



Folio

Listener Sponsored Pacifica Radio • October 1978



Dorothea Lange

Like the very finest literature, the photographs of Dorothea Lange speak to the human condition. Each one is a little chapter. Some transcend words. Like paintings, they are examples of how a creative person can make a statement that stands for all time. Like journalism, Lange's photographs communicate information and enlighten the public.

Things are not always
what they seem.....
investigate.

Front Page News

Weather

Cooling off slightly
Let's hot it up!

Berkeley, California October 1978 Vol. 30 No. 7

Price: KPFA Subscription

The Tax Revolt

DEMISE OF PROGRESSIVE REFORM

by Andrew Desmond

In the shadow of the Golden Gate Bridge, a liberal pocket of voters are trying to defy the tax revolt movement now sweeping the country. In the Bay Area, voters in Berkeley, Oakland and San Francisco all rejected Proposition 13, Howard Jarvis' attempt to emasculate local government. Berkeley, not unexpectedly, defeated the initiative by a margin of 2 to 1, although its rival bill, Proposition 8, was approved by an even bigger margin.

What happens in these cities on the West Coast provides a glimpse of the fates of the cities in other parts of the country faced with the same or similar tax reform legislation. One would expect that a city government with an anti-Proposition 13 mandate from its voters would exercise restraint in how it eliminates needed human services. If anything, one would expect that the effects of Proposition 13 in these cities would be less disastrous than in communities whose voters were solidly behind the initiative. Unfortunately, the experience of one city, Berkeley, one of the most liberal in the country, does not bode well for communities with less benign local governments.

The many years of political turmoil in Berkeley in the 60's and early 70's brought to them an enthusiasm about effecting change on a local level. In 1971, a progressive coalition came very close to taking control of the city council, even helping to elect Berkeley's first black mayor, Warren Widener. The coalition put forward a platform which included community control of police and rent control. Seven years later, the police are not controlled by the 'community', aside from a mostly ineffective Police Review Commission, and there is no rent control, the courts having declared a 1972 initiative 'unconstitutional'. The formerly liberal mayor has moved sharply to the right, and is now generally regarded as beholden to conservative Democratic, Republican and business interests in the city. He has lost the support of two black Council Members elected to the Council with his backing, as well as the support of Congressman Ron Dellums, himself a former Berkeley Council Member. The left coalition, Berkeley Citizens Action (BCA), has suffered one stinging defeat after another, and now there are only two bona fide 'progressive' Council Members on a council of nine. So, Widener had seven votes on the council, and could defeat progressive proposals virtually at will.

Over the past six months, there has been a major shift on the Council. The two black Council Members, Carol Davis and Bill Rumpfod, head of BART police, have begun to break away from the majority and vote independently. Before Proposition 13, Widener was not too concerned about their lack of support, because he only needed five votes to keep a firm grip on the Council, and the white liberals on the Council provided him with the votes he needed.



Crowd at relief paymaster's window, Calipatria, Ca. Feb. 25, 1937. Library of Congress.

photo by Dorothea Lange

AN ACCOUNT OF MARTIAL LAW IN IRAN

Carter on Losing Side

Seventy thousand people gathered early on the morning of September 8th in Medane Jang, a large public gathering place near downtown Tehran, the capital city of Iran. They were soon surrounded by the army, machine guns ready. Helicopters flew overhead. One man rose to speak, condemning the regime and its policies of repression. He had spoken for no more than 3 or 4 minutes when the army commander ordered him shot. He fell to the ground, dead. No one moved, no panic, no hysteria; the crowd remained calm, and determined. A second man rose and said he would continue the talk of his friend. After a couple of minutes, he too was shot down. A group of five or more people rose to speak. The commander ordered them shot. One soldier could no longer stand this madness. He turned and shot his commander and then he cried out to his fellow soldiers that they should disperse, that they should no longer continue murdering their own people. Shortly after the soldiers left, a new group of soldiers arrived. They were not Iranian, but foreign mercenaries. They began to open fire indiscriminately on the crowd, killing at least 50 with the first burst of their machine guns. The helicopters began shooting at the crowd and then began dropping napalm.

The above account is from a participant in the protest on the morning following the declaration of martial law and military government in Iran. This is how the Iranian people responded to the desperate measure of repression enacted by the Iranian regime. This is how organized, courageous, and determined they are in their struggle for freedom, independence and democracy.

Iran has been the scene of countless demonstrations and uprisings throughout more than 80 Iranian cities during the past year. On September 4th, 7 million

people (about 1/4 of Iran's population) participated in anti-regime demonstrations and meetings throughout Iran. On September 6th, in response to a call by the opposition for a General Strike on the following day, the Iranian regime declared illegal all demonstrations not officially sanctioned

DOROTHEA LANGE:

Oakland Museum Retro

When Dorothea Lange began producing these incredible images around 1932, she was 37 years old and had been a photographer for 19 years. Born May 26, 1895 in Hoboken, New Jersey, she became interested in photography and visited Arthur Genthe's studio at 562 Fifth Street. Encouraging her and presenting her with her first camera, Genthe supervised Dorothea's photography for several years. By 1917, Lange felt competent enough in her craft to begin working on her own. One year later, hoping to work her way around the world, she caught a ship to New Orleans and after stints in El Paso and Los Angeles she found herself in San Francisco where a pick pocket left her with only \$5.

Obtaining a job as a photo finisher at the Marsh Photo Supply House on Market St. Lange saved some money, joined a camera club for darkroom privileges, and then in late 1919, opened her own studio in the rear of Irwin Furman's Hill Tollerton Print Room at 540 Sutter Street. Dorothea was an instant success. She met the painter

Editor's Report

A NEW NATION IN NORTH AMERICA QUEBEC INDEPENDENCE

by Padraigin McGillicuddy

Folio Editor, Padraigin McGillicuddy, recently returned from a week in Quebec. During that time, she interviewed several political and artistic figures. What follows is her report on the Quebec bid for independence from Canada.

In one of those ironic quirks of cosmic fate, the end of September brought historically conflicting forces together in the Bay Area. The British fleet, 11 warships strong, sailed through the Golden Gate in a massive display of 'goodwill'. Simultaneously, the Quebec government sponsored a Quebec Cultural Week at UC Berkeley as part of a program to convince Americans of the good sense of their bid for independence from Canada, and indirectly from the British Crown. At the same time, several victims of torture at the hands of that same Crown arrived from Northern Ireland hoping to publicize their plight. One envisions some giant, marionette-master-in-the-sky working away at the strings!

This report goes to press too early for any comment on the Irish protest to this British presence, and the resultant media coverage. One can anticipate the usual anglophile reaction of the American Press (unless the *Chron* likes Warren Hinckle at it!) We would do well however to examine more closely the quiet revolution north of our borders—a revolution that has weighty implications not only for the social and political fabric of the North American continent, but for many of the movements for self-determination that occur around much of the globe. (Herein lies a lesson for the Irish situation—violence in Quebec was only necessary when all other avenues of legitimate expression were denied a people.)

Two years ago, the electorate of the Canadian province of Quebec voted in the Parti Quebecois—a party devoted to good government now, with promises of future independence to be decided by referendum. Shying away from the expressions 'secede' or 'separate', they coined the term 'Sovereignty Association'. It is a clumsy term, but one that incorporates their program for an independent (sovereign) Quebec in close economic association with Canada. A close economic association

Highlights

WEEKEND SPECIALS:

Traditional American Music: Saturday 14
Bach and Baroque Music: Saturday 15
Stone-Soul Weekend: Saturday 21
Sunday 22
Cabrillo Music Festival: Saturday 28/
Sunday 29

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quote on cover by Richard Steven Street photo by Dorothea Lange

KPFA exchanges mailing lists with other organizations to increase our subscribership. If you object to having your name exchanged as a result of being one of our subscribers, please write to our Subscription Department, enclosing a recent FOLIO label if possible, and we will delete your name from our exchange lists.

KPFA is a listener-sponsored radio station. We survive on the subscriptions and support of you, the listener. Below are the various rates of subscription. For your money, you receive this magazine and program guide, the FOLIO, and you help keep non-commercial KPFA alive. It's a good deal!! We would appreciate full payment now, but if you'd rather be billed, tell us how:

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Fresno Listeners send to: P.O. Box 881, Fresno, CA 93714	I Bill me semi-annually
	I Bill me quarterly (\$30 rate or more)
	I \$100/year - Sustaining rate



Report to the Listener

It is with mixed emotions that I write this report for the October Folio, as it will be my last as Manager of KPFA. I have elected not to renew my contract for a second year, in order to pursue interests in a research project. The past year has been personally rewarding in many ways, especially because of the many people I have come to know.

Warren Van Orden has been appointed General Manager. Previously, he was Assistant Manager, and before that, Business Manager; he knows the operations of the station well. However, as in the case of anyone hired to manage KPFA, he will need your unfettered support, if he and the rest of the staff and volunteers are to continue on the path of growth, and necessary to keep the station alive and viable.

Organizations like KPFA, those supported by the public, are falling on hard times. One of the major problems is the seasonal fluctuation support. You, the financial supporters and listeners are the collective body that will ultimately have to secure the future of the station. Any differences will have to be set aside, and subscriptions renewed.

I wish the best for those in the station who will be called upon to take on new responsibilities, and I thank those of you I have come to know for a truly memorable experience.

Robert Simpson

Richard Steven Street received the 1978 James D. Phelan Award for Literature from the San Francisco Foundation for his manuscript *Into the Good Land: The Emergence of California Agriculture, 1850-1920*. He is presently completing a definitive biography of California Farm Workers 1769-1978, a work based on over 500 manuscript collections ranging from de-classified FBI files to the papers of *Quarterly, California History, Western Historical Quarterly*, and various newspapers.

He lives and works in his home town, San Anselmo, where he teaches and served on the San Anselmo Historical Commission. Richard assembled the photo-collage for KPFA and wrote the accompanying essay beginning on Page 1. He received his A.B. at Berkeley, his M.A. at UC Davis and his Ph.D. at the University of Wisconsin. He has published articles and book reviews in *Labor History, Wisconsin Magazine of History, Southern California Historical*.

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For information about the meeting times and places of KPFA's Support Groups, call the following people:

FRESNO-KCFC: Call Bob at 222-3218 or 227-5376 for information about the many kinds of support activities.

BERKELEY: Steve at 841-5990

VALLEJO (SOLANO COUNTY): Group meets the last Sunday of the month for a pot-luck and planning session. Call Sally or Jeff at 642-7458 for meeting place and time.

NORTH OAKLAND: Paci at 654-1930

SONOMA COUNTY: Call Steve at 546-8639 if you want to help.

PALO ALTO: Group meets the first Thursday of every month. Call Mike at 326-2472 for more details on meeting place and time.

KPFA is a 59,000 watt listener-sponsored community radio station broadcasting to most of Northern California. KPFA is a 150 watt station for areas of Berkeley that cannot receive KPFA. The address is 2207 Shattuck Avenue, Berkeley, CA 94704, (415) 848-6767. The stations are licensed to the Pacifica Foundation and are the oldest stations of their kind in the country. Subscriptions are available at \$30/year (\$15 low income). The KPFA FOLIO is distributed free to all subscribers. The KPFA signal is also broadcast in Fresno through the facilities of station KPCT (88.1 MHz, P.O. Box 881, Fresno, CA 93710). Pacifica also broadcasts in New York (WBAL, 369 E. 62nd St., New York, NY 10021 (212) 826-0400). Los Angeles (KPFC, 3729 Cahuenga, North Hollywood, CA 91604 (213) 877-2711). Houston (KPFT, 419 Lovett Blvd, Houston, TX 77006 (713) 526-3800). Washington, D.C. (WPFW, 1030-15th St, NW, Washington, D.C. 20005 (202) 223-8520). Programs broadcast on all Pacifica stations are available from Pacifica Program Service, 5316 Venice Blvd., Los Angeles, CA 90019 (213) 931-1625. KPFA is a member of the Association of California Public Radio Stations. KPFA augments its programming with information and material from the following services: Africa News Service, Associated Press, InterNews, the Pacifica Program Service, Reuters, and the Third World News Bureau.

no-fault Auto Insurance

by Ken McEldowney



Consumer Action's latest Auto Insurance Guide has some bad news for the excellent San Francisco driver. The rates he or she is paying is roughly the same being charged to a poor driver in Redwood City. That's the only one surprising bit of news in CA's book that covers the rates of 18 auto insurance companies charge drivers in 4 age groups in San Francisco, Hayward, Redwood City and Sacramento. Equally shocking is the wide range of rates that the companies charge. For example, CA asked the companies what the yearly premium would be for a preferred policy (lowest rate) for an adult between the ages of 30 and 64 covering a 25/50/25 split liability or 50,000 single limit liability insurance. In San Francisco, the rates ranged from \$246 to \$587; in Hayward, from \$160 to \$347; in Sacramento, from \$156 to \$385; and in Redwood City from \$143 to \$329.

The rates within a given city vary so much because the competition in the auto insurance industry is virtually nil. Consumer Action publishes the only guide to auto insurance premiums in California. Their current guide is the first one they have published since 1975. Without such a guide, it is difficult to obtain rate information. The common practice is not to give you a final quote until you have actually sent in your check. Most folks pick a company because of its advertising, or they take a friend's advice.

Widespread use of guides such as Consumer Action will, in the long run, narrow the gap charged to drivers within

a given city but rate differentials between cities will stay the same until 'no-fault' legislation is passed. With 'no-fault' on the books, payments are automatically made to the people injured in the accident.

Consumer Action associated higher rates in such cities as San Francisco and Hollywood, because greater numbers of people injured in auto accidents take their claims to lawyers. In Hollywood, 70% of those injured filed lawsuits compared to only 15-20% in San Diego.

Unfortunately, heavy lobbying crashed 'no-fault' insurance bills at the state and federal levels this year. As usual, trial lawyers with much of their income at stake, led the opposition to the proposed legislation.

So at least for the next year, the only hope for lower auto insurance premiums is to use the Consumer Action "Northern California Shopper's Guide to Auto Insurance". To get your copy, send a check for \$3.75 to Consumer Action
26 Seventh St.
San Francisco 94103

CA has also published a Southern California edition (same price, same address) with rate information on 17 companies in 6 different areas. Both editions have extensive information on how to shop for insurance, what to do after an accident, and how to complain. ☐

LemonAid can be heard on Saturday mornings at 9-45. Call-ins welcomed at 848-4425.

violent crime and 2) most of the people sentenced to death in the U.S. are non-white.

What we see is that the passage of Jarvis-Gann was just the beginning of a sharp swing to the right in the U.S. and more particularly in California. A poll printed in the San Francisco Chronicle recently showed that 30% of the U.S. population considers itself left of center politically while 43% puts itself to the right of center.

The 60's and the mass movement for social change is over. Most rains are gradually being eroded, including setbacks in affirmative hiring, attacks on civil rights and constitutional freedoms. KPFA's election coverage will examine the losses of the American Left, the gains that have been made, and the prospects for the future. Check the listings for specific times. ☐

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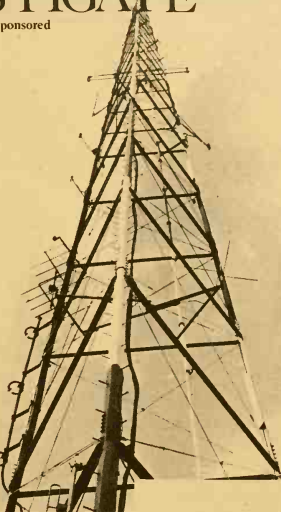


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For 13 years, the Barb has been a leader in progressive journalism. But many folks complain that we're stuck in the '00s.

Maybe it's because we continue to fight for human rights and economic justice, and against rip-off politicians. Briggs, Jarvis and the New Right make it clear that these battles have not been won. But times do change. And we're changing too. Beginning October 12, the Barb drops its controversial sex ads. Not only that, we've completely redesigned the paper. And you'll find the new Barb Free throughout the Bay Area. Read the Barb. You'll be surprised.



INFERNAL OVER-DECORATION

Dear Editor and Art Director:

Even though I am not in the habit of writing letters to the Editor, your output of September, 1978, which is hard to decipher, prompts me to do so.

On the first page, there is an article *X-ray Psychosis* and there is something superimposed on the printing, obviously for the purpose of preventing the reader from reading this story. Irrespective of the value of the article, one wonders what, if any, purpose it serves, to have that concoction printed in green.

On the next page, there is an article, *The Listener*, which again has a black overprint, while the prior one was in green, making this article too, very difficult to read.

In the middle of the *Folio* pages 14-15, there is an example of the Editor and the Art Director run amuck, where you really did your best to make it impossible to read what you intended to present.

My old friend, Lewis, who was the founder of *Artistic State*, came to see me some 26 or 27 years ago, when I was instrumental in helping him start KPFA, and ever since I have been a subscriber. I feel that this over-printing, however, is really a waste of my subscription and I would therefore like to know what you intended to accomplish by this infernal over-decoration.

Very truly yours,
Francis Heider
Carmel, Ca.

We could only chuckle rather painfully when we read your letter. As the saying goes, "win a few, lose a few" and in this case, we were somewhat overzealous in our attempt at graphic excellence. To the list of culprits must be added, however, that of the printer, who assured us that there would be no difficulty in reading the type through the superimposed images. As an old KPFA listener, we know that you write out of concern, but rest assured that we are our own severest critics, and that overzealousness, at least, will not be repeated.

The Editor



photo by Manafit Russell

Joseph Siano, arrested at Ives Pool, Sebastopol

NERF BALL CONTROVERSY

Dear Friends:

I would like to bring your attention to a "Nerf Ball Controversy" in our community.

Last December, my husband, Joseph Siano, was arrested at the local swimming pool for playing with a Nerf Ball with our two 3 and 5 year old sons. He was cited for violating an ordinance prohibiting flotation devices (which of course, a Nerf Ball is not), handcuffed and taken to jail for a short time before being released.

The case was finally brought to court seven months later and dismissed by the judge because the material witness, the prosecution failed to appear in response to subpoenas.

Joseph felt this was a great injustice, for, after having waited seven months and spent \$2000 in attorney fees, he was not allowed to have his name cleared of the charge. So he went back to the pool three days later to re-nact the crime. He played with the Nerf Ball in the pool again, was duly arrested (as well as being banned from the pool for the remainder of the calendar year) and the saga begins again.

Joseph is 46 years old, a five year resident of Sebastopol, an established real estate broker with his own business, a home owner, a property owner, and probably Sebastopol's most enthusiastic swimmer.

His trial for the second offense is scheduled for October 2 at the Sonoma County Courthouse in Santa Rosa. Joseph would be delighted to have you attend the trial and/or have the opportunity to present his case to you in person. He can be reached at the above address or by calling (707) 823-8190 evenings or (707) 823-8551 days.

Nancy Siano
Sebastopol, Ca.

DAMAGE TO THE MIND

Dear Friends:

X-ray Psychosis was a particularly appropriate title for Bill Blum's medical horror story *Folio* (September 1978) because the damage is largely to his mind, not his knee. Granted, the unnecessarily repeated films were unfortunate; 4 out of 5 is inexcusable. Bill is right about there being some risk from any radiation. But later in the story, after the 36 picture arthrogram, he understands that X-rays are an actual harm, and that an aesthetic procedure is only a potential harm. In fact, the two are the same, both carry a statistical chance of harming the individual. The only difference is that you know whether the latter was harmful immediately, while it may be 30 years or more before you know whether the former was harmful. Anesthetics cause delayed health effects too, at least to those who work in operating rooms.

While he's waiting, Bill might be comforted to know that the 36 pictures were each about 1/8 the size of the regular X-ray films, and according to the same "linear non-threshold hypothesis" the risk is proportional to the amount of tissue irradiated. So the arthrogram in total was about as hazardous as all the other regular X-ray films combined. Further, I estimate the total radiation to the skin on his knee to be about 6 units (roentgens, rads or rems). The connective tissues of the knee are of low sensitivity to radiation cancer induction, less than one chance in a million per unit of dose. The bone marrow is inactive in the adult knee so there is a negligible risk of causing leukemia there.

As for male gonadal shielding, the FDA has also found that it is of minimal advantage, providing less than a 10% reduction on dose, so long as the edge of the X-ray field is 4" away from the testes, as is the case when the knee is radiographed. Without the shield, Bill's testes got a total scattered X-ray dose of about 0.030 units, with it about 0.027 units. We all get about 0.004 units each year from natural background here in the Bay Area.

Gonad shielding should be used whenever the ovaries or testes are in the X-ray beam proper and when such shielding will not obscure necessary diagnostic information. But technologists are human too, and so we should not ask them to shield every X-ray exposure, regard-

less of where we are being exposed. The fewer details they must attend to, the fewer errors will be made, and the fewer will be the repeated X-rays. You can see where the X-ray field is on many conventional radiographic units because they have a light beam localizer. Similarly on fluoroscopes with TV's, you can see the rectangular lead shutters that limit the field of view.

While Bill's "horror story" suggests that he got no benefit from all the X-rays, because his knee was ultimately healed spontaneously, it could have been just as easily gone the other way and required surgery. Unfortunately, the knee arthrogram is, according to a radiation-conscious radiologist acquaintance, "an extremely difficult study, both in technical accomplishment and medical interpretation." If it saves an unnecessary surgery or hastens a necessary one, it is beneficial. If it is inconclusive, so be it. There are no guarantees that every individual study will be of benefit. On the average, we should expect that the benefit far exceeds the risk.

Sincerely,
Ronald A. Finston
Hospital Radiation Safety Officer
Stanford University Hospital
Palo Alto, Ca.

A THANK YOU AND A PLEA

We wish to thank all of those who wrote letters to KPFA about the Summer pre-emption of *New Horizons* and *Roots of Consciousness*. The volume of mail in support of the program was extremely high. The response from KPFA was, "not to worry, the programs will return in September".

As of the middle of August, we were officially informed that *Roots of Consciousness* was being cancelled to make way for new programming. At no point along the way of decision making were we consulted or asked for input. Thus from a station that is supposed to be egalitarian.

We are appreciative of the financial pro-gram confronting KPFA. As independent radio producers ourselves, we are well aware of the practical realities facing non-commercial media. However we do not feel that the listeners to *Roots of Consciousness* or to KPFA are being served, nor do we feel that financial stability will be achieved by this decision. Consequently we urge you to express yourself directly to the Station Manager, KPFA, 2207 Shattuck Ave., Berkeley, Ca. 94704.

Thank you,
The Producers of *New Horizons*
New Dimension
267 State Street
San Francisco
94114

UNION RESPONDS

Dear Editor:

In response to the letter by Jerry Lloyd, coordinator for the Committee for Individual Rights in the September *Folio* regarding strikes by public employees. We would like to point out that the sentiments expressed are anti-Labor, a position that we cannot support. In the first place, "slow downs" by public employees being against the public interest" is a vague and unsubstantiated statement. Public employees are very much a part of the "public" and workers trying to gain control of their lives is in everyone's interest.

Secondly, striking against government

agencies is perfectly legitimate, certainly no more "evil" than striking against the private sector. It is the government which works hand in hand with corporate interests to keep workers ignorant and confused about their rights. We don't think that it is necessary to list the many well publicized incidents that demonstrate the corruption and deceit on the part of our "elected representatives". Responding to a phrase of Mr. Lloyd's citing strikes by public employees as "rebellious acts against elected authority", we would like to assert that these rebellious acts are healthy and should be encouraged. A citizenry that does not (while it is still permitted to), question and challenge such authority "is one that is irresponsible.

Many people were left off due to the Jarvis-Gann initiative. Their families' welfare is at stake. Striking is one of the last remaining and most powerful tools that workers have to gain some control and integrity in this society. More restrictions on this already severely limited power is a dangerous attitude and on which we totally oppose.

Fve Buckner for
The Stewards Council
KPFA
U.E. Local 1412

REPLACE THE BANNED SEVEN

Dear Editor:

As a Belgian living in Sonoma County, I am in great need of a non-commercial, non-puppet like radio station, and I have listened to yours a great deal during the last 3 years. I am particularly grateful for the good news coverage, the literary programs, such as the *Morning Reading*, and the Shakespeare Festival, and James Mitchell's excellent offerings in Ancient Music, which I look forward to every Thursday (my special thanks to him for that.)

I would like to contribute to the discussion of the censorship exercised on the radio by the banning of the "7 words". Freedom of language seems to be confused, as is often the case, with sexual openness. If what we are really concerned about is keeping our imagination alive and unrestrained, as the main ingredient of our freedom to think and live, why don't we then use that imagination of ours to create a whole new set of words to replace the "banned" (which are really quite worn out anyway)?

It would take a lot of training and discipline to start using new sounds or words over the air, but it might not be too much harder than straining ourselves to avoid using the old ones, as things stand now.

Does it sound like a possible line of action?

Godelieve Scott-Uytendhoe
Petaluma, Ca.

SOUTHERN WOMEN

Dear Women's Department:

I was intrigued by the program you presented recently by the Society for the Preservation of Southern Women. My own regional prejudices were immediately challenged, and the quality of material written by the Grinke sisters made me anxious to learn more about Southern Women. Certainly some of our finest writers are and were Southern women. How about a program about them? Thanks for once again presenting a new voice.

Frank Anderson
Davis, Ca.

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DOROTHEA LANGE

(cont. from page 1)

Maynard Dixon and on March 21, 1920, they were married. A son, Daniel Dixon, was born May 15, 1925; a second son, John Dixon, was born June 12, 1928.

It was a comfortable life. Dorothea photographed scions of proper families in her studio or in their comfortable and protected living rooms.

With the beginning of the Great Depression however, Lange gave it all up. The protected world which Dorothea left behind proceeded on a business as usual basis right through the 1930's. The vulnerable world she entered tumbled about painfully. Dorothea set about documenting that world in much the same way that Matthew Brady had documented the Civil War or Lewis Hine had done textile mills - with power and honesty.

One of her first photographs, "White Angel Breadline, San Francisco, 1932", portrayed an unshaven, hunched-up little man leaning on a railing with a tin cup in his forearms, his hands clenched, the line of his mouth bitter, his back turned to a line of people waiting for a hand-out. It was a dramatic image and Lange followed it with other equally moving images of street demonstrations and unemployed men sitting on park benches and tramps asleep in doorways and alleys.

Overwhelmed by the value of Lange's photographs as documents of the times, Paul Taylor, a young economics professor at Berkeley, used one of her photographs, of a radical orator before a microphone, as the frontpiece for his article "San Francisco and the General Strike" (*Survey Graphic*, September, 1934). Soon the two were working together, documenting the unemployed, Taylor supplying the text and Lange the photographs.

Early in 1935, moving out into the Great Central Valley with Taylor and his staff, Lange encountered an apocalyptic situation. People were living in camps constructed of anything and everything—old strips of asphalt tar-paper, double gunny sacks, corrugated iron, cement sacks, fruit packing crates disassembled and nailed together with rusty old burnt nails scavenged from cinder piles. Lange photographed these decrepit camps and the people in them and in late 1935, when Taylor presented his report to the Relief Administration, he made extensive use of Dorothea's photographs. Soon thereafter the Relief Administration allocated \$200,000 to initiate a program of minimal housing for rural migrants.

Lange's collaboration with Taylor was important in several ways. First, it was one of the earliest and most effective examinations of social science and photography. Second, it allowed Dorothea to expand her documentary work. Most importantly, it led to marriage. Lange and Taylor shared much in common: an intellectual approach to life, a refined temperament, a didactic streak and an identity of political views. Each felt the same driving artistic impulse, an impulse Dorothea once described as something which controlled the life within her "like the ocean beats on a shore".

Late in 1935, Taylor's wife divorced him, and Maynard Dixon, who had been separated from Dorothea since the early part of the year, divorced her in October. On December 6, 1935, in Albuquerque, New Mexico, Dorothea Lange and Paul Taylor married. Shortly after that, they rented a two-story house in Berkeley. Dorothea immediately put in a dark room on the lower level. She would be Paul's spouse, co-warrior, companion and sustainer throughout the next 30 eventful years.

Dorothea hated the type of photography

which used telephoto lenses and which stole pictures of people without their realizing it—she called it "stealing a shot". Dorothea's technique was more personal. She spent a great deal of time simply driving the dusty backroads, looking for subjects. Photographing alone or with Paul or with a young assistant, Ronald Partridge (Dorothea Cunningham's son) who had attached himself to her as an apprentice, Dorothea would spend 15 minutes, 30 minutes, an hour to get a single photograph, usually a portrait. Talking with and listening to her subjects, often reconstructing her conversations with them and recording them in field notes, Dorothea got to know the people she was documenting. It is this fact, together with her warmth and her portrait background, which accounts for the wonderful quality of her work. Dorothea did not take powerful, enduring, timeless images. The people in her photographs look out to all humanity, for ages of time, uncontrolled, sharing a moment of truth, conveying emotions that go beyond words. This is especially true of her most famous photograph, "Migrant Mother".

On March 9, 1936, Dorothea was driving north on Highway 1, trying to maintain a speed of 65 miles per hour, hoping to reach Berkeley and her family by evening. It was drizzling. Her eyes were glued to the wet and gleaming highway. On the seat beside her in the car rested her camera bags, all packed, and the rolls of exposed film which she had taken during a month alone in the field photographing. At Nipomo, near Santa Maria, 100 miles north of Los Angeles, she barely noticed the sign: PLACICKERS CAMP.

Zooming by, she refused to stop and investigate, but she couldn't forget the sign. Twenty miles past it, Dorothea made a U-turn in the empty highway and went back.

She drove into that sooty camp and parked her car. The pea-crop was frozen and no one was working, and a desperate looking young mother sat in a lean-to, her children gathered around her. Dorothea approached the young mother, drawn to her like a magnet.

"I do not remember how I explained my presence or my camera to her. Dorothea later recalled, 'but I do remember she asked no questions... I did not ask her name or her history. She told me her age, that she was 32. She said they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and she thought that my pictures might help her, and so she helped me.'

Dorothea made six exposures with her old Graflex, working closer and closer, moving left to right. The young mother sat still, drawing her children to her. Lange did not remain to reload or to take any more photographs. It was unnecessary. She knew that she had recorded the essence of the situation.

The next day, she made her way to the San Francisco News office, the prints hardly dry. The editor lost no time in notifying the U.P.I., which in turn contacted Relief Authorities who brought food to the Nipomo pea pickers.

Two poignant photographs of that starving mother appeared in the *News* on March 10, accompanied by a story organized around them. Nowhere did Dorothea's name appear in the newspaper. Nor indeed did the *News* print the most beautiful of the six photographs, the now famous "Migrant Mother". Yet those six photographs, especially the last one in the series, have lived a life of their own since then, symbols to many people, the property of the citizens of the United States who may obtain prints from the Library of Congress.

People unfamiliar with Lange's career too often assume that it began in the 1930's and ended in the early 1940's and that she

(cont. on page 7)

never again duplicated her wonderful Depression photographs. The Lange Retrospective shows quite the opposite. It shows a photographer who took beautiful photographs from the early 1920s right on through the rest of her life. It shows a photographer who continued to evolve, who consistently took wonderful, enduring pictures.

In August of 1964, Dorothea discovered that she had cancer of the esophagus. Her last year was full of work—an oral memoir for the Bancroft Library; a portfolio entitled *The American Woman*; a retrospective exhibition at the Museum of Modern Art in New York City; a documentary for KOED and National Educational Television.

Her only regret was that she would not be able to document the 60's as she had in the 30's. How Dorothea would have handled the events of those years, events such as the free speech campaign, People's Park, the movement against the Viet Nam War and the Civil Rights movement, events which took place near her home in Berkeley—how she would have pictured them remain open to conjecture. Had she lived, I am certain that her images of those events would have been as memorable and as enduring as her pictures of the Depression years.

"Migrant Mother" is the ultimate photograph. In it we see Dorothea Lange's approach to photography and life—a stark, merciless, patient approach, an approach which captured the dignity of people. Today, assaulted by thousands of images, we may find it hard to appreciate what Lange has given us. But a contemporary like John Steinbeck, whose work was dramatically influenced by the same factors as Lange's work, did not miss Dorothea's contribution. Steinbeck may very well have been thinking of the people in Lange's photographs when he wrote in the *Grapes of Wrath*: "We ain't gonna die out. People is goin' on."

That is the feeling which comes through in Dorothea Lange's photographs. Every single one of them.

EDITOR'S REPORT

(cont. from Page 1)

with the U.S. is implicit.

Most English-speaking Canadians view the idea as ludicrous, as indeed must those Americans who give the subject any thought at all. We have all been taught to accept the historic inevitability of a stable Federal system both here and in Canada. The Civil War was fought, after all, not only to "free the slaves", but to eliminate the possibility of strong or "independent" states. (In actual fact, the political situation in Canada is far less settled—two vast areas, the Yukon and the Northwest Territories have yet to achieve full Provincial status).

The French-speaking Quebecois, however, possess a different sense of history. They see an independent French-speaking state on the North American continent as an historical evolution—the conclusion of a struggle that did not end in the 18th century. They point with pride to the richness of the French culture in Quebec—it is very real, tangible and totally non-Anglo—a different life experience. They will tell you that the Anglo-Canadian can only define his culture negatively and defensively, as being "not American". Quebecers can trace a history of being second-class citizens in the Canadian Federation, of a systematic program to wipe out the French language. And they insist that they must control their own affairs of state so as to ensure the continuation of the language and the culture through positive immigration policies and through education of the children in the French language.

One of the first and most controversial acts of the Parti Quebecois was to pass Bill 101, requiring that education (with

some very specific exceptions) be in French. This naturally produced shock waves throughout the English language schools. The confusion was compounded by what seems to American ears to be an almost archaic system; all the schools in Quebec are denominational. There are English, Protestant schools, English Catholic schools, French Catholic schools, French Protestant schools and even Jewish schools. This summer the Protestant School Board of Greater Montreal (PSBGM) reversed its anti-101 stand and has set up machinery to comply with the Law. The English division of the Montreal Catholic School Commission (MCSC) is still holding out, and continues to illegally accept all children for an English education. The leading English language newspaper calls for its readers to view the entry into the French educational system in positive terms (bilingualism being essential for a good career), and to obey the law of a duly elected government, and to work to change the law by changing the government.

The basis of the bill is, of course, that language is the repository of culture. It is both the soul and the reflection of a unique way of life, and it is generally the first thing that any dominant culture attempts to destroy. Already the language division of Canada is becoming sharper. The French-speaking minorities outside Quebec are being assimilated into the English-speaking majority with increasing rapidity, while the enigration of Anglophones from Quebec is increasing the strength of the French there.

The English language press has accused the Parti Quebecois of dragging its feet on the question of the referendum, fearing that it will be soundly defeated. It quotes statistics showing that only 20% of the population would vote for independence, and the majority do not even understand the concept. The PQ responds with the argument that the prospect of independence cannot be taken lightly. They wish to delay action on the question until after the General Elections which Canadian Prime Minister Trudeau must call before next Spring. They do not want the issues confused, or misused. Independence is far too important an issue to be involved with transitory political climates. What they are asking Quebecers is has tremendous historical significance, requiring no little sacrifice. They do not plan to even begin the education campaign until the Federal Elections have been held, and claim they would not be surprised if the referendum did not pass the first time. The Parti would be satisfied with a 40% vote, be willing to run for election again, and call another referendum during their second term in office. They are a patient people with a vision.

In the meanwhile, fully aware that Americans only know what the English language papers report, they are conducting their own public relations campaign in the United States. They know that in the final analysis, even if independence is voted for in a democratic fashion, only world opinion will force the Canadian government into negotiations.

There is no provision for secession in the Canadian Constitution and the official reaction will largely depend on the government in power. Trudeau has already stated that he will never oversee the independence of Quebec, and that he would call a national referendum on the question.

Regardless of the outcome of the referendum, the future of Quebec will be decidedly French, because it always has been French. Independence will only formalize what is already fact, the fact of a unique Quebecois culture that is neither Canadian nor American.

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performances and after-concert receptions.

He gave us an Herculean effort in one concert of chamber music featuring the Festival's featured pre-20th century composer, BRAHMS, and its primary guest composer, COPLAND. Playing piano in all four works, Davies performed the Copland *Violin Sonata* and *Piano Quartet*, followed by Brahms' *Zigeunerlieder* and *E-flat Horn Trio*—a program to test the concentration of a chess master and the endurance of a decathlon athlete. The program was brilliantly played by all involved and Davies provided the glue which made it stick.

To close, the Festival moved to the Old Mission in San Juan Bautista, 40 miles away from the regular site at Cabrillo College in Aptos. There, Davies led the playing of HAYDN's two-hour masterpiece, *The Creation*. This sterling performance was made even more exalted by the atmosphere of the newly renovated sanctuary and its rich acoustics. The Masterworks Choral of the College of San Mateo, another victim of the infamous Proposition 13, turned in its last-ever performance, and did so with great style. Soloists Leslie Gungl (Nonesuch Records), Luana de Val and Daniel Parkerson were in fine voice, and Davies conducted from a magnificent looking harpsichord built by Aptos musician, Donald Haas.



Aaron Copland

Already, Davies has put forth some exciting and innovative plans for the 1979 Cabrillo Festival. But it will be hard indeed to match his and musicians' achievement in 1978. Not only were the concerts completely

sold out for the first time in Festival history (largely due to Davies' success in persuading Aaron Copland to participate) but the programming choices, with few exceptions, seemed to resonate with a maturity which indicate that Davies has found a winning combination of forces among both the California musicians who largely make up the fine Festival Orchestra and Davies' ever-growing roster of performer colleagues whom he annually brings out West for a little California sunshine.

All the concerts and discussions at the 1978 Cabrillo Festival were recorded by KPFA's Doug Maisel and Larry Wood.

Once again, KPFA wishes to thank the Cabrillo Guild of Music, Radio KUSP, the Festival and Cabrillo College Theatre Staff, and the Festival composers and performers who have made possible these broadcast concerts. Special thanks to the *Musicians Local 346* of Santa Cruz for their continued co-operation.

The Cabrillo Festival will be featured on KPFA the weekend of October 28th and 29th. Consult listings for specific details.

ELECTIONS

The effect of Proposition 13 is most definitely on us as we head into the November election. It's a thread running throughout the campaigns of all major (and minor) candidates. Measures similar to Jarvis-Gann are on the ballot in many states, as are proposals to limit government spending. With all of Congress up for grabs this election, the issue is sure to have a major impact on campaigns around the country.

There is one immediate positive benefit of Proposition 13 that will show up on the ballot: the rapid and growing level of organization among renters. Tenants, unions, and other organizations around the state report phenomenal increases in their membership. And renters are angry because they are not getting their share and have put rent rollback

(cont. on page 3)

THE EARLY YEARS OF JAZZ: The Golden Age

by Michael Butler

It's interesting to see how record companies have come to refer to the early years of jazz, the 1920's and 1930's, as its Golden Years. What they are referring to, of course, is not the times themselves, which were far from golden, but the era's recordings, from which they profit and control. But what we often forget is that jazz is an expression of a people striving desperately to survive in an environment incredibly hostile to their basic human rights and needs.

Louis Armstrong was born in an alley shanty shack, his career beginning as a musician-pimp and almost ending when the gang attacked him with her knife. Ethel Waters, the blues singer that forced the great band leader Fletcher Henderson to play jazz, was forced to flee one southern city for her life when she insisted that the theater owner tune the house piano properly. For many of Mr. Water's early years, she refused to work for white audiences, even for significantly higher salaries, because she was afraid she would literally be torn limb from limb. Accounts by other jazz artists convince us that her fear was not a groundless one: the careers of Bessie Smith and Billie Holiday being especially noted for their encounters with white violence.

Eubie Blake, recently interviewed by CBS News, and the namesake of the current Broadway hit *BABE*, reminds us that in those "Golden Years", a black musician had to play dumb around the white promoters. "If you let them know that you've studied at Harvard or whatever,



Fats Waller, "Ain't Misbehavin'" October 27th at 7:00pm.

you got nothing," he said, "so we said 'Yes Sir', and 'No Sir', took the money and sent our kids to college." Whenever a black band braved a southern tour, there were never decent accommodations for food and shelter. Band members slept in cars, and drank their meals when there were no black restaurants to serve them. Black members of white bands (usually as in the case of Louis Armstrong, featured soloists who "made" the band), were forced to take their meals outside of restaurants that wouldn't serve blacks, or if they were lucky, were admitted into the kitchen by their fellow blacks who labored preparing for the white only food. Louis Armstrong remembers eating many a meal off the butcher blocks of such kitchens.

By what alchemy have the record companies transformed the struggle of black musicians (of any era or style) into something "golden"? Silver might be a more poetic description of black music's role in white America. Silver, forced to tarnish until its 'owners' decide it's the right time to polish it for display. The 20's and 30's is a major example of this. Several multi-volume series companies of the early works of such jazz greats as Duke Ellington and Billie Holiday are dominated by the copyright of white 'owners'. Ellington speaking of Irving Mills explains how this relationship between musician/composers and the music buyers worked.

"Irving Mills... was known as the last resort for getting some money by those who had been peddling songs all day without success. The personnel varied, but they would get together, each with a lead sheet of what they considered ordinary blues, and head for Mills Music. The procedure... was to list those blues outright for \$15 or \$20. It was very simple—no hassle. Just give him the lead sheet, sign the outright release, pick up the money and go. This happens nearly every day. I am sure that many of them, after many of these visits, sold the same blues turned around. There is no way of telling, or any way of knowing just how many Irving Mills amuses. Irving Mills was good, but to end the business day,

(cont. on page 3)

THE 1978 CABRILLO MUSIC FESTIVAL

by Charles Amirkhantan

With the announcement that the Cabrillo Guild of Music has offered a three-year renewal of the contract of Music Director, Dennis Russell Davies, much comfort is afforded those of us who follow the Eureka-American classical music scene on the West Coast.

A great deal of speculation had arisen following Davies' engagement for three summers at Bayreuth, which resulted in his being able to conduct only one of the two weekends at the spectacular 1978 Aptos festival, just concluded. His subsequent resignation from his post as conductor of the St. Paul Chamber Orchestra and appointment for the period 1980-1984 as Music Director of the Stuttgart Opera leaves the U.S., for a protracted period, without regular appearances of its most gifted young conductor. Davies commented, upon accepting the Stuttgart post, that there were just too few new opportunities for American conductors in America. He might well have added "especially for conductors who champion the causes of living and/or neglected composers".

The 1978 Cabrillo Festival was, in many ways, the most illustrious ever. Guest conductor and composer, Aaron Copland was a charming friend to all with whom he spoke. His vigorous conducting of his own music was received with standing ovations at several concerts. And his witty answers to questioners from the audience at a panel discussion recorded by KPFA were a highlight for many concert-goers.

Conductor, William McGlaughlin, assistant to Davies at St. Paul, made his first West Coast appearances, and shined particularly in works of Lou Harrison and Ernst Krenek. Harrison himself was the co-ordinator for a fascinating Sunday afternoon of new American compositions for gamelan ensembles and contributed to a richly seductive work for solo Balinese flate, sole French Horn and the San Jose State University Gamelan Degung.

Maestro Davies, an outstanding pianist as well as conductor, arrived for the second weekend after a resounding triumph in Bayreuth, having done WAGNER's *Flying Dutchman*. Still a bit piddly from the experience of being hounded like a movie star for autographs and picture-taking (which is the *de rigueur* at this German festival) and having shared the conducting bill with the likes of Colin Davis, Pierre Boulez, and Horst Stein, Davies bravely fought off his jet-lag to launch into a week of non-stop rehearsals,

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(cont. from page 9)

Later on, Irving Mills recalled one of those blues he had bought, released it, and had a big hit. . . . Years after that, Cootie Williams went down to sell a number, and Irving asked him what it was. "Just a blues," Cootie answered. "Oh no!" Mills cried as he hit the ceiling. "I own all the blues."

Fats Waller is another great Jazz artist whose re-emergence through re-issues, black film revivals, biographies, and a recent Broadway hit, *Am! Mischkevin!*, has shed doubt on the composition credits of many Jazz standards. In the biography written by his son, we discover that it was Waller who composed the hit tunes *I Can't Give You Anything But Love* and *On the Sunny Side of the Street*, which explains why they were such favorites with his fellow black composers. Jimmy McHugh, who bought them for \$50 apiece, has been credited ever since. In 1928, Waller and lyricist Andy Razaf wrote the music for the hit revue *Hot Chocolate*, which gave us the classic *Am! Mischkevin!* and *Black and Blue*. The revue was sold to Mills for a paltry \$500. Whenever I see the names Mills or McHugh credited with compositions, all I can see are question marks.

These examples are not exceptions, but space prevents further documentation.

There are a few songbooks from this Golden Age of Jazz, and they are difficult to find. With the exception of Bessie Smith Songbook, in the books of C. Handy, Fats Waller, and Duke Ellington, most of the credits are given to Mills, McHugh or Edwin Morris.

MINITHON

October 12 - 31 are the dates for KPFA's Fall Fundraiser. In past years, we have devoted whole days to a 'theme', and programmed accordingly. Recently there has been criticism from listeners that this format does not reflect the actual program structure of KPFA. In this Minithon, then, we have retained most of the regular programs, concentrating the themes in the evening hours between 7 and 11 pm, with an introduction to theme on the AM/FM show in the early morning. Weekend scheduling, however, has been largely turned over to entire themes, such as the broadcasting of the 1978 Cabrillo Music Festival. A major area of concentration running throughout the entire two weeks is an in-depth analysis of elections.

THE HISTORY OF KPFA'S MIDNIGHT SPECIAL

KPFA's *Midnight Special* began in 1957 when a series of Barry Oliver's 15 minute folk music programs, with Gert Chiaro engineering, was being taped at midnight—just after KPFA concluded its broadcast day. Gert thought it would be interesting to turn on the transmitter and broadcast the programs as they recorded the musicians while they were playing for the tape recorder. In 1958, much of Barry's time was involved in organizing the Berkeley Folk Festivals, so Gert Chiaro took over this live folk music radio program and named it after a similar one he heard on a Chicago radio station with the legendary Leadbelly theme song *Midnight Special*.

Gert continued it for 8 years, drawing many



"For new victories of the People, for the rights of the younger generation of the world, until the 12th Festival, Cuba bids you farewell."

(cont. from page 10).

of the folk artists from the Berkeley Folk Festival including Pete Seeger, Alan Lomax, Janet Smith, Jerry Garcia, Country Joe, Barry Melton, and John Jacob Niles, Phil Leish (later of the Grateful Dead) was the engineer for these programs. In 1972, she resumed the *Midnight Special*, but listener interest and quality of the performers was uneven. It continued through February 1973.

It's interesting to note that Gert Chiaro is one of the founding members of Pacifica Radio. She was the secretary of the Pacifica Foundation when KPFA's first went on the air in April, 1949.

The new *Midnight Special*, produced by the *Acoustic Music Collective* (Ed Schoenfeld, Gerda and Gil Daly, Susan Kernes, David Dunaway, Tony Ferro and Mary Berg) promises to provide high quality live acoustic American folk, blues, and blues as well as some traditional folk music of other countries. Listen to the first program on Saturday, October 7 at 11 pm. For more information about the history and future of the *Midnight Special*, stay tuned.

THOUGHTS ON ATONAL IMPROVISATIONS

The Morning Concert of October 6th presents guitarists Glen Frenkel and Don Livoni in recent collaborations. What follows are their thoughts on the experience.

GLEN FRENDEL:

When Don and I recorded this piece, I didn't really think about hearing it again. I was mildly surprised when Don suggested that it might be worth listening to. What I heard was a pleasingly "together" document. As a musician, I've tried to combine and express my musical ideas without worrying about whether the combinations are stylistically "appropriate" or commercially acceptable.

For some reason, I found it difficult to make any money combining Impressionist classical and Afro-Cuban or funk music, so in order to make a living, I've toned down my musical ideas to fit into a "commercial mold."

This piece means a lot to me; but not as a great new compositional form or an idea which goes "beyond its predecessors." Schoenberg of 30 years ago is more "hip." The music presented here is an exploration and exposition of the large and varied input of two musicians, and in the process, our ideas unfold in their own spontaneous form and order. The vast quantity of music consumed is expanding the limits of "acceptable" music. Listening to this tape, I not only see the process of musical creation first-hand;

I take a trip through time. I go backward into the Players' musical past and forward into what the future may hold. Maybe I should call this piece *Dialogue with Don*. It was a pleasure sharing the experience of musical exploration.

DON LIVONI:

Music like this should be prescribed for dieters. Every time I try to listen to it, I lose my appetite. Once I listened to only the beginning of the *Scherzo* section, and I lost my lunch. This thing could put "Weight Watchers" out of business.

Sometimes when I play this kind of music, I think of Arnold Schoenberg, Anton Webern and Eli Whitney. However, at the time I performed this piece with Glen Frenkel, I could think of nothing but how badly my cat needed a bath... a filthy little creature, never cleans himself.

My cat doesn't like this music either. When I played the *Scherzo* section for him, he waited until I left the room and then used my guitar case as a sandbox. I hope this does indicate a general reaction on the part of a large segment of the animal population. If so, perhaps a warning to remove all pets from hearing range could preface any broadcast of this material. On second thought, this suggests a commercial potential far greater than first imagined. If this music doesn't make money as a delectable ad, it could surely generate the big bucks as an animal deterrent.

Either way, I feel this music will make me rich and famous. A 15 year of playing rock, jazz and blues in pubs, clubs and dumps will finally be over and I'll be able to retire to a Gerbil ranch in Watsonville!



Don Livoni's Cat, Morning Concert, Oct 6,

SEE YOU IN C-U-B-A

by Peggy Stein

Note: Pacifica reporters included Gary Goldin from KPFA and Chris Rosene and Peggy Stein from KPFA.

The festivities of the 11th International Youth Festival, held in Havana, Cuba this year are now over... but the memories remain for the almost 20,000 delegates who were fortunate enough to attend the event. Reporters from Pacifica also have memories—of the parties, the concerts, the glaze presentations, and most importantly, the excitement of meeting journalists from all over the world. Not only were we in socialist Cuba, but we were there with thousands of youth and press from 145 countries—from Africa, Latin America, Eastern Europe, from socialist and non-socialist countries alike. It was a spectacular event, and much of the credit has to go to the Cuban people, who go all out to welcome the youth of the world to their country. It was that welcome that makes it so difficult to separate the experience of the International Festival, from the experience of Cuba.

Almost 20 years have passed since the triumph of the Cuban Revolution, and the accomplishments of Cuban socialism are impressive. The Cubans, under the leadership of Fidel Castro, have managed to wipe out illiteracy and malnutrition. There is no sign of rambling or prostitution in the once Mafia-controlled city of Havana, nor do you see beggars on the street, since there is no unemployment in Cuba. Health care and education are free, as are many cultural and all sporting events. And they have done it all in the face of tremendous obstacles of underdevelopment and the U.S. blockade on economic trade. Most impressive was the Cubans' enthusiasm for their revolution, and their optimism and hope for the future. The enthusiasm was contagious, and especially meaningful for the thousands of delegates sitting from Third World countries now involved in their own revolutionary struggles. It was also important that we Americans get a "hit" of that Cuban optimism, as our situation in this advanced Capitalist country obviously has its own set of difficulties.

The 450 delegates who represented the United States were treated with great respect and affection by the people of Cuba, despite the actions that our government and its agencies (e.g. the CIA) have committed against their country. The Cubans make a very clear distinction between the U.S. Government and the people of the United States, and if I didn't believe it the first time I heard it, it certainly became real for me the day a group of Cubans called themselves my "Cuban family." In addition to the many Cubans I met during my 12 days in Cuba, it was this "family" that shared a part of their lives and taught me something about the spirit of "internationalism." Not only through serious political discussions and interviews did I learn something about the Cuban society. I discovered that one can't experience Cuba without experiencing the Cuban fiesta, and the CPR (Cuba's) Block Organization made a fiesta to end all fiestas. Dancing to Cuban music and drinking beer and rum are definitely a part of Cuba.

The Cuban style of partying, and the Cuban people's interest in discussing everything from machismo to African literature, makes the job of an American journalist easy and pleasant. It is my hope that the learning process went both ways, but one thing is certain: that more Cubans today know the difference between the Networks and Pacifica Radio. The Difference is greater than the size of our non-existent expense accounts or our recording equipment. It is a difference in attitude and purpose, something which is unquestionably determined by those who sponsor us. Several Cuban friends told Pacifica reporters to "tell the good things and tell the bad things, but please, tell the truth."

Peggy Stein will be presenting a series of programs on Cuba on October 16. Check the listings for details.

SHAFI HAKIM

Shafi Hakim has been presenting his very popular and informative *World Music* program every Thursday evening for close to a year now. Shafi's pleasant personality and vast knowledge of the folk and classical musics of the world has increased many KPFA listeners' appreciation of less accessible traditions.

Born in Sidipur, and raised in Ahmedabad in northwest India, a city of some 25 million people, Shafi was exposed to cosmopolitan influences early in life. His father is a psychiatrist.

"It was a very different kind of psychiatry though," smiles Shafi. "There are no psychiatric institutions in India, because of the cultural belief that people should care for each other, and my father had to deal with the really sick."

His father is also a photographer. "In fact, in the village where he grew up, every one was a photographer. And I developed my first film when I was nine," Shafi continues. "There was no electricity, so we used the light of the sun to develop it. My father also had an elaborate sound system, and I had my first tape recorder when I was ten."

Shafi's childhood sounds ideal, especially to those of us raised behind the walls of a Catholic convent! Ironically, though his parents were Moslem, Shafi was sent to a Catholic school, because they taught in the English language. Across the street from his house though, the famed French architect, Le Corbusier built a house, and a student of his, Doshi, started a School of Architecture, part of the National Institute of Design. Shafi was a student in the first class of the new school.

"It was a very exciting place, experimental and very progressive. Even radio! It attracted people from all over the world: John Cage, Buckminster Fuller." Shafi liked architecture "because it is a practical use of skills plus imagination."

While he was in college though, he made sound tracks for movies. He was exposed to all kinds of music, from classical to the Beatles. "Calypso was also very popular then," says Shafi, "and I can remember how we all lined up to see *Rock Around the Clock*. The music from the Jayne Mansfield movie *The Girls Can't Help It*—that was great!"

Hearing Jack Teagarden introduced him to Jazz and he was very impressed. "I'd never heard anything like it!"

In 1969 he came to America, heading straight for San Francisco, where "it was all happening." I'd already read Ferlinghetti and Ginsberg! He enrolled in the Academy of Art and took out a membership in the World Center for Music. In 1970 he met and married his wife, and they have since made 2 trips back to India in 1972 and 1974, making recordings and photo essays. He offered some of these tapes to KPFA, and soon became a regular contributor. This eventually led to his own program.

Shafi is planning another trip to India within a few months. He expresses concern over the "brain drain" from India, pointing out that 70% of the graduating class now live and work in the United States. He does however plan to return to the US and KPFA himself.

"After all, the music has to have an outlet, and KPFA is one excellent avenue for raising people's musical consciousness," says Shafi.

World Music can be heard every Thursday at 8 pm. *World Music Special* on October 7, 8 and 9 pm. *World Music Special* on October 17th as part of KPFA's *Music* series.

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Tickets \$4.25 (adults and under, \$2.25) on sale at all BASS outlets and at A Woman's Place (Santa Rosa),
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Tues-Sun 11-6

SUNDAY 1

5:00 am A Musical Offering

With *Mary Berg*. A variety of classical, contemporary and folk music of different times and places, often featuring performances recorded by KPFA and other unique recordings.

8:00 Sleepers! Awake

A bit of Sunday tradition with *Bill Sakol*.

11:00 Jazz, Blues

With *Phil Elwood* or *Chris Strachwitz*.

1:00 Probabilities

Frederik Pohl: *The Way the Future Was*. Fred Pohl is the 1978 winner of the Hugo and Nebula Awards, science fiction's highest achievements, for his novel *Gateway*, and is the 1977 Nebula Award winner for his novel *Man Plus*. An original member of the Futurians, Pohl has been a successful literary agent, magazine editor, paperback editor, advertising man, short story author and novelist. His recently published memoir, *The Way the Future Was*, is perhaps the finest autobiography science fiction has seen: his account of the early days and the eventual ups and downs through the 50's, 60's and 70's is a brilliant evocation of a fascinating phenomenon. Pohl discusses his life and his work with *Lawrence Davidson*, *Richard Wolinsky*, *Richard A. Lupoff* and special guest interviewer *Charles N. Brown* of *Locus* magazine. Probabilities is produced by *Lawrence Davidson* and *Richard Wolinsky*.

1:30 The Imaged Word

With *Adam David Miller*.

2:00 Sunday Opera

Central City Opera: *A Centennial Tribute*. During the past summer, the Opera House at Central City, Colorado celebrated its hundredth year. Our program will trace its past, present and future. Highlights from 1978's *The Bohemian Girl* and *Don Pasquale*, and singers from Central City's past will be featured. Produced by *Mer John* and *Bill Colfine*.

3:30 KPFA Opera Review

The Opera Staff critiques San Francisco Opera's new production of Wagner's *Lohegrin*.

4:00 Just Plain Folk

Small Label Special. The best of recent releases on the smaller, less commercial labels, including *Philo*, *Kicking Mule*, *Bay*, and the many tiny one or two-record labels. Produced and hosted by *Ed Schoenfeld*.

5:30 Labor Commentary/ Occupational Health and Safety

With *John Burke* or *Dr. Phil Polakoff*.

6:00 KPFA Weekend News

6:30 World Press Review
The European Press. *Helga Loch-Bailey* looks at Europe, East and West.

7:00 Ask Your Mama

Black Arts Magazine. With *Michael Butler*.

10:00 State of Emergency/ Prison Poetry

Powerful communications network among San Quentin, Folsom, Soledad, Tracy, Preston, Vacaville, Pleasanton, and our Free Society to work together to expose and destroy the inhuman California prison system whose budget in 1978-9 is \$55,294,069,718!!!!!! With *Max Schwartz* and *Jim Freedom Collective*. Call-ins at 848-4425.

12:00 Maximum Rock and Roll

The best and rest of rock n roll, with *Tudgee Tim* and *Crazy Carl*.

1:00 am Blues In The Night

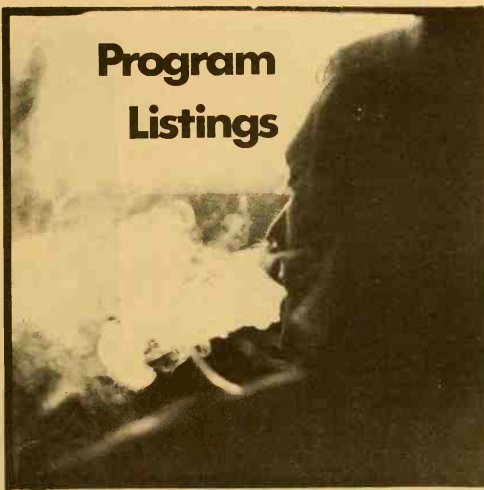
Chris Potter suits your taste.

MONDAY 2

6:00 am Blues In The Night

The other *Chris* finishes it up.

Program Listings



Glen Frendel, Morning Concert, Oct 6, 9:00am

7:00 AM/FM

By the shores of gitty goomie, by the shining Shattuck Avenue stands the wigwag of *Denny* on Monday mornings only **KPFA News** at 7 am, 8-45, Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Musica di Sheila Booth: Hyperbole (1977): Dance of the Flies (1977): Warp Drive (1977): Modoc (1978). After five years, Sheila Booth is back with a new selection of tape pieces recorded in her Half Moon Bay studio. The 40 minute-long *Modoc* treats one subject of one of the most devastating Indian Wars in U.S. history. This dramatic and bloody episode occurred in 1872, and Booth has realized a lifelong obsession in creating a piece based on this subject.

11:15 Morning Reading

Chester Himes: The Quality of Hurt. A glimpse at the life of a great Black writer, author of *The Primeval*, *Call the First Stone*, *Pinkets*, and *Cotton Comes to Harlem*. Part One.

12:00 Food For Thought: Women of the Air

Produced by the *Berkeley Women's Health Collective* or *Sabrina Sawyer* and *Susan Lorraine*.

1:00 A World Wind

Let the music help your soul. Music of the Americas, the Caribbean, Asia and Africa. Emphasis on wimmin. With *Chana Wilson*.

3:00 Sondiado del Barrio
Contemporary Latin Music from New York, the Islands and Hispanoamerica. With *Lisa Chavez*.

5:00 Drive, She Said!

KPFA Music Evening News

6:45 Behind the News

Farah Hiyati hosts a lively mixture of commentary, special reports, interviews and music. At 7:00, *Out In The Streets*: From the bay to the beach, from the homes, alleys, parks and workspaces of San Francisco, Peoples Media Collective presents City news, events, culture and politics in an audio magazine featuring live and location reporting, in-depth features, works and performances by San Francisco artists. Produced by *Peoples Media Collective/Height Ashbury Community Radio*. At 7:30, *Socialism with a Human Face*. *William Mandel's* interviews with Soviet people over there.

8:00 The Cotton Comes to Berkeley Show

Featuring *Women in Music*, Gospel, Folk, Jazz, Blues, Popular Classical Music program by *Ruth Hughes*. I invite *Women in Music* to come on the show about on this show and send me press releases at the station. 848-4425.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more. *Tarabú Bezerra* hosts and the feature is about culture.

10:15 Women's News

10:30 There Is A Woman in This Town

11:00 KPFA Evening News
Rebroadcast.



Chester Himes, Morning Reading, Oct 2-5, 11-15am

11:30 Blues By The Bay

The Big city blues, the sounds of Chicago's south and west sides, Richmond and Oakland too. Down the alley music for a blue Monday. New releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With *Tom Mazzolini*.

2:00 The Latin Experience
Latin/Soul music with *Emory White*.

TUESDAY 3

6:00 am AM/FM

Generally speaking, *Kris Welch* is generally speaking. **KPFA News** at 7 am, 8-45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

The Black Archives Orchestra conducted by *Judith Williams* performs: *Howard SWANSON: Soundpiece for Brass Quintet*; *Ulysses KAY: Brief Elegy for Oboe and Strings*; *Howard SWANSON: Night Music for Woodwinds, Horn & Strings*; and *William Grant STILL: Danzas de Panama for Strings (1948)*. Also featured is *James Russell*, clarinet as soloists in the *Clarinet Quintet* by *Samuel COLERIDGE-TAYLOR* (One movement only). This concert was recorded at the Oakland Museum May 20, 1978 by *Steve Wolfe*. Also included is an interview with *John Patton, Jr.*, co-ordinator of the Black Music Archive Series and music by other black composers: *Hale SMITH: Ritual and Incantations (1974)* *Freeman, Detroit Symphony Orchestra* "Columbia M 34566(15); *David BAKER: Sonata for Tuba & String Quartet (1971)* *Phillips, Tubas, Composers String Quartet*, "Golden Crest CRS 4122 (21) Presented by *Steve Wolfe* and *Michael Butler*.

9:00 Fresno County Board of Supervisors

Live Broadcast of Board meeting for listeners in the KPFC signal area.

12:00 Food for Thought: Congressional Record

Readings from the Congressional Record, with *Catherine Webb* and friends.

1:00 A Terrible Beauty

Celtic programming with *Padraig McGillicuddy*.

2:00 Fresno County Board of Supervisors

Live Broadcast of Board meeting, for listeners in the KPFC signal area.

3:00 Creative Conference

5:00 Drive, She Said!

6:00 KPFA Evening News

6:45 Behind the News
Paul Allen hosts.

7:30 Berkeley City Council

Let's do the Time Warp again. For listeners to KPFB, 89.3 FM, Live with *Bob Stern*.

8:00 La Verdad Musical/ The Musical Truth

From *Bomba* to *Be-Bop*. . . From *Blues* to *Batucada*. From *Mozambique* to *Mambo* and from *Calypto* to . . . the *Cameroun*, to *Mississippi*, to *New York City*. Talking about sweet healing music, powerful magic music. With *Avetaja*.

8:00 Fresno Live

Parrut Emanuel Ax plays works by *Beethoven* and *Chopin*. Concert recorded by KPFC on January 16, 1978, in a program sponsored by *Keyboard Concepts*.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more. *Isabel Alegria* hosts and the feature is about the community.

10:15 Living On Indian Time
Native American Programming.

11:00 KPFA Evening News
Rebroadcast.

11:30 Red Crystal

A mixture of jazz, rock, and classical music: Music to the Nth power. Brought to you by *Susan Salow*.

1:00 am Our Latin Experience

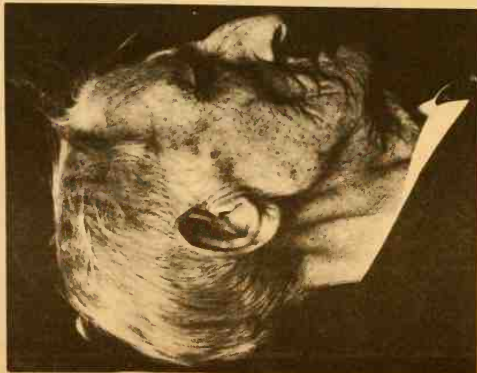
2:00 am A Musical Ecstasy
Music from all corners of the world and all people.



J.B. Butler, Pres. Southern Tenant Farmers' Union, Memphis, Tenn. 1938
Library of Congress



Andrew Furuseth, 1934, Courtesy Bancroft Library.



80 year old resident in a squatter's camp, Berkeley, Ca. 1936, Library of Congress.

Dorothea Lange

KPFA Program Guide INCLUDING THE MINI-THON

OCTOBER'S SPECIALS....

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
15th Bach and Baroque Music	16th Osborn Youth Festival	17th World Music	18th Elections: State and Local	19th Elections	20th Drama: Cocaine, Kafka, Draper, Gogol	21st Stone Soul Weekend
22nd Stone Soul Weekend	23rd Empanant/ Energy	24th Bispan Initiative	25th Election Coverage	26th Local, State and National Elections	27th Black Musicals	28th 1978 Cabrillo Music Festival
29th	30th International Elections	31st All Hallow Even				

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
5 A MUSICAL OFFERING with Mary Bieg		AM FM with Kris Welch (Disney Sanitizers on Mondays) TALKING DRUMS				THE GOSPEL EXPERIENCE Emmet Power!
6 SLEEPERS AWAKE						MAKE WAY FOR CHILDREN Lerner/Aut Occupational
7 JAZZ BLUES Chris Strachewski/ Phil Elwood		THE MORNING NEWS THE MORNING CONCERT - 9 to Noon READINGS FROM THE DRAMA AND LITERATURE DEPARTMENT	LATE MORNING NEWS			THROUGH A WOMAN'S EYE FOCUS ON MUSIC
8 JAZZ BLUES Chris Strachewski/ Phil Elwood		1000 FOR THOUGHT Lunch Hour Menu Compassionate Harvest Bitter Heart	1000 FOR THOUGHT Lunch Hour Menu Hater Heat Bunch of Con-servatives			ANDREA BROAD Programming
9 THE SUNDAY OPERA DRAMA & FEATURE SPECIAL MUSIC FEATURE	SONIDO DEL GARRINO WIND LAS CHICAS CONJUNTO CUBANO	SONIDO DEL GARRINO WIND LAS CHICAS CONJUNTO CUBANO	REAGAN REGGAE EXPERIENCE at San Gabriel	THE TENDRILS LOD	PANHANDLE COUNTRY w/ Tim Samont PIC IN A PEN w/ Ray Edlund	THE MOTHERLODE STUDENTS
10 WEEKEND NEWS WORLD PRESS	ASK YOUR MAMA Michael Butler	On the Streets/ Soyuz Luv	DRIVE! SHE SAID KPFA EVENING NEWS	BEHIND THE NEWS Labor Desk	Bay Area Theatre RADIO PLAYS	CHINESE YOUTH WEEKEND NEWS ATTACHED WITH A CAR
11 STATE OF EMERGENCY PRISON POETRY with Mrs. Schwartz	ECONOMY/INDIGENS NEWS THERE IS A WOMAN IN THIS TOWN	LA VERDAD MUSICAL with Aracely MUSIC IN AMERICA with Chris Strachewski	FRUIT PUNCH NOT TONIGHT! HATE A HADADIE	World Breaking Cavi Liberties	1760 ARCH	SECRETS OUT with Sam Short
12 MAXIMUM ROCK N ROLL with Sam Short	BLUES BY THE BAY with Tom Vazouliou RED CRYSTAL with Susan Sallow	THE SUNDAY OPERA DRAMA & FEATURE SPECIAL MUSIC FEATURE	REAGAN REGGAE EXPERIENCE at San Gabriel	BEHIND THE NEWS Labor Desk	1760 ARCH	SATURDAY NIGHT SPECIAL
1 LATE NIGHT	THE SUNDAY OPERA DRAMA & FEATURE SPECIAL MUSIC FEATURE	SONIDO DEL GARRINO WIND LAS CHICAS CONJUNTO CUBANO	REAGAN REGGAE EXPERIENCE at San Gabriel	THE TENDRILS LOD	PANHANDLE COUNTRY w/ Tim Samont PIC IN A PEN w/ Ray Edlund	ANDREA BROAD Programming

Symphony Orchestra "Tapecar MEC 015 (17); Glen FRENDEL and Don LIVONI. Guitar Duet (1978) Frenkel & Livoni, guitars; KPFA Tape (28). With Charles Amirkhanian. Local guitarists Frenkel and Livoni present one of their recent collaborations, beautifully recorded in their home studio.

11:15 Morning Reading

Life Situations, essays written and spoken by Jean-Paul Sartre. Readings from last year's translation of a selection of Sartre's essays and interviews including *Self Portrait at Seventy*.

12:00 Regular Radio!



Elliott Schwartz: Morning Concert, Oct. 9.

1:00 Shoutin' Out With Mama O'Shea

Mama O'Shea indulges in controversy and conversation. Call-ins at 848-4425.

3:00 Pig In A Pen

With Ray Edlund. Traditional and contemporary bluegrass and old-time music.

5:00 Drive, She Said!

6:00 KPFA Evening News

6:45 Arts Commentary

7:00 Gimme John Ford

Michael Goodwin reviews the movies.

7:30 The Goon Show

Mylo Sanka introduces *The Phantom Head-Shaver of Brighton*. First broadcast by the BBC October 19, 1954.

8:00 Planet on the Table

Jack's Book. Alan Saldafsky, with guest host, Jeanie Lum (of KSAV), interviews Barry Gifford and Lawrence Lee, author of *Jack's Book*, a biography of Jack Kerouac, based on the oral history passed down from many

of his friends and literary associates. Produced by Alan Saldafsky.

8:30 1750 Arch

Arch Street returns with 1978 works by 4 Bay Area composers: John GEIST: *Dark Razz*; John ADAMS: *The Wave Maker for Amplified Quartet*; Dane RUDHYAR: *Advent*; Derek THUNES: *Jazz for Kronos*. The Kronos String Quartet has become well-known to Bay Area audiences in the past year for their performances of 20th century repertoire. They were formerly residents of North York and have recently been appointed to the faculty of Mills College, Oakland.

10:30 In The American Tree

New Writings by Poets. With Kit Robinson and Lyn Hejinian.

11:00 KPFA Evening News

Rebroadcast.

11:30 Cruisin' With Carl

With Carl Stolz. The first wave of rock, rhythm and blues.

2:00 am Bay Leap

With Darcel.

SATURDAY 7

6:00 am The Gospel Experience

Traditional and contemporary gospel music with Emmitt Powell.

9:00 Make Way For Children

With Darcel and the kids.

9:45 Lemon/Aid

With Kun McEldowney of San Francisco Consumer Action. Advice, tips and criticism.

10:00 The Car Hospital

With Herb. 848-4425 is the number to call if the old headwon't hop to. Free and shared advice on how to fix your car.

10:30 Through A Woman's Eye

With Karla Tanella.

11:00 Focus On Women in Music

12:00 Ahora

Latin Music from all parts of the Americas. News on the hour, our special features, a weekly contest and information on what's happening in the Raza community throughout the Bay Area... sobrevivimos con sabiduria y sabor...

3:00 The Motherlode

Sounds of people changing the world. Interviews with community and workplace organizers—soul music—reports on movements for national liberation—jazz—and the calendar of events.

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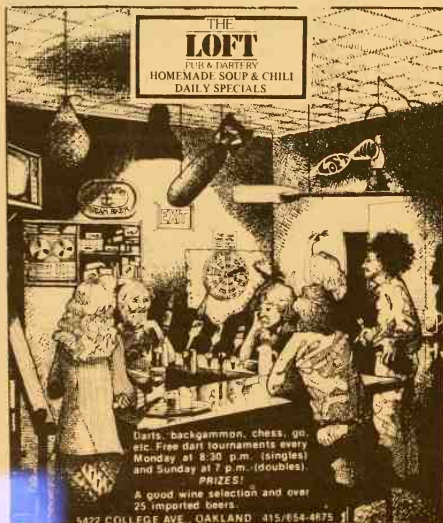
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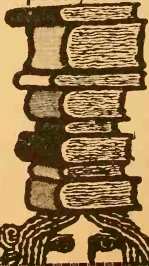
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poetry readings every wednesday night at 8.



MALCOLM MARGOLIN,
8 PM, OCTOBER 13TH,
speaking about
THE OHLONE WAY,
his new book about the
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CODY'S BOOKS
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5:00 Iranian Students' Association

News and analysis of the Persian Gulf region. Presented in Farsi.

5:30 Chinese Youth Voice

Social and political events in the U.S. and overseas that concern the Asian-American community.

6:00 KPFA Weekend News

6:30 Freedom Is A Constant Struggle

Voice of people in struggle—in the community, around the world, across the nation—throughout history and now. Produced by Barbara Lubinski and Heber.

7:00 The Secret's Out

Good music, interesting conversation and whatever else is happening will be on this program. Sit'n' Down with Bari Scott.

11:00 Midnight Special

On this first of a new series of Midnight Specials, *Gert Chianio* and *Barry Olivier*, the originators of this program in 1956 will talk about the history of KPFA's Midnight Special and feature tapes of well known folk artists heard on this program in the 60's—including a former rock star having the initials J.J. (you guess). *Tony Ferro* will also feature some selections from the 1972 edition of this program.

1:00 am Music Theatre

The best music in music is what you get—blues to jazz and all variations in between.

SUNDAY 8

5:00 am A Musical Offering

With *Mary Berg*. A variety of classical, contemporary and folk music of different times and places, often featuring performers recorded by KPFA A and other unique recordings.

8:00 Sleepers! Awake

A bit of Sunday tradition with *Bill Sokol*.

11:00 Jazz, Blues

With *Phil Elwood* or *Chris Strachewitz*.

1:00 Contemporary Literature

Tom Parkinson with a program on recent books.

1:30 Rexroth: Autobiography

Kenneth Rexroth continues with this 2nd volume of his autobiography.

3:30 The Visual Arts

With *John FitzGibbon*.

4:00 Between Josquin and Palestrina

After the death of Josquin des Prez in 1521, Western music underwent a radical change, for which those two great polio-musical events, the Reformation and the Counter-Reformation were largely responsible. The period 1520-1560 witnessed the "secret chromatic art," the decline of the French chanson and the proliferation of liturgical musical forms, and the rise of the Italian madrigal, all of which reflected the political and cultural climate of the time. With *Bill Croft*.

5:30 Labor Commentary/Occupational Health & Safety

With *Jahn Burke* or *Dr. Phil Palakoff*.

6:00 KPFA Weekend News

6:30 World Press Review

The *African Press*. A look at political, economic and social developments in sub-Saharan Africa.

7:00 Ask Your Mama

Black Arts Magazine, With *Michael Butler*.

10:00 State Poetry Emergency/Prison Poetry

Powerful communications network among

San Quentin, Folsom, Soledad, Tracy, Preston, Vacaville, Pleasanton, and our Free Society to work together to expose and destroy the inhuman California Prison System whose 1978-1979 budget is \$552,049,718!! With *Max Schwartz* and *th Freedom Collective*. Call-ins at 848-4425.

12:00 Maximum Rock & Roll

New wave, old wave, middle wave r & r to take the working week. With *Tim, Carl* and the gang.

1:00 am Blues In The Night

With *Chris Potter*.

2:00 Portrait of Frieda Lawrence

The historic BBC documentary of the life of Frieda Lawrence.

The historic BBC documentary of the life of Frieda Lawrence, who died in Taos, New

London University Illinois Contemporary Chamber Players (8): *Five Moviles Flute*, harpsichord, organ & tape, 1975; Worthen, Schwartz, Sollenberger (15); *California Games* (audience divided into two groups, 10 tape-recorded players drawn from audience, percussionist & 5 other musicians, 1978) excerpts; *Concerto III for Piano and Small Orchestra* (1977) Peltzer, piano, McLaughlin, St. Paul Chamber Orchestra (15). With *Charles Amir-Khanian* and *Elliot Schwartz*, Live.

11:15 Morning Reading

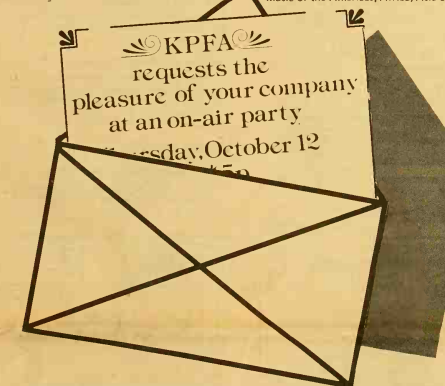
Readings from *The Collected Stories of Andre Mauriac*.

12:00 Food for Thought: Women Of The Air

Produced by *The Berkeley Women's Health Collective* or *Sabrina Sojourner* & *Susan Lorraine*.

1:00 A World Wind

Music of the Americas, Africa, Asia and the



Mexico August 11, 1956, her 77th birthday. The program contains voices of her family and many friends who knew her during her life and particularly during the period of her marriage to the novelist D.H. Lawrence.

2:00 am The Latin Experience

With *Emory White*.

MONDAY 9

5:00 am Blues In The Night

Chris Potter continues.

7:00 AM/FM

On top of old Denny, all covered with hair. Stands a microphone, putting it over the air. KPFA A News at 7 & 8:45: Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Music of *Elliot Schwartz*, Schwartz, presently living in La Jolla, California, and working at UCSD's Center for Music Experiment, is chairman of the music department at Bowdoin College in Maine. He is active not only as a composer, but as a writer (his most recent book is *Electronic Music: A Listener's Guide*), guest lecturer and pianist. The KPFA program will include examples of compositions in the three areas that interest him most: works for orchestra, music for small groups with electronic tape, and "game pieces" that involve improvisation and audience participation. *Eclipse III for Chamber Orchestra* (1975); *Thomas New*, New Hampshire Music Festival Orchestra (9); *Cycles and Gongs* (1967); *Richmond and Oakland* too. Down the alley music for a blue Monday. New releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs.

Caribbean. Emphasis on wvmmmin. With *Chana Wilson*.

3:00 Sondiolo del Barrio

Contemporary Latin Music from New York, the Islands and Hispanoamerica. With *Lisa Chavez*.

5:00 Drive, She Said!

6:00 KPFA Evening News

6:45 Behind the News

Furaha Hiyati hosts a lively mixture of commentary, special reports, interviews and music. At 7:30, *Socialism With A Human Face*: *William Mandel's* interviews with Soviet people over there.

8:00 Across the Great Divide

With *Robbie Oman*.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more. *Tarabú Beteral* hosts a cultural feature.

10:15 Women's News

10:30 There Is A Woman In This Town

11:00 KPFA Evening News

Rebroadcast.

11:30 Blues By The Bay

With *Tom Mazzolini*. The Big City Blues, the sounds of Chicago's south and west sides. Richmond and Oakland too. Down the alley music for a blue Monday. New releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs.

TUESDAY 10

6:00 am AM/FM

Kris mixes talk, music, humor and human concern into her own unique blend. KPFA A News at 8 am, 8:45, Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Presenting works by *Ralph Vaughan Williams* (1872-1958) in honor of the 106th anniversary of his birth (Oct. 12). *Symphony No. 9* (1958); *Boulton*, London Philharmonic Orchestra, *Angel AS-36742 (35); *Concerto for Piano* (1954); *Jacobs* (Tuba), *Barenboim*, Chicago Symphony Orchestra, *DG 2530906 (12); *Concerto Grasso* (1950); *del Mar*, Bournemouth Symphony Orchestra, *EMI ASD 2351 (16); *The Vamps - Aristophanic Suite* (1909); *Boulton*, London Philharmonic Orchestra, *Angel SB 3739 (26); *Fantasia on the "Old 104th"* *Palm tune* (1949); and *Choir*, *Angel S-36742 (14). Presented by *Steve Wolfe*.

9:00 Fresno County

Board of Supervisors
Live broadcast of Board meeting for listeners in the KPFA signal area.

11:15 Morning Reading

The Custom House of *Desire*. More stories from this collection of surreal writing.

12:00 Food for Thought: Better Half

1:00 'A Terrible Beauty'

The Story of the Celtic People in word and song, with *Padrigin McGillucuddy*.

2:00 Fresno County Board of Supervisors

Live broadcast for listeners in the KPFA signal area.

3:00 Creative Conference

5:00 Drive, She Said

6:00 KPFA Evening News

6:45 Behind the News

Paul Allen hosts.

7:30 Berkeley City Council

Live on KPFB 89.3 FM, and hosted by *Bob Stern*.

8:00 La Verdad Musical/The Musical Truth

From *Bomba* to *Bo-Boom*...from *Blues* to *Batucada*. From *Mozambique* to *Mambo* and from *Calypso* to the *Cameron* to *Mississippi*, to *New York City*. Talking about sweet, healing music, powerful, magic music. With *Avotja*.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more. *Isabel Alegria* hosts and the feature is about the community.

10:15 Living on Indian Time

Native American Programming.

11:00 KPFA Evening News

Rebroadcast.

11:30 Red Crystal

Tune in tonight for some gutsy and entertaining music, spanning the fields of folk, blues and pop. Singer, guitarist and composer *Betty Kaplowitz* of *San Francisco* will be visiting the KPFA studios to talk with *Susan Salas*.

1:00 am Our Latin Experience

WEDNESDAY 11

6:00 am AM/FM

Kris mixes talk, music, humor and human concern into her own inimitable blend.
KPFA News at 7:30 am, 8:45 and News Headlines at 8 am.

9:00 Morning Concert

Charles Amirkhania will be his guest this morning. **William Malloch**, former music director of KPFA, present artistic director of the Ojai Festival, composer and arranger. Malloch will discuss his new orchestration (very frisky) for strings, woodwinds and percussion of J.S. Bach's *Ways a Story* by *King of Kings*, who he calls *The Art of Fuguing*. He'll make comparisons between the way artists play it on the 20 or so odd recordings now and before the public and the way he thinks it should go. Malloch's appreciation of Bach's original is now available on a new Townhall recording with an Ensemble of Los Angeles musicians conducted by the version's enthusiastic proselytizer, **Lucas Foss**.

11:15 Morning Reading

Stories from Irish Mythology.
KPFA listener, **Janie Miller**, sent us a tape of her grandmother, **Susan Porter**, reading three stories from the Ulster Cycle. Susan Porter, a member of the Big Sur from the 1930's until her death in 1964. Somewhere in the 50's, she made a record of some of her Irish stories and we are delighted to present them this morning. Of particular interest is the role of women as portrayed in this ancient culture. Produced by **Padraign McGillicuddy**.

12:00 The Noon Hour Menu: Live Music from Hertz Hall

1:00 Folk Music from Near and Far Out

Gerdas Dalvi hosts a melange of archive records, tapes and live performers with musics of all eras and cultures... from Assyria to Zambango.

3:00 The Reggae Experience

With **Jay Scotty** and **Johnny Rebel**.

5:00 Drive, She Said

6:00 KPFA Evening News

6:45 Behind the News

Hosted by **Furaha Hyati**.

8:00 Phil Elwood's Archives

A special feature drawn from Phil's immense collection of historic jazz recordings.

8:30 Music in America

With **Chris Strachwitz**.

9:00 DEBATE

With **Senator John Briggs** (Rep. Fullerton) and **Harvey Milk** (S.F. Supervisor) and **Sally Gearhart** (S.F. State Professor) over the **Anti-Gay School Teacher Initiative** (Proposition 6). At 10:15 pm, **Fruit Punch** will continue with excerpts from the rally simultaneously @ Mission High School. Call-ins at 848-4425.

10:00 Talking Drums

An informative 15 minutes of news, announcements, commentary and more. **Norman Bayo** hosts and the feature is **Body and Soul**.

11:00 KPFA Evening News

Rebroadcast.

11:30 Live from Keystone in San Francisco

With **Henry Peters**.

1:00 am Beedle Um Bum

Larry goes up another chunky and nutritious musical stew.

THURSDAY 12

6:00 am AM/FM

Kris mixes talk, music, humor and human concern into her own inimitable blend.
KPFA News at 7 am, 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Antonio Vivaldi *Concerto for Two Orchestras (I'm due Con)* for the Feast of the Assumption of the *Virgin Mary*. Les Solistes de Bruxelles and 1 Solisti di Milan, directed by **Angelo Ephraïm**, "Seraphim S-60118. Organ music of **Scheidt**, **Scheideemann**, **Weckmann**, **Hanff** and **Buxtehude**, played by **John Chapman** on the organ of the Church of the Advent of Christ the King, San Francisco. **Michael Praetorius**: *Terpsichore Dances (1612)*, David Munrow and the **Dance Music Consort of London**, "Angel S-37091. Music from the *Time of Christopher Columbus*, performed by **Musica Reservata**, "Philips 839714LY. Today's program is presented by **James Mitchell**.

11:15 Morning Reading

To Be Announced.

12:00 Food for Thought: New Horizons

Explorations into the human condition and potential: Humanistic perspectives on individual growth and social change. **Paul Solomon** founder of the Fellowship of the Inner Light in Virginia Beach, Va., talks about ways to recreate your own reality. Produced by **New Dimensions**.

1:00 Blank Spot Punch

Rare, new and seldom-heard mostly improvised music.

3:00 The Latin Experience

5:00 Drive, She Said !

6:00 KPFA Evening News



Franz Kafka's "The Judgement"
 Fri. Oct. 20, 7:00pm

6:45 KPFA Radio

Thursday October 12
 at 6:45 pm
 featuring champagne
 and **Larry Benksy**

R.S.V.P. by tuning in 94.1 on the FM band.

11:00 KPFA Evening News

Rebroadcast.

11:30 Music from the Hearts of Space

With **Timiethoe** and **Annamysq**.

FRIDAY OCTOBER 13

6:00 am AM/FM

Kris mixes talk, music, humor and human concern into her own inimitable blend.
KPFA News at 7 am, 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Minithon special with **Charles Amirkhania** entitled **The Orpheus Ensemble**, featuring **Erik Satie: Le Pige de Meduse (1913)**, **Harold Farberman: Trio for Violin, Piano and Percussion (1932)**, **Luciano Berio: Folk Songs (1949)**, **Igor Stravinsky Octet (1923)**, and **Richard Wagner: Siegfried Idyll (1870)**. Jack Fortner conducts members of the New Music Group at Fresno State University. Recorded by **Randy Stover** of **KCFR Radio**, Fresno on May 18, 1978. **Charles Amirkhania** introduces the music.

11:15 Morning Reading

Minithon readings. During **KPFA's** minithon we will continue morning readings during this hour with guest readers heard regularly on this program with selections of their own choice. Readers are **Fred Doty**, **Gail Chugg**, **Sonya Blackman**, **Eric Baursfeldt** and others.

12:00 Regular Radio !

1:00 Shoutin' Out with Mama O'Shea

Mama O'Shea indulges in controversy ! Discussion ! Enlightenment ! Call-ins accepted at 848-4425.

3:00 Panhandle Country

Two hours of old time country music, western-swing, honky tonk, bluegrass and much more. New recordings and many rare old recordings. With **Tom Diamant**.

6:00 KPFA Evening News

7:00 Myth and the Macabre

A Minithon evening of horror tales and entertainments appropriate to the day's date, and the night's light.

FRIDAY 13

8:30 Charlie Haden on Bass Art Lande on Piano

performing original compositions and jazz standards. **Charlie Haden** is one of the truly great bass players of our time. He is best known for his work with **Keith Jarrett** and **Ornette Coleman**. **Art Lande**, a regular performer at 1750 Arch has recorded for **ECM** and 1750 Arch Records.

11:00 KPFA Evening News

Rebroadcast.

11:30 Cruisin' with Carl

Carl Social comes on with a rockin' good way to end this day !

1 am Bay Leaf

Inside and out with **Darcel**.

SATURDAY 14

SATURDAY OCTOBER 14

6:00 am The Gospel Experience

Traditional and contemporary gospel music with **Ermitt Powell**.

9:00 Traditional American Music: Rare Live Performances

Today is a really special treat for everyone who has enjoyed **KPFA's** regular programming of folk, blues, bluegrass, country, jazz, R&B, Cajun, Gospel and all kinds of "down home" music. Our tradition of American Music Collective presents a festival of rare live-performance tapes of the great performers of all these musical categories. These unreleased performances are drawn from a wide range of private collections, and are NOT available on record. So, today's show will be a rare opportunity for our listeners. Names of the specific performers are not available at press time, but we'll be announcing them on the air as the day approaches, and can tell you now that the list will be quite impressive! The tapes will be edited specially for this broadcast and should make great listening. We mean to have a party and hope you'll join us. With **Tom Diamant**, **Chris Strachwitz**, **John Lumsdaine** and all the gang.

9:00 pm Live Minithon Special

Kick-off the Minithon with a live benefit at "Epic West": 2640 College Ave. in Berkeley, until 1 am. Come meet the "acoustic Collective" and listen to a wide selection of folk music, country music and just good music. This live benefit/broadcast will serve to intro duce **Midnight Special**, a renewed program which will be heard every Saturday night from 11 pm to 1 am.

1 am Music Theatre

The best in music night out gets you, betes to jazz and everything inbetween.

SUNDAY 15

Sunday October 15

6:00 A Musical Offering

With **Mary Berg**. A variety of classical, contemporary and folk music of different times and places, often featuring performers recorded by **KPFA** and other unique recordings.

8:00 Baubles, Bangles, Bach and Baroque

With **Paul Allen**, **Larry Bensky**, **Alan Snitow** and **James Mitchell**. And at 9:30 pm **SERP'S UP**...

An evening of Medieval Music and Verse. Tonight we enter a musical garden of delights with song and chant, verse and prose from the 10th through the 14th centuries. Recorded performances by the **Early Music Consort of London** and the **Early Music Quartet**, with readings from our study by **Peter Bailey** and **Claude Duval**. Program presented by **Bill Croft** and **James Mitchell**.

12:00 am Maximum Rock and Roll

Punk's past, present and future, music not ever dealt with on commercial radio. With **Tim T.**, **Carl S.**, and the mutants.

1:00 am Blues in the Night

Chris Pater suits your taste.

MONDAY 16

6:00 am Blues in the Night

Chris Pater continues.

7:00 am AM/FM

Denny starts another week with music, and a little bit of what makes **Denny** unique. **KPFA News at 7 am, 8:45; Talking Drums at 7:30 and News Headlines at 8 am.**

8:00 See You in C-U-B-A

Pacific reporters were in Cuba this past July and August to cover the **International Youth Festival**. Today, **KPFA** will present several hours of programming about the Festival and about Cuba in general. Beginning with discussion on mental health in Cuba on **AM/FM**, an interview with a Cuban who shares his feelings about the revolution will follow, discussing the Cuban block organization, the **CDR**.

9:00 Morning Concert

Minithon special with **Charles Amirkhania**.

11:15 Minithon Reading

12:00 Food for Thought Women of the Air

1:00 A World Wind

Let the music heal your soul! **Musics of the Americas**, **Africa**, **Asia** and the **Caribbean**. Emphasis on women. With **Chana Wilton** and special guests.

3:00 Sonido del Barrio

Contemporary Latin music from New York,



Cabrillo Fest: (l to r) Charles Amirkhanyan, Aaron Copland, Francis Thorne, Lou Harrison.

PHOTO BY Doug Masel

the islands and Hispanoamerica. With Lisa Chavez.

5:00 Drive, She Said!
Cuba's new music and those who make it!

6:00 KPFA Evening News

6:45 See You in C-U-B-A
Produced by Peggy Stein. A documentary special on the '78 World Youth Festival in Havana. William Mandel discusses Cuba-Soviet U.S. relations. Fidel Castro, the Cuban leader himself, speaks to Americans. Revolution and Culture, an interview with Margaret Randall, author of *With Cuban Women Now*, who discusses life and culture in present-day Cuba. Children and Education in Cuba. Women in Cuba, an interview with Cuba's leading lady, Vilma Espin. She discusses marriage, prostitution, the Family Code and more.
All produced by Peggy Stein.

11:30 Blues by the Bay
The Big City Blues, the sounds of Chicago's south and west sides, Richmond and Oakland too. Down the alley, music for a blues Monday. New releases, oldies, classics, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs. With Tom Mazzolini.

1:00 am The Latin Experience
This informative latin music program brings together the music of Central and South America, the New York and Bay Area rhythms. With Emory White.

TUESDAY 17

6:00 am AM/PM
Kris and Shafi Hakim introduce today's theme: classical music from around the world.

9:00 Morning Concert
Miniton special with Charles Amirkhanyan. Music from Scandinavia and Finland: 10. Vagn HOLMBOE: *Symphony No. 10, Op. 105 (1970-71)*. Enrling, Gothenberg Symphony Orchestra. *Giacca CAP 1116 (27). Karl Birger BLOMDAHL: *Game for 8 (1962)*. Bjorlin conducting the Stockholm Philharmonic Orchestra. *Angel S-36576 (29). Lars Eric LARSSON: *Sonata No. 1, Op. 66 (1936)*. Scheja, Piano. *RCA SL 3119 (11). Knut NYSTED: *The Seven Seals, Op. 46 (1960)*. Fjeldstad, Oslo Philharmonic Orchestra. *Philips 839 264 AY (29). Knud RISSAGER: *Orchestra*. *Giacca CAP 1116 (27). Semkov, Royal Danish Orchestra. *Turnabout TVS 34085 (9). Presented by Steve Wolfe.

9:00 Fresno County Board of Supervisors
Live broadcast of Board meeting for listeners in the KCFE signal area.

11:15 Miniton Reading
12:00 Food for Thought: Readings from the Congressional Record
With Catherine Webb and friends.

1:00 A Terrible Beauty
Music and words from the Celtic Tradition. With Padraig McGillicuddy.

3:00 Creative Conference

5:00 Drive, She Said!

6:00 KPFA Evening News

2:00 Fresno County Board of Supervisors
Live broadcast of Board meeting for listeners in the KCFE signal area.

7:00 World Music Special
Folk music of the peoples of the world with Shafi Hakim.

7:30 Berkeley City Council
Hosted by Bob Stern on KPFB 89.3 FM.

8:00 Fresno Live
Debut performances by Orpheus, Fresno's new chamber ensemble. Works by PISTON, GINKA, VARESE, CASELLA, CHIHARA and RAVEL. Directed by Jack Fortner. Recorded by KCFE on March 21, 1978.

11:00 KPFA Evening News
Rebroadcast.

11:30 Red Crystal
A mixture of jazz, rock and classical music: music to the fifth power. Brought to you by Susan Sallow.

1:00 am A Musical Ecstasy
Music from all corners of the world.

WEDNESDAY 18

6:00 am AM/PM
Kris mixes talk, music, humor and human concern into her own inimitable blend. KPFA News at 7 am, 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert
Miniton special with Charles Amirkhanyan.

11:15 Miniton Reading

12:00 Noon Hour Menu: Live from Hertz Hall

12:00 Noon Hour Menu: Live Music from Hertz Hall

1:00 Folk Music from Near and Far Out
With Gerda Daly.

3:00 The Reggae Experience

5:00 Drive, She Said!

6:00 KPFA Evening News

7:00 Elections
Public Affairs and News combine efforts to provide an in-depth look at the California ballot issues.

9:00 Miniton Music Special
With Avotja.

11:00 KPFA Evening News
Rebroadcast.

11:30 Live from Keystone San Francisco
With Henry Peters.

1:00 Beedle Um Bum
Miniton music mix! With Larry. Join us for Beedle Um Bum's second birthday party. Fun and good music, although the night.

THURSDAY 19

THURSDAY OCTOBER 19

6:00 am AM/PM
Kris Welch mixes her own inimitable blend of music, talk, humor and human concern. KPFA News at 7 am, 8:45; Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert
Miniton special with Charles Amirkhanyan. SCHUBERT'S SCHUMANNIAD for all of you who don't get to hear enough SCHUBERT and SCHUMANN from your listener-sponsored radio; here's a feast: part-ongs by both composers from Argo and MHS; piano music, featuring the latest 1950 Radio Records release performed by Bernard Abrahams; SCHUBERT'S *A-minor String Quartet*. Let us play your favorite recording of this.

11:15 Miniton Reading

12:00 Food for Thought: Foods of Consciousness
With Re Coutour and Pat Ellsberg.

1:00 Blank Spot Punch
Rare, new and seldom-heard, mostly improvised music with Frankie Mann and Henry Kaiser.

3:00 The Latin Experience
With Emory White.

5:00 Drive, She Said!

6:00 KPFA Evening News

7:00 Elections
Public Affairs and News present special pre-election coverage of the major State and local candidates.

9:00 Miniton Music Special
With Avotja.

11:00 KPFA Evening News
Rebroadcast.

11:30 Music from the Hearts of Space
With Timothee and Annamysty.

FRIDAY 20

6:00 am AM/PM
Kris Welch and Erik Bauerfeldt introduce today's theme: Miniton Drama.

9:00 Morning Concert
Miniton special with Charles Amirkhanyan.

11:15 Miniton Reading

12:00 Regular Radio!

1:00 Shoutin' Out with Mama O'Shea
Controversy, insights and your opinions. 848-4425.

3:00 Pig in a Pen
Traditional and contemporary bluegrass and old-time music with Ray Edlund.

5:00 Drive, She Said!

6:00 KPFA Evening News

7:00 Miniton Drama
The following dramatic programs will be heard during this evening of minitron drama: Ruth Draper: Continuing with our series of recordings made by Ruth Draper before she died in 1956, we will include one of her most popular, *The Italian Lesson*. Jean Cocteau: *The Human Voice*. Ingrid Bergman performs this one-act drama of a woman on the telephone: a drama solely for the voice. First written by Cocteau for the Comedie Francaise, it was later the basis for an opera by Poulenc.

Friedrich Durrenmatt: *Operation Vega*. Produced by Emory in co-operation with the BBC, this is a science fiction radio play with Kafkaesque overtones about an Earthling penal colony on the planet Venus, whose prisoners come to prefer the unbearable life there to the comforts of home. Franz Kafka: *The Judgement*. Nikolai Gogol: *The Diary of a Madman*. Two radio adaptations from KPFA's Black Mass series, produced in the early 60's by Erik Bauerfeldt.

11:00 KPFA Evening News
Rebroadcast.

11:30 Cruisin' with Carl
Crazy Carl back on the scene with his mean record machine!

1:00 am Bay Leaf
Inside and out with Darcel.

SATURDAY 21

6:00 am The Gospel Experience
With Emmet Powell.

9:00 Stone Soul Weekend
A non-stop musical party beginning Saturday morning and going 'til Sunday night. From Mo'Town to the Big Bands, from Aretha Franklin to Porgy and Bess, it will be a complete review of Rhythm and Blues and the roots of soul. We'll have our usual selections of rare, old and classic recordings as well as a special command performance of your requests. It might well be a good weekend to plan a party—that's what we're going to do—with Michael Butler, Chris Potter, John Lumsdaine, Tom Diamond, Bart Scott, Phil Elwood, Emory 'Lazynight' White and the mysterious *Wander 10*. So, if you plan on sitting in the autumn sun or watching the October rains through your window, keep your dial tuned to 94 FM all weekend long.

11:00 Saturday Night Special
Live music! Concerts!

1:00 am Music Theatre
The best in music is what you get... blues to jazz and all variations inbetween.

SUNDAY 22

5:00 am A Musical Offering
With Mary Berg. A variety of classical, contemporary and folk music of different times and places, often featuring performances recorded by KPFA and other unique recordings.

8:00 Stone-Soul Weekend

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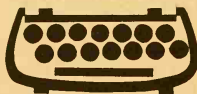
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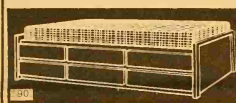
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continued from Saturday. A weekend of Big Band and Soul Music featuring our anthology of Motown and King recordings.

10:00 State of Emergency: Prison Poetry

Powerful communications network among San Quentin, Folsom, Soledad, Tracy, Preston, Vacaville, Pleasanton and our Free Society to work together to expose and destroy the inhuman California prison system whose 1978-1979 budget is \$5294, 069,718,111 With Max Schwartz and the Freedom Collective. Call-ins at 848-4425.

12:00 Maximum Rock and Roll

10:00 am Blues in the Night
Chris Potter suits your taste.

MONDAY 23

6:00 am Blues in the Night
Chris Potter continues.

7:00 AM/PM

Kris and Lili Franchlyn introduce today's theme: Energy and Environment special commentaries and short features on Mexican Oil, Cars without Gasoline, Evolution, Photovoltaic Invention and Conversion, and Coal Power in the Sacramento Valley.

7:30 Nuclear Snoe Job

Bonnie Bellows' award-winning documentary on the nuclear industry's attempt to influence the press.

9:00 Morning Concert

Minithon special with Charles Amirkhanian.

11:15 Minithon Reading

12:00 Food for Thought:
Women of the Air

1:00 A World Wind

Let the music heal your soul!
Music of the Americas, the Caribbean, Africa and Asia. Emphasis on wimmin. With Chana Wilson.

3:00 Sondido del Barrio

Contemporary Latin music with Lisa Chavez.

5:00 Drive, She Said!

8:00 Warning: The Surgeon
General Has Determined
That Eating Is Dangerous
For Your Health

California is a major world food producer and pesticide user. KPFA Science Editor, Laurie Garrett, looks at mass production of food and the health implications for those who eat it.

9:30 Diablo Canyon 1978

KPFA takes you to the largest anti-nuclear demonstration on the West Coast. A sound journey through the rally, occupation and arrests at P.G. & E.'s proposed nuclear power plant. Produced by Lili Franchlyn and Kathy McNally.

11:00 KPFA Evening News
Rebroadcast.

11:30 Blues by the Bay

With Tom Mazzolini.
The Big City Blues, the sounds of Chicago's south and west sides, Richmond and Oakland too. Down the alley, music for a blue Monday. New releases, oldies, classic, live music, taped concerts and interviews. Also the latest in blues news and blues in the clubs.

1:00 The Latin Experience
Latin/Soul Music with Emory White.

TUESDAY 24

6:00 am AM/PM

Kris Welch and members of The Fruit Punch Collective introduce today's theme: The Briggs Initiative. KPFA News at 7 am, 8:45, Talking Drums at 7:30 and News Headlines at 8 am.

9:00 Morning Concert

Minithon special with Charles Amirkhanian. Arthur HONEGGER: Symphony No. 3 "Liturgique" (1945-46), Ansermet, L'Orchestre de la Suisse Romande, "London CS 6616 (29), Paul HINDEMITH: Sonata No. 1 for Organ (1937), Briggs, Organ, "Columbia MS 6234" (15); Alberto GINASTERA: String Quartet No. 2 (1958), Juilliard Quartet, "Columbia M 32929 (12)", Sarah PROKOFIEV: Symphony No. 6 (1947), Leinsdorf, Boston Symphony Orchestra, "RCA LSC 2834 (43). Presented by Steve Wolfe.

9:00 Fresno County Board of Supervisors

Live Broadcast of Board meeting for listeners in the KPFC signal area.

11:15 Minithon Reading

12:00 Food for Thought:
Better Half

1:00 A Terrible Beauty

The Celtic Experience with Padraigin McGillivuddy.

3:00 Creative conference.

5:00 Drive, She Said!

6:00 KPFA Evening News

2:00 Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KPFC signal area.

7:00 Minithon Special

The Briggs Initiative: Propositions 6 & 7 Presented by "Fruit Punch" K PFA's gay men's collective. Listen to in-depth examination of the School Employees' Homosexuality Initiative, and the Death Penalty Initiative, as authored by State Senator John Briggs (Republican - Fullerton), with excerpts from debates and other public appearances made by Briggs as well as in-studio guests. This is an opportunity for you to call in and voice your opinion. Are gays becoming America's new scapegoat? Is there a need for a tougher and broader death penalty...

11:00 KPFA Evening News
Rebroadcast.

11:30 Red Crystal

With Susan Sallow

2:00 am A Musical Ecstasy

WEDNESDAY 25

6:00 am AM/PM

Kris Welch and KPFA reporters introduce today's theme: elections.

9:00 Morning Concert

Minithon special with Charles Amirkhanian.

11:15 Minithon Reading

12:00 Noon Hour Menu:

Live Music from Hertz Hall

1:00 Folk Music from Near and Far Out

Gerda Daly hosts a mélange of archive records, tapes and live performances, of music from all eras and cultures... from Assyria to Zambanga.

3:00 The Reggae Experience
With Jah Scotty and Johnny Rebel.

5:00 Drive, She Said!

6:00 KPFA Evening News

6:45 Behind the News
Furaha Hyati hosts.

7:00 Minithon Special Report
Elections are the focus of this Minithon Special by the News and Public Affairs Departments.

9:00 Minithon Music Special
With Robbie Osmán.

11:00 KPFA Evening News
Rebroadcast.

11:30 Live from Keystone
San Francisco

With Henry Peters.

1:00 am Beedle Um Bum
Halloween approaches. Scorpio rules! Join Larry and other things that go bump in the night, for music to soothe, amuse and stimulate you 'til dawn.

THURSDAY 26

6:00 am AM/FM
Kris Welch and KPFA reporters introduce today's continued theme: elections.

9:00 Morning Concert
Minithon special with Charles Amirkhanian. For the minithon, minutest music is meant for this morning's amazing marvels. Concert arias, glass harmonica, Jason Sorensen's whistle, Anna Russell, Bruno Walter introducing Peter Schickele, MOZART's "naughty bits" canons and more of the most amusing movements and moments by this master. The Musical Joke.

11:15 Minithon Reading

12:00 Lunch Hour Menu:
New Horizons
With Re Coutour and Pat Ellsberg.

1:00 Blank Spot Punch
Rare, new and seldom-heard, mostly improvised music, with Frankie Mann and Henry Kaiser.

3:00 The Latin Experience
With Emory White.

5:00 Drive, She Said!

6:00 KPFA Evening News

6:45 Behind the News
Furaha Hiyati hosts.

7:00 Minithon Special Report
Local, State and National Elections to draw some conclusions about where we're heading politically.

9:00 Minithon Music Special
With Robbie Osmán.

11:00 KPFA Evening News
Rebroadcast.

11:30 Music from the Hearts of Space
With Timotheo and Annamystyq.

FRIDAY 27

6:00 am AM/FM
Kris Welch and Michael Butler introduce today's theme: The Musicals.

9:00 Morning Concert
Minithon special with Charles Amirkhanian.

11:15 Minithon Reading

12:00 Regular Radio!

1:00 Shoutin' Out
with Mama O'Shea
Mama O'Shea indulges in controversy! Discussion! Enlightenment! Call-ins accepted at 848-4425.

3:00 Panhandle Country
Two hours of traditional country music, western swing, honky-tonk, bluegrass, old timey, country jazz and much more, including new recordings as well as many rare old recordings. With Tom Diamant.

6:00 KPFA Evening News

7:00 Minithon Special
Works from recent Black Musicals, featuring *Ain't No Masheharin'*, the New Fats Waller Musical Show, starring Neil Gilman, Andre DeShields, Armelia McQueen, Ken Page, and Charline Woodard, with musical arrangements by Luther Henderson. Produced by Michael Butler.

11:00 KPFA Evening News
Rebroadcast.

11:30 Cruisin' with Carl
More tales from the vinyl jungle!
With Crazy Carl Stolz.

1:00 am Bay Leaf
... transmission repair... dead air...

SATURDAY 28

6:00 The Gospel Experience
With Emmitt Powell.

9:00 The Cabrillo Music Festival of 1978 on KPFA

1) Cole Porter: An Evening with Francis Trane and Members of the Cabrillo Festival Orchestra. Thursday, August 24, at 8 pm at Cabrillo College Theatre in Aptos. Conductor: William McGlaughlin, and Soloist: Francis Trane, Piano and Voice.

2) Contemporary Chamber Music
Friday, August 25, 1978 at 2:30 pm at Cabrillo College Theatre in Aptos. The Funky Chicken (1978); (David Keckley) Water Blue (1975); (Alan Dorsey) Two Pieces for String Quartet (1982-88) (Aaron Copeland); Travelling Music (1974); (Kenneth Benson); Quartet No. 4 for Strings Strings, Op. 37 (1936); (Arnold Schoenberg)

3) Orchestra Concert Friday August 25, 1978 at 8 pm at Cabrillo College Theatre in Aptos. Conductor: William Mc Laughlin in his West Coast Debut, and Soloist: James Tocco on piano in his West Coast Debut. Narrators: Lou Harrison and William Colvig. Short Symphony (Aaron Copeland); Marriage at the Eiffel Tower (Lou Harrison); Concerto No. 2 in B-flat Major for Piano, Opus 83, Johannes Brahms).

4) Afternoon Piano Concert.
Saturday, August 26, 1978 at 2:30 pm at the First United Methodist Church: 229 Stanford, Watsonville. Soloist: James Tocco on piano. Variations (1930), (Aaron Copeland); Mirrors (Maurice Ravel); Twelve Etudes, Opus 10 (Frederic Chopin).

5) An Evening of New Music.
Saturday August, 26, 1978 at 8 pm at Cabrillo College Theatre in Aptos. Conductor: William McGlaughlin. Soloists: Kronos String Quartet, Ron Erickson on Violin, Ed Harkins on Trumpet, Charles Amirkhanian on Drums, Nathan Schwartz on Piano, Barbara Biesch on Accordion. Cabrillo Festival Orchestra. Coordinator: Charles Amirkhanian. *Wavemakers for Amplified Quartet (1978 World Premiere)* (John Adams); *Composition for String Quartet in Quarter-tones, Opus 43 (1960 World Premiere)*, (Ivan Wyschnegradsky); *Free Music No. 1 for 4 Theremins or Strings (1935 World Premiere)* transcribed by Alan Stout (Percy Grainger); *Molly on the Shore for String Quartet (Percy Grainger)*; *Fiddle Music: Suite 1 (1924) 6th Movement for Violin Solo (Ezra Pound)*; *Ghuidino Sonata for Violin Solo (1931) West Coast Premiere (Ezra Pound) Sonata No. 2 for Violin, Piano and Drums (1923) (George Antheil)*; *Polytemporality for Trumpet and Tape (1978 World Premiere)* (John Mizell); *Van Vorn Herein, Opus 219 (1974) (Ernst Krenek)*; *Acce Music, Opus 225 (1976 World Premiere) (Ernst Krenek)*; *Improvisum in F-sharp Major, Opus 36, No. 2 (Frederic Chopin)*; *Dinosaurius for Accordion and Tape (1970) (Anne Nordheim)*.

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61 New American Music for Gamelan
Sunday, August 27, 1978 at 2:30 pm at the First Congregational Church, 900 High Street, Santa Cruz. Soloists: An American Gamelan, The Berkeley Gamelan, S.J.S.U. Gamelan. Dequing, Other Music. Coordinator: Lou Harrison. *Except from Young Cheetah (1973) (Lou Harrison); Music with Four Tones (David B. Doty); Fanfare for Lancelotti Daniel (1976); (Daniel Schmidt/Lou Harrison); In My Arms... Many Flowers (1978); (Daniel Schmidt); Recombinant Gamelan Music (David B. Doty); Main Bersama - Sama I with William George on French Horn, Lou Harrison on Balinese Flute; Molak Melak (1978) (Pamela Sawyer); Music for a Small Gamelan (1978) (Wancy Karp); Song of the Apostate (David B. Doty); Sennade (Lou Harrison); Green Hungarian (Kathy Sheehy); A Treewhithlightn It (Stephen DeWitt); "Now" "You" "Heard" "It" (Henry S. Rosenthal); Blue (Dale S. Soules); Well-Rounded Fanfare (1977) (Barbara Bent).*

71 Orchestra Concert
Sunday, August 27, 1978 at 8 pm at the Cabrillo College Theatre in Aptos. Conductor: Aaron Copland. Soloists: Leslie Guinn, Baritone. Donald O'Brien, Clarinet. *Statements for Orchestra (Aaron Copland) Concerto for Clarinet and Orchestra Dance Panels; Old American Songs*



The Big Bands on Stone-Island Weekend Oct. 21-22

8) Interlude Concert
Thursday, August 31, 1978 at 7:30 pm at the Coconut Grove in Santa Cruz. Guest composer-in-Residence/Conductor: Aaron Copland. Soloists: Leslie Guinn, Baritone; Romualdo Tecco, Violin; Roy Malan, Violin; Kenneth Harrison, Viola; Susan Winterbottom, Viola; Loren Brown, Cello; Judy Abe, Cello; Emily Wong, Piano. *Sixteen in G. Opus 36 (Johannes Brahms); Six Songs (Stephen Foster); Appalachian Spring (original version for 13 Players) (Aaron Copland).*

9) Orchestra Concert
Friday, September 1, 1978 at 8 pm at the Cabrillo College Theatre in Aptos. Conductor: Dennis Russell Davies. *Serenade No. 2 in A Major, Opus 16 (Johannes Brahms); Symphony No. 4 "Waterloo Bridge" (W. Orlandi Premiere) (Francis Thorne); El Salon Mexico (Aaron Copland).*

10) Free Outdoor Concert
Saturday, September 2, 1978 at 2:30 pm at the Cooper House in Santa Cruz.

Conductor: Kenneth Harrison. Soloists: The Cabrillo Percussion Trillo; (Ric Kvistad, David Rosenthal, Gary Kvistad). *Fanfare for the Common Man (Aaron Copland); Angels (Carl Rugles); Signs and Alarms (Henry Brant); Perpetual Motion (first intended marriage) (David Rosenthal); Trio for Percussion (Ric Kvistad); Santa Cruz Skies (Larry London); Lift-Off (Russell Peck).*

11) Chamber Music Concert

An Evening of Copland and Brahms
Saturday, September 2, 1978 at 8 pm, at Cabrillo College Theatre in Aptos. Soloists: Leslie Guinn, Baritone; Romualdo Tecco, Violin; Kenneth Harrison, Viola; Loren Brown, Cello; Frederick Bergtine, French Horn; Dennis Russell Davies, Piano. *Sonata for Violin and Piano (Aaron Copland); Quartet for Piano and Strings (Aaron Copland); Zigeunerlieder, Opus 103, Opus 112-2-6 (Johannes Brahms); Trio in E-flat Major for Horn, Violin, Piano, Opus 40 (Johannes Brahms).*

12) San Juan Fiesta Day
Sunday, September 3, 1978 at 2:30 pm at the Old Mission in San Juan Bautista. Soloists: Bay Banes (Ensemble of 31 Trombones). Conductors: Billy Robinson and Will Sudmeier. *Canon Septim Toni, No. 2 (Giovanni Gabrieli); Tiento V To Tono, Dr. Frates (Juan Cabanilles); Providam Dominum (Orlando di Lasso); Concertante per 28 Tromboni (Louis Premier); (Jeffrey Levine); Stop-Time Rag (Scott Joplin); Ancient Airs and Dances (selections) (Ottorino Respighi).*

13) Evening Concert

Sunday, September 3, 1978 at 6:30 pm at the Old Mission in San Juan Bautista. Conductor: Dennis Russell Davies. Choir: Masterworks Choral of the College of San Mateo (Galen Marshall, Director). Soloists: Luana de Voi, Soprano; Daniel Parkerson, Tenor; Leslie Guinn, Baritone. *The Creation (Franz Josef Haydn)*

14) Panel Discussion: Aaron Copland and Friends. Wednesday, August 30, 1978 at 8 pm at the Cabrillo College Theatre in Aptos. Charles Amirikhanian chairs an interchange between members of the Cabrillo Festival audience and three 1978 Festival guest composers: Aaron Copland, Lou Harrison and Francis Thorne.

Note to Listeners: These programs will be broadcast roughly in the above order beginning Saturday morning, October 28th. There are no exact starting times for these programs since editing and production will take place right up until broadcast starting time. All concerts recorded for KPFA by Doug Miesel and Larry Wood. Narration by Charles Amirikhanian and Steve Wolfe.

1:00 am Music Theatre

The best in music is what you get—from blues to jazz and all variations inbetween.

SUNDAY 29

5:00 am A Musical Offering
With Mary Berg.

9:00 The Cabrillo Music Festival of 1978 on KPFA
continued from Saturday...

12:00 Maximum Rock and Roll
Funk and rockability for the Industrial generation. *With the Gang of Four*

1:00 Blues in the Night
Chris Potter suits your taste.

MONDAY 30

6:00 am Blues in the Night
Chris Potter continues.

7:00 AM/PM

Danny and KPFA reporters introduce today's theme: *International Elections*.

9:00 Morning Concert

Minithon special with *Charles Amirkhanyan*.

11:15 Minithon Reading

12:00 Food for Thought: Women of the Air

1:00 A World Wind

Let the music heal your soul!
Music of the Americas, Africa, Asia and the Caribbean. Emphasis on wimmin.
With Chana Wilson.



photo by Peter McGillicuddy

*All Soul's Day Celebration, 1977
San Luis Obispo. This ancient celebration has been carried to many ethnic cultures by the Catholic Church. Listen Oct 31st at 7:00pm for a history of the day.*

3:00 Sondido del Barrio

Contemporary Latin Music with *Lisa Chavez*.
Listen to music from New York, the islands, and Hispanoamerica.

5:00 Drive, She Said!

6:00 KPFA Evening News

8:00 Minithon Special Report

International Elections: Nigeria, Scotland, and Wales are only three countries where important elections are taking place through out the world this Fall. In this election special, *Furaha Hiyati* provides insightful information that includes probable effects on U.S. Foreign Policy.

11:00 KPFA Evening News

Rebroadcast.

11:30 Blues by the Bay Show

Two hours of lively blues music featuring new and old releases with an accent on the rare. Profiles on artists with interviews regularly featured.

1:00 am The Latin Experience

Latin/Soul music with *Emory White*.

TUESDAY 31

6:00 am AM/PM

Kris and Padraig introduce this evening's theme: *The Origins of All Hallow's Eve and its Remnants in Today's Culture*.

9:00 Morning Concert

Minithon special with *Charles Amirkhanyan*.
Gordon BAKER. *Symphony No.1 (1954)*, van Rensselaer. *St. Louis Symphony Orchestra*, *Columbia MS 6291 (25). Paul FETLER: *Contrasts for Orchestra (1958)*, Dorati, Minneapolis Symphony Orchestra, *Mercury SR 00282 (18); Easley BLACKWOOD: *Symphony No.1 (1958)*, Munch, Boston Symphony Orchestra, *RCA LSC 2352 (31);

John VINCENT. *Symphonic Poem after Descartes (1958)*, Ormandy, Philadelphia Orchestra, *Columbia MS 6179 (19); Aaron COPLAND: *The Tender Land - Suite (1954)*, Copland, Boston Symphony Orchestra, *RCA LSC 2401 (21). Presented by Steve Wolfe.

9:00 Fresno County Board of Supervisors

Live broadcast of Board meeting for listeners in the KCFB signal area.

11:15 Minithon Reading

12:00 Food for Thought: Congressional Record

With Catherine Webb.

1:00 A Terrible Beauty

Celtic customs before Christianity: a look at the Druids and festival of the ancestors.

3:00 Creative Conference

5:00 Drive, She Said!

6:00 KPFA Evening News

2:00 Fresno County

Board of Supervisors
Live broadcast of Board meeting for listeners in the KCFB signal area.

7:00 Minithon Special: All Hallow Even

Like so many of its other holidays, Christendom inherited Hallowe'en from Pagan times. It is part of the survival of ancient people's autumn festival in honor of the sun goddess. Naturally, a holiday so intimately tied with the world of spirits must feature elemental things. These awe-inspiring religious ceremonies of old have evolved into a jocos modern revel, we trace that evolution in words and music. Produced by Padraig McGillicuddy and Virginia Lee.

7:30 Berkeley City Council

Hosted by Bob Stern on KPFB 89.3 FM.

8:00 Fresno Live

Concert by *Orpheus*, a Fresno chamber ensemble directed by Jack Fortner. Works by SATIE, FARBEMAN, BERIO, STRAVINSKY and WAGNER. Recorded by KCFB on May 18, 1978.

11:00 KPFA Evening News

11:30 Red Crystal

With Susan Sailow

2:00 am A Musical Ecstasy

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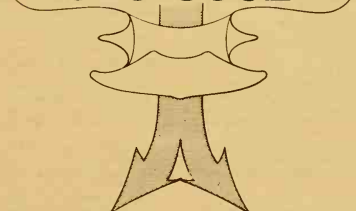
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MARTIAL LAW IN IRAN

(cont. from page 3)

by the government. But on September 7th, between 1 and 2 million people were in the streets of Tehran calling for an end to monarchical rule in Iran. The crackdown was swift and brutal, the army went as far as bombing parts of the city, and foreign mercenaries were there to impose the 'will of his Majesty.' The death toll, at a conservative estimate is well over 8,000.

Most of this has not been reported in the U.S. press. Instead we have read the malicious propaganda of the Shah that the Iranian people are opposed to 'modernization' and 'liberalization'. The Iranian people are not opposed to genuine progress, but they are firmly and permanently opposed to the fascist regime of the Shah, and the continuing sell-out of Iran's resources and manpower to provide profits for a few multinational corporations. What the Iranian regime, after 25 years of absolute power and over 100 billion dollars in oil revenues has 'accomplished' for Iran cannot in any way be construed as 'modernization' or 'progress.' When the total health allocation in the proposed budget is less than 2% of the military allocation; when Iran, once self-sufficient in agriculture, must spend billions of dollars annually importing more than 60% of its food needs; when Iranian workers are paid less than \$5 for a 12 hour day and the cost of living in Tehran exceeds that of New York City; when thousands of Iranian patriots are tortured and imprisoned by the Shah's secret police, SAVAK, and the slightest political opposition is suppressed to the fullest extent; talk of 'liberalization' and 'modernization' by the Shah is one of the major absurdities of the 20th century.

The lines in Iran are clearly drawn. On one side stand the people, willing to sacrifice and to risk their lives for a repressive, foreign-imposed rule in order to achieve independence and democracy for their country. On the other side stand the forces of fascism and totalitarianism. Carter's telephone call to the Shah and his pledge of support to him is indicative of where the present administration stands on this issue. We are confident that Carter is betting on the losing side.

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TAX REVOLT: DOING IN PROGRESSIVE REFORM

(cont. from page 1)

But Proposition 13 ironically changed all this. The initiative states that local governments could pass new, non-property tax related taxes by June 30, but a 2/3 vote of the voters would be required to do so. There was a general agreement that some new revenues would have to be raised to offset the possibility of a Proposition 13 drain in the Tri-County area. It was assumed that the Mayor now needed seven votes to pass the new revenues, and he could no longer solely rely on his 'gang of five,' as the Council majority is known in less polite circles in Berkeley.

A subcommittee drawn from the Council majority—consisting of only white Council Members—voted on a list of possible taxes to make up some of the \$2 million shortfall due to the loss of property taxes such as a 1% property transfer tax; a small increase in the rent receipts tax on landlords; and a 1% employee license tax on incomes of people who work in Berkeley and make

more than \$15,000 annually.

In addition, the subcommittee proposed charging on a sliding scale for previously free services (like VD and Well-Baby examinations) and raising the cost of city services like sewage and garbage collection.

All of these measures were similar to ones enacted in many other California communities.

But the most controversial part of the Mayor's budget was the total elimination of funds—some \$850,000—to community service agencies in the city. These agencies included nationally known organizations such as the Center for Independent Living, in the forefront of the movement for the disabled in the United States, and the Berkeley Free Clinic, one of the first free clinics in the country; to lesser known agencies such as child care centers, recycling centers, halfway houses for the ex-mental patients, and counseling services for delinquent youth. These services served primarily poor and minority Berkeley residents. Only

move to cut the "fat" in the city bureaucracy, such as bloated administration salaries and out of town jaunts by city officials.

During local elections, community agencies have for the most part supported progressive candidates who strongly support funding for community-based programs. Community organizers are convinced that the Council used Proposition 13 as an excuse to seriously cripple the agencies, in the guise of making needed budget cuts.

Instead of funding community services from the city's general fund, the Council majority came up with a plan which on the surface seemed quite reasonable. The majority argued that the agencies should be funded with federal funds—using a combination of CITA funds and the \$450,000 the city spends annually from the Community Services Administration (CSA) to fund poverty programs in Berkeley. The catch in this plan was that agencies were being asked to lay off experienced workers, and hire in their place untrained, hard-core unemployed workers to

fill majority approved it anyway. CSA is now investigating, and community agencies may have to wait months before any federal funds are released, leaving the community agencies even worse off than they are now.

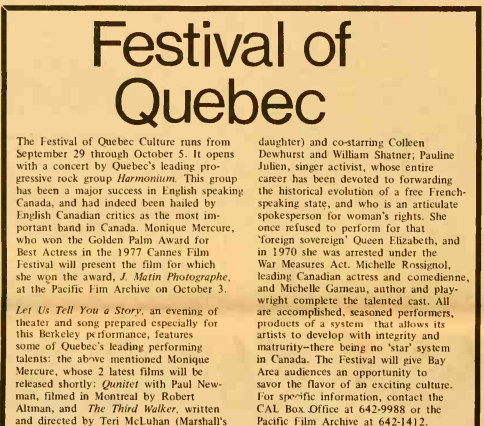
The Council had until midnight on June 30 to pass the new taxes needed to bring its budget to within only 2% million dollars of its previous level. By midnight, the majority refused to compromise on its refusal to fund community agencies, and at 11:55 pm on June 30, the minority of four were forced to back down and provide the votes needed to pass the new taxes. At 11:59 pm, with only seconds to go before the deadline, a slew of new taxes were passed. Ironically, the one new tax that most of the Council agreed on—increased property taxes—was not passed because of the last minute confusion.

When all the dust had settled, 42 regular city employees were laid off, and 167 were minimal cuts in city services. Libraries would still operate, although for reduced hours. Parks and recreation services would continue, although with some reductions. The spray and neuter clinic would stay open, on a fee for service basis.

The struggle now continues on other fronts. The progressive Berkeley Citizens' Action Committee easily collected enough signatures to place a renter rebate initiative on the November ballot which would require landlords to refund to their tenants 80% of their property tax savings from Proposition 13, as well as imposing a rent freeze. The Mayor has placed a rival but less progressive measure on the ballot which would require landlords to pass on 100% of their savings. The Mayor's critics argue that without a rent freeze, the measure would allow landlords to raise rents at will. At the same time, the Mayor is trying to place on the November ballot a measure which would require landlords to contribute to the November ballot. Berkeley's Election Reform Act, passed by the voters in 1974, which placed a \$250 limit on individual and corporate campaign contributions. The Mayor is proposing that at Proposition 13's economy move (it costs five thousand \$ to staff the commission that enforces the law), but there is no doubt that the Mayor, in the election next April, would benefit most from the abolition of campaign contribution limits because he is the only mayoral candidate likely to receive large corporate donations. Also in the name of prudent budget trimming, he will place a measure on next April's ballot which would reduce to \$750 a meeting the amount paid to members of the Police Review Commission, the citizens' watchdog group dissolved last year by the Police Department. Critics say that this would discourage poor people and minorities, who are usually the victims of police harassment, from serving on the Commission, and thus make it even less effective than it already is.

So, Proposition 13 has provided an opening for frontal attacks on the progressive gains of the past seven years. As the Mayor, Florence MacDonald has pointed out, those who are implementing these attacks are often those whose politics are undefined at best but who gained access to city government as a result of the progressive movements of the 60's and 70's. In Berkeley, the big losers were community agencies, something hard to conceptualize as a city which has had many ways, provided the model for innovative programs across the country. The community coalition which came together to fight budget cuts has been somewhat weakened because of the lack of participation in the unions, most of whose jobs are safe now for the time being. But the coalition continues, even though hundreds of community service workers are probably losing their jobs. Those who can least afford it will suffer most due to fewer and less effective social service services.

Marjo Savio, the Free Speech Movement, and People's Park seem far away in time, during these twilight hours. One fears for the fates of those communities with a history and tradition of progressive movements than Berkeley's. Howard Jones' strategy appears to be working brilliantly: even the most enlightened outposts of liberal reform find themselves slipping and sliding towards oblivion. □



over the past four or five years has the city begun to find these kinds of services in a meaningful way, something that came about only in response to intense pressure from community groups. So, community agencies were understandably upset when they discovered that in spite of Berkeley's overwhelming rejection of Proposition 13, the city administration was going ahead with its plan to cut funds to community services by 100%, while city-operated services would be cut by much less.

The Berkeley Coalition for Jobs and Services, consisting of community groups, unions, teachers and parents, has been working very rapidly to fight these attacks. This was something of a miracle for Berkeley, where disparate political groups have not been very successful in working harmoniously together. The Coalition drew up a list of demands which included a call for progressive taxes and a 90 day moratorium on all cutbacks and layoffs.

Weeks of bitter confrontations between community groups and the Council followed with many all night meetings and some early day demonstrations because of disruptions by angry residents. At this time, the minority of four on the Council announced that they would not vote for any new taxes unless they got an assurance that community agencies would be funded. The majority of the Council refused to do this. The majority insisted equally strongly that the city could not afford it. At the same time, the Council majority voted down a series of alternative tax proposals that would have raised the needed funds. It also made no

do often skilled and difficult work. The argument presented by the Council majority said that it would be better to have an agency staffed with CITA workers than to have no agency at all. The argument belied the fact that the quality of an agency's workers determines to a large extent the quality of the service the agency provides. Community services across the country have a hard time convincing bureaucrats that they are professional, and in Berkeley community service workers have had to work so hard to become less professional by laying off some of their most experienced workers.

As to the \$450,000 in CSA monies, these funds had already been allocated to agencies by an elected community board, and before June 6 the Council had in fact accepted the board's recommendations. Now the Council wanted to change all that, and reallocate the federal monies, some of it to the agencies who may not fall within the poverty guidelines laid down by the federal government.

More importantly, there is a good possibility that the Council's plan violates federal regulations. CITA regulations prohibit employers from laying off regular workers, and hiring CITA workers in their place to do the same work, which is what the city is asking community agencies to do. In addition, CSA regulations say that poverty monies cannot be used for programs regularly funded by the city. CSA officials and lawyers representing the community agencies warned the city that its plan was probably illegal, but the Coun-

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