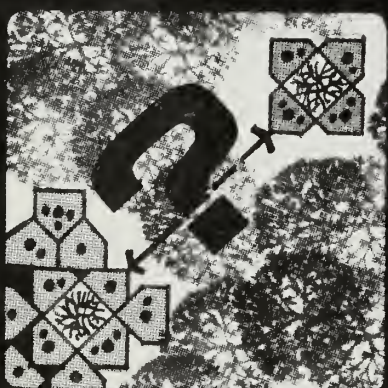
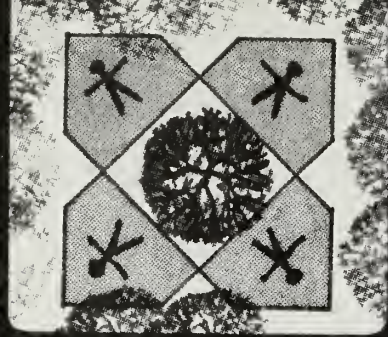
So I feel ... humble and grateful -- I don't think ... humility ... is a very becoming state for me, but I really feel by this token of esteem from the "home boys" -- it has reached me ... from almost every great nation in the world -- it's been a long time coming from home. But here it is at last, and very handsomely indeed ... and I'm extremely grateful. I don't know what change it's going to effect upon my course in future. It's bound to have an effect. I'm not going to be the same man when I walk out of here that I was when I came in. Because, by this little token in my pocket, it seems to me that a *battle has been won*.

I felt that way ... I was sitting in my little home in Arizona in '41 ... and the news came over the wire that the gold medal of the Royal Institute of British Architects had fallen to a lad out there in the Middle West in the tall grass. Well I felt then that the youngsters who have held, we'll say, with me, who have worked with me and who have believed, and made sacrifices, and taken the gaff with me ... had won a worldwide fight. But it hadn't been won at home!

The Cape Cod Colonial ... By the way, have any of you observed what we fellows have done to the Colonial? Have you seen it come down and its front open to the weather and the wings extend and have it become more and more reconciled to the ground? It has. You notice it.

Well anyway ... it's very unbecoming on an occasion like this, to boast. But I do want to say something that may account in a measure for the fact that I have not been a member of your professional body ... that I have consistently maintained an amateur's status. Long ago, 'way back in the years of Oak Park I set up a standard of payment for my services of 10 per cent. I have consistently maintained it. I have always felt a competition for the services of an architect -- who, to me, is a great creative artist -- was a sacrilege, a shame, and pointed to history to prove that nothing good ever came of it. And I think nothing good ever will come of it. Also, I think that to make sketches for anybody for nothing ... to tender your services, to hawk yourself in the curb in any circumstances is reprehensible. Now I know the ideals of this institute very well. I took them to heart years ago. And believe me, with this medal in my pocket, I can assert truthfully that never have I sacrificed one iota of those ideals in any connection whatsoever ... The man does not live who can say that I sought his work.

And I remember in the very early days, when the children were running around the streets without proper shoes, and Mr. Moore across the way wanted to build a house. A fine house, a fine man, a great opportunity for a youngster like me. Well I had these ideals at heart, even then. And I never went to see Mr. Moore, and I never asked anybody to say a word for me because who was there who could say an honest one? They didn't know anything about me ... So I glanced up, one day, through the plate glass door -- and, by the way, I started the plate glass door -- and there was Mr. and Mrs. Moore! Well, you can imagine how that heart of mine went pitty-pat! They came in and sat down opposite me.



"Now, Mr. Wright," he said, "I want to know why every architect I ever heard of and a great many I never heard of have come to ask me for the job of building my house."

"Well," I said, "I can't answer that question. But I am curious to know did Mr. Patton come?" Mr. Patton was the president of the Institute -- that is, of the AIA -- at that time.

"Why," he said, "He was the first man to come."

"Well now," I said ...

Mr. Moore said, "Why haven't you come to ask me to build my house -- you live right across the road."

"Well," I said, "You're a lawyer, aren't you, Mr. Moore? You're a professional man. If you heard that somebody was in trouble, would you go to him and offer him your services?"

"Ah-h," he said. "I thought that was it! You're going to build our house."

Well, it began that way, and it began to get noised about.

The next man was Mr. Baldwin, who was also a lawyer and wanted to build a house. Mr. Baldwin appears several months afterward and lays a check on the table. It wasn't a big check. It was \$350 but it would be \$3,500 now. And you can imagine what *that* did to me!

And he said, "Here's your retainer, Mr. Wright."

Well now, that's how it began, and it's been that way ever since. And I've never in my life asked a man to say a good word for me to another man who is going to build. Well now as a consequence I've been sitting around, waiting. I've spent a good many years of my life *hoping* somebody would come and *give* me something to do. And every job I ever had hit me out of the blue on the back of my head. Now that's true. So this gold medal, let's forget all about design, let's forget all about contributions to construction, and all

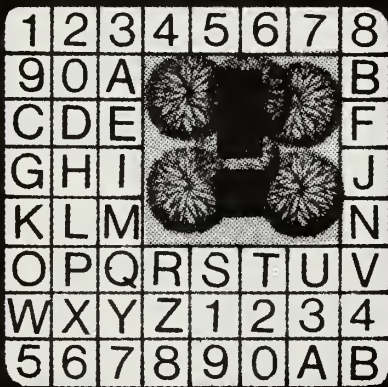
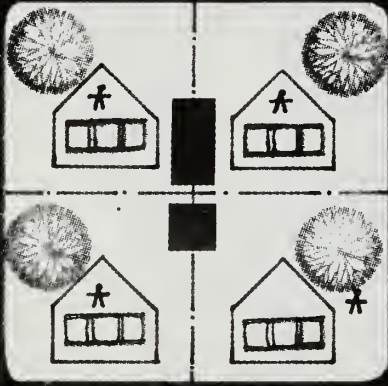
the rest of it. I feel that I can stick it in my pocket and walk away with it just because I sat there, waiting for a job.

Now, of course, architecture is in the gutter. It is. I've heard myself referred to as a great architect. I've heard myself referred to as the greatest living architect. I've heard myself referred to as the greatest architect who ever lived. Now wouldn't you think that ought to move you? Well it doesn't. Because in the first place, they don't know. In the next place, no architect in the sense that a man has now to be an architect ever lived, and that's what these boys in front of me here don't seem to know.

Architects as they existed in the ancient times -- were in possession of a state of society as an instrument to build with. The guilds were well organized. The predetermined styles were well established -- especially in the Gothic period. An architect in those days was pretty well furnished forth with everything he needed to work with. He didn't have to be a creator. He had to be a sentient artist with a fine perception, let's say, and some knowledge of building -- especially if he was going to be ... if he was going to engage in some monumental enterprise. But he didn't have to create -- as he does now.

Now we have an entirely different condition. We live by the machine. Most of us aren't much higher in our consciousness and mantality than a man in a garage, anyhow. We *do* have the great products of science as our toolbox, and as a matter of fact science has ruined us as it has ruined religion, as it has made a monkey of philosophy, as it has practically destroyed us and sent us into perpetual war. Now that isn't our fault. But where -- I ask you -- were these new forms of building to come from -- that could make full use of these advantages that have proved to us so disadvantageous? Who is going to conceive these *new buildings*? Where from? How come?

Now it's a great pity that the Greeks didn't have glass ... great pity that they didn't have steel -- spider spinning. Because if they had, we wouldn't have to do any thinking even now. We would copy them with gratitude. No, not with gratitude, we



wouldn't even know we were copying them. We would take it all for granted. We wouldn't have the least gratitude.

But now -- what must an architect be if he's really going to be one worth while -- if he's really going to be true to his profession? He must be a creator. He must perceive beyond the present. He must see pretty far ahead. Well, let's not say that because we can all do that. But he must see into the life of things, if he is going to build anything worth building in this day and generation.

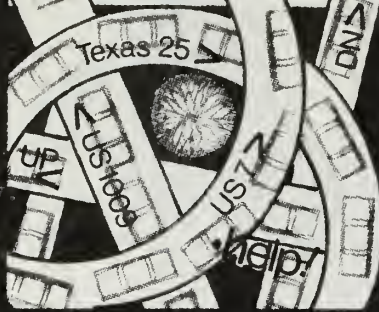
And you know, we ought to be the greatest builders the world has ever seen? We have the riches, we have the materials, we have the greatest release -- ever found by man -- in the steel and in glass. We have everything but. We have a freedom that never existed before. We profess democracy out of a mobocracy that is shocking, astounding, and arresting. But we have built *nothing* for democracy. We have built *nothing* in the spirit of freedom that has been ours. No. Look at Washington. Look anywhere. You can even go out and see the Shamrock in Houston. And, by the way, I want it recorded right here and now, that that building is built in what is called the International Modern Style. Let's give the devil his due. Let's put it where it belongs. And anyhow, while we're speaking of that exploit -- why? It ought to be written in front of it in great, tall letters, in electric lights: W-H-Y? *Why?* Well -- Houston has it, and Houston is a good example of the capitalist city -- the pattern of the capitalist city. Great -- one single, great, broad pavement -- skyscrapers erected at one end -- and way out in the country at the other end -- skyscrapers. In between -- out on the prairie and in the mud -- the people.

Well now, we are prosecuting a cold war with people who declare -- with a fanatic faith that is pitiful -- in the "have-nots". We declare a faith in the "haves" -- when we act. We declare a faith in the union, or something beneficial to both the haves and the have-nots -- when we talk. Now, when are we going to practice what we preach?

When are we going to *build* for democracy? When are we going to understand the significance of the thing ourselves, and live up to it? When are we going to be willing to sit and wait for success? When are we going to be willing to take the great will and the great desire for the deed?

Now we can do it. We've got "enough on the ball", as the slang phrase is, to go on with in that direction, if we will. But to me the most serious lack, the thing we haven't got -- and if you look over the political scene, of course, it's *obscene* -- of all this thing we're talking about. Honor? Nowhere. Now what is a sense of honor? What would it be in architecture? What would it be in the building of buildings? What would it be in the living of life? In a democracy -- under freedom -- not mistaking license for freedom, not mistaking individuality for personality, which is our great error and which characterizes us as a mobocracy instead of a true democracy. Now, what would a sense of honor be -- that sense of honor that could save us now? As science has mowed us down -- and we're lying ready to be raked over the brink -- what could save us but a sense of honor? And what would that sense of honor be? Well ... what is the honor of a brick? What would be an honorable brick? A *brick* brick, wouldn't it? A *good* brick. What would be the honor of a board? It would be a *good* board, wouldn't it? What's the honor of a man? To be a true individual -- to live up to his ideal of individuality rather than his sense of personality. Now as we get that distinction straight -- in our minds -- we'll be able to go on. We will last some - time. If we don't get it, we might as well prepare for the brink; we're going over.

Now I've been right about a good many things. That's the basis of a good deal of my arrogance. And it has a basis -- that's one thing I can say for *my* arrogance. We can save ourselves. We're smart. We have a certain rat-like perspicacity. But we have the same courage, and that's what's the matter. I don't know of a more cowardly ... well, I'm getting too deep in here now, and I can't swear -- not tonight. But we are certainly a great brand of cowardice in America. We've let all our great opportunities to live a spiritual life with



110,000,000 in U.S.A. () condition of their lifetime

Pay See Wright on!

great interior strength and nobility of purpose in mind go by the board. Why -- I've asked myself all these years -- why? You've all seen it. I'm not telling you anything new. Churches, religion, what has it become? Philosophy -- what is it? Education -- what have you? Cowardice. What are the universities today? Overflowing with hungry minds and students. And yet -- as I stand here now -- I'm perfectly willing to admit and to confess that it's not the fault of the universities. It's not the fault of education. None of this is the fault of the systems that exist among us. They're our own fault. We make these things what they are. We allow them to be as they are. We've got the kind of building we deserve. We've got the kind of cities that're coming to us. This capitalist city, for instance, of which Houston is an example. We did it! It came to us because we are what we are -- and don't forget it!

If we're ever going to get anything better, if we're ever going to come by a more honorable expression of a civilization such as the world is entitled to from us -- we put ourselves on a hill here -- in a high light -- we talk about the highest standard of living the world has ever seen -- we profess all these things -- and we don't deliver.

It isn't the fault of institutions. It isn't the fault of any class. It isn't the fault of the big boys that make the money and make the blunders and shove us over the brink like we spoke of a minute ago. No. How would they learn better? How is a man like Mr. McCarthy* going to know any better? How is the architect who built the building going to know any better? How are they going to find out? They can only find out by your disapproval. They can only find out by your telling the truth, first to yourselves, and then out loud whenever you can get a chance to tell it.

Now we've got to find honor. You know the old sayings -- we dislike them now because they're a reproach. We don't honor the people that really ... the men who came over with an ideal in their hearts and founded this basis, as they thought, for freedom. They couldn't foresee that by the way of sudden riches and these new scientific power put into our hands that we would be so soon degenerate. No.

* Glenn Herbert McCarthy, who financed the Shamrock Hotel.

Well now I think if we were to wake up and take a good look at ourselves, as *ourselves* -- without trying to pass the buck -- without trying to blame other people for what really is our own short-coming and our own lack of character we would be an example to the world that the world needs now. We wouldn't be pursuing a cold war. We would be pursuing a great endeavor to plant, rear, and nurture a civilization. And we would have a culture that would convince the whole world. We'd have all the Russians in here on us, working for us -- with us -- not afraid that we were going to destroy them or destroy anybody else. It's because of cowardice and political chicanery, because of the degradation to which we have fallen -- as *men*. Well, a crack comes to mind, but I'll refrain. My wife knows what it is ... I'm not going to say it.

Well now that's serious enough, and that's all that I think I ought to say.

Now, I want to call your attention to one thing: I built it. *I have built it*. Therein lies the source of my arrogance -- why I can stand here tonight, look you in the face, and insult you. Because, well ... I don't think many of you realize what it is that has happened or is happening in the world, that is now coming toward us.

A little place where we live with 60 youngsters. We turned away 400 in the past two years and they come from 26 different nations. They all come as volunteers because this thought that we call organic architecture has gone abroad. It has won abroad under different names. Singular thing: we will never take an original thought or an idea until we have diluted it -- until we have passed it around and given it a good many names. After that takes place, then we can go and we *do* go.

Well, that has happened. This thing has been named different names all over the world. It's come back home -- and I use the word -- I say come back home, advisedly, because here is where it was born, here it was born -- in this cradle, as we're fond of calling it, of liberty -- which has degenerated into license. Now what are we going to do with it? Are we going to let it become a

commonplace and shove it into the gutter? Are we going to? Or are we going to really look up to it -- use it -- honor it? And, believe me, if we do, we have found the centerline of a democracy. Because the principles of an organic architecture, once you comprehend them, naturally grow and expand into this great freedom that we hope for when we founded this nation and that we call democracy.

Well, it's enough, isn't it?



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