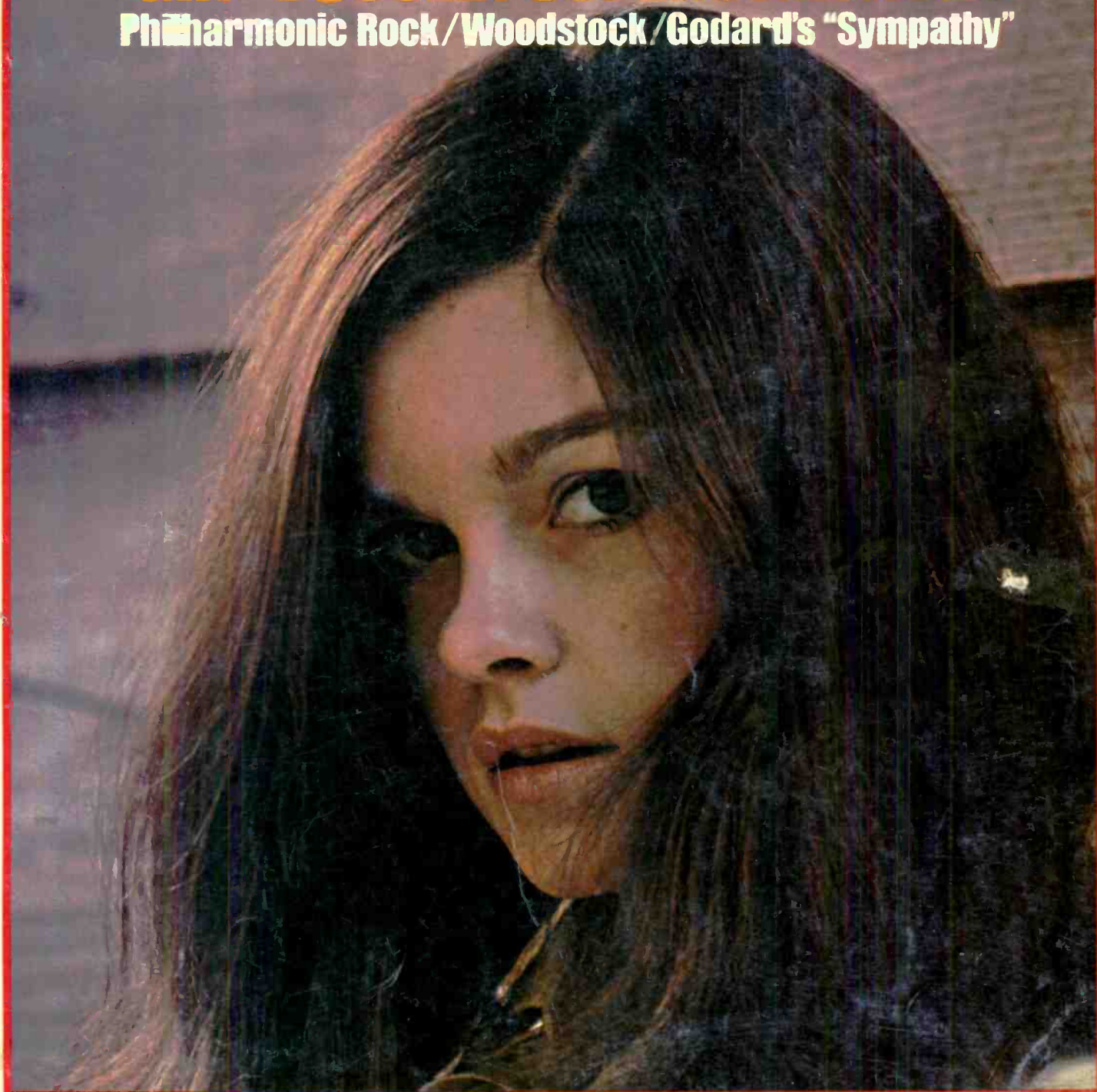


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May 1970 • 75 Cents

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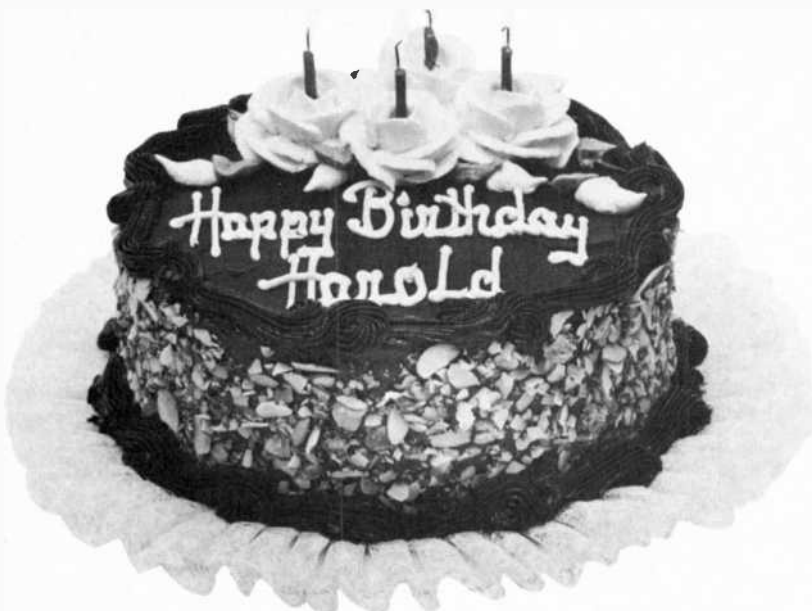
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# Coast FM & Fine Arts

CALIFORNIA'S ENTERTAINMENT MAGAZINE • Vol. 11, No. 5, May, 1970

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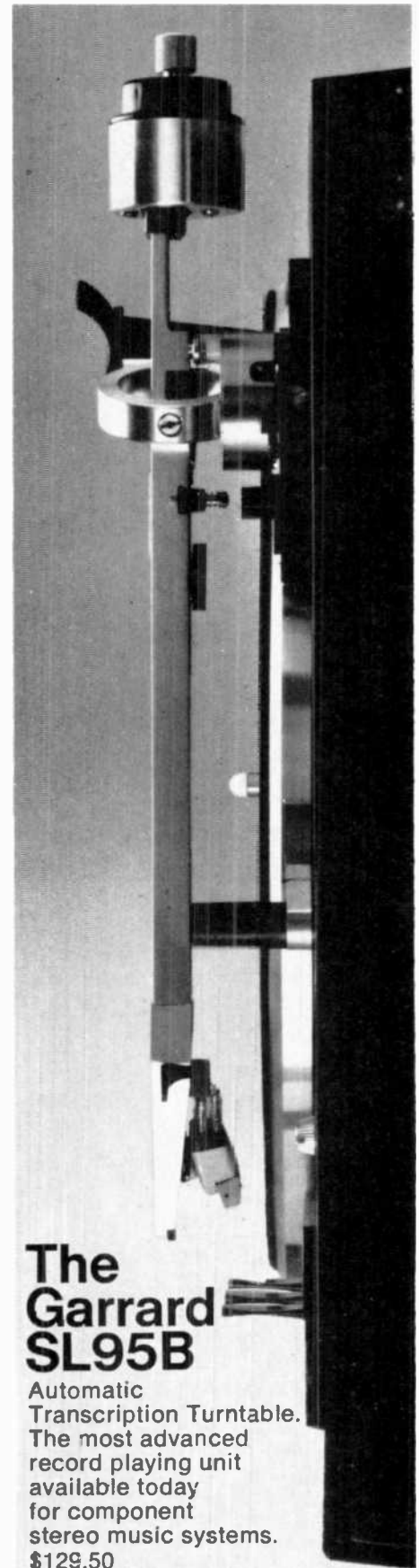
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## COVER

*Twenty-seven-year-old Genevieve Bujold, the charming, lovely superstar of ANNE OF THE THOUSAND DAYS opens her big bright eyes for the camera of Don Ornatz. In his cover story, HOLLYWOOD REPORTER-COAST FM film critic John C. Mahoney calls on Miss Bujold on the eve of the Oscars, plumbing her thoughts on the motion picture industry, acting, and the importance of honesty. Who should pop in during their chat but Richard Burton, the "tonic" for Miss Bujold's "Gin."*

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TICKETS: \$6.00, 5.00, 4.00, 3.00 (\$2.00 students) ON SALE NOW at the UCLA Concert Ticket Office, 10851 Le Conte Ave. in Westwood (825-2953), all Mutual Agencies (627-1248), Wallich's & Liberty Agencies (466-3553) and through Ticketron (878-2211).



Van Cliburn plays at the Music Center

**Concerts**

**COSI FAN TUTTI**

The Turnau Opera Company presents the Mozart opera at the Beckman Auditorium, Caltech, San Pasqual St. at Michigan Ave., Pasadena, May 2 at 8:30 p.m. Tickets: \$5-\$3. For information, call 793-7043.

**DANCES OF SPAIN**

An evening of Iberian color, excitement, and variety on May 26 at the Assistance League Playhouse, 1367 N. St. Andrews Place, Hollywood. Performance at 8:30 p.m. For information, call 276-4576.

**ENCOUNTERS SERIES**

Avant-garde composer Larry Austin (editor of Source magazine) discusses and performs his works for this, the last of the season's "Encounters," at 8 p.m., May 24, in the Auditorium of the Pasadena Art Museum, Colorado and Orange Grove Blvds., Pasadena. Tickets: \$3-\$2. For information, call 449-6840.

**INTERNATIONAL CONCERTS EXCHANGE FOUNDATION**

Continuing a series of folklore concert attractions from the world over, introduced at each concert by narrator Anne Baxter. For ticket and other information, call 272-5539. This month:

MAY 7, MAY 10—"Israel 22," a musical revue starring Shoshana Damari, with the Carmel Dancers and Festival Orchestra, at the Hollywood Paldadium.

MAY 10—Lola Montes and her Spanish Ballet, guest cantadores and guitarists, at the Music Center Pavilion.

**INESITA AND HER MUSICIANS**

Flamenco in the classic style, including, believe it or not, dances to music by Scarlatti; at the Wilshire-Ebell Theater, May 15 at 8:30 p.m. Tickets: \$5-\$3.

**JULES HAYWOOD**

Pianist appears in keyboard concert on May 17 at the Wilshire-Ebell at 2 p.m. Tickets: \$5-\$3.

**KORLA PANDIT**

An organ concert at the Wilshire-Ebell, May 1 at 8:30 p.m. Tickets: \$4.50-\$3.50.

**LOS ANGELES PHILHARMONIC CONTEMPO '70**

Four concerts surveying "20th Century Music: How it Was, How it Is." With the participation of the Mothers of Invention and a heavenly host of special guests and superstars. (See more detailed information elsewhere in this issue.) Various times & places; call 626-5781 for ticket information.

MAY 3—8 p.m., Sunday at the Ahmanson Theater: works by Webern, Subotnick and Berlo; with Zubin Mehta conducting the L.A. Philharmonic; featuring Morton Subotnick and the Swingle Singers.

MAY 10—8 p.m., Sunday, at the Ahmanson Theater: works by Stravinsky and Bartok; Mehta conducting.

MAY 15—8:30 p.m., Friday at the Pauley Pavilion, UCLA: works by Mel Powell, Edgard Varese and Frank Zappa; Mehta conducting, featuring Frank Zappa and the Mothers of Invention.

MAY 31—3 p.m., Sunday, at Royce Hall, UCLA: works of Schoenberg, Webern and Stravinsky; Pierre Boulez, guest conductor.

**MALCOLM HAMILTON**

Pianist, performing the last of this season's "Contrasts" concerts — at the Pasadena Art Museum Auditorium, Colorado and Orange Grove Blvds., at 8 p.m., May 19. Tickets: \$3-\$2. For information, call 681-2484.

dena Art Museum Auditorium, Colorado and Orange Grove Blvds., at 8 p.m., May 19. Tickets: \$3-\$2. For information, call 681-2484.

**ORGAN CONCERT SERIES**

Organist Virgil Fox in recital at the First Congregational Church, Los Angeles, May 10 at 8:00 p.m. For tickets and information, call 385-1341.

**THE SOUND OF SILENCES**

Joe Siracusa conducts his New Old Bijou Band, playing music to watch Chaplin and Valentino by. A program of excerpts from the silent movies, backed — "for the first time in 40 years" — by a 10-piece orchestra (just like in the good ol' days). Also features clips of Laurel & Hardy, Ben Turpin and several other stars. At the Wilshire-Ebell, Wilshire Blvd. at Lucerne, 8:30 p.m., June 5. All seats reserved: \$4, \$3. At Mutuals, Liberty and the Theater box-office. Call 466-4181 for additional information.

**SYMPHONY ARTS ORCHESTRA**

All Beethoven program featuring Owen Brady at the Organ and Maralln Niska. Metropolitan Opera Soprano, at the First Congregational Church, Los Angeles, on May 16 at 7:00 p.m. and 8:00 p.m. For tickets, write Bureau of Music, Room 1500, City Hall, Los Angeles 90012.

**SANTA MONICA CIVIC OPERA**

Giuseppe Verdi's "Un Ballo in Maschera" presented at the Barnum Auditorium, Sixth and Pico Blvd., Santa Monica on May 23 at 8:15 p.m. and May 24 at 2:15 p.m. Tickets: \$3.50-\$1.50. For information, call EX 5-9703.

**USC OPERA THEATER**

At the Bovard Auditorium, USC campus. All performances at 8:30 p.m. Tickets: \$2. For information, call 746-2684.

MAY 5—USC Chamber Singers.

MAY 7—USC Symphony Orchestra.

MAY 10—USC Wind Orchestra.

**VAN CLIBURN**

Due to illness, Sviatoslav Richter was not able to make his American recital tour. In his stead, Van Cliburn will appear on May 17 at 2:30 p.m. in the Music Center's Dorothy Chandler Pavilion. For information, call 626-5781.

**YOUNG MUSICIANS FOUNDATION DEBUT ORCHESTRA**

Phillip Lehrman is the guest conductor and Gregory Allen the pianist in a program of Handel, Stravinsky, Ravel, and YMF Award Winner Gary Smart. May 15 at 8:30 p.m. at UCLA's Royce Hall. For tickets and information, call 876-1611.

**Rock**

**THE GOLDEN BEAR**

At 306 Ocean Avenue (Highway 101), Huntington Beach, has live music; for particulars, call him yourself — at 536-9600 or 536-9102, and ask for Smokey.

**THE GUESS WHO**

We can't guess, but assume it's those "American Woman-Wheatfield" rockers — Bachman, Cummings, Kale and Peterson — bringing their ever-inventive folk-rock to the Anaheim Convention Center, May 22.

**LIBERACE**

Still rocks it with a company of 50 at the

May 11 to May 16

Burt Kleiner presents Compagnie Renaud-Barrault in JEAN-LOUIS BARRAULT'S **RABELAIS**

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Mats.: Thurs. and Sat.: 2:30—\$2.75 / 3.75 / 4.75 / 5.75

Information call 626-7211  
Tickets: Music Center

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# Nice.

But honestly now,  
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## Just a little bit?

Because when it happens to you, premature hair loss isn't cute and it isn't funny.

It isn't funny when friends make jokes or, worse yet, awkwardly avoid the subject entirely.

It isn't funny when older men go out of their way to hold doors open for *you*.

And it isn't at all cute when "younger" men get the promotions that should have been yours. Sure, it gets to you.

## But it doesn't have to be that way.

Because, as of now, there's a way to change all that. You've never seen anything like it before. Because there's never *been* anything like it before.

## You've seen expensive solutions.

Chances are, you considered transplants. Until you found that the process could take upwards of two years of surgery and more money than you wanted to think about. Then, somehow, it just didn't make any sense to trade an arm and a leg for a head of hair.

## And you've seen the simpler approaches.

You've probably been the whole route with the temporary solutions, might even be wearing one now. But if you are, you know by now that there's just no getting used to the daily inconvenience and constant insecurity of a removable disguise.

## Maybe you've even been promised permanent hair.

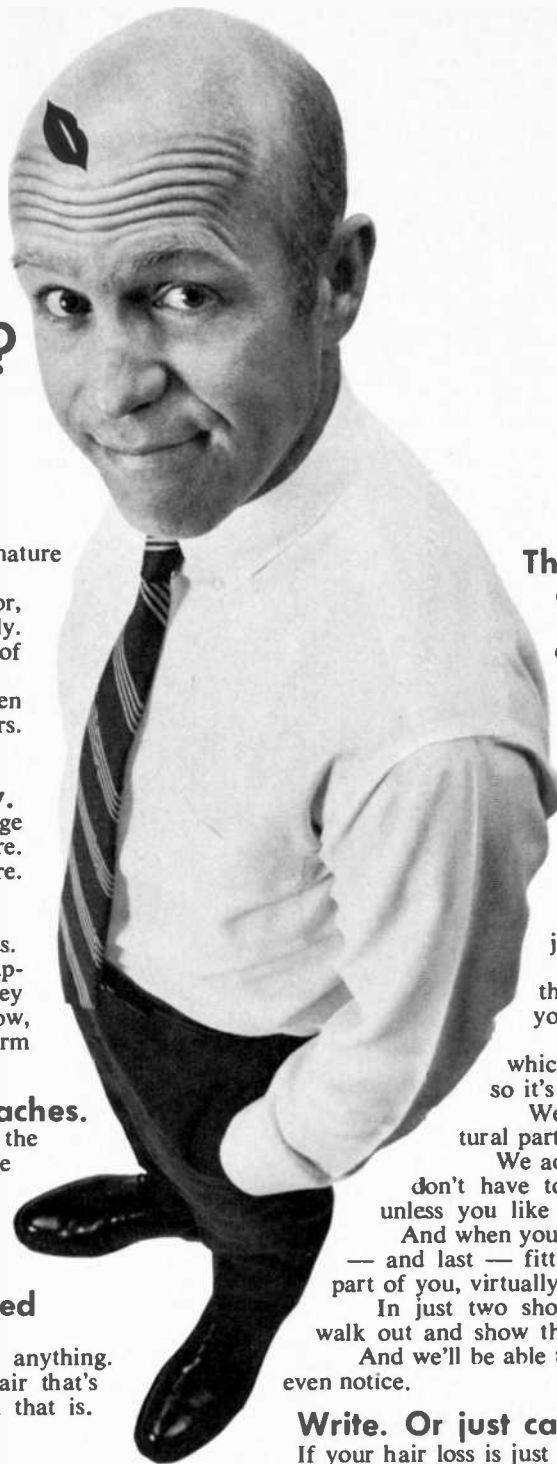
Because some people will promise you anything. But the closest thing to permanent hair is hair that's growing. And you know just how permanent that is.

## So what's left?

Up 'til now, nothing.

But now you can have a head of hair that's as securely, conveniently your own as if it were growing. Hair that never comes off accidentally, never has to be removed deliberately.

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We add a frontal hair line so you don't have to comb your hair forward unless you like it that way.

And when you come back for your second — and last — fitting, *Dermalok* makes it all part of you, virtually forever.

In just two short visits, you'll be able to walk out and show the world.

And we'll be able to guarantee that they won't even notice.

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If your hair loss is just starting, there couldn't be a better time for *Dermalok*. If it's well along its way, there isn't a better method. Write for the whole story now. If you include your phone number, we'll be glad to call you to discuss your specific questions.

Or better yet, just call us at (213) 273-0484 and we'll answer all your questions right now. And maybe save you some time by arranging your first appointment today.

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You're right about the problems and *Dermalok* certainly looks like the answer. Please send me all the details and proof that *Dermalok* is the next best thing to growing hair.

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Ahmanson Theater, thru May 10. Tickets: \$7.50-\$2.75. Anyone seen Mae West yet?

**PINK FLOYD**

Although their last couple of albums have been tedious and ultimately bummery, the Floyd continues to enjoy a cultist following. Their English tours are legendary. They pioneered light-shows created expressly for their own peculiar, free-form trip-music, best experienced on pure blue or its equivalent. Far-out, even if the lights are a local production, as probably at the Santa Monica Civic Concert on May 1. Tickets from Ticketron, Sight & Sound, and at the box office.

**SLY AND THE FAMILY STONE**

Stone(d), of course, and sly as well, maybe even the Southland's first chance to hear their new hit, "Everybody Is A Star," in concert. It's always fun to watch the Family do their "Hitler" bit — with Storm Trooper-like salutes every time the slyman in lavender shades yells out "Higher! . . . Higher!" (You really get there, too.) At the

Long Beach Arena, May 9, with tickets available at Mutual, Ticketron and other outlets.

**SPIRIT**

Back again, once again, with spirit. This family stays together because they play together . . . really together, also set for the Santa Monica Civic, May 29. Hurry for tickets, on sale now at Mutuals and Ticketrons and at the box office.

**WHISKEY A GO-GO**

8901 Sunset, on the Strip, of course. Wade through the groupies of all sexes and demeanors and don't let the Mafia and undercover agent-types get you uptight, especially if you catch The King (don't even bother playing the Fame game — unless you dig bubblegum troubadours). A fair light show; dancing nightly, food, drinks; admission, \$2.50. For additional hype, call them — at 652-4202.

MAY 11-17—Georgie Fame (how could they!)  
MAY 18-20—B.B. King (not Albert, not Freddie; this is THE KING).



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Pink Floyd

**Folk**

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**DOUG WESTON'S TROUBADOUR**

9081 Santa Monica Blvd. 276-6168. THE place to hear fine folk artists in a relaxing atmosphere. Showtimes: Tues., Wed., Thurs., Sun., 9 & 11. Fri. & Sat., 8:30, 10:30, 12:30. Hootenanny Mon. Cocktails, beer, wine, soft drinks, food & snacks. BA, CB, DC, MC. Admission \$3.50-\$2.50.

THRU MAY 3—Van Morrison.

MAY 5-10—Rick Nelson.

MAY 12-17—Hedge & Donna.

MAY 19-24—The Pentangle.

MAY 26-31—Doug Kershaw.

Morrison is one of the best British blues-singers; Nelson, a TV star-cum-folk singer; Hedge and Donna, strong husband-wife folk act, usually second-billed; Pentangle, a jazz-rock fusion; Kershaw, a Cajun violinist with mystique.

**EL POCHE'S RINCON FLAMENCO**

233 W. Mission Dr., San Gabriel. 283-2967. Thurs., Fri., Sat., until 1 a.m. 5 performances, Thurs.; 7 performances, Fri. & Sat. One drink min. \$1.25.

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Different performers each week, Fri.-Sun. at 8:30 p.m. Tickets: \$2.50-\$1. For information, call 937-8616.

**THE ICE HOUSE**

24 N. Mentor, Pasadena. MU 1-9942. Tues.-Sun., Adm. \$1.50. Mon., adm. \$2. Chuck Mitchell featured April 14-26.

**LEDBETTERS**

1621 Westwood Blvd. GR 8-9657. Folk music. Admission \$2. Minimum. Beer, wine & peanuts. Open Thurs.-Sun. eves.

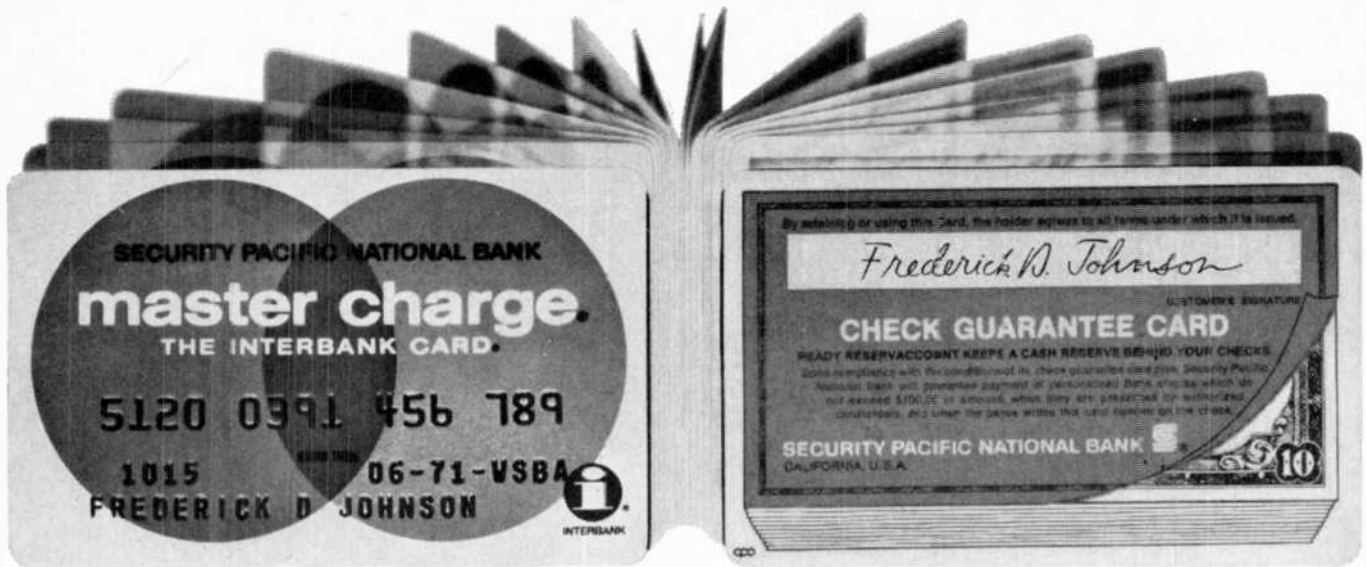
**LEE ELLIOTT**

Folk singer at Johns-at-the-Beach, 1140 S. Seward, Fri. & Sat. eves. For information, call 643-6851.

**"OLE! FLAMENCO"**

This world-celebrated Spanish ballet will be the Mother's Day Special at the Dorothy Chandler Pavilion of the Music Center, May 10, at 3:00 p.m. Tickets: \$5.50-\$2.50.





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#### THRU MAY 16—Bossa Rio.

MAY 18-JUNE 6—Cannonball Adderley. Bossa Rio 'seings' bossa-rock; Adderley wails soulful jazz.

#### JIMMY SMITH AND HERBIE MANN

Organic music, stoned flute and all, at the San Diego Convention Hall, May 9, at 8:30 p.m. Tickets available at the box office and all Metro Ticket Agencies.

#### THE LIGHTHOUSE

30 Pier Ave., Hermosa Beach. 37419065. Name Jazz performers, Tues.-Sat. Jazz concert every Sun. eve. Adm. Fri. & Sat., \$2 & \$1.50. Ladies free Wed. eves. Closed Mon.

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#### SHELLY'S MANNE-HOLE

1608 N. Cahuenga Blvd. 464-6900 or 464-4774. Open daily except Monday, 8 p.m.-2 a.m. 2 shows nightly. Dinner, snacks, soft drinks, cocktails, and of course the celebrated if dated Shelly Manne And His Men.

#### TURK MURPHY

The world-famous San Francisco Jazz band will headline an evening of Hot Jazz at the Wilshire-Ebell Theater, May 11, at 7:30 p.m.

# The difference between what makes a car move and what makes the Audi move.

Most cars move by means of the rear wheels pushing them. Which is all right under normal driving conditions. However, in certain cornering situations, it can become quite a problem.

You see, when you take a curve in a rear-wheel-drive car, the rear has a tendency to go straight on instead of following the rest of the car. This can cause serious skidding under extreme conditions (especially when the front wheels may fail to hold).

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BY JOHN MENDELSON

# DEJA VU



Believe me, friends and neighbors, I've *tried* to get excited about Crosby, Stills, Nash & Young, even to the point of contriving the acquisition of a tape cartridge of their first album so I could listen to them in the car (where, I've found, one's receptivity is greatest — the driver's seat of a flowery VW bus being, after all, where I found myself first tolerating, then loving The Band).

Frankly though, nothing much has worked, in spite of the fact that I have always and ever been goily partial to high three- and four-part harmony. In my life, one side of either the Hollies' *DEAR ELOISE/KING MIDAS IN REVERSE*, the Byrds' *NOTORIOUS BYRD BROTHERS*, or the Springfield's *LAST TIME AROUND* has meant more than *CROSBY, STILLS & NASH* and their newest, *DEJA VU*, combined. Could it be, in fact,

as intimates have been intimating to me, that:

The musical appeal of a super-dupergroup comprising former members of (X) superb groups is inversely proportional to (X),

at the same time that

A group comprising former members of (X) superb-but-commercially-middleweight groups has the album-selling potency of that of any one of those superb groups raised to the (X)th power?

Perhaps, perhaps.

Allow me to emphasize at the outset that *DEJA VU* does contain at least four tracks that I find especially enjoyable, and that, while the other six either bore, annoy, or have no effect whatever on me, I will readily concede that the whole album is cleverly (often brilliantly)

arranged and produced and admirably performed; it is an eternal testament to the unflagging Good Musical Taste of those concerned.

The real trouble is that, for all the above-mentioned virtues, much of the album is also so perfectly performed and produced as to be lifeless, alternately cloyingly cute and overbearingly solemn, or simply emotionally vapid. Its biggest disappointment is that Neil Young hasn't (as was fervently hoped by those many of us who figured he would) inspired the other chaps to abandon their respective Poeticizing, Moral Outrage, and Cuddliness trips and get down to writing potent, moving, *emotional* stuff like he does and they can.

"Carry On," built around the "Cat's Squirrel" basic riff and incorporating Stills's "Questions" from *LAST TIME AROUND*, is not

only very intelligently orchestrated (listen especially to those perfect little percussion things that you can't discern over a car-radio), but quite pretty and joyous as well. Why then did I and maybe you as well find ourselves thoroughly weary of it by the fourth listening?

There are at least two possible answers, the first of which has to do with the vocal arrangement's injudicious over-use of Nash's crystal-shattering tenor. Although exhilarating when employed sparingly (note, by way of reference, how effectively the Hollies use his "sound-alike," Terry Sylvester, in their "He's Not Heavy . . ."), Nash's voice begins to grate like a dentist's drill when it's left on too long. Secondly, the tune lacks the sort of solid, hooking riff that distinguishes the most durable of singles.

I find Nash's "Teach Your Children," a nice, easy rolling countryish number with unusually bearable words, pleasant enough, with pedal-steel from Jerry Garcia and lovely Beatles-ish background voices; quite charming if not arresting. Let it be, I suppose . . .

Rumor has it that "Almost Cut My Hair" was originally written as the sequel to Barry McGuire's "Eve of Destruction," which may or may not be true. Regardless, it certainly could have been. A quite mediocre tune that's nearly, but not quite, redeemed by a beautiful arrangement, this cut features the increasingly boorish David Crosby bellowing as if from the summit of some pudgy soap-box — about how he got *so* paranoid, *man*, that he nearly *trimmed* a bit, *man*. So impassioned does Crosby become during the course of the song, in fact, that he even sneaks in this insightful quote from another revered crusader against Moral Outrage, Jimi Hendrix: "I feel like letting my freak flag fly!"

Wonderful, Daveybo, wonderful! While you're exalting your own courage and uniqueness, though, why don't you try to get it through your head that *your* pushy self-righteousness doesn't make it any more than that of the straight thick-heads you're so paranoid about. Oh, and the next time I want to hear

social comment I'll listen to Ray Davies or somebody else who opens up *areas of perception* instead of erecting rigid barriers around them.

Had not Neil's beautifully shy, wobbly falsetto followed I would have taken off the record then and there. But "Helpless, Helpless," a wonderfully gentle evocation of a magical Young place, just about floors me with its lovely country-spiritual feel and gospelish vocal back-ups. Neil, as I've already suggested, never fails to delight, even when he takes risks, as here, equating this beautiful peaceful place with helplessness. Taking thematic chances that Stills seldom seems even aware of, Young is far and away the best writer of the four, if not the best in current American rock and roll.

When "J. Mitchell" sings her "Woodstock," it's a truly beautiful song about recaptured innocence. But the infrequently-fab four, in their version, have obliterated both its melody and theme beneath the heaviest rock and roll arrangement to date. In their hands it becomes little more than just another grindingly tuneless We've!-Got!-To!-Get!-It!-Together! drag.

Over to side two, and back to Crosby, who, on one of DEJA VU's two (how cute!) introductions, shows us what a far-out jazz singer he is. Six-eight timing is employed at the beginning to no discernible purpose. (Please don't tell me about how it's supposed to be a musical evocation of a rush.) Then everything becomes very moodily murky and overbearing. The words, the melodramatic vocal, and the arrangement are all right out of an early-afternoon soap opera.

Taken on its own terms, "Our House," depending on your tastes, would be anywhere from tolerable to slightly ingratiating. Given its placement right after DEJA VU, however, it comes off desperately treacly and fey, what with its tinkly keyboards, la-la-la choruses, and a Nash lead vocal that'll have you just *hugging* your right speaker.

"4 & 20," despite the fact that Stills doesn't really give us enough details to lend credence to his closing death-wish, is quite moving and straightforward — that is, in-

nocent of the distracting and awkward poeticizing that capsized his similar-in-theme pieces on the first album, a presentation of a state of mind that I, and probably you too, can relate to all too vividly. Appropriately free of all but his voice and guitar, it's easily the best he's done since "Four Days Gone."

"Country Girl," as Young songs are wont to be when he waxes too self-consciously abstract, simultaneously demands and defies "interpretation." Especially its fascinating but rather oblique waitress bit, which takes up most of it's time. Which doesn't deter me from rollickingly digging it (just as similar obstacles couldn't keep me from "Expecting To Fly"). Young's quietly brooding, frightened voice, combined with an eerily ominous arrangement, make for an intensely exciting listening experience the way I see it.

Have you noticed that the two sides of this album are emotionally symmetrical? Just as "Woodstock" closed side one with a bang (or, more accurately, a thud) so "Everybody I Love You" closes the album rockingly. It's not a very memorable composition, and you might find it an excellent object-lesson in how a rock and roll performance can be mechanically perfect yet not at all moving. Perhaps I'll listen to it again sometime — just for Reeves's extraordinary bass work.

Finally, I think this mammoth alliance might be rent asunder with much happier results than they and we are getting now. Crosby and Nash might take the left fork (the latter's cuddliness balancing out the former's boorishness). They could call themselves The Big Squeak. Stills and Young can take the other. I shall long maintain that the four of them don't belong in the same bus.

Hey, in case the latter pair still feel as if they needed a couple more good voices and guitars, there's this outfit called Poco running around, not making so much that these Furay and Messina fellas would be loathe to get together. Uh-huh, and there's this pretty good drummer bouncing around L.A., name of Dewey Somebody whose solo career isn't exactly setting the world on fire . . . □

# Introd

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M.C. Escher: “Pedal ternotandomovens”

BACH'S BRANDENBURG CONCERTI

The English Chamber Orchestra, conducted by Benjamin Britten (London CSA 2225). The Marlboro Festival Orchestra, conducted by Pablo Casals; with Orchestral Suites Nos. 2 and 3 (Columbia D3S 816). Bach's everlasting Brandenburgs have survived centuries of mutilation by weekend family chamber players, high school theory students and, more recently, Moog synthesis. Neither the modifications in instruments nor evolutions in the musical language has dampened their popular charm — witnessed by the twenty or more phonograph

versions available today. Every classical music-lover has his own favorite version — maybe several, should he want to compare performances or interpretations; so why buy composer Benjamin Britten's or cellist Pablo Casals's? If for no other reasons, because Britten is a great composer; Casals, the world's greatest cellist. Both men, as conductors, approach the Brandenburgs with specialized sensibilities, with the perception of years' experience in their careers: Britten, with his response to the Baroque tradition and rhythmic subtleties of Purcell, who much influenced the com-



poser of Young Person's Guide to the Orchestra (Variations on a theme by Purcell); Casals, with his knowledge of playing Bach, an acquaintance that began more than four decades previous to his historic presentation of the Brandenburgs at the Festival in Marlboro, Vermont. Although Casals's Marlboro version is firmly-read, rich and full-blooded, it is, surprisingly, Britten's which seems the most original, the warmest. Indeed, Britten's Brandenburgs fairly glow with an animation, a briskness and clarity almost unprecedented in recordings of the Concerti. Especially remarkable is the Fifth, in D major, whose first movement (Allegro) solo departure from the continuo is executed brilliantly by harpsichordist Philip Ledger. (The Casals substitutes piano, which, even as gracefully played here, by soloist Rudolf Serkin, cannot approach the intensity of feeling Bach intended.) When Ledger's remarkably precise runs and modulations finally merge with the reinstated accompaniment at the end of the cadenza, it is as though Britten has succeeded in capturing the very essence of Bach's genius — in one great burst of pure energy and emotion. Despite the Casals 3-record set's special price (even including the *Orchestral Suites*, the Columbia costs only slightly more than the London), Britten's Brandenburgs seem a more worthy addition to one's library. They are acoustically remarkable, having been recorded in The Maltings, Snape, where a reverberation time of exactly two seconds lends them great clarity of timbre.

**CEREMONY**

Spooky Tooth and Pierre Henry (A&M SP-4225). As if the various attempts to fuse rock and roll with classical music weren't disastrous enough, A&M has released this would-be coagulation of British rock and French electronic music. *Ceremony* is the combined effort of Spooky Tooth's Gary Wright and musique concrete composer Pierre Henry, whose earlier works include an electronic setting of the Tibetan *Book of the Dead*. The result is more confusion than fusion, though: Henry, Wright, and the Teeth have bitten off more than they can chew, here combining Prayer Book poetry with a lot of "heavy" (i.e. distorted, hard-boiled) rock and roll, and swirling, slashing, slushing electronics, with cuts titled "Prayer" (The Lord's, of course), "Hosanna," and so on. Rest assured, listening to Spooky's vocalist, Mike Harrison, wail the *Book of Common* takes some getting used to. Fortunately, at least half of the Lp — Side Two — has moments of ingenuity and penetrating power — particularly the last cut, which rocks along on Wright's wrought-iron organ chords and Luther Grosvenor's serpent-slitery lead guitar runs, bombarded by the electronic equivalents to prepared piano, celeste and autoharp. By the time the *Ceremony* ends, one feels as though one's been to pseudo-psychedelic church services — with Tim Leary as pastor and acid for a sacrament.

**CONCERTO ELECTRO**

The Dick Hyman Piano Concerto for Baldwin Electric Piano, Rock-Jazz-Rhythm and Symphony Orchestra; Dick Hyman, piano; Nick Perito, conductor (Command 951-S). Hyman composed this "concerto" in 1967, then for two pianos, neither of them, one assumes, electronically-amplified. In the meantime came the *Electric Eclectics* album, an oasis in the midst of a wasteland of electronic Muzak, Moog-made Pop — everything from synthesized cha-chas to "electric love" versions of the score, from Hair. With songs like "The Minotaur," Hyman, almost forgotten before the Moog vogue struck the public's fancy, proved that tasteful popular music really could come from the synthesizers — if well-composed, specifically with the medium in mind. With an eye to the success of his electronic Lp's, Hyman has dusted off his already-dated piano concerto, played it on an electric Baldwin, and sat back waiting for the profits to roll in, resting on his laurels, as it were. Surprise! The *Concerto* is a slow-seller; and no wonder — it is 28 minutes of the corniest, kitschiest movie mood music ever composed. Or, at least, since Edmund de Luca's campy *Conquerors of the Ages*. (By the way, whatever happened to Edmund de Luca?) There's absolutely no excuse for titling the concerto *Electro*, except that the unsuspecting record-buyer might think he's getting more trendy electronic music — instead of a Pop peccadillo with about as much "rock-jazz-rhythm" as Gershwin's *Rhapsody in Blue*.



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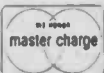
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### THE CONTEMPORARY CONTRABASS

26'1.1499" for a String player (1955) by John Cage; *Outline for Flute, Percussion and String Bass (An Improvisational Chart)* (1963) by Pauline Oliveros, and *Casta Bertram* (1969) by Ben Johnson, Bertram Turetzky, contrabass; Nancy Turetzky, flutes; Ronald George, percussion (None-such H-71237). The liner notes tell us that over a hundred pieces have been composed especially for Bertram Turetzky, a contrabassist who devotes most of his time and energy to expansion of the musical repertoire for that modest and unassuming, clumsy-looking instrument, the largest of the violin family. Since classical music affords few, if any opportunities for the contrabassist to embroider on the virtually-limitless (as is every instrument's) musical language, Turetzky's avant-garde composer-friends have come to his aid, creating works with him, his instrument, and his sense of humor in mind. The Cage work is a whimsical novelty, only fun if one allows it an aesthetic of its own, composed by aleatory (chance) operations "and observations of the imperfections in the paper upon which it was written" (writes the composer). As with the aleatory films of Warhol, the listener finds himself hanging on to every one of 26'1.1499's sixteen seconds — just to catch Turetzky's next box-tap, shout of "Hey!" or passage of musical-box chimes. Don't dare listen if you're not ready to accept Cage's notion that all we hear is music — including noise. The Oliveros is another matter entirely. She is interested in "open style" improvisational composition, and the "score" for *Outline* is just that: no more than a suggestion of approach to random selection of pitches and rhythms within given contour and spaces, and improvisations "without directions within a given time length," making textural use of silences, greatly varying manners of attack, and rhythmic interactions between string bass, flutes and percussion. *Casta Bertram* is easily the LP's most enjoyably entertaining offering, ten minutes of controlled chaos — everything from humming, whistling and typing (it sounds like a Smith-Corona upright, but we're not sure) to grunts, the shuffling of file cards, and Turetzky's own scatological spoken words. *Casta* proves to project almost the reverse aesthetic of the Cage piece: there, the object was to force the listener to stick out the instrumental music in anticipation of the "noises"; while here, it is for the solo contrabass one longs for allowance. This album is great fun, a direction even "serious" 20th Century art permits itself now and then.

### THE ELECTRIC LUCIFER

Created by Bruce Haack (Columbia CS 9991). Generally speaking, the only successful Pop musical applications of elec-

tronic synthesizers are works like Ruth White's, some of the Dick Hyman pieces, and the Ragnarok album of Paul Beaver and Bernie Krause — all created expressly for the medium, not adapted from extant musical works (scores from hit musicals, the songs of the Beatles, and so on, ad nauseum in extenso). But originality of content is no sure guarantee of success, as this new Columbia album indicates. Haack's pretentious liner notes suggest he built his own electronic equipment — including a "keyboard synthesizer . . . which works on three nine-volt batteries" — but the LP has three engineers, who couldn't have just been sitting around all the time, twiddling their technocratic thumbs. This album is an ogre of a Mooger, full of the silliest calliope claptrap bubblegumzack imaginable — utter tastelessness in an idiom which demands taste before all else. With three friends, Haack "sings" self-consciously cutesy vocals: "My heart beats/Electrically/My brain computes/Program me . . ." and so on, Haack the hack, is credited as the "Creator," but which came first, Frankenstein or the monster? He should be hung by his toes at the end of a patch cord.

**HEY JUDE**

The Beatles (Apple SW-385). Now it can be revealed (as in "Revelations"). Word has leaked from the Fab Four's London headquarters (via a zerox of a zerox from a misplaced office memo) that The Beatles are on a new religious kick: to be specific, the elevation of Paul to the status of Jesus Christ ("...you know it ain't easy"), born of the Virgin Mary ("comes to me/Speaking words of wisdom/Let it be. Let it be"), suffered under Pontious Pilate (police state, warmongers, what-have-you), was crucified (killed in an automobile accident?), buried, etc. Paul is capitalizing on the death-rumors so he can later claim resurrection. There's even more evidence on the group's latest Apple LP: "Lady Madonna" and "Hey Jude" with obvious Biblical references. Even the cover has hints: a shot of The Beatles standing between two sculpted busts. If you stare at the likenesses of the busts long enough, you'll begin to see their resemblance to Allen Klein and Richard Nixon. Now, take a magnifying glass and look even closer — at the pigeon droppings on the head of the Klein bust. The Beatles have never been so busted: with the exception of about two of these "Best Hits," all the songs have been Top 40's radio monsters, and although its nice to have them on a long-play, they've mostly been played cold by over-exposure. Yesterday's Beatles has a tendency to get stale, especially if never intended for an album in the first place. (It was Klein's idea to do the album; The Beatles once frowned on the release of "Best Hits" collections.) Hence, one supposes, the pigeon guano.

**HOBOKEN SATURDAY NIGHT**

The Insect Trust (Atco 33-313). Insect Trust's music is a unique blend of American folk idioms — from bluegrass to jazz — brought together to serve the compositional and performance interests of musicians who play a wide variety of instruments, including strings (various guitars, a banjo, a sitar), woodwinds (flutes, piccolos), and reeds — with curious little sounds like that of the Swiss warbler thrown in for good effect. At their best, the Trust create a specific mood whatever idiom they emulate: "Now Then Sweet Man" is pleasant and pastoral with bluegrass banjo by Trevor Koehler, the composer, who is, oddly enough, a saxophonist. Another good cut is "Ragtime Millionaire," jazzy and good-time. The eclectic effect is ruined at times when the Trust gets too self-consciously funky for their own good, as on the off-key "Glade-Song," with its peurile lyricism, and on "Our Sister the Sun" which makes good use of Nancy Jeffries's voice but degenerates into tedious saxiness. An uneven effort, like their first (on Capitol), but promising better things once they get the right producer: someone who will curb their excesses and insist that they do all original material.

**LEON RUSSELL**

Leon Russell (Shelter/Blue Thumb SHE 1001). Leon Russell, in the year since his (and Mark Benno's) Asylum Choir album was released, has managed to meet and work with everyone who's anyone in the recording industry. Even before the Choir's Inside Smash LP, Russell was much in demand as session guitarist-pianist-arranger-producer. When he and Benno broke up, Russell started writing songs for (among

other people) the phenomenal Joe Cocker ("Delta Woman"). Then he toured with Delaney and Bonnie Bramlett, adding to his acquaintances any number of their "Friends," including George Harrison, Ringo Starr, Eric Clapton, Klaus Voorman, B. J. Wilson, Stevie Winwood and "Gimme Shelter" vocal accompanist Mary Clayton — all of whom, presumably, contribute their talents to various parts of this first Russell solo effort. Russell's Oklahoman voice may be a bit too gritty for some people to get into, but there's no mistaking his incredible talent — as composer (alone, or with Greg Dempsey of a now-defunct, Russell-produced group, "Daughters of Albion"), and as performer. He sings bluesy ballads like "A Song for You," the opening track, with an almost painful, mournful thrust, punctuated by sucking sighs and tearful tremolos, backed by his piano. There are cuts — "Dixie Lullaby," for example, which have a studio spontaneity reminiscent of Dylan, circa Blonde on Blonde, what with slide guitar and harmonica and piano all cooking furiously behind some really down-home/funky lyrics. For "I Put A Spell on You," Russell leaves in the session's false starts, and on the third take, after some dialogue between piano and guitar (perhaps Russell and Eric Clapton), it kicks into some riff-roaring stomp rock backed by a good-as-black gospel choral duet (Bonnie and Mary Clayton?). Russell may have a certain tendency to excess, but he makes it pay off: only the composer of "Delta Lady" could equal or improve on Joe Cocker's version of the song. And "Roll Away the Stone" is so good it could have come off Let It Bleed. (Who knows? . . .)

**PUZZLE**

Mandrake Memorial (Poppy/RCA-PYS 40-006). There's much that's good here — from the delightful M. C. Escher cover sketch (of the "Pedalturnorotandomovens centroculatus articulatus, a wheel-shaped centipede-like creature who can walk or roll at will) to the last second's almost breath-taking electronic spinoff of a tinkly-high piano note. It's a pity the album never completely "works." Basically, Mandrake Memorial (Kevin Lally, Randy Monaco and Craig Anderton) are a rock and roll group. Well, sort of. Like England's The Nice, they've certain classical tendencies. Unlike The Nice, they use these within the context of their own compositions — so things don't sound too much like a stereo demonstration record. They conceive their albums as programs, linking each song together — usually with feats of engineering, just the right effects; sometimes, with short cuts establishing a motif; and, once, with an acoustic guitar emerging, as from a continuo, from rock, leading to the restful, quite lovely polyphonies of a three-minute Kyr'e. The parts are generally better than the whole, though, and there's all too much lushly-arranged orchestra behind much of it: "Volcano Prelude," for example, suggests a pagan ritual — more Dominic Frontiere than Stravinsky, unfortunately. And when the melodies of most of the pieces move away from the electronic effects which accompany them, the songs all have a mutual familiarity about them. Mutual familiarities, needless to say, lead only to monotony.

**THE REIVERS**

Original Soundtrack Music Composed and Conducted by John Williams (OS 3510). There are very few Hollywood film composers who can create music that will engage the interest apart from whatever mood it lends to the production while we're watching in the theater. The entertainment demands of the movie severely limit the aesthetics of artists working within this mostly-thankless area of musical creativity, and good movie scores (like Bernard Herrmann's) receive less recognition than the poor ones (like Henry Mancini's), so self-repetitive one has to keep looking at the record label to see what movie one is "listening" to). The main theme from The Reivers is first stated by a nostalgic harmonica, then joined by the guitar, and finally replaced by the orchestra. The score takes us through a vast panorama of rural Romanticism, quite as sweeping and majestic as the Panavision screen itself. Williams drifts into bluegrass violin and guitar here and honky-tonk piano there, shifting idioms as fast as he does emotions. And he ever quotes from Stephen Foster, never so brisk and racy. Only occasionally does the score get over-sentimentally soggy — rather honorable considering the story's slightly awkward adaptation of Faulkner's novel, tailor-made over to fit the needs of that type-cast-wonder, Steve McQueen.

SHIRTS JEANS SUMMER SLACKS SHIRTS LEATHER COATS TIES BELL BOTTOMS   
 BELTS CASUAL SLACKS SUN GLASSES SEE THRU KNITS IMPORTS DENIMS   
 COTTON DOUBLE KNIT BELLS CASUAL BELLS POOR BOYS WALLY   
 BERRYS CREPES BOOTS SUEDE BELLS SUEDE COATS SPORTS   
 JACKETS RAY PREST JEANS KNIT PULLOVERS WESTERN SHIRTS FLARES   
 SHIRTS JEANS SUMMER SLACKS SHIRTS LEATHER   
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## BAREFOOT IN THE PARK

Neil Simon's comedy about New York appears at the Showcase Theater, 13752 S. Prairie Ave., Fri. and Sat. at 8:30. Tickets: \$2.50-\$1. For information, call 644-5400.

## CABARET CONCERT THEATER

A New Intercontinental Music Review for Jet-Setters and everyone else is presented at Cabaret Concert Theater, 1314 N. Wilton Place, Fri. and Sat., at 9:00. Tickets: \$3.50-\$2.50, available at Mutual and Ticketron agencies. For information, call HO 3-3800.

## CAGES

Umbrella title for two one-act plays, "Epiphany" and "Show Angel," by Lewis John Carlino, at the Meredith Experimental Theater, 647 N. Poinsetta Place, Fri. & Sun., at 8:30. Sat., 7:30 and 10:30. Tickets: \$4.50, \$3.50. For information, call HO 9-5203.

## CHANGES

Spontaneous total theater presented at the New Playwrights' Theater, 1835 Hyperion, Los Angeles. Tickets: \$2.50-\$1.50. Fri.

and Sat., at 8:30. For information, call 666-9205.

## THE COMPANY THEATER

Still can't do better in L.A. Coast FM's choice as our most exciting theater company presents three programs in repertory at 1024 S. Robertson Blvd. Tickets: \$4. All performances start at 8:00 p.m. as well as an additional 10:00 p.m. show on Sat. eves. For information, call 652-3499.

**THURSDAY & FRIDAY**—The Narrow Road to the Deep North, by Edward Bond.  
**SATURDAY**—The Emergence, by Ama Giesta Fleming.

**SUNDAY**—James Joyce Memorial Liquid Theater. An "all-new" edition of this long-running multi-media experience in tactile-synaesthetic-environmental theater.

## CRYSTAL AND FOX

Brien Friel work has its American premiere at the Mark Taper Forum, 135 N. Grand Ave., thru May 24, Tues.-Sat., at 8:00 p.m., Sun., 7:30 p.m. Sat., Sun. matinees at 2:30.

Jean-Louis Barrault's "Rabelais"

Tickets: \$7.40-\$3.30. For information, call 626-5781.

## DAMES AT SEA

The New York-San Francisco hit finally makes a well-modulated appearance at the Ivar Theater, 1605 N. Ivar Avenue, in Hollywood. The merry spoof of old-time musicals will cheer you up, leaving a lump in your throat as big as a dollar sign. Performances Tues.-Sun., at 8:30 p.m. Sat. eves., 7:30 & 10:30. Tickets: \$7.95-\$4.95. For information, call 464-7121.

## EXPERIMENTAL THEATER

Contemporary works at the Stop Gap Theater, USC, May 11, 12-16, at 8:00 p.m. Tickets: Mon.-Thurs., \$1. Fri. & Sat., \$1.50. For information, call 746-6063.

## FORUM CHAMPIONSHIP RODEO

Sing "Yippie-Ki-Yay" and get your little dogies over to The Forum, 3900 W. Manchester, in Inglewood, on May 22, 23, 24. Performances May 22, 8:00 p.m. May 23, 2:00 p.m. and 8:00 p.m. May 24, 2:00 p.m. and 6:00 p.m. Tickets: \$5-\$2. For information, call OR 3-1300.

## GOD ALMIGHTY

Tony Webster's tragi-comedy about God's relationship with man at the Theater West Club Theater, 3333 Cahuenga Blvd., in Hollywood, Fri.-Sun. eves.

## HANSEL & GRETEL

The kiddies will love this classic at the Laurence Merrick Theater, 810 N. Vine St. Performances every Sat. and Sun. at 3 p.m. Tickets: \$2.

## JIMMY SHINE

The Dustin Hoffman vehicle plays at the Stage Society, 9014 Melrose Ave., thru May. Tues.-Fri. eves at 8:30. Sat., 7:00 & 10:30. Sun., 8:30. Tickets: \$5.50-\$3.50. For information, call 878-1227.

## LA RONDE

A comical viewpoint of sex is presented in this play by Arthur Schnitzler at the Theatercraft Playhouse, 7445 1/4 Sunset Blvd. Performances Fri. & Sat., at 8:15 p.m. Tickets: \$3-\$1.50. For information, call 876-3575.

## LITTLE MARY SUNSHINE

Rick Besoyan's delightful musical can be seen at the Camino Theater, 855 N. Vermont, May 21-24, 27-30. Performances 8:30 p.m. Tickets: \$1.00. For information, call 666-8962.

## MAGIC STRINGS '70

Bob Baker's puppets hang in there at the Bob Baker Marionette Theater, 1345 W. 1st Street, thru May. Sat. & Sun. at 2:30 p.m. Tickets: Adults, \$2.50; Children, \$1.50. For information, call 624-3973.

## PROMISES, PROMISES

Burt Bacharach's music and Neil Simon's book make this musical a must-see for all you Broadway freaks. The action takes place at the Ahmanson Theater, opening on May 19. For tickets & information, call 626-7211.

## RABELAIS

Compagnie-Renaud-Barrault in Jean-Louis Barrault's *Rabelais*, presented at the Ahmanson Theater of the Music Center, May 11-16 at 8:30 p.m., with Thurs. and Sat. matinees at 2:30. Tickets: \$7.50-\$2.75. For tickets and information, call 626-5781.

## THE SYNERGY TRUST

Experimental Theater on Mon. eves. at the Ash Grove, 8162 Melrose Ave. The fun starts at 8:30 p.m. Admission: \$2. For information, call 653-2070.

## WAITING FOR GODOT

Beckett's Nobel-picker still strongly going nowhere, this time at the Century City Playhouse, 10508 W. Pico Blvd., thru April. Thurs. & Fri., eves at 8:30 p.m. Sat. at 8:00 & 10:30 p.m., Sun. at 8:30. Tickets: \$4.-\$3. For information, call 839-3322.

## WEST SIDE STORY

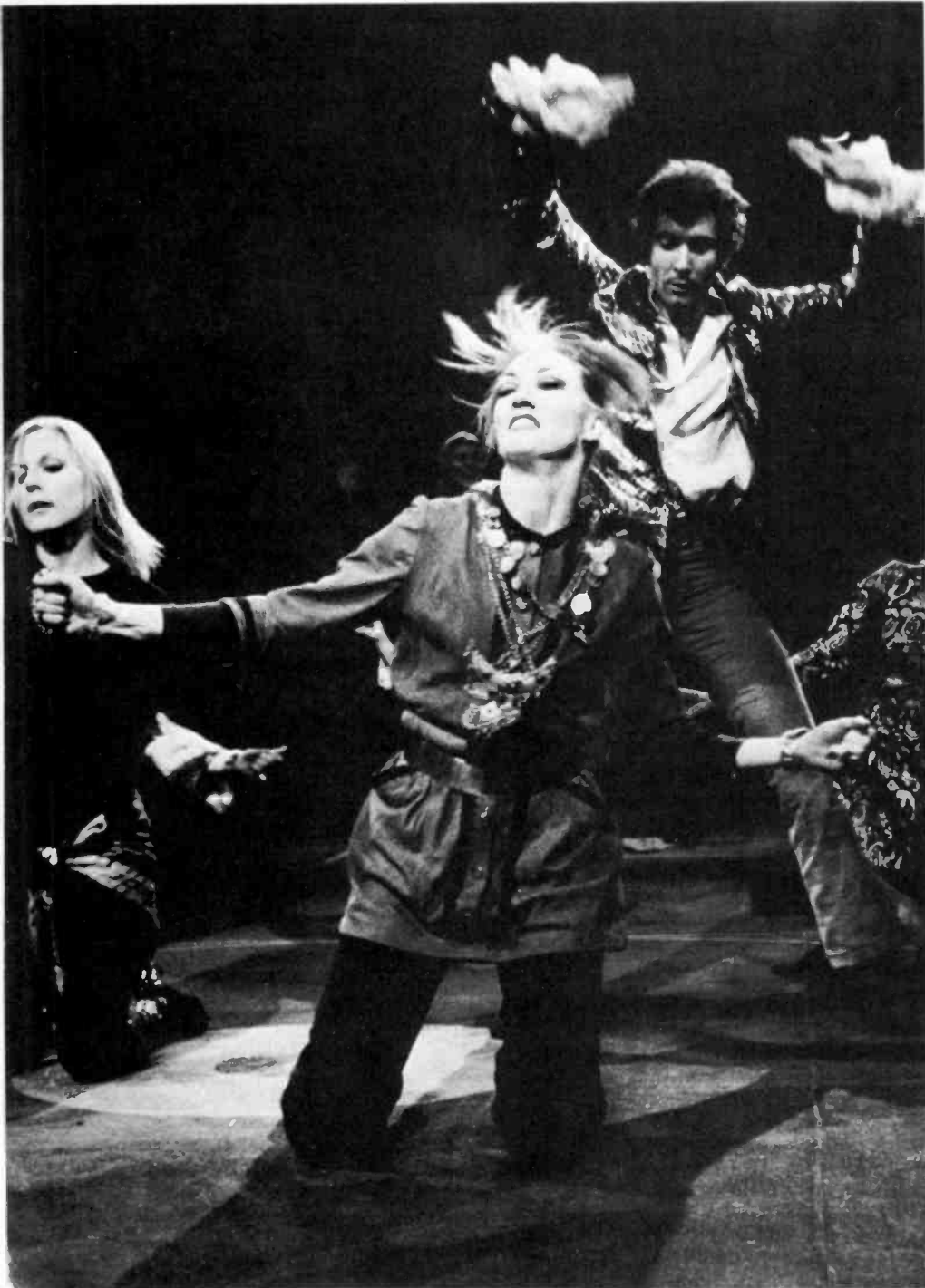
Lots of PR about lots of P.R.'s at USC's Bovard Auditorium, Los Angeles, May 1 & 2, at 8:00 p.m. Tickets: \$2-\$1.50. For information, call 746-6063.

## YOU AND WHOSE ARMY?

Premiere of comedy drama about a London misfit and his family as World War Two creeps up on them, New Hope Inn, 133 Entrada Drive, Santa Monica, Fri., Sat. & Sun. at 8:30. Tickets \$4.50 Show Only. Dinner Available 7:00. For information, call 454-2188.

## ZORBA

Opening the 1970 season of the Civic Light Opera: a musical theater adaptation of the Oscar-winning movie, at the Dorothy Chandler Pavilion, thru May. Performances Mon.-Sat., 8:30 p.m., Matinees Wed., Sat., 2:30. Tickets: (Sub.) \$33-\$9. For information, call 626-7211.



## Surrounding Communities

### DON'T DRINK THE WATER

Woody Allen's comedy at the Long Beach Community Players, 5021 E. Anaheim, Long Beach, May 15-June 20. Fri. & Sat. at 8:30 p.m. Tickets: \$2.50. For information, call 438-0536.

### EPITAPH FOR GEORGE DILLON

A tragi-comedy by John Osborne and Anthony Creighton at the Northridge Theater Guild, 8760 Canby St., Northridge, May 8-June 12. Fri. and Sat. at 8:30 p.m. Tickets: Adults, \$3.00, Students, \$1.50. For information, call 349-9093.

### FIESTA AT SAN YSIDRO

Continuing at the Padua Hills Theater, Claremont. Wed.-Sat. at 8:30 p.m. Wed. & Sat. matinees at 2:30 p.m. Tickets: Adults \$2.25, Children \$1.15. For information, call (714) 626-1288.

### I NEVER SANG FOR MY FATHER

A classic comedy-drama presented at the Chapel Theater, 2222 Lomita Blvd., Lomita, thru May 30. Fri. and Sat. at 8:30 p.m. Tickets: \$2.50. For information, call 373-3636.

### KING OF THE SCHNORRERS

For the old-at-heart, Israel Zangwill's play is at the Santa Monica Playhouse, 1211 Fourth Street, Santa Monica. Fri. & Sun. at 8:30 p.m. Tickets: \$4.50-\$3.50. For information, call 394-9779.

### MEDEA

Robinson Jeffers's play can be seen at the Morgan Theater, 2627 Pico Blvd., Santa Monica on May 22 & 23. Performances at 8:30 p.m. Tickets: \$2.50. For information, call 828-7519.

### MISSOURI LEGEND

A romantic comedy-drama at the Glendale Centre Theater, 324 No. Orange St., Glendale, May 5-June 13. Performances Mon.-Sat. at 8:30 p.m. Tickets: \$2.25-\$1.75. For information, call 244-0786.

### RASHOMON

A comedy-drama by Fay and Michael Kanin presented at the Palos Verdes Playhouse, 2518 Via Tejon, Palos Verdes Estates, May 1-June 6. Fri. & Sat. at 8:30 p.m. Tickets: \$2. For information, call 375-7566.

### THE RIMERS OF ELDRITCH

Lanford Wilson's two-act play, Studio Theater, University of California, Irvine, May 27-30, at 8:30 p.m. Tickets: \$2.50. For information, call (714) 833-6617.

### SPOFFORD

A comedy involving social conflicts at the Laguna Moulton Playhouse, 606 Laguna Canyon Road, Laguna Beach, May 19-June 6 at 8:30 p.m. Tickets: \$4-\$3.50. For information, call (714) 494-0743.

### THANK YOU, PAPA

Ruth Hale's comedy takes place in the time of the flappers, Glendale Centre Theater, 413 W. Doran St., Glendale, thru June 20. Performances Fri. & Sat. at 8:30 p.m. Tickets: \$2.25. For information, call 244-0786.

## For the Children

### ADVENTURE IN PUPPETRY

Kiddies' theater at the New Hope Inn, 133 Entrada, Santa Monica. Sat. afternoons at 12:15. Tickets: \$3 with lunch, \$1.75 admission. For information, call 454-2188.

### GET HAPPY

Bob Baker presents a musical puppet show. Sat. & Sun. at 2:30. Adults \$2.50, children \$1.50. Bob Baker Marionette Theater, 1345 W. 1st St. 624-3973.

### HANSEL AND GRETEL

The Laurence Merrick Theater, 870 N. Vine St., presents a musical comedy and magic show for the kids. Sat. & Sun. 3:30. Tickets \$2 (adults) \$1.50 (children). For information call HO 2-8444.

### HORSESHOE CHILDREN'S THEATER

Adventures change monthly. Sat. at 1 p.m. \$1. Horseshoe Stage Theater, 7458 Melrose. 937-8616.

### PUPPET PLAYHOUSE

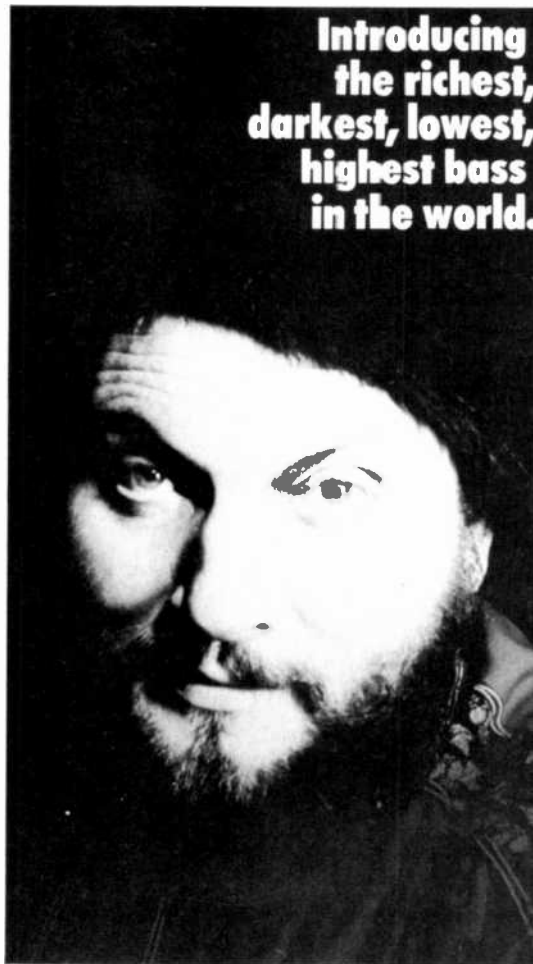
Original stories created by the puppets with colorful scenery and lighting, music, humor and action. Mon.-Wed., Sat. & Sun. at 3 p.m. \$1. Special group rates. 9721 Venice Blvd., Los Angeles (Palms) 836-4328 evenings and weekends.

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# SCHLOCK ROCK AND KICKY FLICKS



# BY HARVEY PERR

The musical comedy is going through a period of adjustment. The transition is proving rough and unsafe; it's beginning to look as if the one and only pure American art form has sung its swan song and danced its last dance and uttered its final cliché. There will remain, until the end, some fancy high-stepping from a handful of producers with chorus-boy mentalities, but from here on in, salvation will have to come from those who are living in the world as it is today, who have some fresh and original ideas about the musical form, who are innovative rather than imitative, who will rely on the present and the future rather than on the past. Melody will have to come back; reality rather than cleverness will have to intrude upon lyrics; issues and people will have to sing and dance and perhaps talk to a different drum.

At the heart of even the seemingly most chaotic works of our contemporary musical theater there is bound to be something personal, some valid truth, some central focus. *HAIR* has a center, no matter what it looks like, no matter how diffuse; and it is that core which radiates the life and energy which ultimately force us to sit up and watch and listen. Something there — and we may not be sure what it is — touches us; it is not merely the music. The music, indeed, seems to come out of whatever it is that reaches out to us first.

It's a lesson the imitators are going to have to learn. Take *SALVATION*. It has copied all of the mannerisms of *HAIR* and no doubt owes its success to that fact, but ultimately fails because it contains all the accoutrements with none of the flesh. That is not intended as a pun; indeed, when I feel the anger and frustration that boils up in me when I see a show like *SALVATION*, I wish that I could muster up the wit that a critic like John Lahr displays when he points out that *SALVATION* does for the rock musical

what Jacqueline Susann did for the novel. But there is something so empty, so heartless, so tasteless, so plastic (it even goes so far as to use plastic props), that the experience inspires, from one viewer at least, not so much a sense of humor as a sense of indignation. What is most shocking about its failure is that the people involved are not untalented. In its Los Angeles production, things moved swiftly, there were at least two songs which sounded fine, and it was peopled with some very attractive performers. But it was cold and nasty and it got worse as it went along.

It is apparently the Era of the Rock (pronounced *schlock*) Musical, which means the music has a heavy beat that has nothing to do with real rock but only with what a generation mired down in the tradition of musical comedy mistakes for rock, which they accept because the real thing would be too difficult, too demanding. Imposed upon this rather meaningless kind of semi-music is a brand of faggotry that cleans up everything so that nobody gets the wrong (right) idea about rock music and the special world that the idiom belongs to.

One of the alternatives to this antiseptic and surreal vision of where musical comedies may be forced to move toward is a work like *THE LAST SWEET DAYS OF ISAAC*, which, at least, brings a certain amount of intelligence and, more significantly, a point of view to the rock musical. This work is composed of two short plays, articulate and warmly human commentaries on the lack of communication in a McLuhanesque society. The rock music which drives the excellent musical score forward says a great deal about the modern technology, which is, in part, responsible for the limited communication between people. Essentially, the two plays are dramatic, poetic, comic and, although basically harmless, quite relevant. The music, more schlock perhaps than rock, is not offensive, if only because it is appropriate and appropriately good.

While some musicals are desperately pushing forward, others are moving backwards with similarly

depressing results. *DAMES AT SEA* goes back to the Warner Brothers' Thirties and recreates its own brand of anti-Depression gaiety. *THE BOY FRIEND* revived both the spirit of an era, the Twenties, and a genre of musical entertainment prevalent during that era, and in a light and only slightly-barbed manner which made sense to us because it evoked nostalgia for things most of us had not really experienced. But *DAMES AT SEA* gives us satire, more cruel than nostalgic, satire of an era and genre still available to us on the Late Late Show and/or your neighborhood revival movie house. In short, the real thing is at your disposal — and at a good deal less than half the price of what you pay to see in this half-pint imitation. In all fairness, though, the half-pint imitation in this case isn't half-bad. It even works up some simple-minded fun. And, while you keep wishing it were better, you never once think it could be any worse.

The sets are deliciously tacky; the direction, particularly in the "Raining in my Heart" number, is, for want of a better word, nifty. And the cast is superb: Anthony Teague's limber-limbed impression of Buddy Ebsen; Amandah Pepper's just-right sound and feel, which brings to mind Joan Blondell, thin and sleek; Barbara Sharma, who does things with her mouth and fingers which give the sensation of being frozen and in constant motion at the same time; Ron Husmann, whose rich tenor is so pleasant to hear it makes a fine satiric comment on all the movie tenors of the past. But best of all, is Laara Lacey; I like, even love her — she's great! (A poetic description of what she does and how she does it wouldn't begin to do justice to her characterization.)

But *DAMES* is still only going backwards. The only truly forward-looking act in the musical theater that I've seen of late occurred at the Fillmore West, when playwright John Ford Noonan got on stage and danced to the stomping blues of Savoy Brown. What we need, perhaps, is more playwrights getting up to rock and roll. Then there may be hope for the future of musical comedy. □



Momo Nagano

**ADELE BERNARZ GALLERIES**

902 N. La Cienega Blvd. 657-1549. Mon.-Sat., 10-5:30. Mon. eves., 8-10. Roland Peterson, May 4-30.

**ANKRUM GALLERY**

657 N. La Cienega Blvd. 657-1549. Mon.-Sat., 10-5:30. Mon. eves., 8-10. Morris Broderson, recent paintings, May 18-June 6.

**ART HARRIS ART GALLERY**

8902 Beverly Blvd. 276-6857. Tues.-Sun., 10-5, and by appointment. "Abstractionist Answers to Empathy." Ilya Bolotowsky thru May 24.

**B. LEWIN GALLERIES**

260 N. Beverly Drive. 278-5769. Mon.-Sat., 12-9. Sun., 1-5. Carlos Merida, paintings and drawings; also Tamayo, Siqueiros, Martinez, Coronel, Zuniga, Nelman, and others, thru May 30.

**BOUNDS-KAHL ART GALLERY**

8460 Melrose Pl. 653-7522. Weekdays 12-6 and by appointment. Continuing: Modern Master graphics, Modern Master posters.

**CANYON GALLERY TWO**

8155 Melrose Ave. 653-5090. Weekdays 12-6. Sherry Schrut, enamels; Victoria Bard, jewelry; Marian Clayden, tie die, from May 9.

**CAROL FUNAI WORKSHOP GALLERY**

353 E. Second St. 623-5761. Every day except Tuesday, 11-7. Opening May 2—batiks, macrame, starch resist, tie-dye and weaving—by Momo Nagano, Bernice Coleman, Ellen Frye, Hideko Shimura, and Kei T. Kamitani. Reception, May 2, from 1-4 p.m. Open to public. Come meet the artists. Thru June.

**CARTER GALLERY**

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Moyer, metal lacquer, first showing in Los Angeles, May 24-23. Gerard Lecomte, French Existentialisme on Canvas; Saouto Shintani, Roco Genovese, sculputres, May 25-June 13.

**COMSKY GALLERY**

8432 Melrose Pl. 653-5101. Mon.-Fri., 9-5. Sat., 12-5. Gimpel Gallery Artists.

**DAVID STUART GALLERIES**

807 N. La Cienega Blvd. 652-7422. Tues.-Fri., 11-5. Sat., 12-5. Oliver Andrews, fountains and wet sculpture; continuing exhibition of pre-Columbian and primitive arts, thru May.

**ERNEST RABOFF GALLERY**

849 N. Alfred St. 651-2437. By appointment only.

**ESTHER ROBLES GALLERY**

665 N. La Cienega Blvd. 652-1265. Mon., 2-5, 8-10. Tues.-Fri., 12-5. Sat., 2-5. Gerald Gooch, drawings, thru May.

**FEINGARTEN GALLERIES**

736 N. La Cienega Blvd. 655-4840. Tues.-Fri., 11-5:30. Sat., 12-5. Anthony Amato, sculpture in marble and granite. Thru May 23.

**FELIX LANDAU GALLERY**

702 N. La Cienega Blvd. 652-1444. Mon., 12-5. Tues.-Sat., 10-5. John McLaughlin, paintings from 1952-55, thru May 23.

**FISHER GALLERY**

823 Exposition Blvd. 746-2799. Mon.-Fri., 12-5. Fine Arts Student Show, May 15-June 4.

**FOUNDATION FOR THE JUNIOR BLIND**

5300 Angeles Vista. Opens with a 7 p.m. reception, May 9, "Form and the Inner Eye," an exhibition of works created expressly with the blind in mind. Works chosen for qualities of texture, surface movement, temperature, vibration, sound, pressure — non-visual aesthetic concepts blind art-lovers (and blindfolded exhibition visitors) can appreciate. The FJB is doing what the movies can't: ushering us into the Age of the Feelies. Exhibit remains at the Foundation thru May 23 after a May 12 opening to the public. Then, on June 2, at the Brand Art Center, Glendale. Call 295-4555 for additional information.

**HORIZON WEST**

1150 South Beverly Drive. 271-6135. Tues.-Sun., 11-4. Contemporary European Master Graphics—Appel, Alchinsky, Dali, Kelly, Miro, Vasarely, continuous.

**JACQUELINE ANHALT GALLERY**

750 N. La Cienega Blvd. 657-4038. Tues.-Sat., 11-5. Mon. eves., 8-10. New paintings by Don Nelson, thru May 8; Frank Hamilton, recent works, May 11-29.

**KRAMER GALLERY**

710 N. La Cienega Blvd. 652-0611. Mon.-Fri., 10-5. Sat. and eves. by appointment. Paintings by gallery artists, May 4-29.

**LECOQUE STUDIO**

8650 Sunset Blvd. 657-6841. Mon.-Sat., 11-1, & 3-5 p.m. Lecoque oils, sculptures and lithographs, thru May.

**LOS ANGELES ART ASSOCIATION GALLERIES**

825 N. La Cienega Blvd. 652-8272. Daily 12-5. Sat., 12-4. Sun., 2-4. Mon. eves., 8-10. California Artists Group Show, Exhibition of prints, May 8-June 3.

**LOS ANGELES COUNTY MUSEUM OF ART**

5905 Wilshire Blvd. 937-4250. Tues.-Fri., 10-5. Sat. & Sun., 10-6. Daumier and his Contemporaries, Ahmanson Gallery, thru May; Textiles of the Edo Period, Ahmanson Gallery, thru June 21.

**MOLLY BARNES GALLERY**

631 N. La Cienega Blvd. 652-1860. Tues.-Sat., 11-5. Allen d'Arcongo, new print series and paintings, thru May.

**OTIS ART INSTITUTE**

2401 Wilshire Blvd. 387-5288. Tues.-Sat., 10:30-5. Sun., 1-5. Hollywood Collections, thru May 15.

**PAIDEIA GALLERY**

765 N. La Cienega Blvd. 652-8224. Mon.-Sat., 11-5. Mon. eves., 7-10. Stephen Longsheet, collages, thru May 23.

**REX EVANS**

748 1/2 N. La Cienega Blvd. 652-2256. Tues.-Sat., 11-5. Jay Lewis, Constructions, May 12-30.

**ROTUNDA GALLERY**

4th Floor, Los Angeles City Hall. Mon.-Fri., 8-5.

**UCLA ART GALLERIES**

405 Hilgard Ave. 825-1461. Mon.-Fri., 11-5. Sat. & Sun., 1-5. Picasso: 347 Gravures, thru May 10.

**WESTWOOD ART ASSOCIATION**

1386 Westwood Blvd. 474-9878. Tues.-Sat., 1-4. Antoyan-Shiffrin, thru May 8; Student Show, May 10-30.



**ZACHARY WALLER GALLERY**  
515 N. La Cienega Blvd. 657-3839. Tues.-Sat., 12-5. Mon., 12-10. Renato Laffranchi, paintings, thru May 23.

## Surrounding Communities

**CAMERA WORK GALLERY**  
2400 Coast Highway, Newport Beach. Thurs. & Fri., 5-9. Sat. & Sun., 12-9. The Landwebers' work, thru May 24.

**CANOGA MISSION GALLERY**  
23130 Sherman Way, Canoga Park. 883-1085. Wed.-Sun., 11-6. Dominique Lorsch, paintings, May 14-June 30.

**CANYON GALLERY ONE**  
137 S. Topanga Canyon Blvd., Topanga. 455-2108. Sat.-Mon., 1-5. Melinda Black, jewelry; Sue Scott, ceramics, May 3-24.

**DOWNEY MUSEUM OF ART**  
10419 S. Rives Ave., Downey. 861-0419. Tues.-Sun., 1-5. Photography, thru May 17.

**THE EMERSON GALLERY**  
17230 Ventura Blvd., Encino. 789-3383. Tues.-Sat., 10:30-5. Fri. eves., 8-10. Ray Jacobsen, paintings, May 8-28.

**LAGUNA BEACH ART GALLERY**  
307 Cliff Drive, Laguna Beach. 494-6521. Daily, 12-5. Panorama '70: sculpture and paintings, May 2-24.

**LA TORTUE GALERIE**  
1607 Montana Ave., Santa Monica. 451-3211. Tues., Wed., Sat., 12:5-3:30. S. W. Hayter, prints, 1939-69, thru May.

**LONG BEACH MUSEUM OF ART**  
2300 E. Ocean Blvd., Long Beach. Tues.-Fri., 10-5. Sat. & Sun., 1-5. Southern California Exhibit, thru May 17; Temple Art from Cambodia and Thailand, May 24-June 21.

**NEWPORT HARBOR ART MUSEUM**  
400 Main St., Balboa. 675-3866. Wed.-Sun., 1-5. Mon. eves., 6-9. Edward Newell, paintings, gouaches, and drawings, thru May 17.

**ORLANDO GALLERY**  
17037 Ventura Blvd., Encino. 789-6012. Mon.-Sat., 10-4:30. Fri. eves., 7-10. Group Show, May 3-31.

**PALOS VERDES ART MUSEUM**  
2400 Via Compesina, Palos Verdes Estates. 378-4646. Mon.-Sat., 1-4. Sun., 3-5. Willie Suzuki, prints; Ferene Csenter, sculpture, May 3-June 7.

**PASADENA ART MUSEUM**  
46 N. Robles, Pasadena. 449-6840. Weekdays, 10-5. Tues., 10-9. Sun., 12-5. Andy Warhol: Retrospective, May 11-June 21; Lichtenstein, graphics, May 18-July 5; Peter Alexander, DeWain Valentine, May 18-July 5; West Coast Permanent Collection & Loans, May 25-Aug. 30.

**SAN PEDRO MUNICIPAL ART GALLERY**  
Seventh and Beacon, San Pedro. Tues.-Sun., 12-5. New Talent VI, thru May 10; Secret Faces, May 20-June 21.

**SANTA BARBARA MUSEUM OF ART**  
1130 State St., Santa Barbara (805) 963-4364. Tues.-Sat., 11-5. Sun., 12-5. Don Beatty, May 1-June 7.

**SIERRA MADRE MEMORIAL PARK**  
Sierra Madre. 9-Dusk. Annual Outdoor Art Fair, May 16, 17.

**UNIVERSITY OF CALIFORNIA, IRVINE**  
Third Floor, Fine Arts Building. Tues.-Sun., 1-5. Student work, May 2-31.

## San Diego & La Jolla

**FINE ARTS GALLERY OF SAN DIEGO**  
Box 2107, San Diego. 232-7931. Tues.-Sat., 10-5. Sun., 12:30-5. Chinese Ceramics, May 9-July 26; County Schools Art Exhibition, May 15-July 5. Allied Craftsmen's Annual Exhibition, May 31-July 5.

**LA GALERIA DE CALIFORNIA**  
2161 Avenida de la Playa. 459-5003. Mon.-Sun., 10-5. Permanent Exhibition of Harry Jackson bronzes; Ross Stefan, paintings.

**LA JOLLA MUSEUM OF ART**  
700 Prospect St., La Jolla. 454-0183. Tues.-Fri., 11-5. Wed. eves., 7-10. Sat. & Sun., 12:30-5. "Projections: Anti-Materialism," art works by Robert Barry, Charles Emerson, Barry LeVa, Sol LeWitt, Edward Moses, David Thompson, May 15-July 5.

**SHELTER ISLAND GALLERY**  
2733 Shelter Island Dr., San Diego. 222-4665. Sun.-Tues., 10-6. Wed.-Sat., 10-10. Robert Wood, paintings; pre-Columbian pottery, May 1-June 14.

13 GLITTERING PERFORMANCES APRIL 30 THRU MAY 10

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Andy Warhol's Brillo Boxes

We got together the other night and got stinking on cheap muscatel in memory of Andy Warhol, and we all agreed that heroes are the invention of inferiority, insecurity and uncertain times, but that Andy would have been a hero notwithstanding.

Not with sitting, not with squatting, no matter. There was that charismatic quality, however manufactured, and it served him well the first ten years. No other contemporary artist involved with Pop Art; none of its creators, innovators or copycats, could capture that elevated level of celebrity.

Rodney III condemned the assorted freaks who trailed Andy's behind, savoring the perfume of public fancy they were unable to achieve personally. And Kenneth McHale, the trend commentator, wondered how badly those Silly

Putty films obscured Warhol's contributions to the Continuum.

Nobody seemed to understand what McH meant by "Continuum," and after a while McH confessed he wasn't too certain himself, so he changed the word to "Grapefruit" and that pacified the lot.

Somebody suggested we drive to the Pasadena Art Museum for Andy's exhibition. It was 3 a.m. when we arrived, and the Museum was closed. We lined up at the front door, alone except for an attractive young couple and their two small children here from Canton, Ohio, for the Rose Parade.

We were later told that the Warhol show didn't open until May 12. It was a wasted trip, except for McH, who stuck out his tongue, made funny faces and tickled the two kids, and was rewarded with a permanent invitation to visit the Hodges next time he's in Canton.

Now, backs still sore from so many bows for the masterful tribute to the Bauhaus, the Pasadena people add further luster to their inaugural season with a full-scale ode to Andy.

It will all be there: the colorful flowers and Campbell's Soup cans, and penny arcade portraits and multiple Marilyns and Brillo boxes and memorials to mayhem and disaster and death and worse.

This is a most significant show that departing curator John Coplans has mounted. It will be the museum's first major international undertaking, scheduled for spectacle in Chicago, Eindhoven, Paris, London and New York — after closing here June 21.

And it's bound to nurture as much laughter as applause, for the artist's reputation is still far more secure than his art outside the walls of museums, galleries and collectors' homes.

But as Coplans observes, "No other Pop Artist is involved in the ideas of time, sequence, duration, repetition and seriality to the extent that Warhol is. These aspects of formal innovation are what make his work unique."

Involvement and extent both became subjects for conjecture and, for one man in particular, Ralf R. Buchhorn of Wuppertal-Elberfeld, Germany, modest alarm a while back.

It started when COAST FM invented Andy Warhol and devoted a full issue to him (September, 1969). "She does my work," he said of an ebullient, overweight, brown-haired, blue-eyed, bare-chested broth of a girl named Brigid Polk.

The revelation carried into the pages of TIME Magazine and subsequently was repeated in the prominent German publication, DER STERN, although Brigid, in the interim, had modified her role for the readers of WOMEN'S WEAR DAILY: "I give Andy ideas and help do his prints," she allowed.

Concerned Mr. Buchhorn, alluding to the German report, requested clarification of the Andy-Brigid status because, "I recently spent about \$1,100 in Warhol's picture series, 'Assassination of J.F.K.'"

This is an album of 12 silkscreen prints, published last year, in an edition of 200, by The Racolin Press of Boston, with each print "individually signed and numbered by the artist."

I believe they're "Warhol prints," Mr. Buchhorn.

Shortly after the *TIME* item, a distributor of the JFK series inquired caustically, "Did you have to write this just when we heavily invested in these portfolios?" But I believe it anyway.

That's because I maintain that much of the genius of Andy Warhol's art — and there's possibly more than even he presumes — is in the concept, not the manufacture.

At Pasadena, both, by whom-ever . . .

And from McH, a cable dated Canton: *PLACE JUMPING WITH CHINESE COMMIES. WHERE DID I GO WRONG?*

**THE MUSEUMS** — One of the more outstanding exhibitions of Chinese paintings in recent years continues throughout the month at the Los Angeles County Museum of Art, while 42 works from the estate of Piet Mondrian go on view May 26 . . .

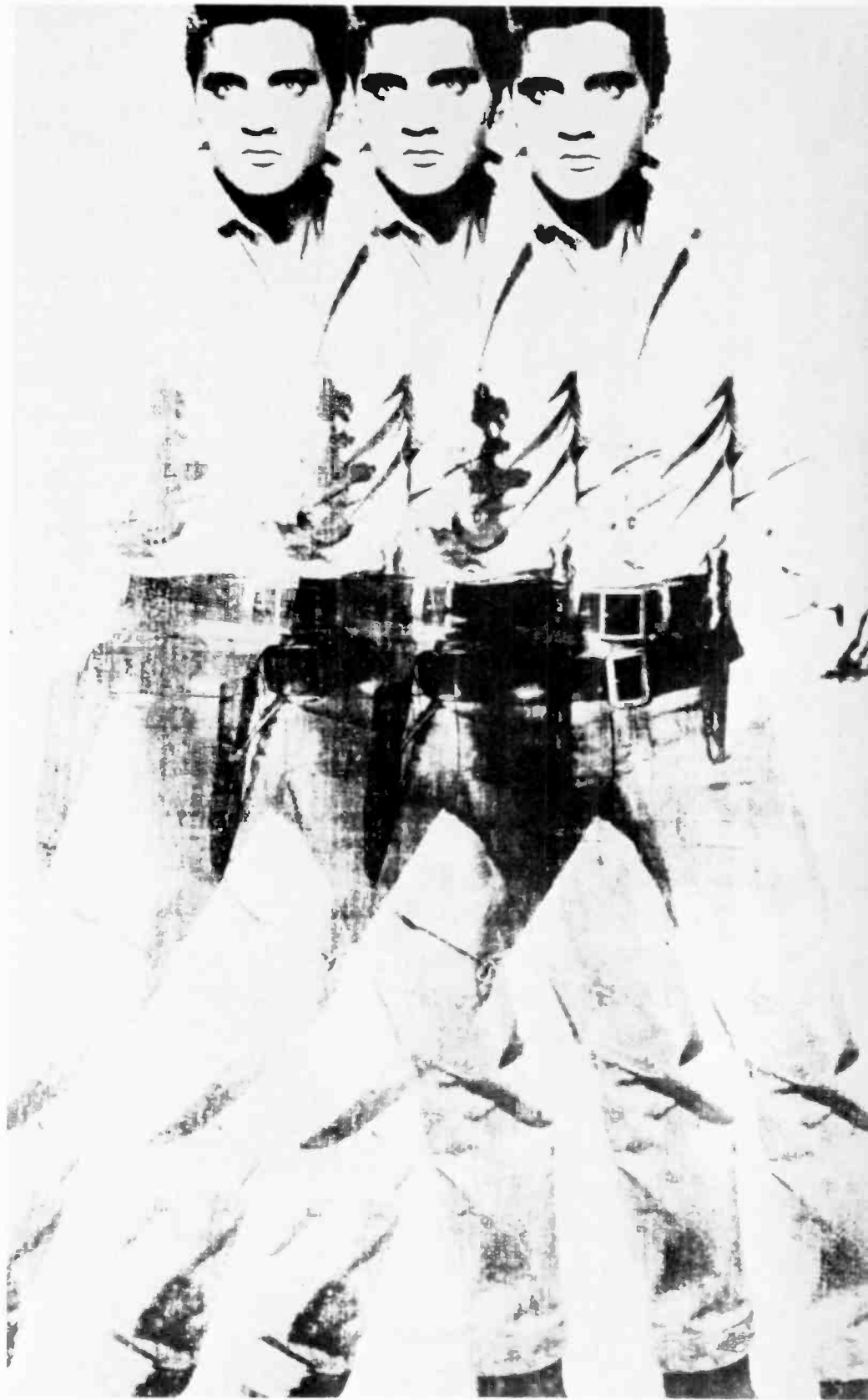
Two Los Angeles artists were the major award winners in California South 8, closing at the Fine Arts Gallery of San Diego: Lawrence Dreiband (\$1,000) and Virgil Howard (\$500). The show featured 87 items, pared from 555 entries by lone juror Peter Selz, director of the UC Berkeley Art Museum . . .

**SPOTLIGHT** — A second Tamarind offshoot (after Gemini) has been organized in Los Angeles, Cirrus Editions, offering press and artisan time to dealers, artists, publishers and others. Former Tamarind Master Printer Jean R. Milant is in charge, joined by fellow printer David Trowbridge and curator Fumio Kaneko. The facilities are at 708 N. Manhattan Place.

**CORRECTION** — It was Richard Serra, not Robert Morris, who should yell "timber" and be done with it. (Morris works with hung felt, but I'm with those who consider the effort immaterial.)

And for the record, I consider Christo's work a pile of wrap . . .

**IN PASSING** — Billy Al Beng-



Andy Warhol "Elvis Presley"

ston at the Mizuno Gallery: bravo! . . . Don Bachardy caught the character of various Scene People, at Irving Blum's . . . New work by Ynez Johnston swept up and out of

the Adele Bednarz Galleries by collectors . . . Glenn Berry showed at Ankrum, while Gloria R. Bohanon and Suzanne Jackson shared Gallery 32 . . . □



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CONTINUOUS PERFORMANCES  
 STARTS APRIL 29

**AIRPORT**

A superb entertainment if you're willing to accept that the cinema of Hollywood is one of genre rather than personal statements and styles. We've all seen desperate brain surgery in the Hospital; we've all stayed overnight at the Hotel, and now we're boarding a bomb-carrying Boeing 707 at the Airport. Writer-director George Seaton (of erstwhile Perlberg-Seaton notoriety) crowds the big Todd-AO screen with a plethora of recognizable types and uses cameo-sub-plots to keep the pace fast, the dramatic conflicts invigorating. Airport never poses as anything but melodrama: there are marriages-on-the-rocks, illegitimate pregnancies, runway emergencies galore, incidents-at-the-customs-office, professional rivalries, and even a little Old Lady who cons her way abroad jets free of charge. Helen Hayes's cameo as Ada Quonsett is reason enough to see Airport. But even with tired scenario clichés, the rest of the cast does admirably well, especially Burt Lancaster as the airport manager, Dean Martin as a pilot (what else?), Jacqueline Bisset as his stewardess-girl friend George Kennedy as a runaway trouble-shooter, Lloyd Nolan as a shrewd customs inspector, Van Heflin as a mentally-ill bomb-carrying plane passenger, and Jessie Royce Landis as a socialite-smuggler. And, finally, there are at least three epiphanies: two Universal special effects marvels by Fred Kohl and "Whitey" McMahan (a "tabletop" jet climbing through a stormy carbon dioxide "cloud formation" and a bomb-blast with accompanying cabin decompression at 20,000 feet) as well as a marvelously quick glimpse of a priest crossing himself and, at the same time, rendering a hysterical loud-mouth-alarmist silent with a professionally placed backhand to the face. The latter image is worth a \$3 movie ticket any day.

**ANNE OF THE THOUSAND DAYS**

Maxwell Anderson's 1948 verse drama, the conclusion of his popular Tudor trilogy, has been turned into this year's distinguished historical drama, directed by Charles Jarrott and scripted by John Hale and Bridget Boland. Richard Burton turns in yet another in a series of memorable performances; as the world's greatest womanizer, he combines the stature of royalty with a dimension of humanity. But if Burton hasn't been so good since Virginia Woolf, it is the leading lady, Genevieve Bujold, who steals the show. As Anne, Miss Bujold's fragile beauty and forceful personality lend both charm and depth to a difficult role. Less self-consciously poetic than *A Lion In Winter*, this Hal B. Wallis production has a youthful accent which places it in league with Franco Zeffirelli's *Romeo And Juliet*.

**THE BALLAD OF CABLE HOGUE**

The films of Sam Peckinpah have long been tied to America and its oral folk tradition. His heroes might be called American Adams, cast out of the garden to search for their personal salvation and their honor. In *The Ballad Of Cable Hogue*, Peckinpah manages to create a brilliant film that is as true a folk ballad, as any song about John Henry, or any story about the Mississippi Riverboatman. His hero, Cable Hogue, is as big as Paul Bunyan. Cable's feat is that he "finds water where there wasn't any," and because of his discovery, becomes a wealthy man. He finds love, too, in Hildy, a prostitute, and an iconoclastic companionship in Joshua, an itinerant preacher with an eye for women. And like all American individualists, Cable is finally killed by progress, in an ending as unbelievable as John Henry's. Why, Cable Hogue just lays down and dies on cue, as soon as he's said his piece. It's a different kind of film for Peckinpah, lacking the bloodied hand of *The Wild Bunch*, or the message of *Ride The High Country*. *The Ballad Of Cable Hogue* is more out of Mark Twain than Zane Grey. It is an American film, full of the characters that made classic American literature great, and full of the hard, dry country that our pioneer forefathers fought and died so unnecessarily over.

**BLOODY MAMA**

Twelve years ago, Roger Corman did a surprisingly good gangster film, *Machine-Gun Kelly*, which captured something of the gritty feel of the 'Thirties. Since then, he's seen *Bonnie and Clyde*. But unfortu-

nately for him, so have we. *Bloody Mama*, his latest, suffers from the same pretentious elephantiasis of the imagination which afflicted *De Sade and Angel*, *Angel*, *Down We Go*, proving, perhaps, that American-International Pictures are only enjoyable when they are unassuming. As though screenwriter Robert Thom had quickly thumbed through Kraft-Ebbing before sitting down to write *Mama*, Corman's film biography of Kate ("Ma") Barker — the archetypal All-American Mom — is full of perversion; and, like the Arthur Penn gangster saga, it holds forth with a goulash of killings and plunderings and violence, sometimes tapping a rich vein of comedy, but only in passing. Shelley Winters overblows her characterization, merely repeating her Patch of Blue performance. There's some relief from the tedium — in a film surprisingly loaded with incident — in the performances of Bruce Dern (a sadist who joins "Ma's" boys) and Pat Hingle (a millionaire they kidnap and hold for ransom). *Mama* is a false and degenerate work, bare-assed opportunism conceived to no standard but that of the box-office.

**CAPTAIN NEMO & THE UNDERWATER CITY**

Jules Verne's Nemo has been cinematically resurrected almost as many times as Jesus; but with no red letter edition to go by, screenwriters Pip and Jane Baker and R. Wright Campbell have contrived the tritest of testaments to the captain's immortality. In this one, from Metro's Boreham Wood Studios (which gave us Kubrick's *Space Odyssey*, although you'd have never guessed it), the indomitable Nemo (Robert Ryan) is lord and master of an Atlantis-like city-beneath-the-sea, a paradise invaded by a U.S. Senator (Chuck Connors) and his entourage of castaways including, oddly enough, Kenneth Connor of the *Carry On* series. The underwater city is a papier-mache and gold glitter hideaway, nesting inside a plexiglass dome (all powered by a reactor which gives off gold as a by-product). The script is unintentionally funny; the playing (especially Connors's), wooden; the special effects, ineffectual — particularly the hokey scenes which depict Nemo's Disney-inspired Nautilus in combat with a mutant mobulla, or devilfish, too big for his britches. We've seen ersatz sea monsters in movies before — Melville's whale and Hemingway's marlin — but this one takes the cake. Or almost: he's speared to death by a giant screw mounted in the sub's nose, a scene which derives excitement only from its subliminal soft-core pornography.

**COMING APART**

Milton Moses Ginsberg's first film, *Coming Apart*, is a song of sexual and spiritual agony, documented in the most explicit terms conceivable under the present (permissive) production code standards. Rip Torn is Ginsberg's sexually hung-up psychiatrist, whose mental breakdown (or, "coming apart") is chronicled here with a purity and intensity that is rare in film. Ginsberg transcends the I Am Curious (Yellow) school of nudies-dressed-up-as-Art by virtue of his integrity; besides, most of the naked bodies in Ginsberg's film are good to look at. (Vilgot Sjöman's were not.) Torn is method-marvelous in his performance, and Lois Markle, as an over-40, married woman who craves cigarette burns on her breasts, manages to be at the same time hilarious and pitiable. Ginsberg may borrow from the filmic past (Sally Kirkland, metaphorically ripping apart Torn's apartment at the climax, so-to-speak, is vaguely reminiscent of Charles Foster Kane's demolition derby at the close of Welles's first film). But he extends the film metaphor to mirror the torment of Torn, whom we realize is making a movie within the movie: his own documentary record of his coming apart — a device possibly borrowed from James McBride's *David Holtzman's Diary*, but brought to bear here on the theme of existential imprisonment. It's almost impossible to go out for popcorn or a smoke, we're so entrapped by that horrible box running Torn's — and Ginsberg's — film through its sprockets.

**THE DAMNED**

Luchino Visconti's vision of the rise and fall of the Third Reich graphically documents the perversity, corruption and oppression of the Nazi tyranny. Even when



"Women In Love"

psychologically muddled, the movie makes for fascinating viewing. Each scene is invested with a marvelous sense of theater, owing no doubt to the director's acclaimed participation in the staging of plays and operas in Europe. The Von Essenbecks are a Krupp-like family who attempt to use the Nazis only to discover, much too late, that it is they themselves who have been used. Realistic almost to the point of surrealism, Visconti's new movie is a harrowing and powerful account of one of the most infamous periods in the history of mankind.

#### FANTASIA

Re-released on its 30th birthday, this Walt Disney animation extravaganza maintains today just enough universal truth and cosmic energy — not to mention appeal to trippers — to place it in the same league as 2001 and The Beatles' Yellow Submarine, its only competitors as emotional-artistic triumphs in the broadly-defined genre of Fantastic Films. It is a monument to Disney's foresight and ingenuity, and to the collective imagination and talent of his animators and story editors. Like acid hallucinations, Fantasia's images stir up freaky wonders and musical marvels — from dancing hippos to Pegasus-like horses flying gently above endless gardens of earthly delights. It's a family film — rated "G" for gorgeous, glorious and grassy.

#### FELLINI SATYRICON

"I would say that declining Rome was quite similar to our world today: the same fury of enjoying life, the same violence, the same lack of moral principles and ideologies, the same despair and the same self-complacency." Fellini said this to an interviewer during the making of his new film, a loose adaptation of the Satyricon of Petronius Arbiter, the 1st Century Roman poet. Yet Fellini chooses neither to condemn nor condone, instead sitting back to view these picaresque adventures of two young men of Nero's day with the amoral eyes of a child. Who but Fellini could turn his cameras on pansexual orgies and pagan rituals without ever passing judgement on them? Ammonia fogs and fleecy hillsides are sumptuously photographed by the color camera of Giuseppe Rotunno. Nino Rota's score captures all the capricious charm of pagan antiquity, and the sets and costumes of Danilo Donati further enhance the atmospheric quality of a dream, as much Fellini's as that of Petronius. Hence, Fellini Satyricon: a Classic Comic come alive with chases after an androgynous youth who takes the protagonists through orgiastic

banquets, a theater of marvels, a slave ship, a house of suicide and a Garden of Delights. It is not necessary to understand . . . only to believe.

#### THE HONEYMOON KILLERS

In his chronical of the bizarre, sordid crimes of Martha Beck and Ray Fernandez (executed in Sing Sing Prison, 1951, for a series of shocking murders), writer-director Leonard Kastle has made a curiously entertaining if perverse little movie, as involving in its own unique way as Bonnie and Clyde, which might have inspired the film but probably didn't. Producer Warren Steibel won an Emmy once, for his guidance of William F. Buckley's TV talk show, Firing Line, and it's a bit odd to find his name on the credits of this modest little B-picture. Made on a low, low budget, and sold lock, stock and negative to Cinerama Releasing Corporation, The Honeymoon Killers is a starkly realistic — almost surrealistic — account of the funny-pathetic if dastardly confidence games and, later, murders committed by lonely-hearts swindlers Beck and Fernandez. Low-key photography and an almost naive directorial sense (gratuitous in and out dolly shots, sometimes-haphazard cutting) inadvertently add to the realism of the drama, which is made all-the-more ironic by its very casualness of construction, and by the tongue-in-cheek, often delightful playing of fat-girl Shirley Stoler and snakey Tony LoBianco in the leading roles. Also exceptional, in the role of a lonely-hearted widow willing to trust strangers on the basis of a brief correspondence, is Mary Jane Higby. If the total effect of Killers is one of nausea, director Kastle has at the very least managed to create a mini-masterpiece of the American neo-realistic cinema noire.

#### THE MAGIC CHRISTIAN

The story of how the richest man in the world — that grand guy, Guy Grand (Peter Sellers) — and his adopted son (Ringo Starr) set out to "make things hot for people," to prove that every man has his price. Terry Southern's story has been camped up, aimed at a thumping box-office success — and everything really controversial has been repressed to that end. There is a bit of the old Goon Show surrealism at work, but most of the bizarre episodes in this pastiche slump to the level of situation comedy. It tries hard to convince viewers they're witnessing something wickedly way-out, but instead betrays its own corruption: too much money chasing too few ideas.

#### MAROONED

U.S. Astronauts Richard Crenna, Gene Hackman and James Franciscus are caught up the interplanetary creek without a re-entry rocket, and it's up to NASA chief Greg Peck and rescue astronaut David Janssen to spend the next two hours trying to bring 'em back alive. There's about enough plot in Mayo Simon's screenplay to service a one-hour TV show. Whatever suspense and tension are built by the performances (notably Hackman's, as a slowly-deteriorating paranoid schizophrenic spaceman) is drained from the film by the writer's padding of the vehicle into a two-hour roadshow complete with intermission. Which is fine for popcorn sales, but deadly for entertainment. The outer-spacial special effects lack the polish (and therefore realism) of Stanley Kubrick's monumental 2001: A Space Odyssey; in 1970, there's simply no excuse for blue tracing lines around process shots. The most effective technical-artistic contribution is the "score" — a series of squeaks and squeals created from nothing by soundmen Les Fresholtz and Arthur Piantadosi. Academy Awards take note: electronic music has arrived and deserves an Oscar. John Sturges directed.

#### M\*A\*S\*H

A very funny — and sometimes horrifying — movie about a (M)obile (A)rrmy (S)urgical (H)ospital and its kooky, kinky staff: field playboys, nymph-nurses and parody-variations on all the old war-movie stereotypes. Elliot Gould and Donald Sutherland lead an outstanding cast, providing one of the best anti-war comedies in years, thanks to Ring Lardner's screenplay and Robert Altman's daring, courageous, mostly improvisational direction. The dialogue is crisp and snappy, with laugh-after-laugh, almost surrealist humor and just enough of the bloody business of field surgery to make its underlying seriousness the ultimate thematic thrust.

#### THE MOLLY MAGUIRES

Most of the many millions reportedly spent

in the making of this clumsy, rambling bore of an epic apparently went to set decoration and everything else needed to set a mood and re-create a period and locale: in this case, the Pennsylvania mining town of Eckley, in 1876. Director Martin Ritt has done a superb job of just that: setting a mood and painting a vivid portrait of a place and people in American history. But only that. As drama, as an examination of personalities in conflict. Ritt and screenwriter-co-producer Walter Bernstein have failed miserably. The exteriors, lovingly lensed by James Wong Howe, the old master of color cinematography himself, have a rare visual power equalled in this genre only by John Ford's How Green Was My Valley. But when Ritt takes his actors indoors for their dramatic confrontations his movie slows to the leaden pace of a coal cart taking tons of anthracite up a long mine shaft. Richard Harris, an undercover agent out to convict the Maguires (a social action group); Sean Connery, leader of the saboteurs, and Samantha Eggar, talk, talk and talk some more — about morality, the right and wrong of their actions. But they act too little and talk too much, and although they talk constantly, they never manage to say much.

#### PATTON

A portrait of "Old Blood and Guts," General George Patton — bastard, tyrant, bigot, rebellious egomaniac. With a minimum of the usual Hollywood romanticization, scenarists Francis Ford Coppola and Edmond H. North and director Franklin Schaffner treat the bigger-than-life militarist as a Quixote in khaki, tilting the windmills of his superiors' minds. George C. Scott is as memorable in his biographical portrait of Patton as was Arliss and Disraeli or Muni as Juarez. He studied newsreel footage and copied details so minute as crooked teeth and warts, doing full, proud justice to the role. And the movie does full, proud justice to Patton, depicting his invasion of Sicily, his blunders and triumphs in France, his amazing relief of Bastogne, and his ultimate and inglorious dismissal. Whether you're pro or anti-war, Patton is a film to see and enjoy.

#### PUSSYCAT, PUSSYCAT, I LOVE YOU

Rod Amateau's gauche, intelligence-insulting little comedy about a playboy playwright's amorous adventures in Rome sets new lows in taste and credibility. It's recklessly, wantonly wan, a pastiche of kinky kitsch and triviality, wasting the potentially-funny comedic talents of Ian McShane (as Fred C. Dobbs — get it? get it?), Anna Calder-Marshall, and Severn Darden, who portrays a familiar quack physician specializing in hair-preservation. (You guessed it, along with the nine-tenths of the other gags: he turns out to be bald). Amateau "directs" his own script, which contains line quite immodestly lifted from other sources, including everything from What's New Pussycat? to The Knack:

First Young Man: Homosexual?

Second Young Man: No.

First Young Man: (Parting) Pity.

There's some nice Roman(tic) location photography by Tonino Colli, a Lalo Schifrin score that borrows freely from the first Pussycat, and a lot of sexy starlets bunnying around. But the plot is so mindless and the characters so stereotypical, it's hardly worth sitting through — even on a double bill with better fare. Don't waste your time.

#### TELL THEM WILLIE BOY IS HERE

After 20 years' blacklisted exile-obscurety, director Abraham Polonsky returns to filmmaking, offering us in Willie Boy a chronological mishap — a film displaced in time, style and theme. Willie Boy is an Indian who can't get justice in the white man's world; he and his squaw represent society's last remaining virtues, and they become the symbolic victims of what almost amounts to genocide. The man responsible for hunting them down (Robert Redford) isn't enthusiastic about his duty, but he is unable to protest his predicament. Polonsky's direction is too studied and stodgy to lift the vehicle into the mainstream of contemporary film-making.

#### THEY SHOOT HORSES, DON'T THEY?

Somewhere in this adaptation of Horace McCoy's novel about the dance marathons of the Depression-struck thirties there is a good movie. But screen writers James Poe and Robert E. Thompson have let the existential message get clouded out by trying to show too much in all too little time. As a re-creation of an Era, the

More Films on page 54.

# IF YOU LIKED THE SERMON ON THE MOUNT, YOU'LL LOVE "WOODSTOCK"

BY JOHN MENDELSON



Our favorite rock and roll festival cliché has it that, for the long-haired, grass-smoking, musician-worshipping, and, most important, Enlightened American youth that comprised their audiences, Monterey was the beginning and Woodstock the end. And that the potential for peaceful community first demonstrated at the California gathering was optimally realized at the one in New York.

That this cliché (however grounded in pessimism) was indeed true has in the months since Woodstock become increasingly evident. Consider, by way of reference, that since the tragedy of Altamont (a tragedy which *ROLLING STONE*'s festival-chronicler extraordinaire, Greil Marcus, attributes to the Altamont populace's desire to experience Woodstock-Nirvana without working at it) the pathological terror of politicians has given birth to a gush of laws intended to make further experimentation with that social potential illegal.

Woodstock, though, was not the end, but rather the apogee of a parabola whose origin was Monterey and whose declining half presumably will never be drawn.

Ostensibly the most fantastically massive voluntary congregation since the Sermon on the Mount (which, as I recall, featured but one act, strictly acoustic), Woodstock will doubtless forever symbolize the alternative of "hip" America in the waning 1960's. In their film documentary, Michael Wadleigh and his filmmaking friends have helped to make that future symbolic and mythological status a certainty: a qualifiedly brilliant work, *WOODSTOCK* at once glorifies and romanticizes the hundreds of thousands who manned the miracle (if miracle it was) and vividly communicates their depressing insecurity and sheepishness. At the same time it fortifies the event's claims to myth status, and captures, quite often exquisitely, the larger-than-life magnificence and vulgarity of the music

that sustained those hundreds of thousands during their three days of myth-making ordeals.

To understate drastically, much has been and will be written about how Beautiful were the Woodstock thousands. But I think it more relevant to discuss the ways Michael has conveyed the essential hopelessness of that population — or, by inference, the generation of which they were delegates.

Michael, by virtue of inclination if not age, is a member of the generation whose festival he has documented. Thus, he leans to that variety of self-congratulation that seems to have characterized the entire festival venture. The film opens with a toothy Mohawk Valley local who has a habit of punctuating his remarks with ludicrous guffaws while delivering the familiar line about how *wonderful* These Kids are, an opinion that will be presented perhaps a dozen times throughout the course of the film. The few hostile adult on-lookers

Michael has chosen to show are without exception vaguely red-necked, henpecked husbands who growlingly pronounce the festival "a shitty mess," or Agnewishly chant, "Fifteen-year-old girls sleeping in the fields?! Humph! They're all on pot!"

And we "Wonderful Children" (as a charitable cop calls those of us who were there) are, nearly without exception, lovable morons who smoke lots of dope, walk around naked, frolic and wallow in the mud, and never get much more articulate than "Far-out, man!" Maybe we're Artie Kornfelds, in which case we hold up a flower to the camera, look blissfully stoned, and spew platitudes about Love and Peace and Communication. Or maybe we're archetypically non-verbal, if endlessly huggable, flower children like festival promoter Jim Lang. In either case, we're certainly not hopeless and straight and out-of-it like the newsmen at Woodstock, who are prone to pronouncing something "groovy" in an attempt to appear less hopeless and straight and out-of-it. Not us, man. After all, we don't thrive on patronization. Michael tends to encourage the perpetuation of the stereotypical hippie-as-lovable-buffoon — by what he chooses to show us of ourselves, you see, which isn't to infer that this was his intent. Remember my suggestion that, as part of the generation he's filming, Michael's not exactly out to topple any of *our* misconceptions.

In the film's most revealing comment on the generation woodstock elsewhere seems to glorify so enthusiastically, a couple of anonymous hitch-hikers are interviewed in depth about their personal lifestyles and philosophies. While, on one side of the split screen, the boy explains, "I'm a human being — I don't want mass change because that takes mass insanity," we are given a gauzily-focused and comically-speeded-up time-lapse shot of a section of the dense crowd on the other. For all his willingness to accept the hippie-as-lovable-buffoon stereotype and his susceptibility to self-congratulation, Michael nevertheless remembers to remind us that these thousands who repre-

sent a generation that glorifies the idea of "freakiness" are stupidly willing to compromise their individuality by gaily submerging themselves in this enormous, de-personalizing ocean of humanity — to sit without food or water in the mud and humidity for three days to achieve some slight feeling of community identification.

As the boy hitch-hiker observes, it's also, generally, a socially and otherwise adrift population that comes to Woodstock, a population that is more than willing and eager to subjugate itself to equally mis-fitted heroes, be they musicians, a misplaced Maharishi look-alike, or a pony-tailed yoga proseletyzer who promises that those who can correctly perform the demonstrated exercises will be "flashing momentarily."

And, besides adoring its constant reassurance that it is indeed Beautiful and Groovy, it's a generation quick to blithely gratify the horrifying power-hunger of a Country Joe. (They might have screamed, "FUCK!" to his "What's that spell?!" all day had he asked them.) Or enthusiastically succumb to the startlingly Hitlerian excitement-evoking tactics of a Sly. (Will someone be so kind as to explain the difference between flashing the peace-sign and bellowing, "Higher," and snapping the Nazi military salute and bellowing, "Heil!?!") It's a generation that's been conditioned to clap and echo and get-excited on cue, just as surely as it's a generation that, in the midst of three days of indulging in its uninhibited vitality, must, with embarrassed grins all over its faces, queue up to call home to assure Mum and Dad they're alive and well in Woodstock.

To my mind, Michael's gotten it all down cogently — all the insecurity and confusion and sheepishness of a generation that's all of those things at the same time that it's capable of exemplary cooperation and docility in the face of incredible hardship.

There are only a few possible objections to the film's presentation of the music that was the event's (and our age's) greatest attraction. First, understandably, they've left some

important things on the cutting-room floor. For instance, there's scarcely enough footage of the invading automotive armies to convince us that the traffic was really as impossibly bad as it's been described. And Michael's crew apparently neglected to film that historic moment when Abbie Hoffman, representing the generation's politically radical persona, is booted unceremoniously from the stage by The Who's Pete Townshend, upon whose stage *no one* infringes for *any* reason. That brief scene would have said worlds about a lot of things, wouldn't it?

And, second (although, depending on your personal tastes, you may not consider this an objection at all), the choices as to which performers should be included in the finished film are arbitrary if not slightly annoying. If it were Michael's intention to communicate the full-strength exhilarating impact of The Who, why didn't he choose their amazing opener, "Heaven And Hell," rather than the final reprise from TOMMY and "Summertime Blues," during which the group, having played almost non-stop for an hour and a half, is definitely less brutally energetic than usual?

Last, in a couple of spots (as when the extended and painfully self-indulgent rampage of Alvin Lee of Ten Years After is followed by a long, discomfortingly off-key "Suite: Judy Blue Eyes" by Crosby, Etc.), the film's pace becomes almost irrevocably sluggish.

None of these objections, mind you, is meant to imply that Michael and friends have done a less than breathtakingly splendid job of presenting Woodstock's music. Their work, in fact, makes that of MONTEREY POP look hideously sallow by comparison, and WOODSTOCK may hopefully incite photographers of rock and roll everywhere to remove their asses from the comfy and now-inadequate conventions on which they've been so complacently sitting for so long.

A majority of the musical sequences are almost indescribably beautiful visually, due to the filmmakers' altogether splendid use of split- and trisected-screen techniques. My personal favorite is the

triptych which flanks a gloriously full-color Roger Daltrey (here looking like some erstwhile Greek god in rampant curls and luxuriant fringe) with right-and-left, mirror-image, step-printed red stills of Townshend hanging in the air by his guitar. The Sly and Santana sequences are equally stunning, though, using slow-motion, stop-action, and kaleidoscopic lensing.

Besides being beautifully presented, the musical sequences are also to be sweatily applauded for capturing such things as the pulverizing spastic intensity of Joe Cocker doing "With A Little Help From My Friends." (If you don't see the film you'll probably never get the complete down-to-the-toe picture of how completely Cocker involves himself with his music.) And a non-musical sequence, the rainstorm section, is so brilliantly filmed and edited that the moviegoer nearly forgets that he himself is in no danger of being drenched or electrocuted or crushed by a light tower. It's that real, friends.

This film sums up our generation. It presents our music both visually and audially more magnificently than any film has ever presented it. It's taken the discomfort out of Woodstock (after all, we don't have to fight traffic, hunger, thirst and mud, nor sit out the more boring acts). And it's given it all to us to share in such a way that all *we* have to endure is a little posterior soreness (three hours-plus is, after all, a long time to sit on one's buns). In short, Michael Wadleigh and company have given us almost everything good from the Woodstock experience along with only as much of the bad as we'd care to perceive. And we didn't even have to work at it. □

## THE BOYS IN THE BAND

National General Pictures, choosing the Cinema Center film of THE

BOYS IN THE BAND to open their plushy new National Theater in Westwood, must have been surprised to find their premiere picketed by the Gay Liberation Front. A coalition of homosexuals pushing for social and legal reforms, the GLF has staged its picket-protests everywhere from City Hall to Barney's Beanery — where, for years, a sign above the bar advised FAGOTS STAY OUT. (Barney never was much of a speller.)

Ostensibly in objection to what they considered "stereotypical" characters in Mart Crowley's comedy-drama, the picketers carried signs with slogans like 'BOYS IN THE BAND' UNFAIR TO GAYS. Although staged more for the "movement" than boycott, the GLF picketing seemed to some moviegoers a well-intentioned but ultimately foolish protestation, rather like the NAACP campaign against TV's AMOS AND ANDY, accused of perpetuating a "Stepinfetchit" image of the American Negro. Which only annoyed Stepinfetchit. He must have known that, in an age when the mass media are the best possible means of manipulating social consciousness, even stereotypical representations help further the cause of a minority, be it ethnic, religious or sexual. We didn't laugh *at* the Kingfish, but *with* him — and the same could be said of Crowley's "fagots."

Crowley, first in his hit play, and now in the film version, presents such a wide spectrum of homosexual types (from the bisexual family man, Hank, to the incredibly nelly Emory) that the Liberation Front's objections to the movie seem altogether incomprehensible. And after seeing THE BOYS IN THE BAND on film, I'm not so sure Hank and Emory and Crowley's other characters are stereotypes to begin with.

It's been said that Crowley's play is not *about* homosexuality, but failure, a problem that confronts Willy Loman as much as Crowley's "boys." The straight intruder, Alan, is himself on the verge of a kind of failure; Crowley allows us to assume, with Michael, that Alan is a

closet case, perhaps come to New York (and to the birthday party) to "come out," to declare himself overtly gay. But when Michael forces Alan's hand we learn he's had a quarrel with his wife, whom he still worships. In his own way, Alan is just as disturbed as anyone at the Manhattan apartment. One needn't be homosexual to become a failure, but it helps. And yet Crowley's use of Alan — partly to compare straights to gays — seems an indication the play is not so much a study of losers, but of uptightness in general. And the fact that so many of the critics who dislike the movie make such a to-do about Alan's "possible latent tendencies" seems to suggest they've identified strongly with Michael, the only one on screen who, because of his paranoia, harbors such suspicions. Could it be that these same critics, once the film is over, are as embarrassed as Michael is?

Dramatic art succeeds as entertainment or enlightenment only to the degree that we can identify with its characters. If we're given no one with whom we can identify, we're apt to find the story a bit of a bore, however witty the dialog, however good the acting. Our response to THE BOYS IN THE BAND depends entirely on which character or characters we see as reflections of ourselves. Even if we can identify only with Alan, we're still forced to look deep within ourselves and ask if we've not all, at some point in our lives, loved someone of our own sex. Crowley's not coming on like gangbusters with any sort of "Support Your Local Queer" proselytism; he's only trying to lessen our uptightness and make us see ourselves as we really are: pansexual beings whose choice of sexual *expression* is determined by arbitrary factors such as environment, education, upbringing and socialization. In a world and at a time when love is the most precious of commodities, any expression of it needs no justification, no reason for being.

Now some of the GLF people think Crowley's drama is a quaint cop-out, no more honest or pertin-



ent to the homosexual's reality of Now than is UNCLE TOM'S CABIN to that of the Negro. One of the picketers told me he felt there was a danger that straights might leave the movie with an unshakable remembrance of its "strongest line" — where Michael, in a moment of existential futility, says, "Show me a happy homosexual and I'll show you a corpse." The GLF picketer feared straights might consider this dim view "typically homosexual." But Crowley's ship of foolish fags, his homosexual microcosmos, destroys the Myth of the Typical Homosexual. "He's just a queer" is no more appropriate a description of a homosexual than "He's just a nigger" of a Black. And since Alan's presence constantly reminds us of heterosexual hypocrisy, there's every chance straights may go away from the film feeling just guilty enough to want to change things.

It could be that the best way to see THE BOYS IN THE BAND is to see it straight. That is, without prior exposure to the play. Although much of Crowley's dialog is brilliant, alternating between sharps of hilarity and flats of despair, there are moments when its reality seems completely artificial, particularly at the beginning and end, when only Michael and his lover, Donald, share the stage. Here, the pace lacks the briskness and sleight-of-hand distraction of the interactions of the other seven characters. In these scenes particularly, Crowley's statements seem forced and overwrought, all too obviously *written*, and all the more so if familiar to the viewer from previous exposure.

And yet — because William Friedkin has directed with such ingenuity and vitality; because Arthur J. Ornitz's claustrophobic cinematography equals if not exceeds the work of Haskel Wexler on VIRGINIA WOOLF, and because production designer John Robert Lloyd and set decorator Phil Smith have created a setting that is sparkling, sensuous and realistic — THE BOYS IN THE BAND is a peculiarly cinematic experience. Not only does the film stand on its own merits, but it has certain virtues no stage production of Crowley's play could

ever hope to attain. When Harold makes his well-prepared, show-stopping entrance — speaking that most memorable of Crowley's lines: "What I am is a 30-year-old, ugly, pock-marked Jew fairy" — we're more than ever convinced that he is flesh-and-blood. The camera shows us the pocks in a close-up; we could never see these scars — the end-result of a "former" drag queen's futile attempts to erase his most masculine facial feature — from the fifteenth row of a playhouse. Similarly, when Michael's straight friend, Alan, socks the innocuous, infectiously-funny Emory, we really *see* the blood trickling down his chin. Film has it hands down over theater for presenting naturalistic drama, and it is to Friedkin's (and the Boys') credit that we leave the movie with the feeling we've really been to Harold's birthday party. And although we may feel somewhat embarrassed for having crashed the affair, we're nevertheless happy to have made the guests' acquaintance.

Which brings us to the Boys themselves. Few films have had casts so perfectly *right* for their roles. And there've been even fewer instances when players have worked so smoothly and convincingly — and so very *together*, as an *ensemble*. Even if some of them do seem to overact at times (as much Crowley's fault, as the actors, really). I'm hoping that, come Awards time next year, the Academy breaks precedent to give the lot of them one huge, oversized Oscar. How marvelously appropriate — considering the campy, vaguely phallic look of that ostentatious hunk of metal.

JAMES MICHAEL MARTIN

## SYMPATHY FOR THE DEVIL

As a filmmaker, Jean-Luc Godard finds himself in a peculiar position at the moment. He's not revolutionary enough for the young social and political rebels with

whom he sympathizes, while his polemics have alienated many of those who, until recently, admired his work for its aesthetic qualities and the whole new areas of cinema and sensibility he has explored. I wasn't much taken with SYMPATHY FOR THE DEVIL while looking at it, apart from a couple of sequences which rank with the most brilliant things Godard has done with film. But during the week since the premiere screening at Hunter College in New York, the film has haunted me, and the certainty has grown that this is one of his best works. It comes to us with nothing much of an advance reputation; most of the European critics dismissed it out of hand, and the knock-down slinging and slugging matches between director Godard and producer Ian Quarrier have been much more widely publicized than the quality of the film itself.

SYMPATHY FOR THE DEVIL (formerly ONE PLUS ONE) is not an easy film even by Godardian standards. (I haven't seen his new LE GAI SAVOIR, supposedly his least accessible work.) SYMPATHY FOR THE DEVIL often seems too random, too rambling, too disconnected, without any immediately discernible thread or pattern beyond its immensely involved, choreographic camera movements, reminiscent of that very different filmmaker, Max Ophuls. This choreographic camera movement reaches its apotheosis in one long, complicated series of maneuvers as the camera follows Anne Wiazemsky (as Eve Democracy, the liberal ethic-gone-sour) through a lovely English woodland setting while she answers with a simple "Yes" or "No" to a barrage of questions thrown at her by a news-reporter and his team of cameramen. This sequence is as expressive as anything in Ophuls's LOLA MONTES.

At the end, too, in the last shot of the film, there is a blazingly brilliant moment of visual rhetoric on an English beach where a film unit is on location. Eve Democracy, finally murdered, is draped across the camera crane between the red flag of revolution and the black flag of anarchy, and Godard him-

More Films on page 50.

## ... AND ONE (1) GO-GO DANCER ...

"Two 16-mm sound film projectors; two 35-mm automatic slide projectors; one large screen; two stereo power amplifiers with appropriate preamplifiers for low-level inputs; one stereo tape machine with recording and playback heads; two wide-range loud-speakers with enclosures; two floor-stand

microphones; one stereo mixer with low-impedance inputs and high-low outputs; one continuously-variable theatrical stroboscope; one electric piano and speaker; one 8-ft.-long table, one projectionist, one sound engineer and one go-go dancer ..."

No, it isn't some hi-fi/stereo nut's Christmas list. These are Larry Austin's requirements for his lecture-concert, the last of the ENCOUNTERS Series programs, at the

Pasadena Art Museum, May 24. The go-go dancer, Austin insists, must be "voluptuous" and "dressed in a scanty, sparkly go-go costume." She's for PLASTIC SURGERY (1969), for electric piano, snare drummer, dancer, tape and film — one of three Austin works to be performed in Los Angeles for the first time.

PLASTIC SURGERY will be followed by TRANSMISSION ONE (1969), with films accompanied by an audio mix of Austin's voice and "live" electronic music, played on a synthesizer by the composer-performer. The third work is BASS (1967) for string bass, player, tape and film, described as "a theater piece in open style." Open style compositions allow the performers certain limited opportunities for improvisation — a latitude of choice which exists, according to Gilbert Chase, "within an implicit context that acts as a deterrent to chaos."

Tickets to the Austin Encounter are \$3 and \$2; for information, call the Museum, 449-6840.

## "... IN THE MERRIE, MERRIE (MEDIÉVAL) MONTH OF MAY..."

When young hearts turn to flowers, love, peace and all that, Ron and Phyllis Patterson do their thing — the Renaissance Pleasure Faire and May Market — at the Old Paramount Ranch in Agoura. For the eighth year in a row, here's your chance to get out of the city traffic, smog and feelings of being caged like an animal — and fight bumper-to-bumper Faire traffic, sweltering heat and the usual swarms of tourists who spoil the fun by showing up in straw hats and Bermuda shorts.

Well, hopefully not. The 8th Annual Faire will be spread over three weekends (May 2, 3; 9, 10; 16, 17), and its promoters promise a bigger, brassier and better-coordinated 400-year-step back into history ... to the time of Queen Elizabeth, brave knights and faire ladies, wizards and gnomes, jesters and revelers, consorts and troubadours. And 200 artisans who bring their crafts and wares for inspection of the Lords and Ladies of the Queen's Royal Court.

UCLA Art Treasure-trove



The old Paramount Ranch in Agoura is reached by taking the Ventura Freeway to Kanan Road Exit (Whizin's Shopping Mall), then by following the signs to "Pleasure Meadow." The Faire hours are 10 a.m. to 8 p.m. each Saturday and Sunday. Admission will be \$3.50 for adults; \$1 for children under 12. Parking is free. If you can find a space. It's almost as scarce as at Woodstock!

And please remember, so that everyone can really forget he's living in the 20th Century: dress to suit the occasion. Medieval or Renaissance costumes are *de rigueur*. You don't have to overdo it though: suits of armor and chain mail can get pretty uncomfortable at the ranch on a hot May afternoon.

### OH, HI, BOULEZ!

Europe, long the world center for Summer Festivals — that category of specialized artistic adventures which includes everything from popular song competitions to cinema at Cannes — meets its match every June when the little California resort town of Ojai offers its annual Music Festival. Dedicated to offering the best professional musicians, impressive guest conductors and musical fare from all periods (the very old and the very new), the Ojai Festival is in its 24th season, this year with no less prestigious a name than Pierre Boulez riding herd over the Festival Chamber Orchestra and the Los Angeles Philharmonic.

Friday evening, June 5 (8:30 p.m.) — Ojai Festival Chamber Orchestra, Boulez conducting Stravinsky's *CONCERTO, PRIBAOUITKI*, and *RENARD*; Stockhausen's *KONTRAPUNKTE NO. 1*, and Boulez's own *DOMAINES* (an American premiere);

Saturday afternoon, June 6 (1:30 p.m.) — Woodwinds of the Los Angeles Philharmonic, Boulez conducting the "Music of Alban Berg": *PIANO SONATA, Op. 1; FOUR SONGS, Op. 2; FOUR PIECES FOR CLARINET AND PIANO, Op. 5*; "Close My Eyes at Parting" — Two settings, 1900 and 1925; and the *CHAMBER CONCERTO FOR VIOLIN, PIANO AND 13 WINDS*.

Saturday evening, June 6 (8:30 p.m.) — Strings of the L.A. Philharmonic, Boulez conducting Schoenberg's *VERKLAERTE NACHT*,

Webern's *FIVE MOVEMENTS FOR STRING ORCHESTRA, Op. 5*; Boulez's *OWN LIVRE POUR CORDES*, and Bartok's *DIVERTIMENTO*.

Sunday afternoon, June 7 (5:30 p.m.) — The Los Angeles Philharmonic, Boulez conducting Schoenberg's *CHAMBER SYMPHONY, Op. 9*; Mahler's *SONGS OF A WAYFARER*, Webern's *VARIATIONS FOR ORCHESTRA, Op. 6*; and Stravinsky's *FIRE-BIRD SUITE (1919)*.

On Sunday morning, June 7, there will be a special event. Nikhil Barerjee, sitarist, accompanied by Kanai Dutta, on tabla, will perform morning ragas beginning at 10:30 a.m. A rare opportunity for Californians to hear classical Indian music as the Indians would hear it — observing the important "unity" of time.

Tickets for the festival, expected to be a sell-out, can be ordered by mail: Ojai Festivals, Ltd., P.O. Box 185, Ojai. Subscription seats (all five concerts): \$22.50 and \$17.00. Independently: \$5 to \$1.50 (for "grass," according to the brochure).

### Grass? . . . OF PUCCI'S AND PAUL ROBESON'S

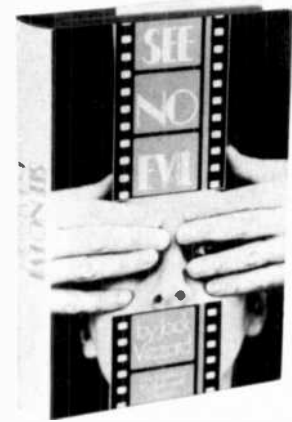
The nice ladies of the UCLA Art Council have been cramming a warehouse for months with everything from excercycles to oil paintings — in breathless anticipation of their Sixth Biennial Thieves' Market, a non-profit odds, ends and curiosities sale scheduled for May 22 and 23, in the Century City Garage. All proceeds go to the Art Council, which supports the educational needs of the UCLA Art Department and its Galleries.

Some of the rather unusual items to be offered this year are 100 new Pucci blouses and skirts, a Bambara mask, and some old (and rare) musical instruments and phonograph records — including some "Russian Army songs" by Orange County's very-own-favorite vocalist, Paul Robeson.

The sale is open to the public from noon until 9 and has 27 departments staffed by 500 volunteers. If you're lucky, you might snatch the most unusual (and practical) item — a bidet "designed by the famous Italian architect, George Ponty." □

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*See No Evil* tells the story of motion picture censorship from the Will Hays days right up to the brouhahas that surrounded such modern films as *Who's Afraid of Virginia Woolf?*, *Alfie*, *Blow-Up*, and *I Am Curious (Yellow)*. Although it is a solid history of censorship in Hollywood over the years, its tone is never too serious for very long, because Vizzard, a born raconteur, has studded his narrative with one side-splitting anecdote after another.

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## BUJOLD: "GIN" FOR BURTON'S TONIC

Richard Burton, with whom she shares full star billing over the title of the Hal Wallis production of *ANNE OF THE THOUSAND DAYS*, has said that she possesses the same nervous assurance which distinguished the late Vivien Leigh. Though she trained in the French classics — Racine, Corneille, Moliere — at the Montreal Conservatory of Drama, her directors praise her *instinctive* responses to her roles. *ANNE* merely marked the ascent to stardom predicted by those who saw her in Philippe de Broca's *KING OF HEARTS*, Louis Malle's *THIEF OF PARIS*, Alain Resnais's *LA GUERRE EST FINIE*, the TV production of Shaw's *ST. JOAN*, and the Canadian film, *ISABEL*, directed by her husband, Paul Almond. Wallis viewed only 300 feet of *ISABEL* to reach the decision that she was *THE* actress to play Anne Boleyn to Burton's Henry VIII. The daughter of a Montreal bus driver, expelled from convent school at 15 for reading Marcel Pagnol's *FANNY*, Genevieve

Bujold is as compulsively honest as her co-star is proud of his Welsh deviousness.

Like Burton, she arrived in Hollywood on the eve of balloting for the Academy Awards, to acknowledge her nomination as "Best Actress" and to lend charm to the expression of her desire to win. Like Burton, she was staying at the Beverly Hills Hotel, but she had been hesitant to disturb the Burtons. The night before, she had been to a party at the Wallis home, while Burton was taping a 90-minute interview with David Frost. Mrs. Wallis, Martha Hyer, had given her a copy of *COAST FM & FINE ARTS* containing a review of *ANNE*, and she had intended to bring the magazine to Burton.

She was wearing a denim maxi-skirt, her long brown hair brushed bright with highlights and falling over hoop earrings. She had a slight

cold and wore a full-length black cape. She was thinner than at any time since the Acapulco Film Festival in 1968, before she made *ACT OF THE HEART* with her husband in Canada. Almond, a meticulous director, was at Universal Studios, still working on the final cut of *HEART*, which will be held from release until *ANNE* has run full cycle. She took a cigarette from her publicist.

"You must not tell Paul that I've been smoking. I promised not to, and if he asks, I would have to admit it."

A word which Miss Bujold uses frequently and with feeling is "sensual." It is appropriate to all that she says — her accent, her movements and the manner in which she savors her thoughts. A word which describes as well the passion with which she indulges herself in smoking.

"Is Burton as devious as he boasts?" I ask.

"He is uncommonly direct as a

by John C. Mahoney

way of getting what he wants.”

“In ANNE he seems to defer to you in many scenes. But were there tricks as well? Did you find yourself competing for attention in the frame?”

“Never! Never, never, never. I did not do it, and it’s funny, it gets you nowhere. You can’t cheat that way. It gets you nowhere. You can always get away with it on stage. Richard was always very . . . Well, my God, unless I’m very stupid, which I know I’m not . . . I hope it doesn’t sound pretentious, but he was better in scenes with me. We rather kept each other on our toes, trying to get the essence of the scene. And we did it in the time that was allowed for us to do it. But there was never Richard Burton, Superstar. It might have been implied by other people. It depends on which basket in which you put your eggs. But as far as he was concerned, he was always an honest man and an honest actor.”

“He called you ‘Gin.’ Did you, in fact, call him ‘Tonic?’”

“No, I called him Richard. The other is his joke, a silly joke, but it’s sweet. ‘Gin’ for him is easier than Genevieve. I was taken to the Dorchester Hotel by the director to meet him — and her — for the first time, and he said, ‘What shall I call you?’ The name ‘Gin’ was given to me by Billy Mitchell, a marvelous ten-year-old actor in ACT OF THE HEART. I’d always wanted a nickname and that is what he came up with.”

“YOUR CO-STAR IN ACT OF THE HEART, Donald Sutherland, is also Canadian. He once said that Canadians accept their actors as a part of their social structure, that there was no separation, no mystique, between actor and audience, so Canadians took their actors for granted. Only when the Canadian actor left the country, gained international fame elsewhere, did he gain respect at home. He recalled that someone had told him that Christopher Plummer couldn’t be such a good actor because he had sat behind him in school. Sutherland found it easier to shake this inferiority he felt as a Canadian actor in the United States or England where it was possible for the actor to attain some distance between himself and

his audience. We talked about this in Acapulco.”

“And I said that they worshipped failure in Canada, didn’t I?”

“Yes. Has your acceptance at home changed or is it too soon for the impact of the film to have an effect there?”

“It may only be my imagination, but thank God I’ve got it. It’s my best friend. My imagination is probably the thing that is the most developed in me. I mean big, big and wild, wild, and full of beautiful colors, so I follow it. When I got the nomination and the film had still to open in Canada, they all seemed so very, very pleased. So now, plus having to carry the burden of am-I-going-to-win?, not only do I have to win to please myself, but to please them: I feel I owe it more to them than to me. They want me to win so much. And maybe they will be disappointed.”

“And what effect has the success of the film had on you?”

“Me, as a woman or as an actress, or me together?”

“You together, unless you can separate the two.”

“I certainly cannot. There is no line of demarcation between me as an actress and me as a woman. I think that, contrary to what one may think, it gets more and more frightening to people the older you become. I am young, but I am also not so young. I mean, I will be 28 in July. I’m married and I have a child almost three. It’s frightening!

But I welcome changes. I think it is the only hope in life, to change, to live and to improve. I get up in the morning and I try to cope with each day. It’s nice most of the time and at times it is frightening, but I go through what everyone goes through. It’s just life. It hasn’t changed anything, except I am more and more aware that I have more and more to make an effort at keeping inside the real scale of values. Because it tends to be steered and you have to bring it back.

“People say am I getting many more scripts. No, I get scripts like I used to. I have three more pictures to do with Universal. But what is Universal? Is it a big house, a big what? Is it Lew Wasserman, that no one ever sees? Is it a stamp they

put on pictures? For me, it’s Hal Wallis . . . Will I work again in Canada? I hope so. I’d like to work everywhere, if there’s a good script. I don’t mean that, because I don’t know how to read scripts, but if there’s a good director who wants me to be in one of his films, I’d do it.”

The phone rings. It is Burton, in the lobby. It is Burton, knocking at the door. (“Oh, my God, he’s brought the dog.”) It is Burton in his boots, a bit tired from his whirlwind campaigning, and cradling an angora poof of a dog in his arms. It has no front. It has no eyes. It has no behind. It is a perfectly round dog.

“Don’t worry, he’s a very bright and sweet dog. He doesn’t pee,” Burton reassures her as the dog skitters off the carpet and into the magazine rack.

He tries to speak French, but Miss Bujold insists that they speak English. She stares at his feet. “You’re wearing . . .”

“Oh yes, they are my John Wayne boots.”

“Oh-oh. I wouldn’t say that if I were you.” Burton has been saying the line at each of his interviews.

I ask her if she has any Oscar predictions.

“No. I never make predictions, because I am always wrong.”

“Richard makes predictions,” I suggest.

“Richard knows more than me. He has been around longer.”

“You know,” Burton begins, “I thought it was rather strange last night on the television program I did with David Frost. When they showed the three scenes from ANNE, in each one she dominated me. It isn’t fair.”

“You did, in fact, seem to defer to her.”

“Indeed I did.”

“As I remember, you asked Frost if there was someone else in the film with you.”

The waiter arrives with the two Bloody Marys Miss Bujold has ordered for Burton, who tries to speak French with the servant. But the waiter is British. Seeing the two drinks, Burton whispers something in her ear.

“No, not the same things, God-damn it,” she snaps. Grabbing the

copy of COAST FM & FINE ARTS, she seats Burton in the corner — to read one of the few reviews he admits to having read in his career.

Will she work again in France, in French, or might her agents find that economically unfeasible?

"Now don't talk like that. That's a word I don't . . . no, no, no . . . I think it's negative thinking. I'd rather not think that way. I hope that they, the agents, are all on my side, hoping that I will do good films. What has money to do with it? As long as I have a husband, I won't starve. I'll eat tomorrow. I hope."

Burton looks up. "You might starve tomorrow, too."

"Maybe. Everything is possible. But it's funny you should bring up the language. I am much more comfortable in English, because I feel protected. People will allow for more mistakes because they know it is not my language. I don't have a French-Canadian accent. I don't have a Parisian accent, either. I think it is just as vulgar and aggressive and as ugly. I just speak French, with no accent. English resembles me more. It is more precise, more direct. I'm more comfortable with it. I feel I can do mistakes and I dare more because it is not mine. I am less afraid. If something is yours, you are more afraid than if something is not yours. When it is yours, you really have to be the best."

"Wallis has spoken of doing MARY, QUEEN OF SCOTS with you. Have you any fear of becoming trapped in period roles?"

"I never fear things that I can control. I only fear things that will be out of my control. We won't do MARY, QUEEN OF SCOTS for some time. There will be many different roles first. You know, nobody can force you to shoot in front of a camera. It's up to me to say 'yes' finally. That's why I'm afraid of flying, because I am not there flying it. I'm not in control then, so I'm petrified. When you control things there is no fear."

Burton has finished his reading assignment and isn't about to yield stage indefinitely. Miss Bujold is discussing directors with whom she's wanted to work: Kobayashi in Japan, Eric Till in Canada; Antoni-

oni ten years ago, but not today. Bergman, most of all. Yes, Zinnemann. No, Godard.

"Quite honestly, I like to go to the films of Godard, but I am positive that we would not get along at all. I am not his type of actress and he is not my kind of director. I would not want to be a part of his world."

Burton moves in. "I have an enormous percentage of ANNE," he says. "If it goes over a certain mark, it will exceed 25 per cent. Therefore, I am very anxious, not only because I love her and am devoted to her, that Gin wins the Oscar. Something I won't do, but I think she can. Touch and go, but I think she can win. I have been nominated six times. Only attended the Academy Awards once, not out of any disrespect for the Academy. I've always been too distant, or in a play or something. But I'm supposed to be taking off for a year and it's only two-and-a-half hours by air, so I shall attend this year for the second time. Seemed discourteous not to."

Miss Bujold, hooked at last, asks which film brought the first nomination.

"I was even younger than you. I was 22, I think . . . [He was 27] A film called MY COUSIN RACHEL, and with the smugness of absolute immaturity, I assumed that I was going to win. I'd won everything in my life until then. So when they called out the Supporting Actor names, I stood up to get the award. It was won by Anthony Quinn, whom I hadn't seen. When you go, by the way, Gin — to the Academy Awards — you are carefully placed so that your right foot, one foot, is on the aisle in case you win. So you don't have to shuffle past anyone.

"In front of me was a lady. Nobody told me that everybody was in a line, and in front of me was a lady and I thought, yes . . . Bob Hope called out the names and said 'the winner is' and opened the envelope, while I stumbled to get out. Then he said Anthony Quinn. This lady in front of me got up and headed down the aisle. Turned out to be Quinn's wife. With that, the man behind me came out with a series of expletives that I can only

describe as vulgar. He said 'fuckin' daylight, fuckin' robbery,' something like that. I turned around to thank him, for he obviously agreed that I should have won. It was Jack Palance, who had also been nominated that year.

"So just hold on to your seats, because I think you might just win. In fact, most people think you will. I'm pretty sure that I'll lose, so I shall be perfectly content. But if both of us lose, I shall be furious."

"It can be good to lose," Miss Bujold interrupts.

"Your only contender, I think, is Jane Fonda. That is going to be sentiment, if it happens, because of her father and her brother. There is one important thing for you to remember when you do win. Walk slowly up to the rostrum. Don't rush. It is a natural tendency to rush when the adrenalin flows. I know because I've seen so many of them now. Having been associated so often with Oscar winners and Oscar contenders — you know, in my family we have 12 nominations between us: Elizabeth won two and Liza Todd Burton, my adopted daughter, has a third, bequeathed to her by her father. I would say that an avuncular piece of advice is, when you win, get up slowly. The camera is going to be on you. Then walk up as if you knew what was going to happen all the time. Milk it. Never run."

"But you couldn't run anyway," Miss Bujold stops him for a moment, overcome by giggles.

"Oh, shut your mouth!" Burton mock-pouts.

"But you *can't* run!"

"No, I once used to run a hundred yards in ten seconds," he challenges. And she laughs louder than before.

"I've only seen one of my competitors," she says at length. "I don't go out to movies very often. I don't like going out. Paul is different. He could see movies every night, dragging me screaming from the house."

"We are curiously opposite," Burton offers. "I prefer to read. Elizabeth loves to queue up. But I have seen all of my competitors but John Wayne." He pats his boots. "Wallis is involved in both cases, and he won't show me TRUE GRIT."

"I wonder what a man thinks in







his heart, really. Any man — in this case, Hal Wallis.”

“In this case, I think that if John Wayne doesn’t win, it is going to be a terrible tragedy for him, because he’ll never have a chance again.” He pauses. He stands. The voice deepens, then softens and becomes measured for effect. “Therefor . . . he must win. He *must* win it. In fact, I shall vote for him.”

I have heard him say this several times in the course of the past day, but never with such conviction, and suddenly I am not at all sure he has flown in from Puerto Vallarta to campaign, to ask for the award and pledge to come fetch it. I feel an urge to run out and vote for John Wayne, and I don’t even vote. Could it be that Burton has volunteered to be the straw man who marshals support for Wayne’s candidacy? Or what if his pal, Peter O’Toole, working in Venezuela, had called Burton and suggested that he use his free time to fight the Old Man to a draw so as to clear a path for the Dark Horse?

As the reverberations subside, Genevieve asks, “Do you vote? — then why don’t you vote for yourself, for God’s sake!”

“I shall vote for John Wayne. I’ll put myself down as second, I think, and then, when they say the Best Actress, I shall put down Gin Bujold, Gin Bujold, Gin Bujold, Gin Bujold, Gin Bujold. Five times.

“Ah, *tres bien*.”

“In a sense, the nomination is the greater honor, because only actors vote for actors in the nominations. In the big schmeer, the big thing, it is lighting cameramen and all that sort of thing. Of course, there is tremendous publicity tendered on the actual winning, and that helps pictures and percentages.”

“But I also think that it is just human and very normal and *honest* that you don’t think of being nominated, then you find that you are nominated, and you’re thrilled and you’re everything, you’re in the run, and it is just normal to want to *win*. [RB: “You *will* win.”] But if you don’t, you’re sad and too bad, but you want to, I want to, I would love to win. I would lie if I said I didn’t want to win. After all, I am

not here, now, so much to feed the woman as the actress, the career. But I accept it, enjoy it. I enjoy meeting people, most of all.”

“I will be furious if you don’t win,” Burton says.

“I think you’ll be furious, perhaps. But if I were a member of the Academy, I would give myself my vote.”

Burton has to leave. There is a Dorothy Manners interview, then four hours with Charles Collingwood of CBS. He calls it “torture.” He is suddenly tired. That Welsh avalanche of charm recedes, to be replenished because he has several more acts to play and cannot be sure what the last scene holds for him, though he obviously cares. Or does he? He exits to make his next entrance.

I ask her, “It might be uncomfortable for you at this time, with Paul’s next picture, two years after the last, not yet ready for release and you have the nomination as Best Actress — the success it brings, the success it imposes, yes?”

“Yes. It is probably more uncomfortable for him, but he would probably say ‘she is mad for saying so.’ But that is what I feel. Maybe because I feel guilty, and there is no reason for feeling guilty, but I am a girl and girls feel guilty, I suppose. But he is such a special human being, much better than all the good little things I may have as a woman. It’s really due to him, nothing comes, falls in your lap in life. We rise to things. And if I’d not been nominated four years ago, the fact that he is in my life makes it possible now, even though I had a great part in a great film. He is probably the most essential thing in my life. I would have to keep it all the time to him. At the same time, I feel that, by saying it, he will feel I’m trying to convince myself all the more. But love wins out. It’s the only hope, to keep loving one another. I think I have enough; like the birds, I don’t want any more. I used to think it was only the results that mattered. It isn’t really. It’s what happens before the results, and if it was honest. It is really honesty that is the key to everything.”

“There are no justifiable moments of dishonesty?”

“Now, what does that mean? Oh, I think I know. Like when Richard was here? Providing you know that the game is clear and that someone must know — I must know — someone must know that I know. Games can be honest too. The word ‘game’ does not necessarily mean it’s dishonest. If by helping to be honest means you must be a bit dishonest, well maybe it’s alright. I mean, like when Richard was here, God knows how much I love Richard and owe him. It could have appeared a dishonest situation. But we all knew it. I made sure everybody knew. You made sure. Even he made sure that we all knew. And it was not, you know, and he left. So he came to say hello. It is not that things have to have a purpose absolutely. But things have to be clear, if not honest. Things need not always be clear cut but honesty must be the ground we walk on. Paul and I, too. You must avoid hurting people in life, but you must also try to help people to be honest. Why are you smiling?”

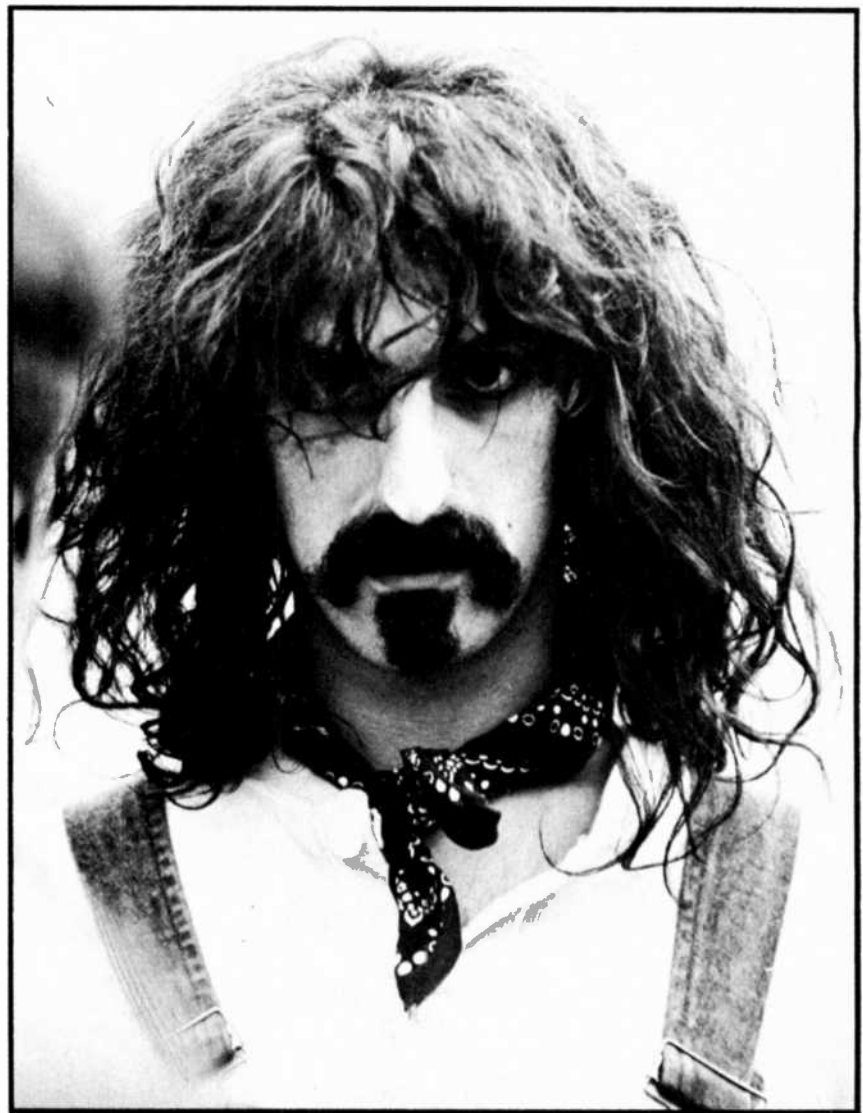
“An answer to a later question is often the better answer to an earlier question.”

“Oh, really. ‘Better’ is a word I do not like. Not only negative words are disliked. You can dislike positive words also.”

As we walk through the lobby of the Beverly Hills Hotel to the car which is waiting to carry her to her next interview, she talks of the interviews she has done, the people she has met during the past week.

“It’s so wonderful, really. I don’t know about you or how people will react, but I will go to this lunch and it will be very nice in the car, those moments when I am alone. Though there will be a driver. And there will be a kind of a moment when all of the pieces of the puzzle are there, but it really falls into place and you make a kind of *belong*. And finally the one question, the question mark, is ‘Was it honest?’”

A publicist offers her another cigarette. She reaches out, then withdraws. “No, I’d better not.” □



# Here Comes Zubin And The Jets

"It's not as much as we'd like to do, of course, but it's a start."

So said Ernest Fleischmann, executive director of the Los Angeles Philharmonic, after a press conference held in the Music Center to announce plans for Contempo '70, a series of four concerts designed to acquaint the Los Angeles musical public with "... the music of our time ... the sounds of the 20th Century."

Fleischmann, with conductor Zubin Mehta and Frank Zappa, erstwhile leader of the Mothers of Invention, had met the press in a rehearsal hall deep within the inner sanctimonious labyrinth of the Music Center. Coffee and sweet rolls were served. Sun-guns blazed. Cameras whirred. Without hesitation, Fleischmann admitted that, for a major metropolitan orchestra with something of an international reputation, the Philharmonic has been turtle-slow to introduce patrons to anything more musically modern than a bit of occasional Stravinsky or Varese. Perhaps jealously eyeing the unprecedented success of avant-garde musical programs at the Monday Evening Concerts and the Encounters Series, the L.A. Phil has decided to do something new, something more in keeping with the times.

Some of us had begun to wonder

if Mehta weren't stuck in a mostly-Romantic groove, if the Padma Bhushan (Order of the Lotus) — winner's reputation owed more to publicity mystique than genuine artistic accomplishment. That loveable old arch-enemy of treachery Romanticism, Stravinsky himself, has renamed Zubin "Von Mehta," if only because the Indian-born conductor has only with reluctance tackled anything more avant-garde than the SACRE.

Mehta's much-publicized NBC-TV special, the SWITCHED-ON SYMPHONY, tried to masquerade as an hour's worth of Now, New Music (imagine following CARMINA BURANA with Bobby Sherman singing a Pop tune!), but it proved generally disastrous, "serving neither classical music nor rock and roll to any advantage," as critic Alex Segal concluded. It almost seemed as though Mehta's notion of "Contemporary Music" was the opening blasts of Strauss's ZARATHUSTRA, a work which took Stanley Kubrick's SPACE ODYSSEY to engage the interest of the younger generation, and

even then only because they were so stoned on acid and weed any kind of music might sound impressive. The question might be posed: is the Los Angeles musical public too square for Messiaen, Stockhausen, Penderecki and Xenakis — or is Mehta unwilling or unable to conduct them? Contempo '70 could give us an answer, despite the fact that none of these composers is represented.

There was much ado about "youth" and "rock" and the "avant-garde" at the press conference. Zappa sat by smugly, an almost-bored, dolesome expression on his Sun King-like face, mirrored, larger-than-life, in a bizarre Mothers of Invention poster on the wall behind him. Mehta appeared to be rather tired, whether from the earliness of the hour or from the rigors of his work — one could not be sure. But when Fleischmann concluded his opening remarks and yielded the floor to him, the conductor was all smiles and expressive gestures and funny asides to freaky Frank. Mehta sketched in the details of the series of four concerts, to begin May 3.

Except for such relatively-familiar, already popular items as Bartok's CONCERTO FOR ORCHESTRA and Stravinsky's FIREBIRD SUITE, the Contempo '70 line-up seems a fair-

**BY FREDRICK BERNE**

ly ambitious undertaking — Fleischmann's modest *apologia* to the contrary. Particularly since the survey of "20th Century Music: How it Was, How it Is" includes so many first performances and special guests. The programs are just promising enough to put the Philharmonic on the New Musical map.

Opening nighters at the Ahmanson Theater will hear Webern's 5 PIECES FOR ORCHESTRA, opus posthumous, presented complete for the first time in the United States; Morton Subotnick's PLAY 4, and Luciano Berio's highly-acclaimed SINFONIA, both performed in Los Angeles for the first time. (Evidence enough that the Philharmonic is a late-late comer to the New Musical scene is the fact that an earlier version of Subotnick's PLAY was commissioned and performed by the St. Louis Symphony way back in '66. Other champions of the New Music are the Buffalo Philharmonic, with Lukas Foss; the New York Philharmonic, with Leonard Bernstein, and even little Oakland's Symphony, which offers, this season, Terry Riley's IN C, Penderecki's DIES IRAE, and the world premiere of a work for orchestra, electric guitar and electric violin — all sandwiched-in between the usual Mozart, Strauss and Copland, conducted by the most ambitious of our West Coast conductors, Gerhard Samuel.) Guest artists for the concert are Subotnick and the Swingle Singers, who only recently won a Grammy Award for their choral contribution to the Columbia recording of SINFONIA, one of the fastest-selling classical albums in history. Originally a four-section choral-orchestral work, the version of the SINFONIA presented here will for the first time include a fifth section only recently added by the composer. Subotnick's PLAYS, a series of theater pieces, have included one for woodwind quintet, piano, tape and 16-mm film (PLAY! ONE, 1964), described by one critic as "film and chamber music that beats the theater of the absurd at its own game." Subotnick, a clarinetist, is probably best known as a composer of electronic music; his recordings of SILVER APPLES OF THE MOON, THE WILD BULL, and TOUCH, realized on

a Buchla Electronic Music System, have won him some degree of critical acclaim. He only recently joined the faculty of Cal-Arts.

The second concert, also at the Ahmanson, could be as pedestrian as the first is sensational, offering two works by Stravinsky, the OCTET FOR WINDS and SYMPHONY IN THREE MOVEMENTS, and the CONCERTO FOR ORCHESTRA, everyone's favorite Bartok. Some of us would prefer a more ambitious (not to say, esoteric) offering — perhaps the less-often-heard DIVERTIMENTO for strings, or the MUSIC FOR STRINGS, PERCUSSION AND CELESTA. Contempo '70 perhaps leans too far toward the "Way it Was" end of its spectrum. We really can't claim anymore, as did some critics as late as 1964, that Bartok's most characteristic pieces are "too difficult and too modern for the public."

For the Mehta-Mothers collaborative effort — on May 15 — the Contempo program moves to UCLA's Pauley Pavilion, where, Frank Zappa claims, "the acoustics are just right for what we're doing." What they're doing is Mel Powell's IMMOBILES 1-4 (first L.A. performance), Edgard Varese's INTEGRALES (Mothers-style), a "set" by Zappa's group, and the world premiere of Zappa's composition 200 MOTELS: CONCERTO FOR MOTHERS AND ORCHESTRA. In the liner notes for the Mothers' RUBEN AND THE JETS album, Zappa complains he's had little luck "getting our cruddy music on the radio," illustrating, perhaps, the fact that the Mothers of Invention have always been a bit too far-out (read highbrow, intelligent) even for the rock and roll set. The Mothers' appeal is to a long-hair of a different color. In a ROCK magazine article, David Walley compares Zappa's LUMPY GRAVY to classical orchestral music, noting their similar compositional structures: thematic introduction, restatement, and modification through various instrumental voices.

"Typically," writes Walley, "when the work was confronted at all, its unity went unrecognized. Rather, it was regarded as an assemblage of diverse musical forms: open music, electronic music, theater, aleatoric music (music by chance operation),

and choral expression . . ." Zappa promises his Pauley Pavilion concert offerings will have "a similar attitude of approach." He speaks of amplified instruments, dialogs between the Mothers and Mehta's musicians, and "other freaky things."

The fourth and final Contempo '70 program will be conducted by one of the most distinguished figures in modern music: composer-conductor Pierre Boulez. In California to be guest conductor at the Ojai Music Festival in June, Boulez is music director-elect of the New York Philharmonic and BBC Symphony Orchestras. In his own work, LE MARTEAU SANS MAITRE, Boulez set forth his post-serialist concept of music as a labyrinth, unquestionably influential to many of today's young composers. As a conductor, he is known for masterful interpretations of the Viennese serialists, of Romanticists, and of Stravinsky. No more a wide range of interests and abilities than Mehta, perhaps; but Mehta has never written a LE MARTEAU, nor, for that matter, recorded Messiaen. At the Royce Hall (UCLA) concert, Boulez will lead the Philharmonic in a program of Schoenberg (CHAMBER SYMPHONY NO. 1), Webern (5 PIECES FOR STRINGS, op. 5; VARIATIONS, op. 30) and Stravinsky (SYMPHONIES OF WIND INSTRUMENTS and THE FIRE-BIRD SUITE). Because Boulez is more-and-more in demand as a guest conductor and musical director, the Royce Hall Contempo concert will be a rare opportunity for area music-lovers to see him conduct music he knows best. Unless, of course, they're going to Ojai — where Boulez will open the Festival with, among other pieces, Stockhausen's KONTRAPUNKTE NO. 1. KONTRAPUNKTE NO. 1, incidentally, is probably more "difficult" and modern than anything on the Contempo '70 series. Perhaps by the time the Philharmonic does Contempo '71, works like Stockhausen's MOMENTE — or the expansive (and expensive) GRUPPEN for three orchestras — can have their local premieres. In the meantime, Contempo '70 is a fairly adventurous start. A move in the right direction. And certainly nothing for Fleischmann to be ashamed of. □



Rosser Reeves gave us the “Unique Selling Proposition.” The gimmick in the TV commercial that makes it unforgettable — and, just as often, unpalatable as well.

For Roloids, the USP was “concentrated stomach acids” burning a hole through a handkerchief. For Anacin, the USP was a jack-hammer and a lightning bolt going off simultaneously in somebody’s head. And let us not forget the Breath-A-Lizer, the Nase-O-Graph, and all the other pseudo-scientific devices custom-made to measure the less pleasing by-products of the human system as they pour from each organ and orifice.

What Rosser Reeves did was to develop the television commercial as a unique advertising tool. He sold Roloids, Anacin, Carter’s Pills, Kools and Viceroy’s by the billions. And he was the first man to use television to elect a President.

Reeves wrote the Eisenhower commercials in 1952. Though I don’t have a script available to me, they went something like this:

**ANNOUNCER:** General Eisenhower talks to the people!

**ANONYMOUS PERSON:** What

about inflation, General?

**EISENHOWER:** Well, Mamie and I were talking about that just the other day. And we decided we’d sure do something about inflation come November!

**ANNOUNCER:** Vote for Eisenhower for President!

That was it. Stevenson turned down a similar campaign strategy that year because he felt so simplistic a view insulted the intelligence of the American people. Well, television has since learned what Rosser Reeves knew all along — that it’s *impossible* to insult the intelligence of the American people. And now everybody advertises their candidacy on TV. If you want to reach voters, you have to advertise on the tube.

It is not, I would suggest, fearful. Just a small change in the rules. Once, candidates were elected on their merits as debaters and stump speakers. Now, it’s as TV personalities. Neither is a particularly good criterion for choosing a President; one is no worse than the other.

And the truth about TV commercials is they *have* to be simplistic. In 60 seconds, the maxi-

mum length for almost all commercials, it is impossible to communicate anything other than one basic idea. If you try to do more you end up communicating nothing at all. Once politicians realize that a TV spot, if it’s to be effective, leaves them no time for rhetoric, they just might start taking positions.

The problem with TV advertising is that it’s expensive. Incredibly expensive. A prime-time 30-second spot commercial costs over \$3,000 on an L.A. network station. In San Francisco, it’s over \$1,200. San Diego, over \$400. Even in Fresno it’s \$300.

The Senate, recognizing the necessity of TV advertising as well as its high cost, recently passed a bill that would have stations give free time to Presidential campaigns and offer reduced rates to Congressional and Senatorial candidates. Of course the Senators themselves will be able to take advantage of this bill. Presidential campaigns have little trouble raising money. It is the man who runs for the Assembly or the City Council who remains anonymous. Even after he’s elected. Less than one-third of all Californians can name their Assemblyman and State Senator.

To run a state-wide campaign in California for any major office takes about \$2 million. Not only must you advertise, but you must produce the advertisements and the commercials. Set type, expose film. And hire professionals to write and produce your advertising. None of it is cheap.

Media, all media, should give some of its time or space to political candidates. Not free — why force anyone to run at a loss? — but at cost.

Let the L.A. TIMES give quarter-pages to every Assembly candidate and full pages to every Congressional candidate at their cost in a huge election supplement. Let radio and TV stations give five or ten minutes of time — broken up into 30 and 60 second portions — at cost.

Because political advertising is no more honest than anything else that has anything to do with politics we would not, at first, be a better informed electorate. But at least we would be equally mis-informed. □

# MUSIC AS THEATER: THE ART OF MORTON SUBOTNICK



## BY CRAIG PALMER

I went to see Morton Subotnick recently. He introduced me to his machine, the "Buchla Box." You may have met the machine yourself, or heard it, if you've listened to Subotnick's three recordings. *SILVER APPLES OF THE MOON* and *THE WILD BULL*, both Nonesuch Records commissions, and his more recent Columbia album, *TOUCH*, were all creations of Subotnick. And the machine, of course

The Buchla Electronic Music System, a 20th Century electronic orchestra, sits in its own room at Subotnick's temporarily-rented new home in Encino. Would it talk to me today? Yes, if Subotnick prodded it some. He did, plucking a patch cord from a row of jacks, mumbling something about "the white noise generator . . . I'll put that down here." And with some plugging-in and dial twisting, Subotnick got the Buchla Box to speak. Or squawk.

"Clack . . . clack . . . clack . . . clack . . . clack . . ." or something like that.

Glad to meet you.

"Okay," said Subotnick. I imagine Beethoven bent over his piano, preparing to give the world one of the best-known musical quotations ever composed.

With a bit more plugging and twisting, eight percussive squawks come at me from four speakers cowering in the corners of the room.

"Click . . . click . . . click . . . click . . . click . . . click . . . click . . . click . . ."

Both Subotnick and his art form are about the same age, considering that the common Hammond organ

(invented in 1934) is generally regarded as the modern music synthesizer's great-grandfather. Subotnick is 36. His critics praise his electronic compositions for their traditionalism, particularly their use of rhythm.

"The conservative part is right," Subotnick agrees. "The whole subculture that grew up around the avant-garde was that it had to be noisy, dirty, and ugly by musical standards. You were always justifying, like the futurists did, that noise would eventually be beautiful.

"I used to have nightmares that people were going to hear music with rhythm because I had spent all my young life and all these years developing this style of what was then called avant-garde. And then to make the break was to go down the street naked."

In his younger years, Subotnick was a clarinetist. He could read music, but he couldn't play piano. "So I developed this technique of reading scores by memorizing them with the record until I could read it and hear the music just by looking at the score without the record." His early compositions were "Clementi sonata-type stuff," which he wrote when he was 12.

"I had a lot of friends of who were musicians, so I wrote my stuff for whatever combinations of instruments I had." His harmonic heritage is an interesting amalgamation of composers. "When I came into a harmony class of Joel Harry at North Hollywood High, I already knew harmony, so he started by giving me a 12-tone exercise; that's how I got into Schoenberg, actually." Appreciation of Schoenberg led to an interest in Webern and Ives. Later, Subotnick studied under Leon Kirchner and, on a graduate fellowship at Mills College, Darius Milhaud.

For the "rest of it," Subotnick says he "just went through every book I could get my hands on . . . Counterpoint, the same way. I was very compulsive about it." But school seemed to bore him. And although he read everything he could about music, he perused little else ("except comic books"). Subotnick smiles wryly—one of his thin, almost imperceptible smiles, hidden

by his beard — when he admits, "I flunked the English exam at USC." I almost expect the Buchla Box to sputter some exclamation of surprise to equal my own. Subotnick's *SILVER APPLES* and *WILD BULL* both have appended poetic quotations which give the works their titles — a poem by Yeats and a Sumerian selection from about 1700 B.C. And he *flunked* English?

"I feel very strongly about words," he explains. "Words are very powerful in themselves and for their separate meanings. What I would like to see in records is that words are used like separate — poems, especially poems — so you have with every record a book of poetry which you really read. Words don't play an important role in terms of the record itself . . . in terms of what you listen to. But they are important as a preliminary or additional experience at some other time. The record itself is a document, a lithograph, or a hand-drawn thing, and ought to have a lot of personal things in it, whatever they happen to be."

Subotnick knows he can be accused of scoring program music, but he insists his pieces aren't the least bit programmatic. "Not in that sense. I try to provide on the record the kinds of images which I was concerned with: in *APPLES*, I was concerned with the color silver . . . the feeling of silver . . . I spent a long time looking for the right poem. The same thing with *BULL*; but there, the color was brown, and I wanted an animalistic feeling. *TOUCH* has a very coarse texture — the feeling of running your hand the wrong way on something."

Just about the time he flunked his USC English exam, the Denver Symphony announced a vacancy. They were looking for a clarinetist; Subotnick auditioned, and they accepted him. Since the Denver music department wasn't as good as USC's, he decided to major in English. (Now I'm sure I hear the Buchla squawk with disbelief.) He had a second major — anthropology — but "spent three years writing poetry . . . really getting into it."

With a group of friends, Subotnick began an artists' commune of sorts, whose ranks included under-

ground film-makers Larry Jordan and Stan Brakhage, painter Leonard Silverstein, and Jim Tenney. Subotnick remembers writing a lot of film scores. "Stan would have a new film . . . (and) whatever instruments would show up, I'd write for."

Perhaps it was working around filmmakers like Brakhage that got Subotnick interested in the possibilities of combining art forms — in the synaesthetic possibilities of the multi-media experience. When he finally returned to California, he became co-founder and concert director of the San Francisco Tape Center, composing pieces for tape and traditional instruments (such as SERENADE NO. 3 for tape, flute, clarinet, violin and piano), and began the first of his "theater pieces" in 1963 with a work for tape, violin and light-show. (Such ventures eventually led Subotnick to New York's psychedelic Disneyland, the Electric Circus, where he was in charge of coordinating multi-media activities.)

Subotnick feels his multi-media works are best represented by a series of theater pieces he has titled *PLAY!* Number ONE was written in 1961, for woodwind quintet, piano, tape and film. How it came about seems ironic. Totally involved with multi-media art at the time, Subotnick had given up the idea of composing for either concert halls or records. A woodwind quintet called and asked if he'd take a work on commission. He refused and hung up. "But then, I went through this whole fantasy about back-when-I-was-a-clarinet-player and playing-in-chamber-groups, and not-having-any-literature." So he made the quintet promise to play whatever he wrote. They agreed.

" . . . *PLAY!* ONE," Subotnick says, "was a working out on stage of the plight of a woodwind quintet in the concert hall. It starts with their tuning. The form is based on a Marx Brothers film . . . very formal and very funny." (The Buchla Box seems to be laughing in agreement.)

"You meet the performers on stage and then the piano player and you learn their relationship. In the middle of the work, there's a

film. They're always trying to say something to the audience, but they end up shouting and screaming and stamping their feet. It ends with a revival meeting on the tape."

In a later *PLAY!*, commissioned by the St. Louis Symphony in 1966, the conductor is exposed as a phoney. "He doesn't conduct for two-thirds of the piece," Subotnick says. ". . . He just stands there, and they're playing very complex music . . . playing like fury. And then, at a certain moment, the tape plays the first four notes of the *FORCE OF DESTINY* . . . which gives them a new beat, and they go into an orchestral improvisation.

"Finally, the conductor raises his hand . . . and then, as he conducts a seven-eight pattern, he stops on the seventh beat. There's a kind of fanfare, but it's very complex electronic music. Then gradually he brings his hand down and begins to conduct. Then on what should be the end, he gives an upbeat, but he gets stuck. He gets stuck and he can't do anything but keep giving the upbeat, and everything just completely falls apart. Then he gives a downbeat and you hear this terrible sound. He gives another downbeat and you go into this strange section with noises, and all kinds of scattered sounds and head movements in the orchestra. He begins a Kabuki dance with his hands . . . very beautiful gestures. Finally, they stop and listen to the tape for a moment; its got kind of Donald Duck sound effects going very quietly, but they're listening very seriously."

Music as theater, that's what Subotnick's multi-media *PLAYS* seem. All in fun, but just as serious as any modern music as far as the composer's concerned. Still another *PLAY*, composed for Leonard Stein, is a two-minute piece which begins with a soloist sitting down to commence playing. "But a tape comes on, with film, to intercede, and the player only makes gestures of playing." Strobe lights start up; the player bows in every direction; then, blackout. When the stage is re-lit, the player has vanished.

*PLAY!* FOUR is to be performed by

the Los Angeles Philharmonic when it inaugurates its Contempo '70 Modern Music series May 3 at the Ahmanson Theater, sharing the program with Luciano Berio's *SINFONIA*. Subotnick calls *PLAY!* FOUR "a kind of sociological image."

Four "game" players are extracted from the audience, and two fake conductors; three musicians and one soprano complete the troupe, and two films and some tapes contribute other effects. The first game is called "Signals" and deals with the ways people interact on the most superficial of levels — one which thrives on the tightest of protocol. "Love Me," game two, is an attempt to communicate only with gestures; protocol still permeates every action. "Celebration," game three, always breaks down, as is intended. Players celebrate by stamping their feet, calling aloud, jumping in a mad frenzy, dancing to a tape.

"The rules are too incredible, and yet they're simple! There are only two rules to the whole thing, but following them is too incredible to do." All three games are compiled to form game four, during which a light show starts up, catching the players off-guard, leaving them virtually without rules.

"It's no game anymore; it has a sense of being endless." Subotnick isn't yet sure — or isn't letting on — what the ending will be, but promises a surprise.

"It will offend a lot of people, but it won't offend a large majority because it's not music and it's not theater — in the normal sense."

Does he care if people are offended?

"Well, I just don't understand the audience, or critics, or anything. My reasons for doing things have never been educative processes for audiences. It's been a kind of personal way of dealing with something . . . something that I need to deal with.

"What it all boils down to is when you get finished you say, 'Well, if no one liked it, that doesn't change it for me. I just won't present it to people any more.'"

The Buchla Box seems to sigh, almost as if saying "Amen." □





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## Films

Continued from page 31.

self rushes forward to spray her white shift with "blood" before the crane soars up and away, taking her, presumably, to heaven.

SYMPATHY may have taken its form from its sixty or so Cine-tracts, filmic flashes of information and propaganda, which Godard shot during that May revolution of French students; for it is essentially a form of guerrilla cinema, the nearest we've yet come, in film, to street theater. In WEEKEND Godard sank his axe into the old dying bourgeoisie culture, sending splinters flying in all directions. Here, he's trying to assemble a new revolutionary culture into some sort of form, giving it some sort of coherence, working towards some sort of resolution. That is why he was appalled when he saw the revised version of the movie, re-edited by the producer. The Quarrier version ends with the completion of The Rolling Stones's "title" song. This is a betrayal of everything Godard was trying to say in the movie. His version ends abruptly, with so sudden a blow — during the *middle* of the song — that the audience would be stunned by the irresolution. Resolution can only come through revolution. What the revolutionaries are working towards can not yet be comprehended, because their struggle is not complete. There is no final form, so Godard did not intend for the Stones to finish their piece.

The film begins with Mick Jagger playing the simple chord progressions of "Sympathy for the Devil" on an acoustical guitar. In a way, I'm sorry The Stones have been elevated to star status, because their billing leads one to expect a movie quite other than the one Godard obviously intended. The Stones are a presence, a motif, to be returned to time and again as they progress, through their music, to a final statement and commitment, exploring and re-grouping but always moving forward. They become a symbol, as it were, of a new and revolutionary culture, and the movie breaks away to explore other aspects of it.

Godard isn't blind to the dangers inherent within a revolution. In one brilliant sequence, set in a pornographic book store, Quarrier moves

restlessly around, declaiming passages from MEIN KAMPF as his customers shop. As they leave, they give the Nazi salute and slap the faces of a couple of hippie Jews. There is no guarantee that social change will necessarily be for the better, and it can lead to Hitlerism, or to Stalinism or Maoism, which are, I think, equally as despicable in their tyrannies and rigidities and repressions. Many of the educated, affluent declasses who style themselves revolutionaries in today's America are less revolutionary than sick; it's the violence they're interested in, not change; the means, not the ends. They contribute as much as anyone to the sickness of western civilization.

It is fairly obvious from the repressions practiced on them that the authorities here are more afraid of the advocates of Black Power than of anyone else. For once, I think, they're right. The cadres of black extremists seem to be dedicated revolutionaries, hardly dilettantes. In this area of concern SYMPATHY FOR THE DEVIL falls down. Godard doesn't seem too easy when confronted with Black Power. He wasn't in WEEKEND, and he's even less so here. In SYMPATHY the black revolutionaries pass their rifles from hand to hand and read aloud from Huey Newton and Eldridge Cleaver. They use a wrecked auto dump (a bit too obvious as symbolism, I would have thought) as their gathering ground; here, white girls are bought and shot down. Godard's whole treatment of Black Power seems trivial when measured against its everyday reality; it's as though he sympathizes with them but hasn't really understood what they are all about. On the whole, though, SYMPATHY FOR THE DEVIL is a visually and intellectually enriching experience, superbly photographed by Anthony Richmond, a movie which really manhandles cinema out of the 'Sixties and into the 'Seventies.

RICHARD WHITEHALL

## L. B. JONES

THE LIBERATION OF L. B. JONES is a trite, heavy-handed Hollywood melodrama presuming to "expose"

racial injustice in the South. It's a tired retread of all the race-theme films — from THE DEFIANT ONES (1958) on down to...TICK...TICK...TICK — which have presented us with stereotyped, nigger-hating Southern rednecks who positively enjoy oppression and humiliation of blacks.

But unlike THE DEFIANT ONES and IN THE HEAT OF THE NIGHT, both of which dramatized and emphasized the gradually developing friendship between blacks and whites, promising some sort of hope for the future, L. B. JONES concentrates almost exclusively on illustrating atrocities committed by whites against blacks. And to what purpose? The "truths" revealed in this film are the one-sided truths of the propagandist, not the many-sided truths of the artist.

If L. B. JONES were just a little more realistically filmed and a little less slick, and if the atrocities portrayed — rapes, beatings, murders and castrations — were shown in more explicit detail, it would be an ideal film to show to a group of black militants on a hot, discontented summer night just prior to a full-scale race riot. Its intentions, in short, are inflammatory and hateful, and it is hard to see any constructive purpose behind the film.

Fortunately for us all, however, 68-year-old director William Wyler is so out of touch with current filmmaking techniques that the movie never operates on any level other than that of a slick, caricatured studio melodrama. JONES never reaches for and never attains the kind of documentary reality that Gillo Pontecorvo (THE BATTLE OF ALGIERS) or Peter Watkins (THE WAR GAME), for example, might have brought to it. In the hands of Pontecorvo or Watkins, the same script, filmed on the streets with hand-held cameras, could have been unbearably strong, eliciting cries of genuine pain, outrage and hate from almost any audience.

I remember seeing a student film at USC several years ago. Titled LOC 43, it was a brutally realistic, cinema-verite re-enactment of an Algiers Motel-type incident in which two white policemen break into an

apartment and proceed to terrorize and assault three Negroes. Its aim was exactly the same, presumably, as that of L. B. JONES — to portray some typical white atrocities against blacks. But because of its far greater realism, intensity, and emotional integrity, the student-made movie succeeded where L. B. JONES fails. And I have never seen a more actively hostile audience response. The hateful booing and hissing that erupted from those upper-middle-class WASPs at the end of the film was genuine and passionate. They truly couldn't take it. The only bits of applause came from a half dozen long-haired UCLA radicals, who acclaimed LOC 43 as the only worthwhile film of the evening. The rest of the audience, if it had had the chance, would have burned the print.

The point is that L. B. JONES, in order to be taken anywhere near as seriously as LOC 43, would have had to be made with equal realism, anger and intensity. As is, the film will almost surely meet with a bored or indifferent reaction. The young filmmakers who shot LOC 43 obviously cared passionately about what they were saying, and they understood how to communicate their passion in the most effective terms. The aging, well-fed Hollywood liberals who made L. B. JONES lack that passion; they are too cut off from the reality they are portraying to present it effectively. I can't imagine William Wyler, for instance, filming on the streets and in the homes of a small southern town with hand-held cameras and a tiny crew in order to make this story the only way it could honestly have been made. Although parts of L. B. JONES were shot in the South, most of it was filmed at Columbia Studios in Hollywood, and on a budget of something over two million dollars. Made entirely on location for a few hundred thousand dollars (like NOTHING BUT A MAN, for instance), L. B. JONES might have had a chance to become an effective film of its kind. And then you and I both would have had to confront it on its own terms — and we might really have had something to yell and scream about.

MARK HAGGARD

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**Films**

Continued from page 27.

movie must rank with *Bonnie And Clyde* and *Night Of The Hunter*, and yet the palladium-setting is all too hermetic, too sealed-off from the desperate world just outside. Much has been lost in screen translation: for example, the disturbing and disorganized childhood of Gloria (Jane Fonda), whose reasons for being embittered are never fully revealed to us, thus robbing her of the motivation for her self-destruction. Nor do we know enough about Robert (Michael Sarrazin), her quiet partner-by-default. Director Sydney Pollack has coaxed convincing performances from just about everybody involved, though, and a sterling one from as unlikely a choice as Gig Young in the role of Rocky, the Barnum-minded promoter-MC. If only we could leave the theater feeling we've taken something with us . . .

**WOMEN IN LOVE**

Ken Russell's United Artists' film adaptation of the D. H. Lawrence novel *Women in Love* seems fairly faithful to the story, a sensitive treatment of the emotional conflicts between the sexes — as revealed in the affairs of Gerald (Oliver Reed) and Gudrun (Glenda Jackson), and Rupert (Alan Bates) and Ursula (Jennie Linden), whose lives interweave a tragic tapestry. Taking a sincere and perceptive screenplay (by Larry Kramer, the film's producer), Russell aims at far too lofty a goal: to get both the intellectual perceptivity and the delicate emotionality of Lawrence down on celluloid, very seldom, unfortunately, accomplishing either to full, telling effect. Where it should be emotionally sensitive, the film is coldly intellectual (as when Bates recites long Lawrence tracts bemoaning the uptightness of society, its lack of freedom and understanding). And because every attempt has been made to retain the ideas of Lawrence, the movie manages to grow monotonous. The acting of both principles and supporting players doesn't help much, tending, in most cases, toward hyperbolic excesses of interpretation. Technically, however, *Women in Love* is often brilliant, and the score, by Georges Delerue, finds the careful balance between serenity and hysteria which Russell has missed.

**Z**

Costa-Gavras's *Z* is a shattering and viscerally potent cinematic re-creation of the "Lambrakis Affair," which plunged Greece into a period of political turmoil culminating in the imprisonment and exile of several artists and writers, some of whom were responsible for the making of this movie. A new kind of "chase" film, *Z* follows in the tradition of Eisenstein's *Strike* and Pontecorvo's *Battle of Algiers*: its dialectical style bombards the viewer with an overload of information from which he sorts out the facts which lead to an idea of pacifism. Sequence after sequence, audiences watch shocking events depicted with a journalistic realism. Finally, Costa-Gavras makes it perfectly clear that the Greek police state has assassinated a Peace-platform deputy (Yves Montand) and engineered the fascist-militarist take-over of a supposedly "democratic" country. Through the efforts of a young magistrate (Jean-Louis Trintignant), the corruption and criminality of the government is almost exposed, yet the film ends on a note of doom: dishonor for the magistrate and the imprisonment not of the police, politicians and their henchmen, but of the pacifists. It's all the more shocking because it could be (is?) happening here.

**ZABRISKIE POINT**

Michelangelo Antonioni's view of Pop America in *Zabriskie Point* is even more disappointing that his reflection of Mod London in *Blow Up*. Both as a political tract, a visual essay on Pop Art Americana and a dramatic romance of youth caught in the struggle of the generations, *Zabriskie* is a failure, if often an admirable one: its surface sheen is stark, lovely to look at, but the beauty remains celluloid deep. Among Antonioni's problems are the inability of non-actors in leading parts to convince us of their motivations; the barriers of language (the director speaks little English); and a script which spouts all-too-familiar platitudes and makes nothing but superficial observations on the clear and present dangers of our society. Obviously, there's an Important Statement in here somewhere; but in his travels in search of America, Antonioni has found only picture-postcard landscapes and travelog imagery; no answers and no real definition of the problem.

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# “JIVEASS:” CON-MAN WITH A CONSCIENCE

Don't take author Cecil Brown too seriously when he says "I write books because they're about the only thing I can control."

A 27-year-old dynamo who teaches English literature at Berkeley, Brown dresses with all the style of a Carnaby Street swell. And he's going to make about a hundred thousand dollars when he writes the movie adaptation of his book, *THE LIFE AND LOVES OF MR. JIVEASS NIGGER* (Farrar, Straus, & Giroux; 213 pages. \$6.50).

Brown has the kind of street-corner cool we all hoped we could master as kids; a raw, cynical cool overlaid with the hip language of today's Black scene. And yet, mixed with this, is the toning of a Columbia and University of Chicago education, and an excellent comprehension of what his medium, the novel, is all about.

*JIVEASS NIGGER* may be one of the most important books to spring from the Black consciousness in this generation, because Cecil Brown has opened up a whole new realm of experience to his readers.

His black hero is a confidence man.

Not the suave, continental Felix Krull type, or Melville's existential *CONFIDENCE MAN*, or even Ralph Ellison's Rinehart, the cool, Harlem-based jive cat.

Cecil Brown's hero, who has the unlikely name of George Washington, is a kid. A naive black kid who lives by his wits in Copenhagen, and to whom the whole world is a jive.

George's main jive is that he is a fighter, a fearless cat who can do anything, and who, with his wits

BY JOAN WEISMAN



Cecil Brown

and skill at jiving everybody, can be accepted into any and all situations.

In reality, he is unable to cope with his surroundings, and his victories, pyrrhic, to say the least, are no more than minor skirmishes in this world of international mendacity. George's jives concern himself, his immediate surroundings, and his well-being. Hence, to an American consul to whom he appeals for money, he is a Princeton student, a

black intellectual stud who can satisfy her. To a young white girl, he is the ultimate in cool, until she meets a friend of his who pales George's cool with a totally amoral shuck.

And when he meets a black girl who really turns him on, he is sunk — cut to ribbons and left emotionally drained.

George has the one quality that causes instant failure in confidence men: conscience. He thinks too much and acts too little.

In George Washington, Cecil Brown has drawn a universal man. He shows us "the kid," the greenhorn, trying to survive in a world of professional hustlers.

The book's frank sexuality may enhance its sales. But it's not there just to titillate. The sex thing becomes George's only weapon. Like the kid in *THE COOL WORLD*, he is looking for a "piece," a "rod," and finds that he's been carrying one all his life.

So he uses it as best he can.

As a film, *JIVEASS* could be in a lot of trouble. If it disintegrates into a skin-flick, then the power of the book will be lost; sold for a pound of flesh.

But if producers Dave Foster and Mitch Brower follow their gut-level hunch and cast unknowns, *JIVEASS* could pack all the raw energy of *EASY RIDER*.

Because, under all his jive and side-street cool, Cecil Brown has his finger on the loaded shotgun that is America's sexual schizophrenia. And it's an itchy trigger-finger . . . waiting for the right instant to fire.

This may be Brown's one big





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## books

chance, after all, to scream to millions of Americans, "Up against the wall, Motherfuckers!" It's something not many of us get to do.

**UNDERGROUND FILM: A CRITICAL HISTORY** by Parker Tyler (Grove Press; 249 pages, \$7.50).

Five chapters into this "critical history" of the Underground Film, Parker Tyler takes a gentle but cat-ty swipe at Sheldon Renan, a previous chronicler of the avant-garde cinema. Renan's work, *AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM* (Dutton and Co., 1957) may indeed be "naive" as Tyler suggests, but as "a miniature encyclopedia of the avant-garde film" it's both more informative and less pretentious than Tyler's new book.

What Tyler is up to, one suspects, is the nebulous implication that he is the first critic to deal with the phenomenon of "underground movies" with an aesthetic orientation, the first critic to reveal the forms of the New American Cinema as a continuous movement within the cinema avant-garde. Tyler goes to extremes to define the N.A.C. (from Anger to Warhol) as the inheritor of the Dadaist-surrealist tradition. Thus, the female impersonator who doubles for the Vicomtesse de Noailles in Cocteau's *LE SANG D'UN POETE* (1930) anticipates the screen antics of Mario Montez, the drag queen-Superstar of Warhol's *MARIO BANANA* (1964). Or, even more debatable, *THE CABINET OF DR. CALIGARI* (1919), a German expressionist fiction film, is depicted as the forerunner of *TITICUT FOLLIES* (1967), a work of *cinema verite* whose place in the history of the underground film seems rather dubious to begin with.

Tyler's writings on the cinema always reveal more about the author than the movies he discusses. In one of his early essays Tyler examined the psychological-aesthetic process by which movies affect the viewer. Films succeed to the degree that they force the viewer into unconscious identification with the star or stars of the films.

The screen, Tyler wrote, is a voyeur's picture window, a notion supported earlier by Ortega y Gasset, who compared the style of an art form to the panes of a window; its content, to the background outside. We like or enjoy a film to the degree that we can fantasize (hallucinate?) on its content: for the duration of the movie, we live the life of its protagonists.

*UNDERGROUND FILM* is more a catalog of Tyler's own art house fantasies than a history of the avant-garde cinema. Every chapter drips with candid observations on masculine beauty, camp, homoeroticism and the New American Cinema motifs of transvestism, sado-masochism and surrealistic sexuality. If, as Tyler suggests, the camera is a voyeur and its subjects exhibitionists, then the Underground moviegoer is a dirty old man. Warhol's Superstar Joe Dallesandro, Tyler gushes, is "a youngster with a photogenic face and curiously natural poise to his whole physique (which is small but neat and shapely)"; the male star of Paul Morrissey's *CIVILIZATION AND ITS DISCONTENTS* is "thrillingly photogenic," and, in *LONESOME COWBOYS*, Tom Hompertz "is a longish, muscularly beautiful youth with an oddly seraphic and detached look, much enhanced by a pre-Raphaelite hairdo." If there is a "Hollywood hallucination," there is an Underground delusion.

Try as he may, Tyler can hardly convince the reader that the "Underground Establishment" is a myth. The evidence is all around: New York TIMES movie reviews once determined the fate of foreign films in the United States (a Bosley Crowther "pan" meant limited if any U.S. distribution) while the utterances of the Mekas brothers (in *FILM CULTURE*) and Tyler himself (in *EVERGREEN REVIEW*) meant life or death for an underground movie on the art circuit. And the taste of *one* man, Amos Vogel, governed the policies of Cinema 16, America's first avant-garde filmmaker's cooperative distribution organization.

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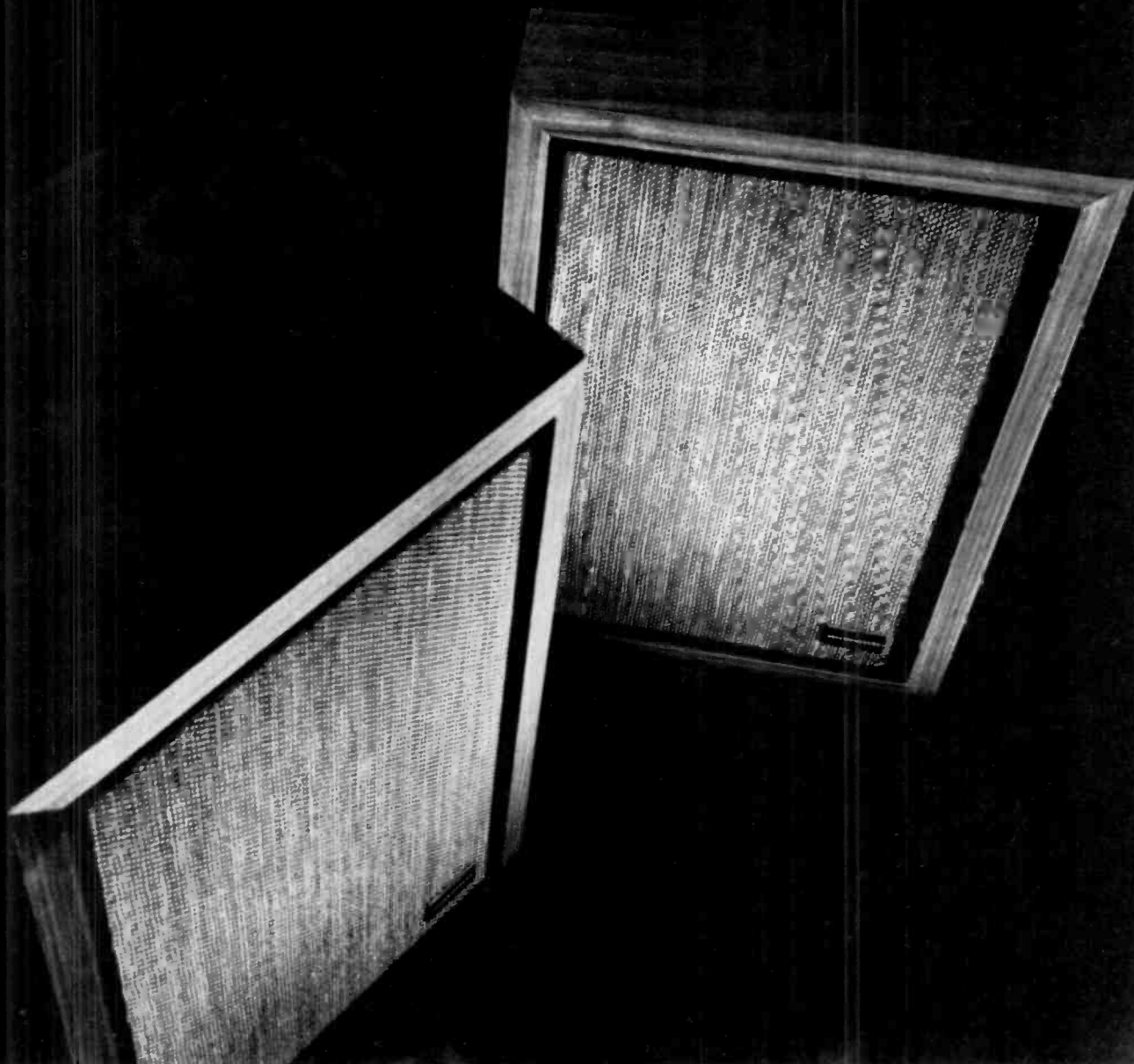
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importance mainly to the degree that it offers avenues of expression for film artists who must work outside the Hollywood system if they are to create art of social or aesthetic relevance. But instead of showing us *why* the works of, say, Anger, Emshwiller, Brakhage and VanDerBeek are relevant, Tyler merely indulges in avant-garde "In"-fighting. Thus Warhol and Markopoulos get center spotlight, while the important contributions of Bruce Baillie and James Whitney (to mention only two artists), receive perfunctory treatment. New York *cinéastes* take precedence over those of the West Coast, even though the better Underground product of late has come not from the Film-maker's Coop, but San Francisco's Canyon Cinema group. We need a good, comprehensive study of Underground movies. But Tyler hasn't written it.

MYRON WELCH

THE POETRY OF ROBERT FROST *edited by Edward Connery Lathem (Holt, Rinehart and Winston; 607 pages. \$10.95).*

*It makes the prophet in us all  
presage  
The glory of the next Augustan  
age . . .  
A golden age of poetry and  
power  
Of which this noonday's the  
beginning hour.*

Robert Frost  
For John F. Kennedy:  
His Inauguration

Ten years ago, Robert Frost ushered in the New Frontier as the poet laureate at John Kennedy's inauguration. Now Holt, Rinehart and Winston has published THE POETRY OF ROBERT FROST, edited by Edward Connery Lathem. Very little of Frost's world survived the intervening decade, and his poetry now seems painfully naive and remote.

The four hundred poems in THE POETRY OF ROBERT FROST represent the compilation of Frost's life-work — ranging from his first book, A BOY'S WILL (1913) to his last published collection, IN THE CLEARING (1962). The new volume makes a tenacious effort to rescue an old poet from the obscurity of high-

school literary anthologies, but most of the poetry is too musty and brittle to survive any such resurrection.

American poets have always suffered from the banality of native imagery. Some artistic stature was salvaged by eccentrics — Walt Whitman and Vachel Lindsay — for example, and by expatriates Ezra Pound, T. S. Eliot and Archibald MacLeish. Frost, however, often resembles the mawkish Edgar Guest on a higher literary plane. He relies too heavily on a familiar mixture of the rural experience and the Jeffersonian ethic of hardy self-reliance.

Perhaps Frost's celebration of the American Pastoral Myth will find a renewed audience in today's cult of the Middle American. His better-known and most frequently-quoted poetry is an eloquent and sensitive expression of that myth: "Birches", "The Road Not Taken", "The Death of the Hired Man", "Mending Wall", and, especially, "Stopping by Woods on a Snowy Evening":

*The woods are lovely, dark,  
and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.*

There is undeniable beauty in the best of Frost's pastoral poetry. But throughout this ponderous volume, with its incessant reflections on fields and stars and trees and pastures, one senses a lack of insight into the agonies and complexities of human experience. What Frost depicts as universal — the solitary rural life of the New England farmer — is fast becoming simply the displaced object of American middle-class fantasies. Although the poems span almost 50 years, including two World Wars, the Depression, and the Cold War, Frost never betrays an awareness of the traumatic history of his era. (Frost's simplicity and innocence suggests that the poems might make enjoyable reading for children. But I suspect that most children are too worldly and cynical to swallow the book's invitation: "I'm going to clean the pasture spring; I shan't be gone long — You come too". Television and dying innocence has struck a mortal blow at that kind of euphoric poetry.)



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There is sadness in the brutality that swept poets like Frost into oblivion. The reader who seeks to escape this brutality of our time will be well-served by THE POETRY OF ROBERT FROST. But Frost's innocent celebrations bring to mind Brecht's admonition: "He who laughs has not yet heard the terrible tidings."

JONATHAN KIRSCH

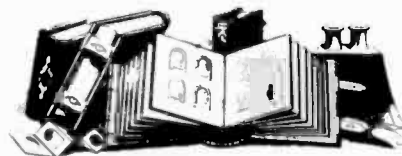
MOVIE MONSTERS by Dennis Gifford  
(StudioVista Dutton Pictureback;  
158 pages. \$1.95).

Don't let the title turn you OFF: this is an enormously satisfying little volume whose text and illustrations are both bloody marvelous. Gifford's approach to the horror genre is less esoteric than that of some former explications (the Carlos Clarens and Ivon Butler books to name but two). And it's much less cultist-Fanzine journalese than the utterances of, say, FAMOUS MONSTERS OF FILM-LAND.

Erudite students of filmed terror and the supernatural may have some nits to pick. Some of Gifford's opinions make us Fright-Film buffs uncomfortable. I hardly think, for example, that the 1948 Charles Barton production of ABBOTT AND COSTELLO MEET FRANKENSTEIN was "the first step to the total unbelievability of the phoney fiends soon to creep through the cheapies." Failing to distinguish comedy from satire, Gifford implies that A.&C. MEET F. anticipates (without equalling) movies like Roger Corman's THE RAVEN, which does for the genre (with Vincent Price and Peter Lorre) what MY LITTLE CHICKEDEE (with W. C. Fields and Mae West) did for Westerns.

Still, Gifford's scholarship is impressive enough to lend this mostly-photographic effort an air of erudition. There's a mostly-accurate filmography in the back pages, and plenty of scrumptuous illustrations. It's good to see this book in circulation.

DAN BATES



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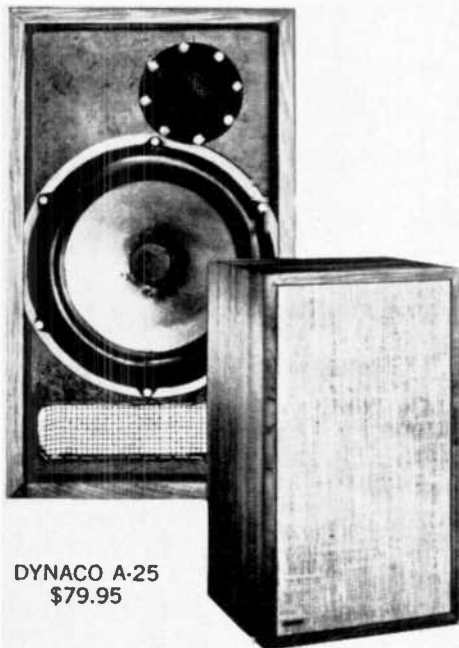
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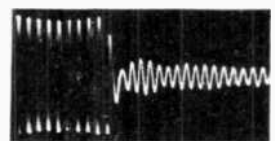
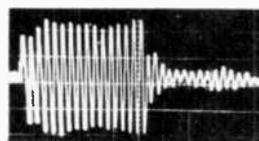
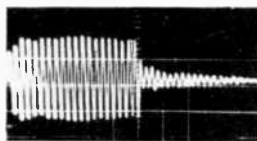
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**Julian Hirsch in Stereo Review, June, 1969**

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The Paul Winter Ensemble

With the lines of distinction separating the classics from jazz, jazz from rock and rock from rhythm & blues, becoming thinner and even, in some instances, disappearing altogether, there is a great deal of garbage on the market today purporting to integrate various musical disciplines. I sometimes wonder if it's possible or even practical to mix the bags. One thing is certain: the eclectic end-results are seldom pleasing. There are a few Gershwins around who can write for two idioms; there are a few Don Ellis ensembles who can play hybrid forms. But as for the rest: abortive, boring, mostly-ludicrous attempts, even that so-called "opera," TOMMY, by The Who.

The only reason I bring up the subject of musical intermarriage is a new release by the Paul Winter Consort: SOMETHING IN THE WIND (A&M - SP4207). Paul Winter is a jazz-oriented reed player (mainly alto sax, with a sound that suggests the silken tone of Paul Desmond) who has gathered about him a like-minded aggregation - or if you prefer, as he apparently does, "consort" - consisting of English horn, cello, alto flute, bass and drums. Added

to that basic group for some of the tracks are various guitars (classical, 12-string and steel), a Baroque lute, and even a tap dancer.

To say The Winter Consort reflects catholic tastes would be carrying understatement to absurdity. Like Blood, Sweat and Tears, the Winter Consort is beyond categorization. Unlike B, S and T, the Consort avoids the pile-driver persistence of rock, and tends to identify with the Baroque - and, occasionally, earlier musical periods.

The "classical" excursions contained herein fall into the tour de force category, mainly because of the Consort's limited instrumentation. They include Bach's CANTATA NO. 127; Charles Ives's THE INDIANS; Bach's AIR ON A G-STRING; and, most adventuresome of all, the PRELUDE from Ravel's LE TOMBEAU DE COUPERIN.

LE TOMBEAU is taken considerably slower than most symphony orchestras play it, and Winter has wisely chosen to add only one classical guitar to his combo (to take up the slack of the strings and harp in the original orchestration) and to remain honest. In other words, no overdubbing. The result

Hear the Bose 901 at any of the following dealers:

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Radio Lab  
806 So. Central Avenue

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Sound Shack  
2040 South Atlantic

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3951 State Street

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2201 Santa Monica Blvd.

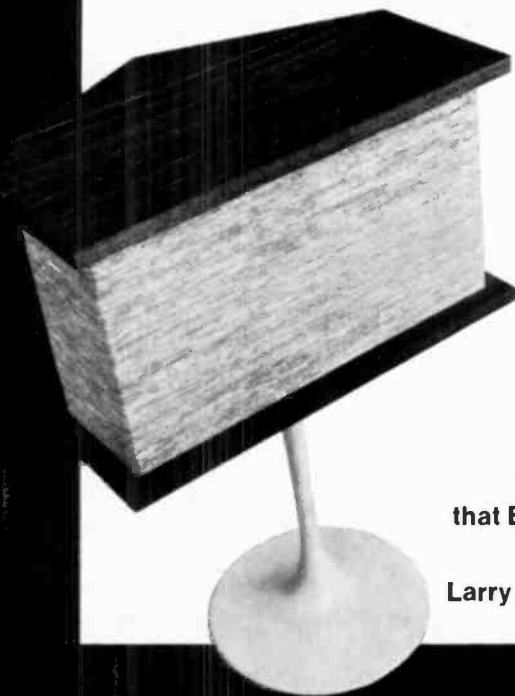
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# The rave reviews keep coming ...



# 7

"The Bose 901 is, indeed, one of the finest speaker systems it has ever been my pleasure to hear. I have lived with it now for several months, so that I am quite sure of what I say . . . it is the sound itself that remains paramount. The 901 is characteristically smooth. Everything is simply there . . . I urge that you listen for yourself. I think you will have to agree that Bose has, in a single giant step, produced one of the finest speaker systems ever made."

Larry Zide — American Record Guide — December 1969

## 1. Norman Eisenberg — High Fidelity

"you feel you've made some sort of stereo discovery . . . if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

## 2. Julian Hirsch — Stereo Review

"all the room-filling potency of the best acoustic-suspens on systems, combined with the tautness and clarity of a full-range electrostatic speaker . . . I have never heard a speaker system in my own home which could surpass, or even equal the BOSE 901 for over-all 'realism' of sound."

## 3. Bert Whyte — Audio

"the illusion of an orchestra spread across the wall is uncanny . . . To hear a thunderous 'low C' organ pedal . . . or a clean weighty impact of a large bass drum is truly impressive . . . There is no doubt that the much-abused term, 'break-through,' applies to the BOSE 901 and its bold new concepts."

## 4. Hi-Fi Buyers Guide

" . . . its over-all sound quality so clean that the listener is almost unaware of the electronics between him and the instruments . . . The sound? The 901 is very possibly the only speaker to date to pour forth in true concert hall fashion."

## 5. Stereo & HI-FI Times

"But the proof of the pudding inevitably is sound. And it is here that the BOSE 901 stands clearly away from the crowd . . . What a lovely sound these speakers produce! . . . Listen to Columbia's *Carmina Burana* on this speaker and hear what a chorus should sound like! . . . these speakers provide a quality that is not to be matched."

## 6. Elementary Electronics

"**Conclusion.** The BOSE 901 speaker system delivers the most natural stereo sound, creating the illusion of being in a concert hall, with a uniformity of frequency response and freedom from distortion that is unbelievable, particularly if the listener takes into account the physical size. It is our opinion that this is the speaker system to own, regardless of price, if one wants the ultimate in listening pleasure."

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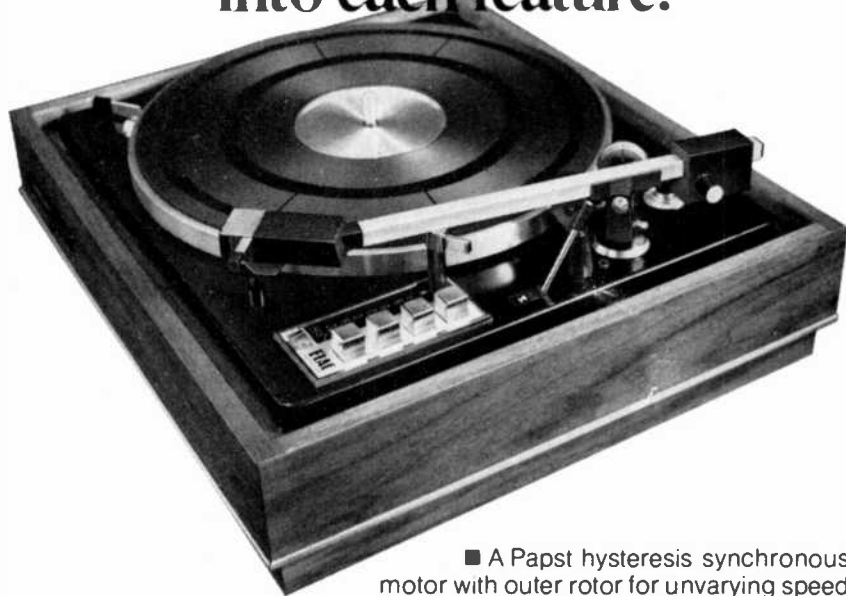
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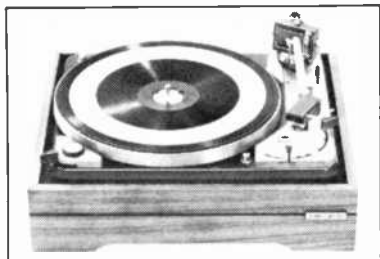
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is as astonishingly pure as the Blood, Sweat and Tears version of Erik Satie's GYMNOPEDIE.

Most of the curtsies and fligrees of the Ravel piece are there. And as Ravel intended, the spirit of Couperin is resuscitated. All that is missing are the obligatos, but that is quite forgivable. Paul McCandless's English horn carries the melodic burden, and it is strange but altogether pleasant to hear the timbre of Winter's alto sax executing the constant trills and mordents.

Accolades to Paul Winter and A&M for this refreshing bit of musical intellectualism. Such esoterica is a heady oasis in a desert wasteland of turned-on freakiness. One might call the Consort the "Winter of our content."

Another source of contentment can be found in a couple of new choral recordings that represent a gamut ranging as wide as Maria Callas's vibrato — from a Chicago gospel group to a German KANTOREL.

From Volt Records comes an excellent presentation of Maceo Woods's well-disciplined Christian Tabernacle Baptist Church Choir in HELLO, SUNSHINE (VOS-6009). This is one of the better gospel organizations whose efforts deserve wider promotion. Woods's choir does everything any other gospel chorus does, but he smooths out the rough edges so that the extra degree of polish gives the music a distinctive sound all its own.

There is the same call-and-response pattern; the same lingering diminished chords; the same simplistic gospel "comping" from piano and organ — but Woods's arrangements are a shade more sophisticated, and he isn't afraid to flavor his charts with interesting harmonic changes. Another difference is the collective diction of the group — far superior to that of the average gospel chorus.

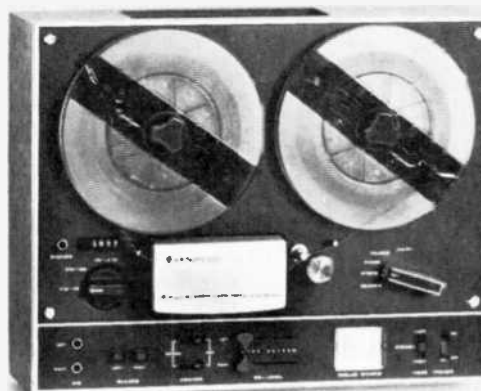
The choir also boasts some fine soloists. One in particular, soprano Doris Sykes, makes Morgana King sound like a *basso profundo*. Perhaps the only negative thing that can be said concerns credits. The tune "We See God With Our Eyes" is from Sibelius's FINLANDIA, yet Maceo Woods is listed as composer. Tsk-tsk . . . □

# THE DEPENDABLES!

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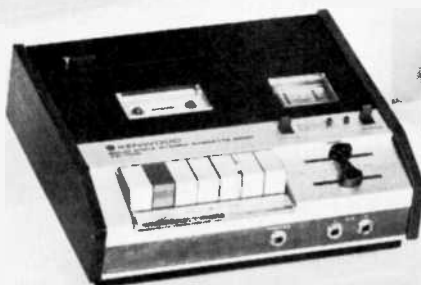
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### SEÑOR PICO 10131 Constellation Blvd., Century City 277-4525

An offspring of prolific restaurateur (Trader) Vic Bergeron, Senior Pico didn't create quite the sensation here in tacomland as in San Francisco, where Mexican food seems a bit of a novelty. Two years later, however, this restaurant has become the *succes fou* of glamorous Century City, and the future looks as bright as its decor. We now have the South of the Border *ambiente* built around a colorful marketplace, alive with folk art and smiling people, and presided over by charming manager Oswaldo Llorens. He and his staff do things with love; they care. Their menu is unlike any other in the Southland: not merely the old Mexican favorites, but a variety of Early California selections that make one long for the "good ole days." Abalone, for instance. Order it in its usual guise and you can say a prayer for its tender, flavorful, not too thickly breaded, perfection. Here prepared Ensenada style (\$3.85), this fish has substance and character with an unusual sauce of diced cactusplant! Great! Or, the Caborca Lamb (\$5.50), excellent loin meat stuffed with their homemade *chorizo*, pimienta and green chile surrounded by little *tepari* beans. They grow their own crop of these. The grainy, light ranch bread is specially baked. The vegetables are fresh and original (ah, that *chayote* with cheese!), and the lovely ceramic serving platters are framed by marinated relishes: carrots, peppercorns, pickled cactus leaves, julienne turnips, tomatillos and japalenos. Should you arrive with Freeway Nerves or a three digit headache, a Margarita or two, sipped with the Appetizer Combo (\$1.95) or the refreshing *ceviche* (\$1.50) — limed fish with onions and tomatoes — is the only medicine I'd prescribe. A Restaurant Writers' Award Winner; valet parking; lunch & dinner (no lunch Sunday). All credit cards.

### L'AUBERGE 7574 Sunset Blvd., Hollywood 876-1120

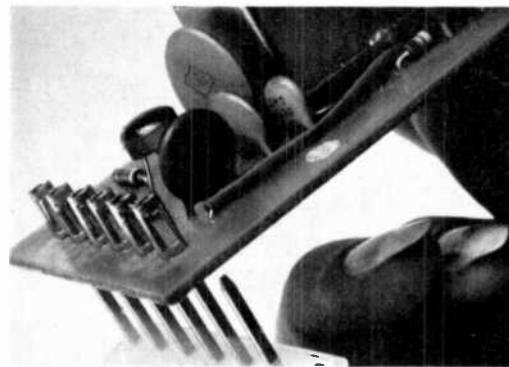
Whether your springtime romance starts with a big bang or just an innocent little flirtation, you may wish to celebrate it by bringing your Loved One to dinner here. The lighting is soft enough to gaze into each other's eyes — but not so dark that you have to squint to read the prices, which bear watching, after all. For seven years, L'Auberge has been tenderly cared for by the attractive Forges, and it triumphs in chic-chic and sophistication, as witnessed by the many honors on display, including the Restaurant Writers' Award for two consecutive years. L'Auberge also appears to be the favorite of the local

French colony. Of the three nightly Specials in the \$6 bracket, I tried the Poached Trout which was elegant in its simplicity, garnished with Hollandaise, crisp carrots and onions. Dinner included a tasty paté and an excellent lentil soup. I liked it better than the Vichyssoise (\$1 a la carte) which was thick and rich but had a disdainful bite to it. I'm glad I chose the delightful cold poached egg in aspic, garni, instead of the salad, which simply didn't have enough dressing to sufficiently titillate the tastebuds. The Darling of Veal (\$5.75 complete) is a real sweetheart. It was definitely the hit of the evening. L'Auberge has an exquisite cheese tray and an outstanding "Dessert of the Month." Think of it as an antidote to that pesky low blood sugar so fashionable at the moment, and treat yourself to a slice of *Dacquoise aux Amandes*, rich with almonds and coffee-flavored buttercream. And as a grand finale watch Daniel's dramatic creation of *Cafe des Capucins* (\$2.50) a marriage of rum, Grand Marnier, Tia Maria and showmanship — truly spectacular! Cocktails; vintage wines on demand; parking in rear. (Closed Monday) CB, MC, AE.

### HUNGRY TIGER 27300 Hawthorne Blvd., Palos Verdes 377-6811

This is the second youngest of the Tiger's cubs (Sherman Oaks, Westchester, Hollywood and Palm Springs), a chain spawned by the Flying Tigers, a group of then-young, still-enterprising adventurers who first met in China as fighter pilots and now operate a highly successful air freight line. This enables them to fly in fresh seafood from the East Coast daily. I decided on Boston Schrod, which the Tigers claim slept last night in Boston Bay. Although \$5.54 seems a bit steep for baby haddock, that probably includes first class air fare . . . In any case, it's a man-sized portion, and I found it delicate, firm-fleshed and delicious enough to forego a drenching in Tartar sauce. The fish is accompanied by really fresh vegetables, preceded by a good salad AND a marvelous New England chowder. Lots of clams and no potatoes: hurrah! People who, with me, enjoy the skin of a baked potato, will be disappointed in the Ros-O-Bake, which hasn't any. The menu shows various steak cuts, seafood selections (from \$4.45-\$6.95) and, for the early bird (4-6:30 p.m.), Dinner Specials for \$2.50. Located in the bustling Peninsula Center, the Hungry Tiger has an Oyster Bar, a properly virile decor, comfortable leather club chairs, thick carpets and a very attentive staff headed by genial British manager Tony Cowper. Of our California wines, only Paul Masson and Almaden, but some fine selections. Cocktails; parking lot, all credit cards.

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## HOW DOES THIS AFFECT MY WARRANTY?

The Modutron exchange policy is a supplement to Scott's regular Two-Year warranty. During the first two years of ownership, there is no charge for either parts or labor costs. The Modutron exchange policy is additional protection . . . assuring you of continued service at minimal cost no matter how long you keep your Scott unit. Scott is proud of its long-standing policy of servic-

ing its products regardless of age. Even today, Scott owners can bring in amplifiers they bought in 1947, Scott's first year of production, and receive prompt, complete service.

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All H.H. Scott professional quality tuners, amplifiers, receivers, compact stereo music systems, and loudspeaker systems are warranted against defects in material and workmanship for two years from the date of sale to the consumer. The unit must be delivered to and picked up from either an authorized Scott warranty service station or the Customer Service Department, H.H. Scott, Inc., 117 Powdermill Road, Maynard, Massachusetts 01754.

This warranty covers repair and/or replacement of any part found by the manufacturer, or his agent, to be defective, including any associated labor cost.

The above warranty does not apply to (1) accessory parts explicitly covered by the field warranty of an original manufacturer (2) units subjected to accidental damage or misuse in violation of instructions; (3) normal wear and tear; (4) units repaired or altered by other than authorized service agencies; and (5) units with removed or defaced serial number.

## HOW WILL THIS AFFECT FUTURE SERVICE COSTS?

The 1970 CONSUMERS GUIDE published by BUYERS GUIDE magazine says . . . "as for out-of-warranty repairs, modular circuit design can cut service bills by 40-80% compared to what it costs to have a non-modular receiver repaired."

## WHAT SCOTT UNITS ARE COVERED?

Most of Scott's new receivers, plus all Scott components presently under development, incorporate Modutron construction. Included are the 342C FM stereo receiver, the 382C AM/FM stereo receiver, the 386 high-power AM/FM stereo receiver, and the Scott 2506 compact stereo systems.

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## dining out

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A family-owned dinner house specializing in Hungarian cuisine. Entrees include Roast Duck (\$3.45), Schnitzel (\$3.20), Szekeley Goulash (\$3.20), and Chicken Paprika (\$3.00). Prices include soup, salad (or chopped liver as a substitute for either), homemade strudel, coffee or tea. Also serving Wine & Beer. Closed Monday.

**CHEZ HELENE**  
686 So. Carondelet at 7th St., Los Angeles.  
DU 3-2948

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**THE EGG AND THE EYE**  
5814 Wilshire Blvd., Los Angeles  
937-5544

This is not just a smart restaurant but a way of life. The menu is printed inside a newspaper which keeps you au courant of the exhibits in the stylish gallery. Fifty-two omelets from \$1.75 (plain) to \$3.75 are served. For the carnivorous — Steaks \$6.00. Prices might seem, well, expensive for eggs plus, but they don't stint on the trimmings. My Nova Scotia (\$2.75) was bright with sliced smoked salmon; the elegant Carlsbad, full of fresh, crisp mushrooms. Chilled Gaspacho is \$2.00 but you can really sink your teeth into it, and the crusty raisin bread is better than plum pudding. A rendezvous for artisans, craftsmen, patrons and, fittingly, readers of Coast FM. Cl. Sunday. Cocktails. No reservations for lunch.

**GREEKTOWN, L.A.**  
4707 Santa Monica Blvd, W. Hollywood.  
874-4046

Remember this place after income tax time when you're good and hungry and too tired to dress up. Start with Greek salad (69c) or the divine Dolmatoes, stuffed grapeleaves covered with thick avgolemono sauce (2 for 49c). Then go back for at least one of the hot main dishes which are all under a dollar: Arni Kepama, braised lamb; Psari Plaki, wonderful baked fish with vegetables; Spanako Tiropita, a flaky spinach-cheese pie; Pastitsio, the Greek lasagna, a light, yes, light macaroni and ground lamb bake and Moussaka, an eggplant casserole. Order the mixed vegetables (zucchini, green beans, eggplant, 39c). Desert is 49c. Forget the Kataife but get the excellent Baklava, multi-layered Filo dough held together with honey and walnuts. Greek and American coffee. Beer and Wine Lunch and dinner (Sunday). No credit cards.

**LA GRANGE (The Barn)**  
2005 Westwood Blvd., W. Los Angeles.  
279-1060

The country decor is charming and the food superb. There are a variety of seafood dishes all featuring subtly flavored sauces and including Shrimp Curry (\$4.50). Scampi Nicoise (\$4.50) and Lobster Casserole (\$4.75). The soup, salad and dessert are not included in dinner price. No liquor but first rate wines and beers. Serving dinner daily except Sunday. DC, CB, AE.

**LE FOYER DE FRANCE**  
10858 Lindbrook Dr., Westwood.  
474-0948.

Menu features such entrees as breast of chicken stroganoff, poached salmon, veal soufflé and sweetbreads. Soup or salad, two vegetables, dessert, beverage and homemade French bread complete the meal at \$2.95. Roast sirloin is \$3.95. Only fresh fruits and vegetables are used. Closed Sunday.

**LE PETIT SWISS**  
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**LITTLE JOE'S**

904 North Broadway, Los Angeles  
MA 9-2355

Little Joe's Italian Salad is fragrant with salami, olives, onion and assorted greens and the Clam Chowder has a peppery Italian accent. I had a huge Osso Bucco, braised veal shank, \$4.10 on the six-course dinner, served with risotto and some very flavorful but slightly limp zucchini. The Linguini with white clam sauce, \$3.10, has an unexpected delicacy and must be mopped up with the good sour dough French bread. The Veal Parmigiana, \$2.95 a la Carte, was entirely satisfactory. Cocktails, Valet Parking, Lunch & Dinner (Sunday). All credit cards.

**MARQUIS**

8240 Sunset Strip, Los Angeles.

656-1313

Chef Giordano excels in Italian specialties, but he also offers international favorites like Stroganoff (\$4.25) on Sunday, Goulash (\$3.75) on Wednesday and Mixed Grill (\$4.75) daily. There is a marvelous spinach

salad tossed by Captain Piero Selvaggio that comes with hot bacon dressing (\$1.75). Cocktails, outstanding vintage wines. Open nightly, valet parking.

**ROBAIRE'S**

348 S. La Brea, Los Angeles.

931-1246

French cooking with a flair. Entrees are priced from \$2.95-\$5.50. Closed Monday. All major credit cards.

**SHANGHAI**

4916 Hollywood Blvd., Los Angeles.

666-7070

A large oriental dining house featuring a variety of Mandarin dishes including Shanghai Duck (\$3.50), Abalone with Black Mushrooms (\$2.50) and Chung Pao Chicken (\$2.50). For variety the house recommends you order as many dishes as there are persons in your party—then everyone dip in. Serving lunch and dinner daily from 11:30.

**TAIL O' THE COCK**

477 So. La Cienega, Los Angeles.

CR 3-1200

American specialties, prime Eastern beef, fowl, seafood and chops are included in an extensive menu. Lunch, Sunday brunch, dinner and supper. Entrees \$3.25 to \$5.95. Cocktail hour with music from 5 PM. Banquet facilities. Open daily 11:30-2 AM. AE, CB, DC.

**WINDSOR RESTAURANT**

3198 1/2 W. Seventh St., Los Angeles.

382-1261

Leisurely dining in a room of oak paneled decor with an a la carte menu that lists continental dishes to choose from including a Plats du Jour selection. Lunch served weekdays only. Cocktails and fine wines. Banquet facilities. AE.

## Hollywood

**ALOUETTE**

7929 Santa Monica Blvd., Hollywood.

654-9119

Classic French favorites such as Chicken Tarragon, Sweetbreads Chasseur, Coq au Vin, Duck Bigarrade, Steak au Poivre are served. Dinner including soup, salad, potatoes, vegetable, bread, beverage from \$4.00. Dinner only. Wines and beer. Closed Monday and Tuesday.

**AU PETIT CAFE**

1230 N. Vine St., Hollywood.

469-7176

Small authentic French restaurant with Latin Quarter atmosphere. The menu includes scampi appetizer, vinaigrette sauce and fresh chives on salad, Veal Scallopine Archduc, Turbot poached in red wine, French bread and desserts. Wine and bar service. Closed Sunday.

**EMILIO'S**

6602 Melrose Avenue, Hollywood.

935-4922

Enjoy excellent Italian food in this modest though attractive decor. Saltimbocca (\$3.75), milk fed veal, proscutto and romano cheese, served with gnocci can't be surpassed until you've sampled their Trotta alla Pescatore, the baked boneless trout. An excellent green salad with dinner, and Rum cake (80c) or a Zabaglione (\$2.50) for dessert. Emilio himself is the perfect host. (Closed Mon.)

**NINE MUSES**

6609 Santa Monica Blvd., Hollywood.

HO 2-0819

Warm, intimate decor including contemporary sculpture and paintings. Specializing in international gourmet dishes. Periodic Gourmet Banquet by invitation. Complete dinners start at \$2.75. Open every day from 5:30 PM. DC, AE, CB, MC.

**PAOLI'S LA RUE**

8631 Sunset Boulevard, Hollywood

655-6356

Don't wait for a special occasion; any evening will become absolutely special by a visit to the new La Rue. My verdict is that it finally deserves its completely French name and reputation for haute cuisine. Special Dinners including soup, salad and coffee are offered from \$6.50-\$7.50. If you wish to order a la Carte, it doesn't cost an arm and a leg, but be prepared for a few fingers and toes anyway. There is an extraordinary treatment of Duckling with Olives, Mushrooms and wild rice (\$7.00) which I thoroughly recommend. The bird is tenderly cooked and served in sauce. If you've not yet discovered Salsifis, an elegant vegetable of the asparagus family, try it. (\$1.25). I found the Tripes Nicoise (\$5.50) much like a robust country style stew but cut too chunky for my taste. After dinner, a bowl of miniature macaroons is placed before you, but don't go away without surveying the dessert cart. Fine wines, cocktails, valet parking. Lunch & dinner (Sunday). All credit cards.

**SMALL WORLD**

1625 N. Cahuenga Blvd., Hollywood.

454-2133

Featuring epicure open sandwiches from around the world, cosmopolitan dinners and after-theatre specials. Moderately priced. Beer and wine from many lands. Soaring Balloon Bar. Imporium gift shop and gourmet store. Open daily 11 AM - 2 AM. AE, BA, DC, CB.

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## Beverly Hills

### CHASEN'S

9039 Beverly Blvd., Beverly Hills.  
CR 1-2168

Famous for many years as one of Southern California's finest restaurants and favorite of the entertainment world. Continental cuisine at its best served in elegant atmosphere. A la carte entrees \$3.50-\$6.75. Open 6 PM-1 AM.

### LA CHAUMIERE

207 S. Beverly Dr., Beverly Hills.  
276-0239

Charming restaurant of French ambiance and cuisine featuring such entrees as Steak Tartare, Poulet Saute Biarritz, Gratin of Langoustines. Entree includes soup, salad, vegetables and potatoes, from \$4.00. Hors d'Oeuvres, dessert and coffee are extra. Large selection of imported and California wines. Closed Sunday.

## Santa Monica

### CHANTAL

11712 San Vicente Blvd., Brentwood.  
826-5072

Chantal is the sort of little treasure trove of haute cuisine one dare not propagandize. Les patrons, the Rossis, pere et fils, collaborate on a labor of love. The superb salad of crisp, white mushrooms is not to be missed. The bouillabaisse is fabulous, (\$5.00). Also recommended: Quenelles, a mousse of fillet of sole poached in wine, Grenadine Bercy, or Veal Mode Chantal with a dark Mushroom sauce. Always a daily special or two. Lunch and Dinner. No liquor but an excellent wine list. (Closed Sun.)

### FOX AND HOUNDS

2900 Wilshire Blvd., Santa Monica.  
EX 4-5007

The bar dining area is intimate and overlooks two large dining rooms, reflecting the warmth of an English Inn. The menu boasts an extensive selection of complete Continental and American dinners from \$4.35. Lunch and supper also. Open 11:30 AM-Midnight. Sunday, open 2 PM, Saturday 11:30-1 AM. DC.

## Sherman Oaks

### AL KAISER'S AWARE INN—VALLEY

13625 Ventura Blvd., Sherman Oaks.  
783-5616

Intimate atmosphere, hand-made mahogany bar, central round fireplace, original art work on display. Dinners from \$2.25 include entree, soup or salad, brown rice or baked potato, fresh vegetable, homemade bread. Salad has ten fresh vegetables. Homemade cheesecake and homemade ice cream served. Large selection of imported beers and wine. Cocktails and dinner from 5 p.m. daily. BC, CB, AE, BA, MC.

### HUNGRY TIGER

13425 Ventura Blvd., Sherman Oaks.  
784-1174

Fresh sea food is flown in daily for the diner to feast on Marine lobster, crab, oyster and clams as well as prime steaks and ground sirloin. Entrees include soup and salad, \$2.90-\$5.45. Open daily 5 PM-2 AM. All credit cards.

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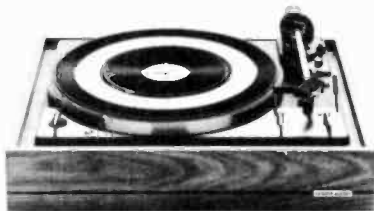
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bring hot French and pumpernickel bread, ¼ lb. of butter and a dip'n chip bowl of chilled green salad with two-toned croutons. To toss your own there's a cruet of good French dressing with capers and bacon or blue cheese. Atmosphere is enhanced by view of the Pacific. Steaks from \$2.75-\$4.95. Sea Bass (\$2.75) is good. Banana torte (65c) is delicious, though short on torte. Cocktails. Prkg. (Closed Mon.)

#### AUX DELICES

15466 Ventura Blvd., Sherman Oaks.  
783-3007

The Escargots (\$1.75) are superb or begin with the wonderful soup and salad, included in the price of the entree. Grenadine of Beef with a perfect Bearnaise is \$5.25, Scampi "Marcel," crisp and regal in wine sauce, \$5.50. The Emince of Beef Bercy is \$5.25. If you judge a restaurant by its vegetables, Aux Delices also scores high marks here. You'll agree that the extraordinary Chocolate Mousse and the coffee-flavored Creme Carmel both 65 cents, deserves a standing ovation. Fine Wines and Beer. (Closed Mondays.)

#### CHALET DE FRANCE

23254 Robert Rd., Torrance.  
378-7576

Warm and homey little French chalet. The fine cuisine features such entrees as Grenadin de Veau, Champignon et Sherry and Caille au Cerises. Dinner around \$3. Large selection of wines and cocktails. Closed Mon.

#### CHANTECLAIR

305 Avenue G, Redondo Beach.  
378-0938

There are about 20 entrees and always a Special of the Day which might be Rogons Turbigo (\$4.75) or mild veal kidneys. Also try the Mignonettes of Veal a la Creme. (\$3.85). Open eves. Closed Mon.

#### CHURCHILL'S

220 N. Glendale Ave., Glendale.  
247-3130

Warm, friendly neighborhood British atmosphere featuring such dinner entrees as Boneless Chicken with wild cherries, Prime Rib with Yorkshire pudding, Alesburg Duckling Montmorency. Salad or soup, beverage, assorted breads and dessert are served with all entrees.

#### DISCOVERY INN

156 S. Topanga Canyon Blvd., Topanga  
455-9079

THE place for nutrition-conscious gourmets who enjoy a scenic ride. Located in Topanga Canyon, this picturesque dinner house has charm, rustic atmosphere, and a patio with fireplace. Chicken Florentine (\$3.75) reminiscent of cacciatore has olives, mushrooms and pimiento, the Curried Lamb (\$3.50) has fire and spice. Try Cheese Walnut Loaf (\$2.95) or the Chef's Whim of the Day (\$3.50), both likely to be immediate hits. Included are a really "homey" soup, a splendid Caesar salad with such extras as alfalfa sprouts or artichoke roots, marvelous wheat rolls and fresh, organically-grown vegetables. The Cheese Cake (65c) made with pure honey is good enough to inspire a hymn of praise. Wine and beer. (Closed Tues.)

#### LE PETIT GOURMET

11933 W. Washington Blvd., Culver City.  
397-9004

The chef circulates among his guests in a tee shirt, that's how formal things are in this little shoebox. But soup, salad, vegetables and potatoes are included in dinner price. Paprika Goulash, Roast Leg of Pork, Lamb Shank in Red Wine Sauce, all under \$2.00, all excellent! For dessert. Peach Jubilee, marvelous brandied fruit with whipped cream, 65c. Dinners 4:30-8:30 p.m. No liquor, credit cards or reservations. Closed Sunday and Monday.

#### MAJESTIC

260 W. 7th St., San Pedro. 831-0788

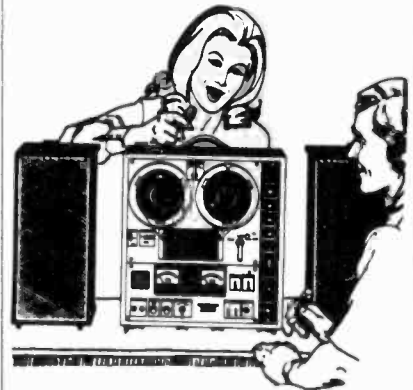
A large, friendly Italian restaurant reasonable enough for a man to bring the whole family for a spaghetti feed. Or for mother's special night out, there's a cocktail bar and such specialties as tender Veal with crisp Peppers (\$3.00) and Veal Parmigiana (\$2.95) on the dinner menu. Soup or salad, ice cream and coffee included. Serving lunch and dinner daily except Sun.

#### MICHAEL'S CANOGA INN

21129 Sherman Way, Canoga Park  
340-6446

Continental cuisine served in a charming atmosphere. Dinners from \$2.75 include soup du jour or tossed green salad, potatoes, vegetable, bread and coffee. Michael's cheesecake is a dessert specialty. Luncheon also served Tuesday thru Friday. Cocktails and wine available. Closed Monday. AE, BA, CB, DC.

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KPFK, at 90.7 on the FM dial, is undoubtedly the most vehemently supported radio station in southern California. That's because it is a non-commercial station, funded entirely by people who believe that radio should be programmed for the benefit of the listener, rather than the cash register of the advertiser. It's a marvelous theory of programming, and one that deserves every bit of support that KPFK gets, and more.

In April, KPFK produced two weekends of total-involvement listening, called "Experiments In Radio: Real Life Weekends I & II." Unlike anything most people have heard before, the programs were radio magazines, aural experiences in which the listener could assume an active role, becoming a participant in a happening. This was accomplished through the use of telephoned listener responses that, unlike the usual "talk show" freaks, often made sense to everyone involved. Hopefully, the station will continue the idea, and truly make radio more than something to be listened to in the car, when the cassette-player is on the fritz.

At 9:00 a.m. on weekdays, KPFK produces "A.M. Journal," a melange of music, readings from books, and commentary. It is a welcome change from AM radio stations, because the format is low-keyed, cogent and above all, pleasurable.

Support for KPFK, by the way, is not limited to individuals or companies. Restaurants, like Hollywood's fine Nine Muses, will, on specific days, donate ten percent of your dinner check to the station. It's a great way to eat your way to better radio in Los Angeles.

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## fm highlights

MAY 3—Take a trip into inner consciousness with Stephen Stockwell and a few of his friends; Allen Ginsberg and Allen Watts, who provide the commentary; The Beatles, who along with the historic Uday Shankar Company, provide the music, and last, but certainly not least, Maharishi Mahest Yogi, who, of course, provides the consciousness, KUSC, 6:00 p.m.

MAY 4—Hal Holbrook's classic portrayal of Mark Twain and Edgar Lee Master's "Spoon River Anthology" are tonight's presentations on Tower Theater. Interestingly, both "Mark Twain Tonight" and "Spoon River Anthology" have been successfully produced for television by one of this country's largest networks — a radio show inspired by television, really? Also featured is

"An American Legend" with Mary May and Danny Scholl, KXLU, 7:00 p.m.

MAY 5—Did you know that today is Cinco de Mayo, the Mexican Day of Independence? KUSC keeps track of things like that and in honor of the occasion, presents a six and one half hour tribute to the music and culture of our Mexican neighbors. Included are the symphonies of Carlos Chavez, El Salon Mexico by Aaron Copland, and the native folk music of Mexico, 12:00 noon. Ole!

MAY 8—In May, KUSC salutes Gilbert and Sullivan with a G & S Festival on "Light Opera Matinee." Such favorites as H.M.S. PINAFORE, (today's presentation) THE MIKADO, (May 15), IOLANTHE, (May 22) and PIRATES OF PENZANCE (May 29) will be presented with the help of the Pro Arte Orchestra, KUSC, 3:00 p.m.

MAY 10—Special presentation of Norman Corwin's deeply moving and disturbing ON A NOTE OF TRIUMPH, classic radio documentary originally presented as a CBS Radio Network special on VE Day, May, 1945. And, as KUSC says, this program is "highly relevant to our own time." KUSC, 6:00 p.m.

MAY 18—In a program inspired by the March 1970 issue of this magazine, KUSC salutes the musical avant garde on "From Stravinsky to Stockhausen." If imitation is the greatest form of flattery, thank you, KUSC, 3:00 p.m.

MAY 22—Andre Previn, who will soon be learning a lot more about children, presents his own "Piano Pieces for Children" on Concert Hall of the Air, KBBI, 9:00 p.m.

MAY 25—Tower Theater presents a contemporary oratorio, Dave Brubeck's "The Light in the Wilderness" and selections from James Joyce's "Ulysses" read by Siobhan McKenna and E. G. Marshall, KXLU, 7:00 p.m.

MAY 26—Both E. Power Biggs and the Moog Synthesizer take on Bach and what results is an incredibly incomparable electronic comparison with the original versions. The title, "The Moog Strikes Bach," on Afternoon Classics, KUSC, 1:00 p.m.



Marantz' Model 30 Stereo Console-Amplifier

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# classified index

## NON-MUSICAL

### MONDAY-FRIDAY

KBBI—Psychology For Living, 1:35 pm.  
KNAC—What's On Your Mind, 7:30 pm.,  
Thurs.  
KPCS—The Goon Show, 8:30 pm., Tues.

### SATURDAY-SUNDAY

KFMW—Meet Newsmaker, 6:15 am, Sun;  
Vietnam Update, 6:30 am, Sun.  
KNAC—Rap Session, 7:30 pm., Sun.  
KPFK—Meditation Be-In w/Jack Garris,  
9:00 am, Sun.  
KRHM—Werth Listening To, 8:30 pm, Sun.  
KUSC—First Came the Word, 6 pm, Sun.

## JAZZ

### MONDAY-FRIDAY

KBCA—24 Hours.  
KEDC—Taste of Jazz, 9 pm, Fri.  
KFMX—Jazz, 9 am-midnite.  
KPCS—Opus Jazz, 10 am.  
KPFK—L.A. Lighthouse, 12 m.  
KRHM—Strictly From Dixie, 5 pm.  
KXLU—Past 40, 10 pm Tues. Collectors'  
News, 10 pm Wed. Taste of Jazz, 10  
pm Thurs.

### SATURDAY & SUNDAY

KFMW—Jazz By Request, Sat. & Sun.  
KPFK—Early Morning Jazz, 8 am.  
KRHM—Strictly From Dixie, 5 pm, Sat.

## FOLK MUSIC

### MONDAY-FRIDAY

KBCH—John Davis Show, 11 pm., Mon.  
KEDC—Folk In Focus, 9 pm, Wed.  
KFOX—Country & Western, all day.  
KPCS—Country West, 4 pm. Folk 170,  
5 pm.  
KRHM—The Folk Show, 8 pm.  
KXLU—Ballads Traditional, 10 pm Friday.

### SATURDAY

KCBH—John Davis Show, 8 am.  
KFAC—Music from the Middle East,  
5:30 pm.  
KFMX—Folk Music & Blues, 9 am-noon.  
KFOX—Country & Western, all day.  
KRHM—Skip Weshner, 8 pm.

### SUNDAY

KFMX—Folk Music & Blues, 9 am-noon.  
KFOX—Country & Western, all day.  
KPFK—Folk Music wth Louise Carter,  
9:30 pm.

## FOREIGN LANGUAGE

### MONDAY-FRIDAY

KPCS—German Press Review, 8:15 pm.,  
Mon. Austrian Poets, 9 pm, Tues.  
KVFM—B'nai Shalom, 6 pm; Hey Paisano,  
7:30 pm.

### SUNDAY

KKOP—Hellenic-American Hour, 9:15 am.  
KVFM—B'nai Shalom, 9 am, 10 am,  
5 pm, 6 pm; Hey, Paisano, 11 am.

## CLASSICAL

### MONDAY-FRIDAY

KBBI—Concert Hall, 9 pm; Organ Music,  
8 pm, M, W, F.  
KCBH—8-10 pm.  
KEDC—Concert Hall, 5:30 pm.  
KFAC—24 hours a day.  
KPCS—Classics in Concert, 1-3 pm.  
KPFK—Concerts 6am-noon.  
KMUZ—Concert Hall, 7:30 pm.  
KSDA—Concert Hall, 8 pm, M, Th,  
8:30 pm, F.  
KUSC—KUSC Concert Hall, 3:00 pm.  
Dinner Symphony, 6pm.  
KXLU—6 O'Clock program, 6 pm. Del  
Rey Concert, 7 pm. Twentieth Century  
Unlimited, Fri., 9 pm.

### SATURDAY

KFAC—Throughout the day.  
KCBH—8-10 pm.  
KPFK—William Malloch Program.  
KUSC—KUSC Concert Hall, 3:00 pm.

### SUNDAY

KBBI—Organ Melodies, 9 pm.  
KCBH—8-10 pm.  
KFAC—Throughout the day.  
KNJO—Starlight Rhapsody, 8 pm.  
KPFK—Beethoven Symphony Cycle, 7 pm.  
KUSC—KUSC Opera Hall, 3:30 pm.

## FOR THE CHILDREN

### SATURDAY

KPFK—Kids 'n Books 'n Things, 11:30 am.

### SUNDAY

KNJO—Auntie Lorraine Reads the Funnies,  
8:30 am.

## OPERA

### MONDAY-FRIDAY

KFAC—Opera Theater, 2:05 pm.  
KXLU—Cantiones Profanae, 7 pm Tuesday.

### SATURDAY

KFAC—Metropolitan Opera, 11 am. Eve-  
ning Opera In Stereo, 8 pm.

### SUNDAY

KFAC—Coast Opera House, 9 pm.  
KMUZ—Opera, 7:05 pm.  
KPFK—Sunday Opera, 1 pm.  
KUSC—Opera Showcase, 3:00 pm.

## MUSICAL COMEDIES

### MONDAY-FRIDAY

KPCS—The Goon Show, 8:30 pm., Tues.  
KXLU—Broadway Songbook, 9 pm Wed.

### SATURDAY

KUSC—Showtime, 6 pm.

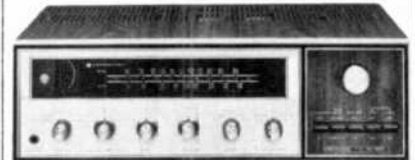
### SUNDAY

KKOP—Showtime On 228, 7 pm.  
KRHM—Premiere Performance, 2 pm.  
Broadway Showtime, 6 pm.

# KENWOOD

at

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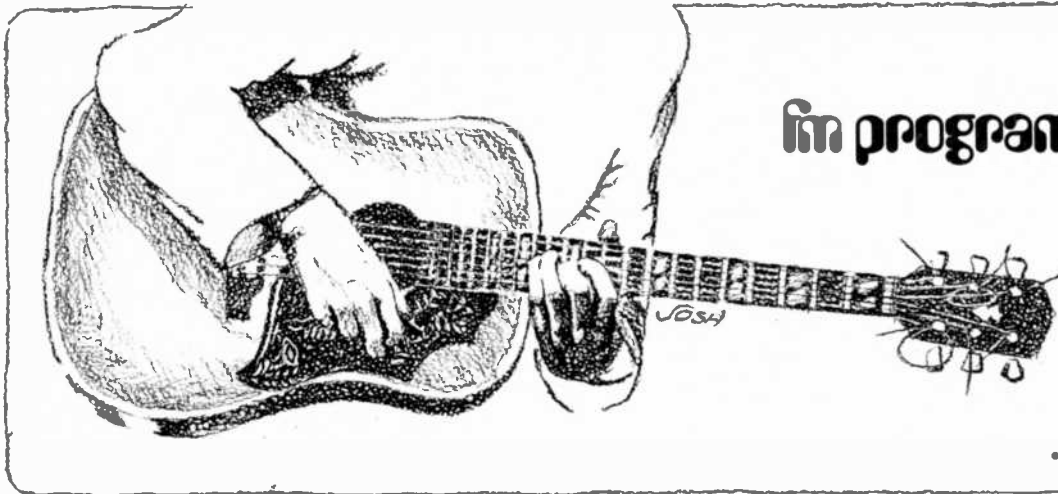
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# fm program listings

• INDICATES STEREO BROADCAST

## Friday 1

### 7:00 A.M.

- KBB1** ● SOUNDS OF INSPIRATION - Special sacred programs
- KBBL** ● Sacred music and programs with news til 12 M
- KBIG** ● Popular music with news reports hourly til 12:00 M
- KFAC** ● 7:05 IN A BAROQUE MOOD - Music from the Baroque & Renaissance Era
- KFMX** ● Adult pop music, 24 hrs
- KMET** ● Rock music with news reports hourly, 24 hr.
- KNX** ● Popular music with news reports until 12:00M
- KPFK** ● CLASSICAL CONCERT TIL NOON
- KPOL** ● Light music with news reports and commentary, 24 hrs.
- KRHM** ● MIKE SAXON SHOW Feat Oliver
- KSDO** MORNING MUSICAL MELANGE
- KUSC** MORNING SHOW w/ Bob Hayden - Light popular music for early morning

### 8:00 A.M.

- KRHM** ● MIKE SAXON SHOW Feat Beatles

### 9:00 A.M.

- KFAC** ● 9:05 MORNING MUSIC HALL - 3 hour concert of all types of classical music
- KRHM** ● MIKE SAXON SHOW Feat Carmen McRae
- KUSC** Education and Public Affairs - Community Forum with professors and speakers from USC's campus
- KSDO** EARLY CONCERT SMETANA: Wallenstein's Camp sym poem (15) FRANCK: Sym Variations HOVHANESS: Meditation on Orpheus (14)

### 10:00 A.M.

- KPCS** ● OPUS JAZZ
- 10:30 JAZZ, INC.
- KRHM** ● MIKE SAXON SHOW Feat Frank Sinatra
- KSDO** MUSIC OF THE MASTERS HANDEL: Cto Grosso MOZART: Piano Cto #14 in

- KVFM** ● OFIE MARTINEZ SHOW Latin music

### 11:00 A.M.

- KPCS** ● JUST JAZZ
- KRHM** ● MIKE SAXON SHOW Feat Pat Williams
- KSDO** DIVERTIMENTO BACH: Sextet in Eb (14) MENDELSSOHN: Trio #1 in D minor, Op 49 (30) SANDERS: Quintet in Bb

### 12:00 NOON

- KFAC** ● AT THE KEYBOARD Classical piano music
- KRHM** ● MIKE SAXON SHOW Feat Original Caste
- KSDO** PORTRAITS IN SOUND 12:15 SYMPHONIC MATINEE SCHUBERT: Rosamunde Overture (10) BEETHOVEN: Sym #7 in A, Op 92 (37) PROKOFIEV: Violin Cto #2 in G; Oistrakh HINDEMITH: Concert Music, Op 49 (24)
- KUSC** Trojan Baseball

### 1:00 P.M.

- KBB1** ● STUDIO 107 w/Mike Trout - Sacred, classical music
- KFAC** ● LUNCH AT MUSIC CENTER w/Tom Cassidy - Classical music & interviews
- KPCS** ● CLASSICS IN CONCERT STRAVINSKY: Firebird Ballet Suite; Columbia Sym Orch MUSSORGSKY: Pictures at an Exhibition; N. Y. Phil CHOPIN: Piano Cto in E minor; Allegro Maestros; Ormandy/Phila Orch CHOPIN: Piano Cto in E minor LISZT: Tottentanz
- KRHM** ● BILL STEWART SHOW Feat B. J. Thomas
- KUSC** AFTERNOON CLASSICS
- 5/1 2PM
- KBB1** ● 2:05 JOURNEY INTO MUSIC w/Bill Babcock Semi-classical music
- KFAC** ● 2:05 OPERA THEATER w/Carl Princi - Scenes from Grand Opera

- KMET** ● B. MITCHELL REED
- KRHM** ● BILL STEWART SHOW Feat Damita Jo
- KSDO** JOURNEY IN MUSIC RESPIGHI: Feste Romane (25)
- KUSC** 2:30 RECITAL
- KVFM** ● STU OLSON SHOW

### 3:00 P.M.

- KFAC** 3:05 STEREO OMNIBUS Light classical music
- KRHM** ● BILL STEWART SHOW Feat Harpers Bizarre
- KSDO** LA SCALA TO THE MET STRAVINSKY: Oedipus Res; Shirley, Verrett, Grammm (55)
- KSPC** JAZZ IN THE AFTERNOON w/Edwin Thomas
- KUSC** CONCERT HALL Part I
- KVFM** ● STU OLSON SHOW

### 4:00 P.M.

- KPCS** ● COUNTRY WEST
- KRHM** ● BILL STEWART SHOW CHAMBER MUSIC SALON
- KSDO** PERGOLES: Concertino #1 in G (13) FISCHER: Oboe Cto in Eb #2; Lardrot (10) PERGOLES: Flute Cto in D; Jaunet (11) MOZART: Divertimento #14 in Bb K270 (11)

### 5:00 P.M.

- KFAC** ● 5:05 ACCENT ON STRING Music for string orchestra and ensembles
- KPCS** ● FOLK '70
- KRHM** STRICTLY FROM DIXIE Feat Happy Jazz Band
- KSDO** ACROSS THE FOOTLIGHTS COWARD: Bitter Sweet hilites (38) HERBERT: Operetta Favorites (17)
- KUSC** COLLECTOR'S CORNER "All Elgar Program" Sir Edward Elgar conducts the London Sym Orch; Overture Allassio, Sym #1 in Ab minor; Three Bavarian Dances
- KVFM** ● STU OLSON SHOW

### 6:00 P.M.

- KFAC** ● 6:05 SERENADE Classical dinner music
- UNCLE T
- KMET** ● FRANK TOUCH SHOW Feat Spanky and Our Gang
- KRHM** RHAPSODY
- KSDO** DEBUSSY: Afternoon of a Faun (10) DUKAS: Sorcerer's Apprentice (11) MOUSSORGSKY: Pictures

- KSPC** 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen, live readings
- KXLU** ● 6:00 PROGRAM HAYDN: Sym #7 in C "Le Midi"; Goberman/Vienna State Opera Orch (24:25) BACH: Chromatic Fantasy & Fugue; Valenti, hpschrd (11:32) HANDEL: Cto #7 in Bb major for Organ & Orch; Biggs, organ; Boulton/London Phil Orch (16:56) TELEMANN: Allegro Quartet; Romeros (2:21)

### 7:00 P.M.

- KFAC** ● 7:05 INTERLUDE IN STEREO - Classical
- KOGO** ● MUSIC ROOM BRAHMS: Quintet for Piano & Strings in F minor, Op 34 JANACEK: Quartet w/Eva Bernathova, piano (41)
- KPCS** ● CLASSICS FROM CANADA
- 7:30 THE GOON SHOW
- KRHM** ● FRANK TOUCH SHOW Feat Al Martino
- KSDO** ● HERITAGE CONCERT SCHUBERT: Sym #8 in B minor "Unfinished" (25) GOLDMARK: Violin Cto in A min; Milstein (32) STRAVINSKY: Sacre du Printemps (34)
- KSPC** THURSDAY EVENING CONCERT - Classical
- KUSC** 7:30 RAPLINE - Telephone discussion program invites listener participation, call 746-2166
- KVFM** ● JOE MENDOZA SHOW
- KXLU** ● DEL REY CONCERT

### 8:00 P.M.

- KCBH** ● COLDWATER CANYON BELLINI: I Puritani; Joan Sutherland, (s); Pierre Duval, (t); Renato Capecchi, (b); Ezio Flagello, (bs); Richard Bonynge/Chorus & Orch; Maggio Musicale Fiorentino
- 10:50 MOZART: Sonata in C major, K545; Walter Klien, piano
- KFAC** ● EVENING CONCERT New recordings - GLAZOUNOV: Finnish Fantasy; Svetlanov/Moscow Radio Sym Orch (12) BRUCKNER: Sym #2 in C minor; Haitink /Concertgebouw Orch of Amsterdam; Marilyn Horne (58) MAHLER: Kinder-totenlieder; Lewis/Royal

Phil Orch (29) CHAUSSON: de Almeida/New Phil Orch (11)

- KOGO EVENING SYMPHONY DVORAK: Carnival Overture; Reiner, Chicago Sym (9) Cello Cto in B minor, Op 104; Gregor Piatigorsky, cello; Munch/Boston Sym (42) "American" Quartet in F, Op 96; Kohon Quartet of N. Y. Univ (24) Sym #7 in D minor, Op 70; Szell/Cleveland Orch (36)
- KPCS ●BBC WORLD THEATER Drama series
- KRHM ●SKIP WESHNER SHOW Folk music and variety
- KVFM ●JOE MENDOZA SHOW

### 9:00 P.M.

- KBBI ●CONCERT HALL OF THE AIR w/Mike Trout FALLA: The Three Cornered Hat Suites #1 & 2; Artur Rodzinski/Royal Phil Orch (44:43)
- KEDC A TASTE OF JAZZ
- KSDO WORLD OF RECORDS MOZART: Quartet #19 in C, K465 (27) JANACEK: Sinfonietta (23)
- KUSC AIR-BAG - Contemporary rock music, by request
- KVFM ●JOE MENDOZA SHOW
- KXLU ●20TH CENTURY UNLIMITED BARTOK: Quartet #4; Juilliard (22:58) SCHOENBERG: Four Orch Songs; Safaty, (s); Croft/Columbia Sym Orch (11:55) BARATI: Quartet for Hpschd; Baroque Chamber Players of

Indiana (18:00)

### 10:00 P.M.

- KFAC ●10:06 COLLECTOR'S SHELF SVENDSEN: Sym #2 in Bb; Hegge/Oslo Phil
- KMET ●GORDON FITZGERALD PORTRAITS IN SOUND Antonio Janigro; Cello recital
- KSDO ●10:15 CONNOISSEUR'S HOUR NAUMANN: Duet Harmonica & Lute (10) WALTON: Facade; Eng Opera Ensemble (38)
- KVFM ●JEFF MARCH SHOW
- KXLU ●BALLADS TRADITIONAL w/John Case - Folk music

### 11:00 P.M.

- KCBH ●JOHN DAVIS SHOW Feat Richard & Mimi Farina
- KFAC ●CROSSROADS OF MUSIC Chamber music
- KPFK 12 M L. A. LIGHTHOUSE Jazz
- KSDO EVENING CONCERT CORELLI: Cto Grosso in D, Op 6 #1 (16) TCHAIKOVSKY: Rococo Variations (18) CHAVEZ: Sinfonia Romantica (22) 12M THE QUIET HOUR SCHUBERT: Trio #1 in Ab Op 99(37)
- KRHM ●EDDIE BAXTER SHOW Feat Evie Sands ●12M BUDD WAITE SHOW Music and celebrity guests
- KVFM ●JEFF MARCH SHOW

All request folk music

- Phone 272-KCBH
- KMET ●12:30 Rock music with news reports hourly
- KPPC DONALD PIERCE SHOW Rock music
- KRHM ●MIKE SAXON SHOW Feat Zager & Evans
- KSPC R. WOOD SHOW Rock music
- KVFM ●OFIE MARTINEZ SHOW Latin music

### 1:00 P.M.

- KPFK 1:30 WILLIAM MALLOCH PROGRAM
- KRHM ●BILL STEWART SHOW Feat Jay & the Americans
- KSDO HERITAGE WORLD OF RECORDS BEETHOVEN: Grosse Fuge, Op 133 (18) STRAUSS: Till Eulenspiegel (15) CHAVEZ: Sinfonia India (12) BERG: Lyric Suite; 3 Movements (15) LOEFFLER: Pagan Poem (24)
- KVFM ●OFIE MARTINEZ SHOW Latin music

### 2:00 P.M.

- KBBI ●COMMAND PERFORMANCE w/Bill Babcock All request sacred music
- KFAC ●2:30 CALL FOR CLASSICS - Classical request program
- KRHM ●BILL STEWART SHOW Feat Dionne Warwick
- KSPC CAPTAIN COOKIE w/Linda Cook - Folk & Rock
- KVFM ●RUSS RICHARDS SHOW

### 3:00 P.M.

- KFAC ●3:30 INTERNATIONAL MUSIC HALL - Art songs from around the world
- KRHM ●BILL STEWART SHOW Feat Andy Williams
- KSDO RHAPSODY SMETANA: The Moldau (11) WEBER: Konzertstuck in F minor(16) RUBINSTEIN: Kamennoi; Ostrow (10)
- KUSC CONCERT HALL RESPIGHI: The Birds; Ormandy/Phil Orch
- VAUGHAN-WILLIAMS: The Lark Ascending; Hugh Bean, violin; Boulton/Phil Orch KIPNIS: Bird Pieces for Hpschd BEEHOVEN: The Linnet; de los Angeles (s); Fischer-Dieskau, (b) SIBELIUS: The Swan of Tounela; Ormandy/Phila Orch; The Cuckoo and other songs; Judy Collins, folk singer
- KVFM ●RUSS RICHARDS SHOW

### 4:00 P.M.

- KBBI ●Amer-Yugoslav Music
- KFAC ●CONCERT AT 4:05 - Standard & familiar concert favorites
- KOGO 4:06 CLASSICS BY REQUEST
- KRHM ●BILL STEWART SHOW Feat Kenny Burrell
- KSDO MUSIC FROM OBERLIN

### 5:00 P.M.

- KBBI ●5:30 GERMAN HOUR Music
- KFAC ●5:30 ONE THOUSAND AND ONE NIGHTS Mid-Eastern music
- KRHM STRICTLY FROM DIXIE Feat Turk Murphy
- KSDO MUSIC OF OUR TIME MESSIAEN: By Him Was Everything DAHL: Music for Brass Instruments

- LARSSON: Disguised God, Op 24
- KUSC AROUND THE BANDSTAND Central Band of H. M. Royal Air Force; Fl. Lt. John H. Amers
- 5:30 ALL STOPS OUT French Organ Festival; E. Power Biggs, organ
- KVFM ●RUSS RICHARDS SHOW

### 6:00 P.M.

- KFAC ●BOSTON SYMPHONY Full length concert pre-recorded in Boston's Sym Hall; Boston Sym Orch; Wm. Steinberg
- KRHM ●FRANK TOUCH SHOW Feat Mike Curb
- KSDO PORTRAITS IN SOUND Ruggiero Ricci, violin recital
- 6:15 PRELUDE TO EVENING ROSSINI: La Cenerentola Overture CHOPIN; LISZT: OFFENBACH: Favorites THE QUIET KIND w/Marina Hirsch - Rock & blues
- KSPC SHOWTIME L. A. Civic Light Opera Preview Part I; Harold Prince "Zorba" original cast
- KVFM ●MARC ROTHMAN SHOW
- KXLU ●6:00 PROGRAM ROUSSEL: Spiders Feast; Cluytens/ L'Orchestre de la Societe des Concerts du Conservatoire (17:10) VILLA-LOBOS: Bachinas Brasilieras#1; Stokowski/Satdium Sym Orch of N. Y. (7:57) SCHUBERT: Sonata in A major, Op 120; Fleisher, piano (18:11) RIMSKY-KORSAKOV: Sakdo, Op 5; Ansermet/Suisse Romande (10:42)

### 7:00 P.M.

- KOGO MUSIC ROOM LEO: Cto for Cello & String Orch in D; Caracciolo/Scarlatti Orch (13) SCARLATTI: Toccata #7 in D minor; Igor Kipnis, hpschd (20) RESPIGHI: The Birds; Caracciolo/Scarlatti Orch (18)
- KRHM ●FRANK TOUCH SHOW Feat Basso Rio
- KSDO HERITAGE CONCERT LISZT: Hungarian Rhapsody #2 in D minor; TCHAIKOVSKY: Violin Cto in D/ Oistrakh SIBELIUS: Sym #4 in A minor Op 63 GLIERE: Red Poppy Ballet Suite, Op 70
- KSPC BEARD'S HOUR w/Mike Thomson - Rock
- KUSC COMIC RELIEF w/Marcia Levine
- KVFM ●MARC ROTHMAN SHOW
- KXLU ●DEL REY CONCERT VERDI: La Traviata. Prelude to Act I; Schippers/ Columbia Sym Orch (3:56) MAHLER: Sym #5 in C minor; Schwarz/London Sym Orch (70:40) BEETHOVEN: Cto #5 in Eb major for Piano, Op 73; Fleisher, piano Szell/Cleveland Orch (37:45)

### 8:00 P.M.

- KBBI ●STEREO SOUTHERN CALIFORNIA BACH: Suite #2 in B minor Pierre Monteux/London Sym; PENDERECKI: To the Victims of Hiroshima (Threnody for 52 string instruments); Witold Rowicki/Warsaw Nat'l Phil Sym LUTOSLAWSKI: Variations on a Theme of

## Saturday 2

### 7:00 A.M.

- KBBI ●7:30 SOUNDS OF INSPIRATION - Special sacred programs
- KBBL ●News, discussion, sacred music & programs, til 12:00M
- KFAC ●MUSICOF KFAC-FM Classical music
- KFMX ●Adult popular music, 24 hrs
- KMET ●LOS ANGELES TOWN HALL 7:30 Southland close-up
- KNX ●Popular music with news until 12:00M
- KPOL ●Light music with news and commentary, 24 hrs
- KRHM ●Small Business Problems w/Nicholas Wallner ●7:15 MIKE SAXON SHOW Feat Nancy Sinatra
- KSDO PRELUDE TO MORNING CORELLI: Cto Grosso in Bb, Op 6 #5 MOZART: Horn Cto #3 in Eb; Blank IPPOLITOV-IVANOV: Caucasian Sketches

### 8:00 A.M.

- KCBH ●JOHN DAVIS SHOW All request folk music Phone 272-KCBH
- KMET ●FIRST PERSON ●8:30 MEN & MOLECULES
- KPFK EARLY MORNING JAZZ
- KRHM ●MIKE SAXON SHOW Feat Tony Bennett
- KSDO PORTRAITS IN SOUND Ann Schein, piano; plays 8:15 EARLY CONCERT HAYDN: Sym #30 in C "Alleluja" (10) GRIEG: Symphonic Dances #4, Op 64 (11) WAGNER: Meistersinger Overture (10) BALAKIREV: Islamey oriental fantasy

(10) STRAUSS: Blue Danube Waltz (10) BORODIN: Polovetsian Dances (12) CHANNING: Fantasy on Morgan Hymn (10)

### 9:00 A.M.

- KRHM ●MIKE SAXON SHOW Feat Neon Philharmonic

### 10:00 A.M.

- KBBI ●SATURDAY SIGNPOST w/Rich Buhler-Sacred music & religious announcements
- KRHM ●MIKE SAXON SHOW Feat Lincoln Mayorga
- KSDO YOUNG PEOPLE'S CONCERT SUPPE: Poet & Peasant Overture TCHAIKOVSKY: Capriccio Italien, Op 45
- KVFM ●OFIE MARTINEZ SHOW Latin music

### 11:00 A.M.

- KFAC METROPOLITAN OPERA
- KPEK 11:30 KIDS 'N BOOKS 'N THINGS - Children
- KRHM ●MIKE SAXON SHOW Feat Glen Campbell
- KSDO HERITAGE CONCERT ROMBERG: The Desert Song hilites GILBERT & SULLIVAN: Mikado Finale ROSSINI: William Tell Ballet Music STRAUSS: Emperor Waltz ENESCO: Roumanian Rhapsody #1
- KVFM ●OFIE MARTINEZ SHOW Latin music

### 12:00 NOON

- KCBH ●JOHN DAVIS SHOW

Paganini; Bracha Eden & Alexander Tamar. duopianos; MAHLER: Sym #9 in D major; Rafael Kubelik /Bavarian Radio Sym Orch

**KFAC** ● OPERA IN STEREO VIVALDI: Juditha Triumphans; Irene Campanez (s); Bianca Maria Casoli (ms); Oralia Dominguez (ms); Chorus of Rome Phil Academy; Colacicchi/Orch of the Angelium

**KOGO** EVENING SYMPHONY PROKOFIEV: Classical Sym, Op 25; Peter and the Wolf, Op 67; Ormandy/Phil Orch (36) Piano Cto #3 in C, Op 26; Byron Janis, piano; Kondrashin/Moscow Phil Orch (26) RIMSKY - KORSAKOV: Scheherazade; Ozawa/Chicago Sym (43) Procession of the Nobles from "Klada" (5)

**KRHM** ● SKIP WESHNER SHOW All request folk music

**KUSC** SATURDAY EVENING FOLK FESTIVAL-Folk music by request, plus interviews and live broadcasts

**KVFM** ● MARC ROTHMAN SHOW

**9:00 P.M.**

**KBCA** JAZZ ALA CARTE

**KSDO** SERENADE BACH: Sonata in B minor Flute. Continuo BRAHMS: Sonata #2 in Eb for Clarinet. Piano MOZART: Trio #2 in Bb minor, K502

**KSPC** SATURDAY NITE CREW w/Harvey Kaslow - Folk and rock music

**KVFM** ● JOE GUITERREZ SHOW

**KXLU** ● THE EARLY KEYBOARD BYRD: La Volta; Puyana, Hrpscrd (2:24) BACH: Partita #4 in D major; Gould, piano (25:15) BYRD: Virginal Music; Lanyd & Jeans, virginals (24:22)

**10:00 P.M.**

**KBBI** ● KOREAN HOUR-Music and discussions

**KCBH** ● 10:30 JOHN DAVIS SHOW Feat Hank Ferguson

**KFAC** ● 10:05 BALLET TIME ● 10:30 PHILADELPHIA ORCHESTRA w/Eugene Ormandy conducting a two hour prerecorded concert

**KSDO** PORTRAITS IN SOUND Alex. Brailowsky, piano recital (15)

10:15 THE OPERA STAGE ROSSINI: Cambiale di Matrimonio; Tuccari; Gentile; Catalani; Morelli/Chorus & Orch Rome Comic Opera WAGNER: Lohengrin Act 1; von Rohr; Fehenberger; Jupper; Frantz; Braun; Jochum/Chorus & Orch Bavarian Radio BOCCHERINI: La Tiranna Spagnola BEETHOVEN: Variations on Mozart

**KVFM** ● JOE GUITERREZ SHOW

**KXLU** ● JAZZ - Modern jazz

**11:00 P.M.**

**KRHM** ● 12M BUDD WAITE SHOW Music and celebrity guests

**KSPC** DADA & SURREALISM w/ Joe Sonneman - Variety

KOVSKY: Swan Lake Ballet Suite (22)

**2:00 P.M.**

**KFAC** ● 2:30 L. A. COUNTY MUSEUM CONCERT - Live concert feat leading chamber ensembles from L. A. County Museum of Nat'l History

**KSDO** MUSIC OF THE BAROQUE HANDEL: Organ Cto #12 in Bb; Biggs (10) PURCELL: Musick's Handmaid complete (15) BACH: Trio Sonata #6 in G; Walcha organ (14)

**KSPC** WORLD OF MAHLER w/ Larry Oppenheim-classical

**3:00 P.M.**

**KBCA** GERALD WILSON SHOW

**KFAC** ● 3:30 SUNDAY THEATRE Sym fare from Baroque to modern to Broadway

**KOGO** OPERA MOZART: The Magic Flute; Evelyn Lear; Lisa Otto; Roberta Peters; Franz Crass; Dietrich Fischer-Dieskau; Hans Hotter; Fritz Wunderlich; Karl Bohm/Berlin Philharmonic Orch (2-1/2 hr)

**KRHM** ● COMEDY SHOW w/Mike Saxton - Feat Jose Jiminez; Bill Dana

**KSDO** THE SUNDAY ORCHESTRA San Diego Sym; Zoltan Rsznyai; ROLF: 5 Sym Songs (World Premiere); Minna Coe, narrator KRENEK: Elegy for Strings BRAHMS: Sym #4 in E minor, Op 98

**KUSC** OPERA SHOWCASE DONIZETTI: Lucia di Lammermoor; Maria Callas (s); Guiseppe di Stefano (t); Tito Gobbi (bs); Serafin/Flourence May Festival Orch

**KVFM** ● ART BREYFOGLE SHOW

**4:00 P.M.**

**KSPC** OFFENDED CONSCIOUSNESS w/Bruce Taylor and Ken Bernstein - spoken

**5:00 P.M.**

**KOGO** 5:35 HISTORY OF POPULAR MUSIC IN THE UNITED STATES

**KSDO** ON WINGS OF SONG MOUSSORGSKY: The Nursery; Christoff (15) DVORAK: Echoes of Moravia, Op 32; Schwarzkopf & Seefreid (28)

**KUSC** 5:30 SINGERS WORLD w/ Wayne Conner

**6:00 P.M.**

**KFAC** ● FAMILY HOUR

**KRHM** ● BROADWAY SHOW TIME w/Paul Werth - Feat Zorba

**KSDO** PORTRAITS IN SOUND Jose Echaniz, piano recital

6:15 MUSIC OF THE DANCE CHOPIN: Piano Cto #2 in F minor; Rubinstein (31)

**KSPC** HAPPY TRAILS w/David Misch - Rock music

**KUSC** FIRST CAME THE WORD Steven Stockwell presents a journey into inner consciousness w/Maharishi Mahest Yogi; Allen Ginsberg; Allan Watts & the Beatles w/music by the historic Uday Shankar Co, recorded during historic 1937 visit to the United States

**KXLU** ● 6:00 PROGRAM HANDEL: Sonata in B minor for Flute & Hpschd, Op 1 #9; Rampal, flute;

Veyron-Lacroix, hpschd (14:02) VIVALDI: Cto #8 in A minor, Op 3; Rossi/ Members Vienna State Opera Orch (12:30) HAYDN: Sonata #38 in Eb major; Balsam, piano (12:17) BENDA: Sym in Eb; Hlavadek/Musici Pragenses (12:25) SOR: Study #8 for Guitar; Williams, guitar (2:05)

**7:00 P.M.**

**KFAC** ● KEYBOARD IMMORTALS Legendary performances by turn-of-the-century keyboard virtuosos

**KOGO** READERS THEATER

**KPFK** BEETHOVEN SYMPHONY CYCLE

**KRHM** ● LONDON PAHSE IV

**KSDO** HERITAGE CONCERT MOZART: Sym #34 in C, K338 (25) DVORAK: Violin Cto in A minor; Milstein (30) GOUNOD: Faust Ballet Music (17) DEBUSSY: La Mer (22)

**KSPC** FOURTH OFFENSE - Rock and Folk music

**KXLU** ● THE OPERETTA

**8:00 P.M.**

**KCBH** ● STEREO SOUTHERN CALIFORNIA STRAVINSKY: Pulcinella Suite; Bernstein/N. Y. Phil MOUSSORGSKY-RAVEL: Pictures at an Exhibition; Szell/Cleveland Sym

● 8:05 SHOWTIME

**KFAC** EVENING SYMPHONY

**KOGO** RAVEL: Une Barque sur l'Ocean; Clutens/Paris Conservatory Orch (8)

MARTIN: Le Vin Herbe an oratorio in 3 acts based on Joseph Bedier's novel of "Le Roman de Tristan et Iseut"; Desarzens/mem Winterthur Sym

**KRHM** ● OF CRISIS & CONCERN w/Clive Hoffman - Interviews and discussion

● 8:30 WERTH LISTENING TO w/Paul Werth

**9:00 P.M.**

**KCBH** ● THE CONDUCTOR Fritz Reiner; Chicago Sym; BEETHOVEN: Sym #5 in C minor, BRAHMS: Violin Cto in D; Heifetz, violin. STRAUSS: Suite from Le Bourgeois Gentilhomme, PROKOFIEV: Lt. Kije Suite

**KFAC** ● OPERA HOUSE w/Carl Princi PUCCINI: La Boheme Bi-du Sayao, Mimi; Richard Tucker, Rodolfo; Mimi Benzell, Musetta; Francesco Valentino, Marcello; Antonicelli/Chorus and Orch of the Metro Opera Assoc (2 hr)

**KPFK** 9:30 FOLK MUSIC w/Lo-uisse Carter

**KSDO** GREAT MOMENTS FROM OPERA DONIZETTI: Lammermoor arias; Scotto (17) WAGNER: Gotterdammerung aria (12) VERDI: Otello duet; Tebaldi, Monaco (11)

**KSPC** SUNDAY NITE CREW w/ Roger Russ - Rock and Folk-Rock

**KUSC** MEMORY LANE

**KXLU** ● MOZARTEUM MOZART: Requiem; Donath (s); Minton (c); Davies (t); Niensted (b); Haverson, organ; Davies/BBC Sym Orch & John Aldis Choir (53:47)

**Sunday 3**

**7:00 A.M.**

**KBBL** ● Sacred music & programs with news til 12:00M

**KNOB** ● 7:30 Lutheran Church of Anaheim w/Rev Steif

**KNX** ● Popular music with news reports til 12:00M

**KRHM** ● INSPIRATIONAL MUSIC Feat Ella Fitzgerald

**KSDO** PRELUDE TO MORNING HOHENZOLLERN: Rondo Piano & Orch (14) SIBELIUS: Sym #7 in C, Op 105 (21) MARAIS: Alceine Suite (16)

**8:00 A.M.**

**KBIG** ● Morman Tab'nacle Choir Sacred music

**KRHM** ● CAMPUS PROFILE w/ Arnold Pike

● 8:30 EDDIE BAXTER Feat Sammy Dav.s Jr.

**KSDO** MADRIGAL 8:30 DIVERTIMENTO MOZART: Sonata for Bassoon, Cello (10) ROZZINI: Sonata #6 for Strings (15)

**9:00 A.M.**

**KBIG** ● Popular music with news hourly, til 12:00M

**KMET** ● COMMITMENT ● 9:15 Rock music and news hourly, 24 hrs.

**KRHM** ● EDDIE BAXTER SHOW Feat Anita Kerr

**KSDO** MUSIC OF PRAISE BACH: Jesu, meine Freude (Motet) (24) HAYDN: Lord Nelson Mass (39) FRANCK: Chorale #3 Commette, organ (14) STRAVINSKY: Sym of Psalms (24)

**10:00 A.M.**

**KBCA** ● JAZZ FROM JAPAN & AMERICA

**KRHM** ● EDDIE BAXTER SHOW Feat Harry Belafonte

**11:00 A.M.**

**KFAC** ● SUNDAY SHOWCASE Classical music

**KRHM** ● EDDIE BAXTER SHOW Feat Ramsey Lewis

**KSDO** MUSIC OF THE MASTERS BEETHOVEN: Sym #8 in F, Op 93 (26) SCHUMANN: Cello Cto in A minor; Ros-tropovich (24)

**KUTE** B'NAI SHALOM PROGRAM w/Phil Blazer Feat Elmer Bernstein; Martha Schlamme; The Dudaim; Betty Walker (2 hr.)

**12:00 NOON**

**KFAC** ● 12:05 PIANO PARADE Keyboard concert works

● 12:30 BOSTON POPS Full length concert pre-recorded in Boston's Sym Hall; Artur Fiedler

**KSDO** THE RECITAL STAGE CORELLI: Sonata in D minor, Op 5 #12 (12) MOZART: Sonata #21 in E minor, K304 (10) DEBUSSY: Sonata #3 in G minor; Arthur Gromiaux, violin (13)

**KSPC** FLAMENCO w/Norm Bottom Flamenco mus c

**1:00 P.M.**

**KPFK** SUNDAY OPERA

**KSDO** MATINEE CONCERT HAYDN: Sym #85 in Bb "La Reine" (22) TCHAI-



# 10:00 P.M.

**KSDO** PORTRAITS IN SOUND  
Piano recital  
10:15 MUSICAL REFLECTIONS  
BIZET: Carmen Act III; Rubio (35)  
**KOGO** FROM THE MUSIC ROOM  
"Counterpoint" 5th in a series of 13 programs produced by CBC w/comm-entary by Dr. Helmut Blume, dean of the music faculty at McGill University  
PURCELL-BRITTEN: Four Airs; Donald Bell; John Newmark, piano (10)  
BARTOK: Sonata for un-accompanied violin; Lor-and Fenyses, violin (26)

DEBUSSY: Voiles; Sheila Henig, piano (4)

# 11:00 P.M.

**KSDO** EVENING CONCERT  
MOZART: Musical Sleigh Ride (24) SIBELIUS: Tap-pola, Op 112 (20)  
12M THE QUIET HOUR  
BACH: Sonata #1 in B mi-nor for Flute & Clavier (14) SCHUBERT: Quartet #10 in Eb, Op 125 #1 (9)  
SCHUMANN: Sonata #2 in A minor for Violin & Pi-ano (17)  
**KSPC** KEL'S SHOW w/Kelvin Vanderlip - Rock music  
**KRHM** ●12M BUDD WAITE SHOW  
Music and celebrity guests

Feat Kenny Rogers and First Edition  
**KSDO** LA SCALA TO THE MET  
VERDI: Aida (Highlights) Price, Gorr, Merrill, Tozzi (55)  
**KSPC** JAZZ IN THE AFTER-NOON w/Edwin Thomas  
**KUSC** CONCERT HALL, Part I  
FALLA: El Amor Brujo; De Los Angeles; Giuliani/Phil Orch  
RODRIGO: Concierto de Aranjuez; Alierio Diaz, guitar; Giu-liani/Spanish National Orch  
"Music at the Court of the Catholic Kings"; Spanish Polyphonic Choir "Spain"  
Reiner/Chicago Sym Orch  
MAHLER: Sym 5; Barbi-rolli/New Phil Orch

BRAHMS: Violin Cto in D/Grumiaux (39) IBERT: Divertissement (15)  
**KSPC** THURSDAY EVENING CONCERT-Classical  
**KUSC** 7:30 RAPLINE-Telephone discussion program invites listener participation, call 746-2116  
**KXLU** ● TOWER THEATER - Holbrook; Mark Twain Tonight; Edgar Lee Master; Spoon River Anthology w/Julie Harris; Frankie & Johnny, An American Legend w/Mary May & Danny Scholl

# 8:00 P.M.

**KCBH** ●COLDWATER CANYON  
GRIEG: Paino Cto in A minor; Gina Bachauer, Piano; George Weldon/Royal Phil Orch; HOLST: Egdon Heath, Op 47;Boult/London Phil Orch; LISZT: Hungarian Rhap. #4 in C# minor; Constantin Silvestri/Vienna Phil; BEETHOVEN: Cantata on the Death of Emperor Joseph II; Martina Arroyo(s); Justino Diaz (bs); The Camerata Singers; Thomas Schippers/New York Phil;SCHUBERT: Sonata in A major; Sviatoslav Richter, piano  
**KFAC** ● EVENING CONCERT  
RIMSKY-KORSAKOV: May Night-Overture;Ansermet/L'Orchestre de la Suisse Romande (8) JANACEK: Sinfonietta; Abbado/London Sym Orch (23) SCHUBERT: Sonata in Bb major (43) TCHAIKOVSKY: Suite 3 in G major; Ruggiero Ricci, violin; Ansermet/L'Orches-tre de la Suisse Romande (37)  
**KOGO** EVENING SYMPHONY  
NIELSEN: Helios Overture (Op 17) Ormandy/Phil Orch (10) MAHLER: Sym #3 in d minor; Martha Lipton, mezzo-sop; Women's Chor-us of the Schola Cantorum & Boys' Choir of the Church of the Transfigura-tion; Bernstein/N. Y. Phil (100)  
**KRHM** ● SKIP WESHNER SHOW  
Folk music & variety

# 9:00 P.M.

**KBBi** ● CONCERT HALL OF THE AIR w/Mike Trout Works by Chopin, Ravel, Rachmaninoff, Prokofieff, S. Richter, piano (40:38)  
**KSDO** WORLD OF RECORDS  
FALLA: Three-Cornered Hat Ballet (38)  
KHACHATURIAN: Mas-querade Suite (18)  
**KUSC** AIR BAG-Contemporary rock music by request  
**KXLU** ● DAWN OF THE CLASSICS

# 10:00 P.M.

**KFAC** ●10:06 COLLECTORS SHELF  
MOUSSORGSKY: Three Scenes from "Khovantchina" Stokowski/Sym Orch  
RIMSKY-KORSAKOV: Ivan the Terrible Suite; Fistou-lari/London Sym Orch  
BORODIN: In the Steppes of Centra Asia; Mitro-poulos/N. Y. Phil  
**KCBH** ● COLDWATER CANYON  
C. P. E. BACH: Orchestral Sym #1 in D major; Lea-lie Jones/Little Orch of

# Monday 4

# 7:00 A.M.

**KBBi** ●SOUNDS OF INSPIRA-TION - Special sacred programs  
**KHRM** ●MIKE SAXON SHOW  
Feat Henry Mancini  
**KSDO** MORNING MUSICAL MELANGE  
**KUSC** MORNING SHOW w/Bob Hayden-Light popular music for early morning

# 8:00 A.M.

**KRHM** ● MIKE SAXON SHOW  
Feat Joe South

# 9:00 A.M.

**KFAC** ●9:05 MORNING MUSIC HALL-3 hour concert of all types of classical music  
**KRHM** ● MIKE SAXON SHOW  
Feat Roger Williams  
**KUSC** Education & Public Affairs-Community Forum w/professors & speakers from USC's campus  
**KSDO** EARLY CONCERT  
TCHAIKOVSKY: March Slav, Op 31 (11) WALD-TEUFEL: Mon Reve Waltz, Op 151 (10)  
PISTON: Incredible Flutist, Ballet Suite (16)

# 10:00 A.M.

**KPCS** ●OPUS JAZZ  
●10:30 JAZZ INC  
**KRHM** ● MIKE SAXON SHOW  
Feat Astrud Gilberto  
**KSDO** MUSIC OF THE MASTERS  
SCHUBERT: Sym #4 in c, "Tragic" (29) DOHNANYI: Nursery Tune Variations (25)  
**KVFM** ●OFIE MARTINEZ SHOW  
Latin music

# 11:00 A.M.

**KPCS** ●JUST JAZZ  
**KRHM** ●MIKE SAXON SHOW  
Feat Neil Diamond  
**KSDO** DIVERTIMENTO  
TELEMANN: Quartet in G (15) BACH: Overture in D (19) DOHNANYI: Quintet #2 in Eb, Op 26 (23)

# 12:00 NOON

**KFAC** ●AT THE KEYBOARD  
Classical piano music  
**KRHM** ● MIKE SAXON SHOW  
Feat Brazil '66  
**KSDO** PORTRAITS IN SOUND  
AMELITA GALLI-CURCI

Soprano Recital  
12:15 SYMPHONIC MATINEE-MOZART: Serenade #7 in D "Haff-ner" (60) PROKOFIEV: Violin Cto #2 in g/Kogan (25) TCHAIKOVSKY: Capriccio Italien, Op 45 (16)  
**KUSC** MUSIC AT NOON  
GEMINIANI: Cto Grosso Op 3 #2; Mainarçi/Vienna Volksoper Ens  
MOZART: Trio in B; Diedrichen, violin; Finke, cello; Hokanson, piano

# 1:00 P.M.

**KBBi** ●STUDIO 107 w/Mike Trout-Sacred, classical music  
**KFAC** ● LUNCH AT MUSIC CENTER w/Tom Cassidy  
Classical music & inter-views  
**KPCS** ●CLASSICS IN CONCERT  
SHOSTAKOVITCH: Sym #1 in F major; Phil Orch/Ormandy  
PROKOFIEV: Lieut. Kije; Suite Op 60; Goberman/Vienna New Sym  
BERLIOZ: Symphonie Fantastique, Op 40; Or-mandy/Phil Orch  
STRAUSS: Til Eulen-spiegel's Merry Pranks; Bernstein/New York Phil  
**KRHM** ●BILL STEWART SHOW  
Feat Bobby Sherman  
**KUSC** AFTERNOON CLASSICS  
STRAUSS: Di Fledermaus Overture; Ackermann/Phil Orch  
DVORAK: Sym 8; Walter/Columbia Sym Orch  
VEJVANOVSKY: Music for Trumpets, Strings and Organ; Prague Wind Ens and Orch

# 2:00 P.M.

**KBBi** ●2:05 JOURNEY INTO MUSIC w/Bill Babcock  
feat semi-classical music  
**KFAC** ●2:05 OPERA THEATER w/Carl Princi-scenes from Grand Opera  
**KMET** ●B. MITCHELL REED  
**KRHM** ●BILL STEWART SHOW  
Feat Eydie Gorme  
**KSDO** JOURNEY IN MUSIC  
GERSHWIN: Cuban Over-ture (10) GOULD: Latin American Symphonette (21)

# 3:00 P.M.

**KEDC** THE IN-SOUND  
**KFAC** ●3:05 STEREO OMNIBUS  
Light classical music  
**KRHM** ●BILL STEWART SHOW

# 4:00 P.M.

**KPCS** ●COUNTRY WEST  
**KRHM** ●BILL STEWART SHOW  
Feat Woody Herman  
**KSDO** CHAMBER MUSIC SALON  
BACH: Sonata in e Flute, Continuo (14) BEETHOVEN Quartet #8 in e, Op 59 #2 (33)

# 5:00 P.M.

**KEDC** FIVE O'CLOCK REPORT AND BULLETIN  
5:30 CONCERT HALL  
●5:05 ACCENT ON STRINGS-Music for string orchestra & ensembles  
●FOLK '70  
**KRHM** STRICTLY FROM DIXIE  
Feat Matty Matlock  
**KSDO** ACROSS THE FOOT-LIGHTS  
RODGERS: Slaughter on 19th Avenue (10) GLUCK: Ballet Music (26) FAURE: Masques, Op 112 (13)  
**KUSC** CONCERT HALL, PART II  
MAHLER: Sym #5; Barbi-rolli/New Phil Orch

# 6:00 P.M.

**KFAC** ●6:05 SERENADE-  
Classical dinner music  
**KMET** ●UNCLE T  
**KRHM** ●FRANK TOUCH SHOW  
Feat Frank Sinatra  
EXPRESS your opinion on KSDO on this award winning telephone dis-cussion feature w/ Sherwood R. Gordon  
**KSPC** 6:30 BOOKS FOR GROWN UP CHILDREN w/Doug Olsen featuring live readings  
**KXLU** ●6:00 PROGRAM  
BOCCHERINI: Sym in C minor; Preneipe, violin; Caraddiolo/Orch  
ROSSINI Di Napoli PERGOLESI: Cto in F minor for String Orch & Hpschd; Leorhardt, hpschd; Rieu/Amsterdam Orch (12:57) MOZART: Sonata in Bb major for bassoon & Violoncello Klepas, bassoon; Finke, violoncello (12:10) BACH: Cto in G minor for Flute & Strings; Rampal, flute; Ristenpart/Saar Radio Chamber Orch (10:07)

# 7:00 P.M.

**KFAC** ●7:05 INTERLUDE IN STEREO-Classical music  
**KPCS** ●GEORGETOWN FORUM discussion  
**KRHM** ●FRANK TOUCH SHOW  
Feat Lettermen  
**KSDO** HERITAGE CONCERT  
LALO: Le Roi d'Ys Over-ture (12) BEETHOVEN: Sym #6 "Pastoral" (42)

London; VIVALDI: The Four Seasons; Societa

- Corelli
- KMET ● GORDON FITZGERALD CONTEMPORARY HOUR
- KOGO RAWSTHORNE: Sym 3; Del Mar/BBC Sym (30)
- KSDO PORTRAITS IN SOUND Guitar Recital 10:15 CONNOISSEUR'S HOUR-MOZART: Cassation for Toy Instruments & Orch (incl "Toy Sym") CHOPIN: Piano Son #2 in Bb/Rachmaninoff (19)
- KXLU ● JUST BLUES

### 11:00 P.M.

- KCBH ● JOHN DAVIS SHOW Feat Great Original

## Tuesday 5

### 7:00 A.M.

- KBBL ● Sacred music & programs w/news til 12M
- KFAC ● 7:05 IN A BAROQUE MOOD-Music from the baroque & Renaissance Era
- KMET ● Rock music w/news reports hourly 24 hr
- KPFK Classical Concert til noon
- KRHM ● MIKE SAXON SHOW Feat Ramsey Lewis
- KUSC MORNING SHOW w/ Bob Hayden-Light popular music for early morning

### 8:00 A.M.

- KRHM ● MIKE SAXON SHOW Feat Randy Newman

### 9:00 A.M.

- KFAC ● 9:05 MORNING MUSIC HALL -3 hr concert of all types of classical music
- KRHM ● MIKE SAXON SHOW Feat Dusty Springfield
- KSDO EARLY CONCERT SAINT-SAENS: Danse Macabre, Op 40 (10) GLAZOUNOV: Melody, Op 20 (10) COPLAND: Statements for Orchestra (18) CHABRIER: Fete Polonoise (10)

### 10:00 A.M.

- KPCS ● OPUS JAZZ
- 10:30 JAZZ INC
- KRHM ● MIKE SAXON SHOW Feat Blood, Sweat & Tears
- KSDO MUSIC OF THE MASTERS BERLIOZ: Benvenuto Cellini Overture (11) HAYDN: Sym #80 in d (16) PROKOFIEV: Cello Cto in E/Starker(30)

### 11:00 A.M.

- KPCS ● JUST JAZZ
- KRHM ● MIKE SAXON SHOW Feat Lainie Kazan
- KSDO DIVERTIMENTO BRAHMS: Quintet in b, Op 115 (35) ROUSSEL: Trio Flute, Viola, Cello (14)

### 12:00 NOON

- KFAC ● AT THE KEYBOARD Classical piano music
- KRHM ● MIKE SAXON SHOW Feat Rick Nelson
- KSDO PORTRAITS IN SOUND ROBERT SHAW CHORALE Sacred Music 2:15 SYMPHONIC MATINEE BEETHOVEN: Sym #3 in

Recordings of Lester Flatt & Earl Scruggs

- KFAC ● CROSSROADS OF MUSIC Chamber music
- KPFK 12M L. A. LIGHTHOUSE Jazz
- KSDO EVENING CONCERT BACH: Sinfonia in Bb, Op 18 #2 (10) HANDEL: Royal Fireworks Music (27) STRAVINSKY: Pulcinella Suite (22) 12M THE QUIET HOUR HAYDN: Quartet in C, Op 76 #3 "Emperor" (26) MENDELSSOHN: Quartet #4 in E, Op 44 #2 (24)
- KRHM ● EDDIE BAXTER SHOW Feat Dizzy Gillespie
- 12M BUDD WAITE SHOW Music & celebrity guests

### 5:00 P.M.

- KEDC FIVE O'CLOCK REPORT & BULLETIN BOARD 5:30 CONCERT HALL
- KFAC ● 5:05 ACCENT ON STRINGS-Music for string orchestra & ensembles
- FOLK '70
- KPCS STRICTLY FROM DIXIE Feat Wilbur de Paris
- KRHM ACROSS THE FOOTLIGHTS CHOPIN: Les Sylphides Ballet (25) DELIBES: Sylvia Ballet Suite (16) WEINBERGER: Schwanda Polka; Fugue (10)

### 6:00 P.M.

- KFAC ● 6:05 SERENADE Classical dinner music
- KMET ● UNCLE T
- KRHM ● FRANK TOUCH SHOW Feat First Edition
- KSDO RHAPSODY MOZART: Serenade #8 in D, K286 (14) TCHAIKOVSKY: Suite #3 in G, Op 55 (20) IBERT: Ports of Call (15)
- KSPC 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen feat live readings

- KXLU ● 6:00 PROGRAM BACH: Brandenburg Cto 4 in G major; Harnoncourt/Concentus Musicus of Vienna (16:40) BOCCHERINI: Quartet for Strings in Eb major, Op 58 #3; Borciani, violin; Pegreff, violin; Farulli, viola; Rossi cello (19:49) COUPERIN: Chaconne in D minor; de Klerk, organ (3:48) GIORDANI: Cto in D major for hpschd & Orch; Garatti, hpschd/I. Musici (14:39)

### 7:00 P.M.

- KFAC ● 7:05 INTERLUDE IN STEREO-classical music
- KPCS ● BBC WORLD REPORT
- 7:15 JAZZ UNLIMITED
- KRHM ● FRANK TOUCH SHOW Feat Judy Collins
- KSDO HERITAGE CONCERT SCHUBERT: Sym #8 in b "Unfinished" (21) GRIEG: Piano Cto in a/Dziffra (30) SIBELIUS: Sym #2 in D, Op 43 (44) BRITTEN: Young Person's Guide to Orch (17)
- KSPC THURSDAY EVENING CONCERT-classical
- KUSC 7:30 RAPLINE-telephone discussion program invites listener participation, call 746-2166
- KXLU ● CANTIONES PROFANE

### 8:00 P.M.

- KCBH ● COLDWATER CANYON HAYDN: Trumpet Cto in Eb major; Paolo Longinotti, trumpet; Ansermet/Suisse Romande; BRAHMS: Intermezzo in Eb major, Op 117, #1; Wilhelm Backhaus, piano; BEETHOVEN: Sym #5 in C minor; Wilhelm Furtwangler/Vienna Phil
- KRHM THE QUIET HOUR HANDEL: Sonata in F, Op 2 #5 (11) MOZART: Quintet in Bb, K46 (23) PROKOFIEV: Quartet #2 in F, Op 92 (23)
- KRHM ● EDDIE BAXTER SHOW Feat Friends of Distinction
- BUDD WAITE SHOW Music & Celebrity guests
- KEDC THE EVENING CONCERT ROSSINI: The Italian Girl in Algiers-Overture; Szell/Cleveland Orch (8) MENDELSSOHN: Sym 3 in A minor (Scotch); Munch/Boston Sym Orch; Menuhin violin BERLIOZ: Harold in Italy; Davis/Phil Orch (44)
- KFAC MILHAUD: A Frenchman in New York; Fiedler/Boston Pops Orch
- KOGO EVENING SYMPHONY

MOZART: Sym 29 in A K201; Davis/Sinfonia of London (23) BRAHMS: Piano Cto 2 in Bb major (op 83); Ashkenzy, piano Mehta/London Sym (48) BRAHMS: Sym 4 in E minor (Op 98); Beinum/Concertgebouw Orch of Amsterdam (39)

- KPCS ● CLASSICS FROM CANADA
- THE GOON SHOW
- KRHM ● SKIP WESHNER SHOW Folk music & variety

### 9:00 P.M.

- KBBI ● CONCERT HALL OF THE AIR w/Mike Trout
- BETHOVEN: Sym 6 in F major "Pastorale" (44:20)
- KCBH MUSIC FROM GERMANY Tapes from the Assoc of German Broadcasters
- KEDC BBC WORLD THEATER
- KSDO WORLD OF RECORDS HAYDN: Sym 88 in G (21) SCHUMANN: Piano Cto in a/Haskil (28)
- KUSC AIR BAG-Contemporary rock music by request
- KXLU ● DAWN OF THE CLASSICS

### 10:00 P.M.

- KFAC ● 10:06 COLLECTORS SHELF STRAUSS: Don Quixote; G. Platigorsky, cello; H. Temlianka, violin; V. Bakaleinikoff, violin; Reiner/Pittsburgh Sym
- KCBH ● COLDWATER CANYON ROUSSEL: Serenade for Flute, Violin, Viola, Cello & Harp; Endres Quartet; DVORAK: Sym #2 in D minor; Monteux/London Sym
- KMET ● GORDON FITZGERALD
- KSDO PORTRAITS IN SOUND KIRSTEN FLAGSTAD (s) sings songs of Sibelius 10:15 MUSIC FOR THE KEYBOARD BEETHOVEN: Sonata 16 in G; Schnabel (24)
- KXLU ● A TASTE OF JAZZ w/Derek Dreizen-modern jazz

### 11:00 P.M.

- KCBH ● JOHN DAVIS SHOW Feat Traditional music for banjo, fiddle & bagpipe
- KFAC ● CROSSROADS OF MUSIC Chamber music
- KPFK 12M L. A. LIGHTHOUSE Jazz
- KSDO EVENING CONCERT AUBER: Le Domino Noir Overture (10) SCHUMANN: Sym #1 in Bb, "Spring" (30) WIENIAWSKI: Violin Cto #2 in d/Heifetz (18) 12M THE QUIET HOUR HANDEL: Sonata in F, Op 2 #5 (11) MOZART: Quintet in Bb, K46 (23) PROKOFIEV: Quartet #2 in F, Op 92 (23)
- KRHM ● EDDIE BAXTER SHOW Feat Friends of Distinction
- BUDD WAITE SHOW Music & Celebrity guests

What chemical events take place within living muscle tissue? How does muscle work? Why does it waste away in diseases like muscular dystrophy? At the Institute for Muscle Disease, answers to these questions are being sought on a broad scientific front—ranging from the study of single muscle fibers to an exploration of the body's complex metabolic pathways. The Institute, a tower of hope to millions suffering from disorders of the neuromuscular system, is sponsored by

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# Wednesday 6

## 7:00 A.M.

- KBBI ● SOUNDS OF INSPIRATION - Special sacred programs
- KBIG ● Popular music w/news reports hourly til 12M
- KFMX ● Adult pop music 24 hr
- MNX ● Popular music w/news reports til 12M
- KPOL ● Light music w/news reports and commentary 24 hr
- KSDO MORNING MUSICAL MELANGE

## 8:00 A.M.

- KRHM ● MIKE SAXON SHOW  
Feat Gabor Szabo

## 9:00 A.M.

- KFAC ● 9:05 MORNING MUSIC HALL-3 hr concert of all types of classical music
- KRHM ● MIKE SAXON SHOW  
Feat Sammy Davis
- KSDO EARLY CONCERT  
LIADOV: Enchanted Lake Op 62 (10) KODALY: Marroszsek Dances (14)

## 10:00 A.M.

- KPCS ● OPUS JAZZ
- 10:30 JAZZ INC
- KRHM ● MIKE SAXON SHOW  
Feat Joni Mitchell
- KSDO MUSIC OF THE MASTERS  
MENDELSSOHN: Mid-summer Night Overture (12) BACH: Violin Cto #1 in a/Michelucci (16) SIBELIUS: Sym #6 in d, Op 104 (28)
- KVFM ● OFIE MARTINEZ  
SHOW-Latin music

## 11:00 A.M.

- KPCS ● JUST JAZZ
- KRHM ● MIKE SAXON SHOW  
Feat Richie Havens
- KSDO DIVERTIMENTO  
STAMITZ: Orchestral Trio in A, Op 1 #2 (12) BORODIN: String Quartet #1 in A (41)

## 12:00 NOON

- KRHM ● MIKE SAXON SHOW  
Feat Carpenters
- KSDO PORTRAITS IN SOUND  
CESARE VALETTI: Tenor opera arias  
12:15 SYMPHONIC  
MATINEE-BIZET: Sym #1 in C (29) TCHAIKOVSKY: Violin Cto in D, Op 35 (33) SHOSTAKOVICH: Sym #1, in F, Op 19 (34)
- KUSC MUSIC AT NOON  
Beethoven: Quartet Cycle  
Bach: Two and Three Part Invention; Glenn Gould, piano

## 1:00 P.M.

- KBBI ● STUDIO 107 w/Mike Trout-Sacred, classical music
- KFAC ● LUNCH AT MUSIC CENTER w/Tom Cassidy  
Classical music and interviews
- KPCS ● CLASSICS IN CONCERT  
BEETHOVEN: Cto #4 in G major; Gould & Bernstein/New York Phil  
TCHAIKOVSKY: Sym #5; Ormandy/Phil Orch  
COPLAND: Piano Fantasy;

- KRHM ● BILL STEWART SHOW  
Feat Burt Bachrach
- KUSC AFTERNOON CLASSICS  
BAX: Overture to a Picaresque Comedy; Buketoff/Royal Phil Orch  
BENNETT: Sym #1; Buketoff/Royal Phil Orch  
RAVEL: Piano Cto in G; Henriot-Schwetzer, piano; Munch/Paris Orch

## 2:00 P.M.

- KBBI ● 2:05 JOURNEY INTO MUSIC w/Bill Babcock  
Feat semi-classical music
- KFAC ● 2:05 OPERA THEATER w/Carl Princi-scenes from Grand Opera
- KMET ● B. MITCHELL REED
- KRHM ● BILL STEWART SHOW  
Feat Ginnette Reno
- KSDO JOURNEY IN MUSIC  
RIMSKY-KORSAKOV: Fantasy on Russian Thm (17) IPPOLITOV-IVANOV: Caucasian Sketches (25)
- KUSC 2:30 RECITAL  
John Williams, guitar

## 3:00 P.M.

- KEDC THE IN-SOUND
- KFAC ● 3:05 STEREO OMNIBUS-Light classical music
- KRHM ● BILL STEWART SHOW  
Feat Zager & Evans
- KSDO LA SCALA TO THE MET  
RENATA TEBALDI (s) sings arias from Mozart, Rossini, Refice, etc.
- KSPC JAZZ IN THE AFTERNOON w/Edwin Thomas
- KUSC CONCERT HALL, Part I  
HANDEL: Cto Grosso #12 Op 6; Menuhin/Bath Festival Orch  
GRIEG: Lyric Suite; Rozhdestvensky/Moscow Radio Sym Orch  
SCHUMANN: Piano Cto in A; Nelson Freire, piano  
Kempe/Munich Phil Orch  
BRAHMS: Serenade #1 in D; Stokowski/Sym of the Air

## 4:00 P.M.

- KPCS ● COUNTRY WEST
- KRHM ● BILL STEWART SHOW  
Feat Jefferson
- KSDO CHAMBER MUSIC SALON  
CIMAROSA: Oboe Cto/Lardrot (11) WEBER: 5 Movements for Strings (11)  
HAYDN: Quartet in D, Op 76 #5 (19)

## 5:00 P.M.

- KEDC FIVE O'CLOCK REPORT AND BULLETIN BOARD  
5:30 CONCERT HALL
- KFAC ● 5:05 ACCENT ON STRINGS-Music for string orchestra and ensembles
- KPCS ● FOLK '70
- KRHM STRICTLY FROM DIXIE  
Feat Bob Crosby
- KSDO ACROSS THE FOOTLIGHTS  
MOZART: Les Petits Riens Ballet (20) GLINKA: Life for the Czar Overture (10)  
KHACHATURIAN: Gayne Ballet Suite (10)
- KUSC CONCERT HALL, Part II  
BACH: Brandenberg Cto #3; Carlos/Moog Synthesizer  
BARTOK: Music for Strings, Percussion, Celesta; Boulez/BBC Sym  
VILLA-LOBOS: Bachinanas Brasilieras #5; Bidu Sayao (s) MANDEL-

SSOHN: "Scotch" Sym #3; Klemperer/Phil Orch

## 6:00 P.M.

- KFAC ● 6:05 SERENADE-Classical dinner music
- KMET ● UNCLE T
- KRHM ● FRANK TOUCH SHOW  
Feat Charlie Byrd
- KSDO RHAPSODY  
TCHAIKOVSKY: 1812 Overture (16) SMETANA: The Moldau (11) RUBINSTEIN: Kammennoi-Ostrow (10)
- KSPC 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen feat live readings
- KXLU ● 6:00 PROGRAM  
TELEMANN: Overture in D major w/Suite; Cto Amsterdam (25:55) BLAVET: Sonata in d major for Flute & Hpschd, Op 2 #5; Fumet, flute; Petit, hpschd (13:10) GERVAISE: Bransles of Poitou, Eight; Petit/Brass Ensemble (5:30)  
PURCELL: Gordian Knot Untied; Prague Chamber Orch (11:26)

## 7:00 P.M.

- KFAC ● 7:05 INTERLUDE IN STEREO-Classical music
- KPCS ● THE LONDON ECHO
- 7:30 JAZZ UNLIMITED
- KRHM ● FRANK TOUCH SHOW  
Feat Simon & Garfunkel
- KSDO HERITAGE CONCERT  
HAYDN: Sym #103 in Eb Drum Roll (29) SCHUMANN: Manfred (complete)/Rylands/Torre, Holt; BBC Chorus Beecham (79)
- KSPC THURSDAY EVENING CONCERT-Classical
- KUSC 7:30 RAPLINE-Telephone discussion program invites listener participation call 746-2166
- KXLU ● DEL REY CONCERT  
CHOPIN: Preludes 1-24 (complete); Brailowsky, piano (27:26) MENDELSSOHN: String Sym 12 in G minor; Marriner/Academy of St Martin of the Fields (17:10) RIMSKY-KORSAKOV: Cto for Piano and Orch in C# minor Op 30; Sviatoslav Richter, piano; Kondrashin/Moscow Sym Orch  
METERBEER-LAMBERT: "Les Patneurs" Ballet; Martinon/Israel Phil Orch (20:30)  
RACHMANINOFF: Rhapsody on a theme by Paganini for Piano and Orch Op 43; Kamenikova, piano; Pinkas/Brno State Phil Orch (23:10)

## 8:00 P.M.

- KCBH ● COLDWATER CANYON  
SCHOECK: Cto in Bb major for Violin & Orch; Ulrich Lehmann, violin; Edmond de Stautz/Zurcher Orch  
HOLST: St Paul's Suite; Sir Malcolm Sargent/Royal Phil Bloch; Scherzo Fantasque; Lorin Hollander, piano; Previn/Royal Phil
- KFAC ● EVENING CONCERT  
AUBER: The Bronze Horse Overture; Paray/Detroit Sym Orch (7) SIBELIUS: Sym #4 in A minor; Janet Baker (ms) Maazel/Vienna Phil Orch (33) BERLIOZ: The Trojans-Final Scenes; Gibson/London Sym Orch (46) DEBUSSY: Nocturnes "Nuages-Fetes-Sirenes"; Stokowski/Sym Orch (25)

- KOGO EVENING SYMPHONY  
NIELSEN: Rhapsodic Overture; Ormandy/Phil Orch (10) NIELSEN: Sym #4 (Op 29); Martinon/Chicago Sym (33) D'INDY: Sym on a French Mountain Air; Henriot-Schwetzer, piano; Munch/Boston Sym (25) SIBELIUS: Sym #2 in D (Op 43); Stokowski/NBC Sym (43)
- KPCS ● CLASSICS FROM CANADA
- KRHM ● SKIP WESHNER SHOW  
Folk music & variety

## 9:00 P.M.

- KBBI ● CONCERT HALL OF THE AIR w/Mike Trout  
HAYDN/STAMITZ/ARIOSTI/HINDEMITH: The Virtuose Viola D'Amore (44:36)
- KCBH ADAM: Le Diable A Quatre Ballet; Richard Bonyngne/London Sym
- KEDC FOLK IN FOCUS
- KSDO WORLD OF RECORDS  
MOUSSORGSKY: Pictures Exhibition (30) BARTOK: Deux Portraits, Op 5 (12)
- AIR BAG-Contemporary rock music by request
- KXLU ● BROADWAY SONGBOOK  
Feat Twenties on Broadway: 1928, Part 2

## 10:00 P.M.

- KFAC ● 10:06 COLLECTORS SHELF  
LUIGINI: Ballet Egyptian; Weldon/City of Birmingham Orch  
POPOV: Sym #2; Abendroth/Leipzig Phil
- KDBH ● COLDWATER CANYON  
ENESCO: Sonata #3 in A minor (In the Popular Roumanian Style); Yehudi Menuhin, violin; Hephzibah Menuhin, piano; SCHUBERT: Sym #1 in D major; Karl Ristenpart/Southwest German Phil
- KMET ● GORDON FITZGERALD
- KOGO 10:06 CONCERT SHOWCASE  
HEROLD: Highlights from "Le Pre aux Clercs" (The Students' Meadow); Etcheverry/Orch Symphonique (43)
- KSDO PORTRAITS IN SOUND  
WANDA LANDOWSKA  
Hpschd recital  
10:15 THE OPERA STAGE  
PONCHIELLI: La Gioconda  
La Gioconda-Zinka Milanov; Enzo-Guisepe di Stefano; Barnaba-Leonard Warren; Laura-Rosalind Elias; Alvise-Plinio Clabassi; Previtali/Chorus & Orch of the Academy of Santa Cecilia (2:45)
- KXLU ● PAST FORTY

## 11:00 P.M.

- KCBH ● JOHN DAVIS SHOW  
Feat Fred Gerleck & His 12-String Guitar
- KFAC ● CROSSROADS OF MUSIC-Chamber music
- KPFK 12M L. A. LIGHTHOUSE Jazz
- KSDO EVENING CONCERT  
12M THE QUIET HOUR
- KRHM ● THE EDDIE BAXTER SHOW-Feat Chicago
- 12M BUDD WAITE  
SHOW-Music & celebrity guests

## 7:00 A.M.

- KBBL ● Sacred music & programs w/news til 12M  
 KFAC ● 7:05 IN A BAROQUE MOOD-Music from the baroque & Renaissance Era  
 KMET ● Rock music w/news reports hourly 24 hr  
 KPFFK ● Classical Concert til noon  
 KRHM ● MIKE SAXON SHOW Feat Woody Herman

## 8:00 A.M.

- KRHM ● MIKE SAXON SHOW Feat Joan Baez

## 9:00 A.M.

- KFAC ● 9:05 MORNING MUSIC 3 hr concert of all types of classical music  
 KRHM ● MIKE SAXON SHOW Feat Andy Williams  
 KUSC ● Education & Public Affairs Community Forum w/professors & speakers from USC's campus  
 KSDO ● EARLY CONCERT FRANK:Sym Variations (15) DELIUS:Over the Hills & Far Away (13) SIBELIUS:Finlandia, Op 26 (10)

## 10:00 A.M.

- KPCS ● OPUS JAZZ ● 10:30 JAZZ INC  
 KRHM ● MIKE SAXON SHOW Feat Aretha Franklin  
 KSDO ● MUSIC OF THE MASTERS HANDEL:Cto Grosso Op 6, #1 in A (12) SAINT-SAENS:Piano Cto #2 in G/Gilels (24) TCHAIKOVSKY:Sleeping Beauty Suite (18)

## 11:00 A.M.

- KPCS ● JUST JAZZ  
 KRHM ● MIKE SAXON SHOW Feat Brook Benton  
 KSDO ● DIVERTIMENTO MOZART:Divertimento #9 in Bb, K240 (13) SOLER: Quintet #6, Organ & Strings (28) LADERMAN: Variations & Finale (16)

## 12:00 NOON

- KFAC ● AT THE KEYBOARD Classical piano music  
 KRHM ● MIKE SAXON SHOW Feat Ramsey Lewis  
 KSDO ● PORTRAITS IN SOUND TERESA BERGANZA Mezzo, Spanish songs 2:15 SYMPHONIC MATINEE-PERGOLESI: Concertino #3 in A (13) BERLIOZ:Harold in Italy, Op 16 (38) WAGNER: Prelude & Liebestod "Tristan" (21) SIBELIUS: Sym #7 in C, Op 105 (25)  
 KUSC ● MUSIC AT NOON Nonesuch New American Chamber Music Series "New Music for the Piano" Robert Helps, piano

## 1:00 P.M.

- KBBI ● STUDIO 107 w/Mike Trout-Sacred, classical music  
 KFAC ● LUNCH AT MUSIC CENTER w/Tom Cassidy Classical music and interviews

- KPCS ● CLASSICS IN CONCERT PROKOFIEV:Sym #5;Bernstein/New York Phil BEETHOVEN:Emperor Cto; Gould & Stokowski/The American Sym Orch TCHAIKOVSKY:Francesca da Rimini Op 32;Bernstein New York Phil SCHUBERT The Bee;Ormandy/Phil Orch BRAHMS:Hungarian Dance #5;Ormandy/Phil Orch  
 KRHM ● BILL STEWART SHOW Feat Lulu  
 KPFFK ● Folk music w/Howard Larman  
 KUSC ● AFTERNOON CLASSICS DVORAK:"Carnival" Overture;Bernstein/New York Phil RESPIGHI:Roman Festivals;Mehta/L. A. Phil ALBENIZ:Feast Day at Seville;Reiner/Chicago Sym Orch MOORE:Pageant of P. T. Barnum;Hanson/Eastman Rochester Orch

## 2:00 P.M.

- KBBI ● 2:05 JOURNEY INTO MUSIC w/Bill Babcock Feat semi-classical music  
 KFAC ● 2:05 OPERA THEATER w/Carl Princi-Scenes from Grand Opera ● B. MITCHELL REED  
 KRHM ● BILL STEWART SHOW Feat Rod McKuen  
 KSDO ● JOURNEY IN MUSIC RAVEAU:Diane et Acteon (15) LISZT:Orpheus (Sym Poem) (11)  
 KUSC ● 2:30 RECITAL-European Folk Songs-Richard Dyer-Bennett (t)

## 3:00 P.M.

- KEDC ● THE IN - SOUND  
 KFAC ● 3:05 STEREO OMNIBUS Light classical music  
 KRHM ● BILL STEWART SHOW Feat Howard Roberts  
 KSDO ● LA SCALA TO THE MET PUCCINI:Turandot (Highlights); Nilsson, Tebaldi, Bjoerling, Tozzi (55)  
 KSPC ● JAZZ IN THE AFTERNOON w/Edwin Thomas  
 KUSC ● CONCERT HALL, Part I HANDEL:Ode for St Cecilia's Day;Bernstein/Rutgers Univ Choir, N.Y Phil Orch GABRIELI: Canzonas;Phil Brass Ensemble BARBER:Adagio for Strings;Stokowski/Sym Orch POULENC: Rhapsodie Negre;Benoit (b) Petre/Paris Conservatory Orch

## 4:00 P.M.

- KPCS ● COUNTRY WEST  
 KRHM ● BILL STEWART SHOW Feat Carnival  
 KSDO ● CHAMBER MUSIC SALON VIVALDI:La Cetra; Cto #5 & 6 (18) BACH:Cto in c for 2 hpschds (14) CORELLI: Cto Grosso #2 & 4 (22)

## 5:00 P.M.

- KEDC ● FIVE O'CLOCK REPORT AND BULLETIN BOARD 5:30 CONCERT HALL  
 KFAC ● 5:05 ACCENT ON STRINGS-Music for string orch & ensembles  
 KPCS ● FOLK '70

- KRHM ● STRICTLY FROM DIXIE Feat Doc Evans & Doc Souchon  
 KSDO ● ACROSS THE FOOTLIGHTS TCHAIKOVSKY:Swan Lake Ballet Suite (55)  
 KUSC ● 5:30 THE ORGAN Simon Preston, organist at Westminster Abby "Carillon de Westminster"; Alexander Schreiner, organ

## 6:00 P.M.

- KFAC ● 6:05 SERENADE-Classical dinner music  
 KMET ● UNCLE T  
 KRHM ● FRANK TOUCH SHOW Feat Percy Faith  
 KSDO ● RHAPSODY SAINT-SAENS:Carnival of Animals (22) LISZT: Hungarian Rhapsody #4 (11)  
 KSPC ● 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen feat live readings  
 KXLU ● 6:00 PROGRAM DITTERSDORF:Sinfonia Concertante in D major for contrabass, viola & Orch;Hartnagel, contrabass; Retya, viola;Redel/Pro Arts Chamber Orch of Munich (16:09) MOZART:Sonata 3 in Bb for Piano K281; Gould, piano (11:02) VIOTTI: Cto #3 in A minor for Violin;Prencipe, violin;Caracciolo/Orch Rossini Di Napoli (22:25) GABRIELLE: Sonata 6 for Trumpet;Gotti/Instrumental Ensemble of Bologna (5:10)

## 7:00 P.M.

- KFAC ● 7:05 INTERLUDE IN STEREO-Classical music  
 KOGO ● MUSIC ROOM BRAHMS:New Liebeslieder Waltzes Op 65;Pavel Stepan & Ilja Hurnik, pianos;Prague Madrigal Singers (20) Sonata #3 for Violin & Piano in D minor Op 108; Oistrakh, violin;Richter, piano (20)  
 KPCS ● ABOUT SCIENCE Feat Quasi-Stellar Objects ● 7:30 A NEST OF SINGING BIRDS  
 KRHM ● FRANK TOUCH SHOW Feat Guess Who  
 KSDO ● HERITAGE CONCERT BEETHOVEN:Piano Cto #1 in C/Kempff (37) SIBELIUS: Sym #1 in E, Op 39 (42)  
 KSPC ● THURSDAY EVENING CONCERT-Classical  
 KUSC ● 7:30 RAPLINE-Telephone discussion program invites listener participation Call 746-2166  
 KXLU ● DEL REY CONCERT VERDI:La Traviata (Prelude to Act 3);von Karajan/Phil Orch (3:55) MENDELSSOHN:Sinfonia 9 for String Orch; Arthur Winograd/String Orch (25:18) DVORAK:String Quartet in A major, Op 27;The Dvorak Quartet (28:04) TCHAIKOVSKY:Swan Lake Ballet Op 20;Hollingworth/Sinfonia of London (49:48) SAINT-SAENS:Fantasia in Ab major;E. Power Biggs, organ (5:05)

## 8:00 P.M.

- KCBH ● COLDWATER CANYON PAISIELLO:Piano Cto in C major;Felicia Blumenthal, piano;Jorg Faerber/Wurttemberg Chamber Orch MOZART:Prelude & Fugue #4 in F major K404a;

- French String Trio; SCHUBERT:Sym #8 in B minor, "Unfinished";Szell/Cleveland  
 KFAC ● EVENING CONCERT BRUCKNER:Overture in G minor;von Maticic/Philharmonia Orch (11) SAINT-SAENS:Sym 3 in C minor Henriette Roget, organ; Cluytens/Paris Conservatory Orch (35) CHARPENTIER:Impressions D'Italie;Fourrestier/French National Radio Sym Orch (34) RESPIGHI:The Birds; Caracciolo/Scarlati Orch (17)  
 KOGO ● EVENING SYMPHONY STRAUSS:Waltzes from "Der Rosenkavalier"; Maazel/Vienna Phil (13) BRAHMS:Double Cto in A minor Op 102;Oistrakh, violin;Rostropovich, cello; Szell/Cleveland Orch (34) TCHAIKOVSKY:Sym #5 in E minor Op 64;Mravinsky/Leningrad Phil (44) TCHAIKOVSKY:Serenade in C Op 48;Ormandy/Phil (22)  
 KPCS ● BBC WORLD THEATER Drama series  
 KRHM ● SKIP WESHNER SHOW Folk music & variety

## 9:00 P.M.

- KBBI ● CONCERT HALL OF THE AIR w/Mike Trout EUGENE ORMANDY:The Philadelphia Orch;works by Debussy, Chopin, Bizet, Humperdinck, Schumann and others (43:08)  
 KEDC ● THE COMPOSER  
 KSDO ● WORLD OF RECORDS RACHMANINOFF: Piano Cto #3 in D/Schein (42)  
 KUSC ● AIR BAG-Contemporary rock music by request  
 KXLU ● DAWN OF THE CLASSICS SCHUTZ:Geistliche Chormusik:Fourteen Motets;Wolters/Norddeutscher Singkreis (52:27)

## 10:00 P.M.

- KFAC ● 10:06 COLLECTORS SHELF MUSIC OF BRAHMS (Born May 7, 1833) Serenade #1 in D;Kertesz/London Sym  
 KDBH ● COLDWATER CANYON MENDELSSOHN:Incidental Music from "A Midsummer Night's Dream";Rudolph Kempe/Royal Phil BEETHOVEN:Sym #1 in C major Op 21; Ormandy/Phila  
 KMET ● GORDON FITZGERALD  
 KOGO ● CONCERT SHOWCASE BRAHMS:Serenade in D Op 11;Brusilow/Chamber Sym of Phila (49)  
 KSDO ● PORTRAITS IN SOUND 10:15 MUSIC FOR THE KEYBOARD-HAYDN: Sonata #30 in E/Seemann (10) CHOPIN:Sonata #2 in bb/Harasiewicz (22)  
 KXLU ● A TASTE OF JAZZ w/Derek Dreizen

## 11:00 P.M.

- KCBH ● JOHN DAVIS SHOW Feat Bob Gibson  
 KFAC ● CROSSROADS OF MUSIC-Chamber music 12M L. A. LIGHTHOUSE  
 KPFFK ● EVENING CONCERT  
 KSDO ● BRAHMS:Tragic Overture, Op 81 (14) VIVALDI:Cto #12 in C, Op 8 (11) GLAZOUNOV:The Seasons

Ballet Suite (32)  
12M THE QUIET HOUR  
TARTINI:Sonata in g,  
Violin & Piano (14)

SCHUMANN:Quartet Piano  
in Eb, Strings (27) BARTOK:  
Quartet #3 (15)  
KRHM ● EDDIE BAXTER SHOW

KFAC ● 5:05 ACCENT ON  
STRINGS-Music for  
string orch and ensembles  
KPCS ● FOLK '70  
KRHM STRICTLY FROM DIXIE  
Feat Ronnie Bartley  
KSDO ACROSS THE FOOTLIGHTS  
BILBERT & SULLIVAN:  
Patience Suite (1) NEW-  
MAN:Captain from Castile  
(17) LERNER & LOEWE:  
My Fair Lady (highlights)  
Powell, Peerce, Merrill;  
Chorus (22)

8:00 P.M.  
KCBH ● COLDWATER CANYON  
STRAUSS:Salome;Birgit;  
Nilsson (s);Eberhard Wach-  
ter (b) Gerhard Stolze (t)  
Grace Hoffman (ms) Geo-  
rge Solti/Vienna Phil  
KFAC ● EVENING CONCERT  
ELGAR:Introduction &  
Allegro for Strings;Britten/  
English Chamber Orch (13)  
DVORAK:Sym #9 in E  
minor (New World);Rosicki/  
London Sym Orch (42)  
GIULIANI:Cto for Guitar  
& Orch;English Chamber  
Orch (22) BRAHMS:Seren-  
ade 2 in A major;Kertesz/  
London Sym Orch (35)  
KOGO EVENING SYMPHONY  
HAYDN:"Fire"Sym #59 in  
A;Dorati/Festival Cham-  
ber Orch (22) MOZART:  
Piano Cto #11 in F K413;  
Gilberg, piano;Walter/Pro  
Musica Orch, Vienna (20)  
SHOSTAKOVICH:"Leningrad"  
Sym #7;Toscanini/NBC  
Sym (72)

## Friday 8

### 7:00 A.M.

KBBL ● Sacred music & programs  
w/news til 12M  
KFAC ● 7:05 IN A BAROQUE  
MOOD-Music from the  
baroque & Renaissance  
Era  
KMET ● Rock music w/news  
reports hourly 24 hr  
KNX ● Popular music w/news  
reports til 12M  
KPFK Classical concert til noon  
KRHM ● MIKE SAXON SHOW  
Feat Chicago  
KSDO MORNING MUSICAL  
MELANGE

KRIESLER:Quartet for  
Strings, A minor;Kriesler/  
String Quartet SIBELIUS:  
Quartet for Strings D  
minor, Op 56;Budapest  
String Quartet

### 1:00 P.M.

KRHM ● MIKE SAXON SHOW  
Feat Lulu

KBBI ● STUDIO 107 w/Mike  
Trout-Sacred, classical  
music  
KFAC ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and  
interviews  
KPCS ● CLASSICS IN CONCERT  
SCHUBERT:Sym #5;Reiner/  
Chicago Sym SMETANA:  
Three Dances from "The  
Bartered Bride" The  
Moldau from "My Father  
Land";Bernstein/New  
York Phil PROKOFIEV:  
Cto #3;Van Cliburn, piano  
MAC DOWELL:Cto #2;Van  
Cliburn BACH:Tacato,  
Adagio and Fugue in C  
major, Fugue in G minor,  
Fugue in G major;Power  
Biggs, organ  
KRHM ● BILL STEWART SHOW  
Feat Friends of Distinction  
KUSC AFTERNOON CLASSICS

### 8:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Lulu

### 9:00 A.M.

KFAC ● 9:05 MORNING MUSIC  
HALL-3 hr concert of  
all types of classical  
music  
KRHM ● MIKE SAXON SHOW  
Feat Carpenters  
KUSC Education & Public Affairs  
Community Forum w/  
professors & speakers  
from USC's campus  
KSDO EARLY CONCERT  
RACHMANINOFF:Vocalise  
Op 34 #14 (10) STRAUSS:  
Don Juan, Op 20 (17)  
HONEGGER:Pacific 231  
(10)

KRHM ● MIKE SAXON SHOW  
Feat Carpenters  
KUSC Education & Public Affairs  
Community Forum w/  
professors & speakers  
from USC's campus  
KSDO EARLY CONCERT  
RACHMANINOFF:Vocalise  
Op 34 #14 (10) STRAUSS:  
Don Juan, Op 20 (17)  
HONEGGER:Pacific 231  
(10)

### 10:00 A.M.

KPCS ● OPUS JAZZ  
● 10:30 JAZZ INC  
KRHM ● MIKE SAXON SHOW  
Feat Joni Mitchell  
KSDO MUSIC OF THE MASTERS  
RIMSKY-KORSAKOV:Le  
Co d'Or Suite (26)  
MARTIN:Petite Symphonie  
Concertante (23)

KRHM ● BILL STEWART SHOW  
Feat Ferranti & Teicher  
KSDO JOURNEY IN MUSIC  
GRIEG:Norwegian Romance  
Op 51 (18) TCHAIKOVSKY:  
Hamlet Overture-Fantasy  
Op 67 (20) LALO Norwegian  
Rhapsody (11)  
KUSC 2:30 RECITAL

### 11:00 A.M.

KPCS ● JUST JAZZ  
KRHM ● MIKE SAXON SHOW  
Feat Beatles  
KSDO DIVERTIMENTO  
BEETHOVEN:Quintet in  
Eb, Piano & Winds (25)  
ALABIEV:Quintet in Eb,  
Piano & Strings (11)  
SCHNABEL:Duodecimet,  
Op Posth (12)

KEDC THE IN-SOUND  
KFAC ● 3:05 STEREO OMNIBUS  
Light classical music  
KRHM ● BILL STEWART SHOW  
Feat Aretha Franklin  
KSDO LA SCALA TO THE MET  
VERDI:Forza del Destino  
(Highlights) Tebaldi  
Simonato, del Monaco (55)  
KSPC JAZZ IN THE AFTER-  
NOON w/Edwin Thomas  
KUSC LIGHT OPERA MATINEE  
May Gilbert & Sullivan  
Festival Part I;H. M.S.  
Pinafore;Sargent/Pro  
Arte Orch

### 12:00 NOON

KFAC ● AT THE KEYBOARD  
Classical piano music  
KRHM ● MIKE SAXON SHOW  
Feat Oliver  
KSDO PORTRAITS IN SOUND  
LILY PONS (s) song  
recital  
12:15 SYMPHONIC  
MATINEE-MOZART: Vio-  
lin Cto #5 in A/Grumiaux  
(28) SCHUMANN:Sym #2  
in C, Op 61 (33) ELGAR:  
Introduction & Allegro, Op  
47 (15) STRAUSS:Meta-  
morphoses(26)  
KUSC MUSIC AT NOON  
HAYDN: Trio #1 in G ma-  
jor, Op 73 #2;Cortot, piano;  
Thibaud, violin;Casals, cello

KEDC THE IN-SOUND  
KFAC ● 3:05 STEREO OMNIBUS  
Light classical music  
KRHM ● BILL STEWART SHOW  
Feat Aretha Franklin  
KSDO LA SCALA TO THE MET  
VERDI:Forza del Destino  
(Highlights) Tebaldi  
Simonato, del Monaco (55)  
KSPC JAZZ IN THE AFTER-  
NOON w/Edwin Thomas  
KUSC LIGHT OPERA MATINEE  
May Gilbert & Sullivan  
Festival Part I;H. M.S.  
Pinafore;Sargent/Pro  
Arte Orch

### 5:00 P.M.

KEDC FIVE O'CLOCK REPORT  
& BULLETIN BOARD  
5:30 CONCERT HALL

KUSC COLLECTOR'S CORNER  
w/Shelly Clyman  
HAYDN:Sym #9 in D major  
"Miracle";Walter/Vienna  
Phil Orch BEETHOVEN:  
Cto #5 in Eb major  
"Emporer";Walter/Vienna  
Phil Orch MOZART:  
Serenade in G major "Ein  
Klein Nachtmusik";Walter/  
Vienna Phil Orch MOZART:  
Three German Dances;  
Walter/Vienna Phil Orch

### 4:00 P.M.

KFAC ● 6:05 SERENADE  
Classical dinner music  
KRHM ● FRANK TOUCH SHOW  
Feat Eydie Gorme  
KSDO RHAPSODY  
ELGAR:Enigma Variations  
Op 36 (29) VIVALDI:Bassoon  
Cto in C #13/Walt (11)  
BARTOK:Portraits for Orch  
(13)  
KSPC 6:30 BOOKS FOR  
GROWN-UP CHILDREN  
w/Doug Olsen feat live  
readings  
KXLU ● 6:00 PROGRAM  
TELEMANN:Overture in  
A minor w/Suite;Cto  
Amsterdam (18:17)  
ALBERTI:Sonata 4 con  
Trombe;Wobisch, trumpet;  
Janigro/I Solisti di Zagreb  
(7:23) DVORAK:The Cypress  
for String Orch;Dvorak  
Quartet (14:44) HANDEL:  
Cto Grosso Op 6 #12 in  
B minor;Menuhin/Bath  
Festival Orch (13:35)

### 7:00 P.M.

KFAC ● 7:07 INTERLUDE IN  
STEREO-Classical music  
KOGO MUSIC ROOM  
GOTTSCALK:"The Banjo"  
& other Creole Ballads,  
Cuban Dances, Negro songs  
& Caprices;List, pianist(50)  
KPCS ● CLASSICS FROM CANADA  
● 7:30 THE GOON SHOW  
KRHM ● FRANK TOUCH SHOW  
Feat Tony Bennett  
KSDO HERITAGE CONCERT  
SCHUBERT:Sym #9 in C  
"The Great" (50) SAINT-  
SAENS:Carnival of Animals  
(22) COPLAND:Third Sym  
(40)  
KSPC THURSDAY EVENING  
CONCERT  
KUSC 7:30 RAPLINE-Telephone  
discussion program in-  
vites listener participation  
Call 746-2166  
KXLU ● DEL REY CONCERT  
BEETHOVEN:The Creatures  
of Prometheus;Overture;  
Dorati/London Sym Orch  
(4:51) BRAHMS:Sym #2 in  
D Op 73;Walter, Columbia  
Sym Orch (41:16) TCHAI-  
KOVSKY:Suite #3 in G, Op  
55;Boult/L'Orchestre de la  
Societe des Concerts du  
Conservatoire de Paris  
(37:57) BARTOK:Diverti-  
mento for String Orch;  
Barshai/Moscow Chamber  
Orch (26:40)

9:00 P.M.  
KBBI ● CONCERT HALL OF  
THE AIR w/Mike Trout  
SIR JOHN BARBIROLI:  
London Sym Orch, English  
Tone Poems (42:51)  
KEDC A TASTE OF JAZZ  
KSDO WORLD OF RECORDS  
PURCELL:Gordian Knot  
Untied Suite #1 (10)  
BRAHMS:Sym #1 in c, op  
68 (46)  
KUSC AIR BAG-Contemporary  
rock music by request  
KXLU ● TWENTIETH CENTURY  
UNLIMITED  
CRUMB:Eleven Echoes of  
Autumn;Aeolian Chamber  
Players (16:00) BARTOK:  
Concerto #1 for Piano;  
Serkin, piano;Szell/Col  
Sym Orch (23:44)  
NICULESCU:Scenes;Conta/  
Radio-Television & Sym  
Orch (12:34)

### 10:00 P.M.

KFAC ● 10:06 COLLECTORS  
SHELF  
MUSIC OF TCHAIKOVSKY  
(Born May 7, 1840)  
Nutcracker Ballet high-  
lights;Ormandy & Phila  
KCBH ● COLDWATER CANYON  
10:45 BONPORTI:  
Cto a Quattro #5 in F  
major;I Musici;  
SHOSTAKOVICH:Sym #5  
in D minor;Kiril Kondrashin/  
Moscow Phil Sym  
KMET ● GORDON FITZGERALD  
KSDO PORTRAITS IN SOUND  
JASCHA HEIFETZ, violin  
recital  
10:15 CONNOISSEUR'S  
HOUR-SCHUMANN: Cto  
in F for 4 Horns, Op 86  
(21) POULENC:Le Bal  
Masque (18)  
KXLU ● BALLADS TRADITIONAL  
w/John Case-folk music

### 11:00 P.M.

KCBH ● JOHN DAVIS SHOW  
Feat Ronnie Gilbert  
KFAC ● CROSSROADS OF  
MUSIC-Chamber music  
KPFK 12M L. A. LIGHTHOUSE  
Jazz  
KSDO EVENING CONCERT  
BACH:Brandenburg Cto  
#4 in G (17) GOUNOD:  
Sym #2 in Eb (32)

12M THE QUIET HOUR  
TELEMENN:Sonata in C  
for Trio (11) MOZART:

Quartet #14 in G, K387 (27)  
ROUSSEL:Quartet in D,  
Op 45 (20)

5:30 ALL STOPS OUT  
Mormon Tabernacle Organ  
Recital; Frank Asper, organ

Dorati/London Sym;RACH-  
MANINOV:The Isle of the  
Dead;Yevgeny Svetlanov/  
USSR Sym Orch;HANSON:  
Sym #2,Romantic;Hanson/  
Eastman-Rochester

# Saturday 9

## 7:00 A.M.

KBBI ● 7:30 SOUNDS OF  
INSPIRATION-Special  
sacred programs

## 8:00 A.M.

KCBH ● JOHN DAVIS SHOW  
Feat Shelby Flint; 12  
String Guitar Music of  
Doug Dillard; Friends of  
Old Time Music; The Gold-  
coast Singers; Mitch  
Greenhill;The Greenwood  
County Singers  
KMET ● FIRST PERSON  
● 8:30 MEN AND  
MOLECULES  
KPFK EARLY MORNING JAZZ  
KRHM ● MIKE SAXON SHOW  
Feat Judy Collins  
KSDO PORTRAITS IN SOUND  
ROBERT CASADESUS,  
Piano, plays Ravel  
8:15 EARLY CONCERT  
SCARLATTI: Sinfonia #5  
in D (10) BIZET: Petite  
Suite (11) TCHAIKOVSKY:  
Serenade;Elegie (10)  
GERMAN: Nell Gwynn:  
Three Dances (10)  
VAUGHAN-WMS: Violin Cto  
in D/Fuchs (16) CHAVEZ:  
Sinfonia India (11)

## 9:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Doors

## 10:00 A.M.

KBBI ● SATURDAY SIGNPOST  
w/Rich Buhler-Sacred  
music & religious  
announcements  
KRHM ● MIKE SAXON SHOW  
Feat Rod McKuen  
KSDO YOUNG PEOPLE'S  
CONCERT  
SUPPE: Morning, Noon  
& Night (10) GILLIS:  
Man Who Invented Music  
(15) WAGNER: Wotan's  
Farewell & Magic Fire  
(12)

## 11:00 A.M.

KFAC METROPOLITAN OPERA  
KPFK 11:30 KIDS 'N BOOKS  
'N THINGS  
KRHM ● MIKE SAXON SHOW  
Feat Dusty Springfield  
KSDO HERITAGE SHOWCASE  
FLOWER DRUM SONG  
Selections GERSHWIN:  
Rhapsody in Blue (17)  
MY FAIR LADY selec-  
tions (15) DEBUSSY:  
Three Nocturnes (21)  
RACHMANINOFF: Piano  
Cto #2 in C, Op 18 (33)  
KVFM ● OFIE MARTINEZ  
SHOW-Latin music

## 12:00 NOON

KCBH ● JOHN DAVIS SHOW  
KMET ● Rock music w/news  
reports hourly  
KPPC DONALD PIERCE SHOW  
Rock  
KRHM ● MIKE SAXON SHOW  
Feat Harry Nilsson  
KSPC R. WOOD SHOW-Rock  
KVFM ● OFIE MARTINEZ  
SHOW-Latin music

## 1:00 P.M.

KPFK 1:30 WILLIAM MALLOCH  
PROGRAM  
KRHM ● BILL STEWART SHOW  
Feat Gary Puckett &  
Union Gap  
KSDO HERITAGE WORLD OF  
RECORDS  
BEETHOVEN: Egmont Over-  
ture (10) BIZET: Carmen  
Suite (19) FALLA: Three  
Cornered Hat-Suite (10)  
PROKOFIEV: Lt. Kije-  
Suite (21) ROSSINI:  
Semiramide (12) GINASTRA:  
Estancia-Ballet Suite (12)  
KVFM ● OFIE MARTINEZ  
SHOW-Latin music

## 2:00 P.M.

KBBI ● COMMAND PERFORM-  
ANCE w/Bill Babcock-all  
request sacred music  
KFAC ● 2:30 CALL FOR  
CLASSICS-classical  
request program  
KRHM ● BILL STEWART SHOW  
Feat John Denver  
KSPC CAPTAIN COOKIE w/  
Linda Cook-Folk & Rock

## 3:00 P.M.

KFAC ● 3:30 INTERNATIONAL  
MUSIC HALL-Art songs  
from around the world  
KRHM ● BILL STEWART SHOW  
Feat Diana Ross & Supreme  
KSDO RHAPSODY  
MOZART: Eine Kleine  
Nachtmusik (14) ANDRE  
KOSTELANETZ: w/orches-  
tral operatic excerpts (13)  
STRAUSS: Don Juan, Op  
20 (16)  
KUSC CONCERT HALL  
STRAUSS: Tales from the  
Vienna Woods; Bernstein/  
New York Phil Orch  
WAGNER: Forest Murmurs;  
Szell/Cleveland Orch  
DELIUS: North Country  
Sketches; Beecham/Royal  
Phil BEETHOVEN: "Pastoral"  
Sym #6; Leinsdorf/Boston  
Sym

## 4:00 P.M.

KBBI ● Amer-Yugoslav music  
KFAC ● CONCERT AT 4:05  
Standard & Familiar  
concert favorites  
KOGO 4:06 CLASSICS BY  
REQUEST  
KRHM ● BILL STEWART SHOW  
Feat Percy Faith  
KSDO MUSIC FROM OBERLIN  
KSPC SOUL MACHINE w/Tom  
Stewart-Folk & Rock

## 5:00 P.M.

KBBI ● 5:30 GERMAN HOUR  
Music  
KFAC ● 5:30 ONE THOUSAND  
AND ONE NIGHTS-Mid  
Eastern music  
KRHM STRICTLY FROM DIXIE  
KSDO MUSIC OF OUR TIME  
FORTNER: Madrigals for  
Strings (16) MOEVA: Piano  
Sonata/Block (18)  
PETRASSI: Coro di Morti  
(18)  
KUSC AROUND THE BAND-  
STAND

## 6:00 P.M.

KFAC ● BOSTON SYMPHONY  
Full length concert pre-  
recorded in Boston's Sym  
Hall; Boston Sym Orch;  
Wm Stineberg  
KRHM ● FRANK TOUCH SHOW  
Feat Ramsey Lewis  
KSDO PORTRAITS IN SOUND  
Rosa Ponselle (s);  
song recital  
6:15 PRELUDE TO EVEN-  
ING - LIGHT CLASSICAL  
FAVORITES by Liszt,  
Strauss, Chopin, Massenet  
etc.  
KSPC THE QUIET KIND w/  
Marina Hirsch-Rock &  
Blues  
KUSC SHOWTIME  
LERNER & LOEWE:  
My Fair Lady, Original  
Cast recording w/Rex  
Harrison & Julie Andrews  
KXLU ● 6:00 PROGRAM  
SOLER: Cto 6 for Two  
Hpschds; Heiller & Heiller,  
hpschds (7:52) BEETHOVEN:  
Serenade in D for flute,  
violin and viola Op 25;  
Leinsdorf/Boston Sym (20:  
53) BALBASTRE: Sonata #1  
for Piano; Clidat, piano;  
Petit/Chamber Orch (17:  
00) MOZART: Sym 9 in C  
major K73; Leinsdorf/Phil  
Sym Orch of London (10:35)

## 7:00 P.M.

KOGO MUSIC ROOM  
BACH: Little Prelude #1 in  
C (2) Italian Cto in F (12)  
Adagio in G (clavichord)  
(5) Fantasia in A minor  
(clavichord) (8) Kipnis,  
hpschd HANDEL: Sonata  
for oboe and continuo in  
G minor; Gomberg, oboe (7)  
KRHM ● FRANK TOUCH SHOW  
Feat Beatles  
KSDO HERITAGE CONCERT  
BEETHOVEN: Sym #9 in  
d, "Choral"; Farrell, Merri-  
man, Pearce; Shaw Chorale  
(1:06) MENDELSSOHN: Vio-  
lin Cto in E; Rabin (28)  
DEBUSSY: Nocturnes: Sirenes  
(10)  
KSPC BEARD'S HOUR w/  
Mike Thompson-rock  
COMIC RELIEF w/  
Marcia Levine  
KUSC ● DEL REY CONCERT  
ROSSINI: La Gazza Ladra,  
Overture; Previtali/Orch-  
estra of the Accademia di  
Santa Cecilia, Rome (9:40)  
CHERUBINI: Sym in D;  
Brusilov/Phil Chamber  
Sym (23:47) DONIZETTI:  
Concertino in G for Eng.  
horn & Orch; Janigro/I  
Solisti di Zagreb (11:36)  
DVORAK: Serenade in E  
major for Strings Op 22;  
Vlach/Czech Chamber Orch  
(28:57) SCHUBERT: Quintet  
in A major Op 114, "Trout  
Penenka, piano; Smetana  
Quartet (36:42)

## 8:00 P.M.

KCBH ● STEREO SOUTHERN  
CALIF  
WAGNER: Overture &  
Venussberg Music from  
Tannhauser; Walter/Occid-  
ental College Choir &  
Columbia Sym; CHOPIN:  
Piano Cto #1 in E minor;  
Gina Bachauer, piano;

KFAC ● OPERA IN STEREO  
HINDEMITH: Cardillac;  
Dietrich Fischer-Dieskau  
(Cardillac); Leonore Kirch-  
stein (the daughter); Don-  
ald Grobe (an officer);  
Karl Christian Kohn (a  
gold dealer); Eberhard  
Katz (a cavalier); Elisabeth  
Soederstroem (a lady);  
Willi Nett (the provost  
marshal); Keilberth/Koelner  
Radio Chorus & Orch (90)  
FLOTOW: Martha, Part I;  
Anneliese Rothenberger  
(Lady Harriet Durham);  
Brigitte Fassbaender  
(Nancy); Nicolai Gedda  
(Lionel); Hermann Prey  
(Plunkett); Dieter Weller  
(Lord Tristram (Mickle-  
ford); Hans Georg Knoblich  
(the Sheriff of Richmond)  
Heger/Bavarian State  
Opera Chorus & Orch (22)  
KOGO EVENING SYMPHONY  
STRAVINSKY: Petrouchka  
(34) SCRIABIN: Poem (20)  
STRAUSS: "Also sprach  
Zarathustra" Op 30 (33)  
RESPIGHI: Roman Festivals  
Mehta/L. A. Phil Orch  
KRHM ● SKIP WESHNER SHOW  
All request folk music  
KUSC SATURDAY EVENING  
FOLK FESTIVAL-Folk  
musiv by request, plus  
interviews & live  
broadcasts

## 9:00 P.M.

KBCA JAZZ A LA CARTE  
KSDO SERENADE  
BACH: Prelude & Fugue 8  
for Cello (12) BEETHOVEN:  
Grosse Fugue in Bb, Op  
133 (17) STRAVINSKY:  
L'Histoire du Soldat (26)  
KSPC SATURDAY NITE CREW  
w/Harvey Kaslow-Folk  
& Rock music  
KXLU ● THE EARLY KEY-  
BOARD-BUXTEHUDE:  
Works for organ; Heintze,  
organ (46:37) Tramtitz,  
organ (5:22)

## 10:00 P.M.

KBBI ● KOREAN HOUR -music  
and discussions  
KCBH ● 10:30 JOHN DAVIS SHOW  
Feat Blind Boy Fuller  
The Greenbriar Boys  
KFAC ● 10:05 BALLET TIME  
● 10:30 PHILADELPHIA  
ORCH-Eugene Ormandy  
conducts a 2 hr pre-  
recorded concert  
KSDO PORTRAITS IN SOUND  
DAME MYRA HESS, piano  
recital  
10:15 THE OPERA STAGE  
MASCAGNI: Cavalleria  
Rusticana; Milanov, Bjoer-  
ling, Smith, Merrill; Shaw  
Chorale; RCA Orch/Cellini  
(1:14) STRAUSS: A Night  
in Venice; Gedda, Klein,  
Schwarzkopf, Ludwig;  
Ackermann/Phil Orch  
& Chorus (1:15)  
KXLU ● JAZZ - modern jazz

## 11:00 P.M.

KRHM ● 12M BUDD WAITE  
SHOW-Music & celebrity  
guests  
KSPC Dada & Surrealism w/  
Joe Sonneman-Variety

**7:00 A.M.**

**KBBL** ● Sacred music & programs w/news til 12M  
**KFMX** ● Adult popular music 24 hr  
**KNOB** ● 7:30 Lutheran Church of Anaheim w/Rev. Steif  
**SMET** ● ENCOUNTER-Discussion  
**KNX** ● Popular music w/news reports til 12M  
**KHRM** ● Inspirational music  
**KSDO** FEAT George Beverly Shea  
**PRELUDE TO MORNING**

**8:00 A.M.**

**KBIG** ● Mormon Tab'nacle Choir-Sacred music  
**KMET** ● WATTS REVITALIZATION  
 ● 8:30 WORLD OF WATTS  
**KRHM** ● CAMPUS PROFILE w/ Arnold Pike  
 ● 8:30 EDDIE BAXTER SHOW Feat Nancy Wilson  
**KSDO** MADRIGAL  
 8:30 DIVERTIMENTO  
 HAYDN:Divertimento in C, Op 38#3 (10) BOCCHERINI: Quintet in D, Op 42 #2 (12)

**9:00 A.M.**

**KBIG** ● Popular music w/news hourly til 12M  
**KMET** ● COMMITMENT  
 ● 9:15 Rock music w/news hourly 24 hr  
**KPFK** MEDITATION BE-IN w/Jack Garris  
**KRHM** ● EDDIE BAXTER SHOW Feat George Russell  
**KSDO** MUSIC OF PRAISE  
 BACH:Prelude & Fugue in G/Schweitzer (11) LEFEVRE Coronate (Motet) (15) BACH: Singet dem Herrn ein neues Lied (18) MOZART: Requiem Mass in d, K626 (59)

**10:00 A.M.**

**KRHM** ● EDDIE BAXTER SHOW Feat Bud Shank

**11:00 A.M.**

**KFAC** ● SUNDAY SHOWCASE Classical music  
**KRHM** ● EDDIE BAXTER SHOW Feat Jose Feliciano  
**KSDO** MUSIC OF THE MASTERS  
 BONPORTI:Cto Op 11 #5 in F (14) HAYDN:Piano Cto in D/Demus (20) RESPIGHI: The Pines of Roms (23)

**12:00 NOON**

**KFAC** ● 12:05 PIANO PARADE Keyboard Concert works  
 ● 12:30 BOSTON POPS Full length concert pre-recorded in Boston's Sym Hall;Artur Fiedler  
**KPPC** ● RAWHIDE & ROSES w/ Joe Harvey Allen - Countr & Western music  
**KRHM** ● STEREO SPECTACULAR w/ Bill Stewart  
**KSDO** THE RECITAL STAGE  
 WALTER GIESEKING: Piano BEETHOVEN: Sonata #13 Op 27 #1 (15) SCHUMANN:Scenes from Childhood Op 15 (17) GRIEG, CHOPIN, DEBUSSY Favorites  
**KUSC** GREG'S REFRESHER COURSE

**1:00 P.M.**

**KSDO** MATINEE CONCERT  
 MOZART:Violin Cto #2 in D/Grumiaux (19) WAGNER: Prelude & Liebestod "Tristan" (18) BARTOK: Deux Portraits (13)  
**KPFK** SUNDAY OPERA

**2:00 P.M.**

**KBCA** JAZZ FESTIVAL  
**KFAC** ● 2:30 L. A. COUNTY MUSEUM CONCERT-A live concert feat leading chamber ensembles from L. A. County Museum of Natural History  
 2:55 OPERA  
**KOGO** ● PREMIERE PERFORMANCE w/Brian Clewer  
**KRHM** MUSIC OF THE BAROQUE  
**KSDO** HANDEL:German Arias/Guillaume (27) SCARLATTI:Sonata A Quattro in D (10)  
**KSPC** WORLD OF MAHLER w/ Larry Oppenheim-classical

**3:00 P.M.**

**KBCA** GERALD WILSON SHOW  
**KFAC** ● 3:30 SUNDAY THEATRE Symphonic fare from baroque to modern to Broadway  
**KOGO** OPERA  
 JANECEK:Jenufa;Libuse Domaninska(s); Gregor/Chorus & Orch of the National Theater, Prague  
**KRHM** ● COMEDY SHOW w/Mike Saxon Feat Stan Freeburg  
**KSDO** THE SUNDAY ORCHESTRA LAMOUREUX CONCERT ORCHESTRA  
 BIZET:Carment Suite #2 (18) BRAHMS:Sym #4 in e, Op 98 (40) ROUSSEL: Piano Cto Op 36/Gousseau (17) LALO:Symphonie Espagnole, Op 21 (27)  
**KUSC** OPERA SHOWCASE  
 GOUNOD:Faust;Nicolai Gedda (t);Boris Christoff (bs)Victoria de Los Angeles (s) Cluytens/Paris Ens

**4:00 P.M.**

**KSPC** OFFENDED CONSCIOUSNESS w/Bruce Taylor & Ken Bernstein - spoken

**5:00 P.M.**

**KOGO** 5:35 HISTORY OF POPULAR MUSIC IN THE UNITED STATES  
**KRHM** ● TOWN HALL MEETING 5:45 REPORT ON EDUCATION  
**KSDO** ON WINGS OF SONG  
 MOZART:Selected Songs/Schwarzkopf (21) GOUNOD: Biondina, Song Cycle/Cuenod (34)  
**KUSC** 5:30 SINGERS WORLD w/Wayne Connor

**6:00 P.M.**

**KFAC** ● FAMILY HOUR  
**KRHM** ● BROADWAY SHOW-TIME w/Paul Werth Feat Unsinkable Molly Brown  
**KSDO** PORTRAITS IN SOUND  
 WILLIAM KAPELL:Piano recital  
 6:15 MUSIC OF THE

**KSPC** DANCE-TCHAIKOVSKY: Swan Lake Ballet Suite(45)  
**KUSC** HAPPY TRAILS w/David Misch - Rock  
 FIRST CAME THE WORD SPECIAL: Steven Stockwell presents Norman Corwin's classic radio documentary ON A NOTE OF TRIUMPH originally broadcast over the CBS Radio Network on VE Day, May 1945. Martin Gabel is narrator with music by Bernard Hermann  
**KXLU** ● 6:00 PROGRAM  
 BACH:Brandenburg Cto 3 in G major;Munclinger/Ars Rediviva Ensemble (13:13) PURCELL:Married Beau Suite;Mahler/Harford Sym Chamber Orch (10:14) HAYDN: Trio 3 in C major; Oistrack, violin;Dnushevitsky, cello;Oboru, piano (19:34) NAUDOT:Cto in G for Recorder, Strings and Concinuo Op 17 #5;Conrad, recorder;Boettcher/Weiner Solisten (11:22)

**KFAC** ● KEYBOARD IMMORTALS  
 Legendary performances by turn-of-the-century keyboard virtuosos  
**KOGO** READERS THEATER  
**KPFK** BEETHOVEN SYMPHONY CYCLE  
**KRHM** ● LONDON PHASE IV  
**KSDO** HERITAGE CONCERT  
 BACH:Brandenburg Cto #4 in G (17) SCHUMANN: Cello Cto in A/Fournier (27) DEBUSSY:Martyrdom of St Sebastian (47) IBERT:Escapes (16)  
**KSPC** FOURTH OFFENSE Rock & Folk  
**KXLU** ● THE OPERETTA

**KCBH** ● STEREO SOUTHERN CALIF  
 RESPIGHI:The Pines of Rome;Ormandy/Phila;  
**KFAC** STRAUSS-DORATI:Graduation Ball;Willi Boskowsky/Vienna Phil  
**KOGO** ● 8:05 SHOWTIME  
 EVENING SYMPHONY  
 BARTOK:Cto for Orch; Ozawa/Chicago Sym (38) BARTOK:Piano Cto #3; Serkin, piano;Ozawa/Chicago Sym (26) SIBELIUS: Sym #3 in C Op 52;Watanabe, Japan Phil Sym (31) KODALY:Dances of Galante; Ozawa/Chicago Sym (16)

**KCBH** ● THE CONDUCTOR  
 George Solti;WAGNER: Overture & Bacchanale from Tannhauser (original Paris version);Vienna

**Monday 11**

**KFAC** ● 7:05 IN A BAROQUE MOOD-Music from the baroque & Renaissance Era  
**KFMX** ● Adult pop music 24 hr  
**KMET** ● Rock music w/news  
**KRHM** ● MIKE SAXON SHOW

**KFAC** Phil;TCHAIKOVSKY:Piano Cto #1 in Bb minor; Clifford Curzon, piano; Vienna Phil;MAHLER: Sym #4 in G major; Sylvia Stahlman(s); Concertgebouw  
 ● OPERA HOUSE w/Carl Princi  
 ANDREA CHENIER; Umberto Giordano; Mario Del Monaco-Andrea Chenier;Renata Tebaldi-Maddalena;Ettore Bastianini-Gerard. The Chorus & Orch of the Accademia di Santa Cecilia in Rome; Gianandrea Gavazzeni (2hr)  
**KSDO** GREAT MOMENTS FROM OPERA  
 WAGNER:Tannhauser:aria/Kupper (10)VERDI:Otello: Aria, Tebaldi (16) STRAUSS: Elektra:finale, Borkh (10)  
**KSPC** SUNDAY NITE CREW w/ Roger Russ-Rock and Folk Rock  
**KUSC** MEMORY LANE  
**KXLU** ● MOZARTEUM  
 MOZART:March in C; Boskovsky/Vienna Mozart Ensemble (4:27) Due #2 in Bb major, Fuchs, violin; Fuchs, viola (17:45) Cto #18 in Bb major for piano & orch;Lili Kraus, piano; Simon/Vienna Festival Orch (29:33)  
 9:30 FOLK MUSIC w/ Louise Carter

**KOGO** 10:05 FROM MUSIC ROOM "Counterpoint" 6th in a series of 13 programs produced by the CBC, w/commentary by Dr. Helmut Blume, dean of the music faculty at McGill Univer. BRITTEN: On this Island Op 11;Silver (s) Lumsden, piano (13) SPOHR: Grand Nonetto in F major; Op 31;Barnes/Toronto Repretory Ensemble (29)  
**KSDO** PORTRAITS IN SOUND  
 CLAUDE JEAN CHIASSON Hpschd  
 10:15: MUSICAL REFLECTIONS ROSSINI:Wm. Tell; Soldier's Dance (12) WEBER:Paino Sonata #4/ Fleisher (24)  
**KXLU** ● CONCERT AT TEN

**KSDO** 11:00 P.M.  
 EVENING CONCERT  
 MOZART: Sym #41 "Jupiter" (29)  
 HOVHANESS:Mysterious Mountain (19)  
 12M THE QUIET HOUR  
 HAYDN:Quartet in Bb, Op 64 #3 (21) BEETHOVEN: Sonata for Horn, Piano (12) JOHNSON:Trip, Oboe, Piano (23)

Feat Ray Conniff  
**KFAC** ● 9:05 MORNING MUSIC HALL-3 hr concert of all types of classical music  
**KRHM** ● MIKE SAXON SHOW Feat Mark Lindsay  
**KSDO** EARLY CONCERT  
 TCHAIKOVSKY:Nut-

cracker Suite, Op 71a (22)  
SIBELIUS: Swan of Tuonela  
(10) WALDEUFEL:  
The Skater's Waltz (10)

### 10:00 A.M.

KPCS ● OPUS JAZZ  
● 10:30 JAZZ INC  
KRHM ● MIKE SAXON SHOW  
Feat Damita Jo  
KSDO MUSIC OF THE MASTERS  
MENDELSSOHN: Sym #5 in  
D "Reformation" (30)  
WEINER: Suite Op 18  
"Dances" (28)

### 11:00 A.M.

KPCS ● JUST JAZZ  
KRHM ● MIKE SAXON SHOW  
Feat Mike Curb  
KSDO DIVERTIMENTO  
DEBUSSY: Danses Sacree  
et Profane (10) BERKELEY:  
Trio Violin, Horn, Piano (27)  
STRAUSS: Serenade in Eb for  
Winds Op 7 (10)

### 12:00 NOON

KRHM ● MIKE SAXON SHOW  
Feat Original Caste  
KSDO PORTRAITS IN SOUND  
VICTORIA DE LOS  
ANGELES (s)  
12:15 SYMPHONIC MATINEE  
BEETHOVEN: Sym #5 in C,  
Op 67 (35) BERLIOZ:  
Queen Mab Scherzo (10)  
FRANCK: Psyche (complete)  
Sym Poem (43) BARTOK:  
Piano Cto #2/Farnadi (31)  
KUSC MUSIC AT NOON  
RAVEL: Introduction &  
Allegro; Hollywood String  
Quartet FAURE: First Piano  
Quartet; Schneider Quartet

### 1:00 P.M.

KBBI ● STUDIO 107 w/Mike Trout  
Sacred, classical music  
KFAC ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music & inter-  
views  
KPCS ● CLASSICS IN CONCERT  
SCHUBERT: Piano Sonata  
in A major; Rudolf Serkin  
conducting. BARTOK: I.)  
Assai Lento, Allegro  
Molto; II) Lento Ma Non  
Troppo; III) Allegro Non  
Troppo; Leonard Bernstein  
MOZART: Sym #40 G minor;  
BRAHMS: Sym #3, 3rd move-  
ment; MENDELSSOHN: Sym  
#4 "Italian" DVORAK: Quint-  
tet in Eb Op 97, Budapest  
String Quartet  
KRHM ● BILL STEWART SHOW  
Feat Charlie Byrd  
KUSC AFTERNOON CLASSICS  
GOMEZ: Il Guarany Over-  
ture; Fiedler/Boston Pops;  
RESPIGHI: Fountains of  
Rome; Munch/New Phil Orch  
BERLIOZ: Harold in Italy;  
Yehudi Menuhin, viola;  
Davis/Phil Orch

### 2:00 P.M.

KFAC ● 2:05 OPERA THEATER  
w/Carl Princi-Scenes  
from Grand Opera  
KMET ● B. MITCHELL REED  
KRHM ● BILL STEWART SHOW  
Feat Jackie De Shannon  
KSDO JOURNEY IN MUSIC  
COPLAND: Billy the Kid  
Ballet (20)  
KUSC 2:30 RECITAL  
BEETHOVEN: Sonata #8  
"Pathetique" & Sonata #14  
"Moonlight"; Glenn Gould/  
piano

### 3:00 P.M.

KEDC THE IN-SOUND  
KFAC ● 3:05 STEREO OMNIBUS  
Light Classical music  
KRHM ● BILL STEWART SHOW  
Feat Jerry Reed  
KSDO LA SCALA TO THE MET  
ROSSINI: Barber of Seville  
(highlights) MONTE: Tadeo  
d'Angelo; Chorus (50)  
KUSC CONCERT HALL, Part I  
MENDELSSOHN: Sym #2  
Sawallisch/New Phil-  
harmonia Orch & Chorus  
MENDELSSOHN: A Mid-  
summer Nights Dream  
(incidental music);  
Toscanini/NBC Orch

### 4:00 P.M.

KRHM ● BILL STEWART SHOW  
Feat Classics IV  
KSDO CHAMBER MUSIC SALON  
BEETHOVEN: Octet in Eb, Op  
103 (21) FRANCK: Sonata  
in A, Violin, Piano (29)

### 5:00 P.M.

KFAC ● 5:05 ACCENT ON  
STRINGS-Music for string  
orchestra & ensembles  
KPCS ● FOLK '70  
KRHM STRICTLY FROM DIXIE  
Feat Disney Becket  
KSDO ACROSS THE FOOTLIGHTS  
SMETANA: Bartered Bride  
Orch Suite (19) COPLAND:  
The Tender Land Suite (21)  
KUSC CONCERT HALL, Part II  
HANDEL: Concerto Grosso  
Op 6 #2; Menuhin/Bath  
Festival Orch SCHUBERT:  
Songs; Dietrich Fischer-  
Dieskau BRAHMS: Sym  
#4; Dorati/London Sym Orch

### 6:00 P.M.

KMET ● UNCLE T  
KRHM ● FRANK TOUCH SHOW  
Feat Doors  
KSDO OPINION PLEASE  
TELEPHONE discussion  
program w/KSDO President  
Sherwood R. Gordon. Also  
heard on KSDO-AM  
6:30 BOOKS FOR  
GROWN-UP CHILDREN  
w/Doug Olsen feat  
live readings  
KXLU ● 6:00 PROGRAM  
SPOHR: Clarinet Cto #1 in  
C minor Op 26; De Peyer,  
clarinet; Davis/London Sym  
Orch (20:05) DEVIENNE:  
Sonata 6 for flute & hpschd  
(13:31) MOZART: Sym #4 in  
A major, K44; Leinsdorf/  
Phil Sym Orch of London  
HANDEL: Cto for Harp in  
F major Op 4#5; Ellis; harp  
(3:35)

### 7:00 P.M.

KFAC ● 7:05 INTERLUDE IN  
STEREO-Classical music  
KPCS ● GEORGETOWN FORUM  
KRHM ● FRANK TOUCH SHOW  
Feat Glen Campbell  
KSDO HERITAGE CONCERT  
BOYCE: Sym #6 in F, Op  
2 #6 (10) MOZART: Divert-  
imento #17 in D, K334 (46)  
BRAHMS: Haydn Theme  
Variations (18) RACHMANIN-  
OFF: Piano Cto #4 in G/  
Sergei Rachmaninoff,  
pianist (25) BOYCE: His  
Majesty's Birthday Ode (10)  
KUSC 7:30 RAPLINE-Telephone  
discussion program in-  
vites listener participation  
Call 746-2166

KXLU ● TOWER THEATER -  
BENET: John Brown's Body  
w/Tyrone Power, Raymond  
Massey and Judith Anderson  
STEPHEN CRANE: Red Badge  
of Courage, read by Edmond  
O'Brien; A selection of  
American Folk Songs and  
Ballads

### 8:00 P.M.

KCBH ● COLDWATER CANYON  
MOZART: Flute Cto #2 in  
D major K314; Michael De-  
bost, flute; Rudolf Barshai/  
Moscow Chamber Orch  
HANDEL: Royal Fireworks  
Music; Stokowski/RCA Victor  
Sym; SCHUBERT: Valses  
Nobles, Op 77; Walter Hautzig,  
piano MENDELSSOHN: Elijah,  
highlights; Elizabeth Harwood  
(s) Marjorie Thomas (c);  
Richard Lewis (t) John  
Shirley-Quirk (bs) Sir  
Malcolm Sargent/Royal  
Phil & Royal Choral  
Society  
KFAC ● EVENING CONCERT  
MOZART: La Finat Giar-  
diniera Overture; Davis/  
Royal Phil Orch (2)  
BRUCHNER: Sym #3 in D  
minor; Schuricht/Vienna  
Phil Orch (56) RACHMAN-  
INOV: Cto 2 in C minor;  
Atzmon/New Phil Orch (31)  
SPOHR: Double String  
Quartet; Jascha Heifetz,  
Israel Baker, Pierre  
Amoyal, Paul Rosenthal,  
violins; Gregor Piatigorsky,  
Laurence Lesser, violon-  
cellos (22)  
KOGO EVENING SYMPHONY  
MAHLER: Sym #6 in A  
minor; Bernstein/New York  
Phil (78) BRAHMS: Serenade  
in A, Op 16; Bernstein/New  
York Phil (32)

### 9:00 P.M.

KBBI ● CONCERT HALL OF THE  
AIR w/Mike Trout  
BEETHOVEN: String Quartet  
#13 in Bb & Grosse Fugue;  
The Smetana Quartet (42:34)  
KSDO WORLD OF RECORDS

LEONARDO: Cello Cto in  
D; Altobeli (17) SCHUMANN:  
Sym #4 in D, Op 120 (31)  
KUSC AIR BAG-Contemporary  
rock music by request

### 10:00 P.M.

KFAC ● 10:06 COLLECTORS  
SHELF  
DE LOS RIOS: South  
American Suite Composer  
& Buenos Aires, Columbia  
Sym HALFFTER: Danza de  
la Pastora & Danza de la  
Gitana RODRIGO: Estudian-  
tina TORROBA: Pavana  
100 Guitars of the Blind  
in Madrid  
KDBH ● COLDWATER CANYON  
SCHUBERT: Trio #1 in Bb  
major, Op 99; David Oitrakh  
Trio; FAURE: Pelleas et  
Melisande Suite; Ansermet/  
Suisse Romande  
KMET ● GORDON FITZGERALD  
KOGO 10:06 CONTEMPORARY HR  
COWELL: Ongaku for Orch;  
Whitney/Louisville Sym (14)  
HOVHANESS: Ukiyo "Floating  
World"; Kostelanetz (12)  
KSDO PORTRAITS IN SOUND  
ROGER WAGNER CHORALE:  
Song Concert  
10:15 CONNOISSEUR'S HOUR  
BACH: Suite #6 for Cello;  
Casals (28) BEETHOVEN:  
Ah! Perfido; Flagstad (13)  
KXLU ● JUST BLUES

### 11:00 P.M.

KCBH ● JOHN DAVIS SHOW  
Feat Cynthia Gooding  
KPFK 12M L. A. LIGHTHOUSE  
Jazz  
KSDO EVENING CONCERT  
WALTON: Cello Cto; Piat-  
gorsky (29) COPLAND:  
Rodeo: 4 Dance Episodes  
(20)  
12M THE QUIET HOUR  
CLEMENTI: Trio #1 in D  
(12) BEETHOVEN: Grosse  
Fugue in Bb, Op 133 (17)  
RAVEL: Quartet in F (28)  
KRHM ● EDDIE BAXTER SHOW  
Feat Original Cast Album  
of "Joy"

## Tuesday 12

### 7:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Don Ellis  
KUSC MORNING SHOW w/ Bob  
Hayden-Light popular  
music for early morning

### 8:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Joe South

### 9:00 A.M.

KFAC ● 9:05 MORNING MUSIC  
HALL-3 hr concert of all  
types of classical music  
KRHM ● MIKE SAXON SHOW  
Feat Judith Durham  
KUSC Education & Public Affairs  
Community Forum w/pro-  
fessors & speakers from  
USC's campus  
KSDO EARLY CONCERT  
SARIAN: Melotch; Orch  
Excerpts (14) RESPIGHI:  
Ancient Airs & Dances (17)  
MARTINU: Serenade (12)

### 10:00 A.M.

KPCS ● OPUS JAZZ  
● 10:30 JAZZ INC  
KRHM ● MIKE SAXON SHOW  
Feat Charlie Byrd  
KSDO MUSIC OF THE MASTERS  
PAGANINI: Violin Cto in D  
#1; Kogan (36) DEBUSSY:  
Printemps (Sym Suite) (15)  
● OFIE MARTINEZ  
SHOW-Latin music  
KPCS ● JUST JAZZ  
KRHM ● MIKE SAXON SHOW  
Feat Ray Stevens  
KSDO DIVERTIMENTO  
VIVALDI: Cto in d, Op 8  
#7 (10) SOLER: Quintet #6  
in g, Organ & Strings (28)

### 12:00 NOON

KFAC ● AT THE KEYBOARD  
Classical piano music  
KRHM ● MIKE SAXON SHOW  
Feat Jackie De Shannon



**KSDO** PORTRAITS IN SOUND  
ERIKA KOETH (s) sings  
Mozart  
12:15 SYMPHONIC MATINEE  
MOZART:Piano Cto in C  
#25;Fleisher (31) MENDEL-  
SSOHN:Octet for Strings in  
Eb (28) SHOSTAKOVITCH:  
Sym #5 Op 47 (41)

**KUSC** MUSIC AT NOON  
BORODIN:Quartet in D;  
Quartetto Italiano  
FRANCAIS:Trio for Violin,  
Viola, Cello;Heifetz, violin;  
de Pasquale, viola;Piatig-  
orsky, cello

### 1:00 P.M.

**KBBI** ● STUDIO I07 w/Mike  
Trout-Sacred, classical  
music

**KFAC** ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and  
interviews

**KPCS** ● CLASSICS IN CONCERT  
BRAHMS:10 Intermezzi for  
piano;Glenn Gould, piano  
SCHUMANN:Cello Cto in A  
minor;Leonard Rose, cello;  
Bernstein/New York Phil  
LISZT:Cto #1 in Eb;Bern-  
stein/New York Phil  
CHOPIN:Cto #2 in F minor;  
Schippers/New York Phil

**KRIIM** ● BILL STEWART SHOW  
Feat Fifth Dimension

**KPFK** FOLK MUSIC w/Howard  
Larman

**KUSC** AFTERNOON CLASSICS  
SCHUBERT:Overture in  
C;Menuhin/Menuhin Festival  
Orch ANTON RUBINSTEIN:  
Piano Cto #4 in D minor;  
Raymond Lewenthal, piano;  
de Carvalho/London Sym  
Orch KODALY:Hary Janos  
Suite;Szell/Cleveland Orch

### 2:00 P.M.

**KBBI** ● 2:05 JOURNEY INTO  
MUSIC w/Bill Babcock feat  
Semi-classical music

**KFAC** ● 2:05 OPERA THEATER  
w/Carl Princi-Scenes  
from Grand Opera

**KMET** ● B. MITCHELL REED

**KRHM** ● BILL STEWART SHOW  
Feat Ray Clark

**KSDO** JOURNEY IN MUSIC  
TCHAIKOVSKY:Capriccio  
Italian, Op 45 (14) RESPIGHI:  
The Pines of Rome (20)

**KUSC** 2:30 RECITAL  
HINDEMITH:Sonate for  
Viola & Piano, Op 11 #4;  
Walter Trampler, viola;  
Ronald Turini, piano

### 3:00 P.M.

**KEDC** THE IN-SOUND

**KFAC** ● 3:05 STEREO OMNIBUS  
Light classical music

**KRHM** ● BILL STEWART SHOW  
Feat Petula Clark

**KSDO** LA SCALA TO THE MET  
VERDI:Il Trovatore (high-  
lights);Price, Elias, Tucker,  
Warren, Tozzi (55)

**KSPC** JAZZ IN THE AFTER-  
NOON w/Edwin Thomas

**KUSC** CONCERT HALL, Part I  
"Heroic Music for Organ,  
Brass and Percussion" E.  
Power Biggs, organ;New  
England Brass Ensemble  
SCHUTZ:Psalmen Davids,  
1619;Ehmann/Westphalian  
Ensemble STRAVINSKY:  
Sym of Psalms;Stravinsky/  
CBC Sym Orch & Toronto  
Festival Chorus YARDUMIAI  
Sym #2 "Psalms" Ormandy/  
Phil Orch KODALY:Psalm  
#150;Andor/Kodaly Girls  
Choir

### 4:00 P.M.

**KPCS** ● COUNTRY WEST

**KRHM** ● BILL STEWART SHOW  
Feat Boots Randolph

**KSDO** CHAMBER MUSIC SALON  
MOZART:Quintet in Eb, K  
452 (23) COUPERIN:Pieces  
en Concert (13) HANDEL:  
Cto Grosso Op 6 #6 in G  
(17)

### 5:00 P.M.

**KEDC** FIVE O'CLOCK REPORT  
& BULLETIN BOARD  
5:30 CONCERT HALL

**KFAC** ● 5:05 ACCENT ON STRINC  
Music for string orch  
and ensembles

**KPCS** ● FOLK '70

**KRHM** STRICTLY FROM DIXIE  
Feat Waldren Joseph

**KSDO** ACROSS THE FOOTLIGHTS  
COPLAND: Billy the Kid  
Ballet Suite (24) MOZART:  
Thamos (Incidental Music)  
(18)

**KUSC** CONCERT HALL, Part II  
RACHMANINOFF:Paganini  
Rhapsody;Entremont, piano;  
Ormandy/Phil Orch  
BRUCKNER:Sym #7;  
Klemperer/Phil Orch

### 6:00 P.M.

**KFAC** ● 6:05 SERENADE  
Classical dinner music

**KMET** ● UNCLE T

**KRHM** ● FRANK TOUCH SHOW  
Feat Joan Baez

**KSDO** RHAPSODY  
DVORAK:Slavonic Rhapsody  
#3 (12) ELGAR:Introduction  
& Allegro, Op 47 (14)  
WALTON:Partita for Orch  
(16)

**KSPC** 6:30 BOOKS FOR  
GROWN-UP CHILDREN  
w/Doug Olsen feat  
live readings

**KXLU** ● 6:00 PROGRAM  
WOLF-FERRARI:Il Segreto  
di Susanna Overture;Santi/  
Paris Conservatory Orch  
(2:45) GRANADOS:Six  
Pieces on Spanish Popu-  
lar Songs;De Larrocha,  
piano (26) BEETHOVEN:  
Trio in C minor Op 9 #3  
for Strings;Pouget, violin;  
Riddle, viola;Plni, cello  
(22:57) NOVADEK:Nota  
Perpetuo; Sinfonia of  
London (2:49)

### 7:00 P.M.

**KFAC** ● 7:05 INTERLUDE IN  
STEREO-Classical music

**KPCS** ● BBC WORLD REPORT

**KRHM** ● FRANK TOUCH SHOW  
Feat Rick Nelson

**KSDO** HERITAGE CONCERT  
BACH:Brandenburg Cto 2  
in F (13) BEETHOVEN:Sym  
#7 in A, Op 92 (33)  
STRAUSS:Also Sprach  
Zarathustra (32) FALLA:  
Nights Gardens of Spain  
(22)

**KSPC** THURSDAY EVENING  
CONCERT-Classical

**KUSC** 7:30 RAPLINE-Telephone  
discussion program in-  
vites listener participation  
Call 746-2166

**KXLU** ● CANTIONES PROFANE

### 8:00 P.M.

**KCBH** ● COLDWATER CANYON  
BACH:Brandenburg Cto #1  
in F major;Pablo Casals/  
Marlboro Festival Orch  
HAYDN:Sym #104 in D  
major "London";Beechman/  
Royal Phil MOZART:  
Rondo in C major for Vio-  
lin & Orch, K373;Joseph  
Fuchs, violin;Frederick  
Waldman/Aeterna Chamber  
Orch

**KEDC** THE GOON SHOW

**KFAC** ● EVENING CONCERT  
BEETHOVEN;Prometheus  
Overture;Jochum/Concerteg-  
bouw Orch of Amsterdam  
(5) VAUGHN-WILLIAMS:  
Sym #3 (Pastoral);Boult/  
New Phil Orch (34)  
SHOSTAKOVICH:Cto #2 in  
C# minor;Kondrashin/  
Moscow Phil Orch (30)  
MOZART:Serenade #10 in  
Bb major K361;Jochum/  
Bavarian Radio Sym Orch  
(42)

**KOGO** EVENING SYMPHONY  
SMETANA:Ma Vlast (com-  
plete);Ancerl/Czech Phil  
Orch (75) SMETANA:"From  
My Life";String Quartet  
#1 in E minor;Smetara  
Quartet (27) JANACEK:  
Ballad of Blahnik Hill;  
Waldhans/Brno State  
Phil Orch (8)

**KPCS** ● CLASSICS FROM  
CANADA

● 8:30 THE GOON SHOW

**KRIIM** ● SKIP WESHNER SHOW  
Folk music & variety

### 9:00 P.M.

**KBBI** ● CONCERT HALL OF  
THE AIR w/Mike Trout  
TCHAIKOVSKY:Excerpts  
from "The Nutcracker";  
Fritz Reiner, Chicago  
Sym (40:07)

**KCBH** MUSIC FROM GERMANY  
Tapes from Assoc'n of  
German Broadcasters

**KEDC** BBC WORLD THEATER

**KSDO** WORLD OF RECORDS  
HAYDN:Sym #103 in Eb  
"Drum Roll" (30)  
DEBUSSY:Sonata #3 in G  
Violin & Piano (13)  
SMETANA:Richard the  
Third (Sym Poem)(13)

## Wednesday 13

### 7:00 A.M.

**KFAC** ● 7:05 IN A BAROQUE  
MOOD-Music from the  
baroque & Renaissance  
Era

**KMET** ● Rock music w/news  
reports hourly 24 hr

**KNX** ● Popular music w/news  
reports til 12M

**KPFK** Classical concert til noon

**KRHM** ● MIKE SAXON SHOW  
Feat Boots Randolph

**KSDO** MORNING MUSICAL  
MELANGE

**KUSC** MORNING SHOW w/Bob  
Hayden-light popular  
music for early morning

### 8:00 A.M.

**KRHM** ● MIKE SAXON SHOW  
Feat Dionne Warwick

### 9:00 A.M.

**KFAC** ● 9:05 MORNING MUSIC  
HALL-3 hr concert of all  
types of classical music

**KRHM** ● MIKE SAXON SHOW  
Feat James Taylor

**KUSC** Education & Public Affairs  
Community Forum w/pro-  
fessors & speakers from  
USC's campus

**KSDO** EARLY CONCERT

**KUSC** AIR BAG-Contemporary  
Rock music by request

**KXLU** ● DAWN OF THE  
CLASSICS

### 10:00 P.M.

**KCBH** ● COLDWATER CANYON  
SCHUMANN:Waldscenen,  
Op 82;Robert Casadesus,  
piano IVES:Sym #1 in D  
minor;Morton Gould/  
Chicago Sym

**KFAC** ● 10:06 COLLECTORS  
SHELF  
MASSENET:Scenes Pittores-  
ques;Fournet/Lamoureux  
Concerts Orch. Cto in  
Eb;S. Bianca, piano;  
Jurgen-Walther/Hamburg  
Philharmonia

**KMET** ● GORDON FITZGERALD  
PORTRAITS IN SOUND

**KSDO** ASSE NORDMO LOVEBERG  
(s);arias from Wagner's  
"Tannhauser"

10:15 MUSIC FROM THE  
KEYBOARD SCHUMANN:  
Carnaval/Dorfmann (27)

**KXLU** ● A TASTE OF JAZZ  
W/Derek Dreizen-modern  
jazz

### 11:00 P.M.

**KCBH** ● JOHN DAVIS SHOW  
Feat Steve Gillette

**KFAC** ● CROSSROADS OF  
MUSIC-Chamber music

**KPFK** 12M L. A. LIGHTHOUSE  
Jazz

**KSDO** EVENING CONCERT  
SMETANA:The Moldau  
from "My Country" (16)  
BRUCH:Violin Cto #2 in  
D;Heifetz (23) RESPIGHI:  
Old Dances & Airs Suite  
#3 (19)

12M THE QUIET HOUR  
HAYDN:Trio #1 in G, Op  
73 #2 (13) SCHUMANN:  
Quartet in Eb, Op 47 (27)  
LEES:String Quartet #1 (16)

**KRHM** ● EDDIE BAXTER SHOW  
Feat Paul Winter-Music  
and celebrity guests

GRIEG:Lyric Suite Op54  
(16) WEINBERGER:  
Schwanda Polka & Fugue  
(10) ENESCO:Roumanian  
Rhapsody #2 in D (12)  
GERSHWIN:Rhapsody in  
Blue (15)

### 10:00 A.M.

**KRIIM** ● MIKE SAXON SHOW  
Feat Joan Baez

**KSDO** MUSIC OF THE MASTERS  
CHABRIER:Gwendoline Over-  
ture (10) BIZET:Sym #1 in  
C (29) CHAUSSON:Poeme,  
Op 25 (18)

### 11:00 A.M.

**KPCS** ● JUST JAZZ

**KRHM** ● MIKE SAXON SHOW  
Feat Tom Jones

**KSDO** DIVERTIMENTO  
SCHUBERT:Trio Move-  
ment in Bb (13) MOZART:  
Serenade #12 in c, K388  
(23) BRAHMS:Sonata #2  
in A, Violin & Piano (21)

### 12:00 NOON

**KFAC** ● AT THE KEYBOARD  
Classical piano music

**KRHM** ● MIKE SAXON SHOW  
Feat Mason Williams

**KSDO** PORTRAITS IN SOUND  
VICTORIA DE LOS  
ANGELES (s)  
12:15 SYMPHONIC MATINEE  
CORELLI: Cto Grosso in D,  
Op 6 #1 (16) BEETHOVEN:  
Sym #8 in F, Op 93 (28)  
RACHMANINOFF: Piano Cto  
#1 in F#, Op 1 (25) GROFE:  
Grand Canyon Suite (32)

**KUSC** MUSIC AT NOON  
Beethoven Quartet Cycle  
continued; Budapest Quar-  
tet VIVALDI: Cto for  
Diverse Instruments;  
Bernstein/New York  
Phil Orch

### 1:00 P.M.

**KBBI** ● STUDIO 107 w/Mike  
Trout-Sacred, classical  
music

**KFAC** ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and  
interviews

**KPCS** ● CLASSICS IN CONCERT  
SCHUMANN: Quintet in Eb  
major for piano; Bernstein/  
Julliard String Quartet  
STRAVINSKY: Rite of  
Spring; Montoux/Paris  
Conservatoire Orch  
MOZART: Cto in Eb major  
for two pianos; Ormandy/  
Phil Orch OFFENBACH  
ADAM, PROKOFIEV,  
TCHAIKOVSKY, GLIERE:  
Selections from the  
Heart of Ballet

**KRHM** ● BILL STEWART SHOW  
Feat Richard Harris

**KUSC** AFTERNOON CLASSICS  
BERNSTEIN: "Candide"  
Overture; Bernstein/New  
York Phil Orch COPLAND:  
Out Town; Two Pieces for  
String Orchestra; Quiet City;  
Copland/London Sym Orch  
GROFE: Grand Canyon Suite;  
Ormandy/Phil Orch

### 2:00 P.M.

**KFAC** ● 2:05 OPERA THEATER  
w/Carl Princi-Scenes from  
Grand Opera

**KMET** ● B. MITCHELL REED

**KRHM** ● BILL STEWART SHOW  
Feat Barbra Streisand

**KSDO** JOURNEY IN MUSIC  
BRAHMS: Hungarian Dances  
#7-9 (10) LISZT: Hungarian  
Fantasy (17) BARTOK:  
Hungarian Sketches (11)

**KUSC** 2:30 RECITAL  
"Guitar Music of Latin  
America"; Laurindo Almeida  
guitar

### 3:00 P.M.

**KEDC** THE IN-SOUND

**KFAC** ● 3:05 STEREO OMNIBUS  
Light classical music

**KRHM** ● BILL STEWART SHOW  
Feat Count Basie

**KSDO** LA SCALA TO THE MET  
ALL WAGNER PROGRAM:  
Excerpts from Tannhauser,  
Dutchman, Lohengrin &  
Gruemmer; Gotterdammerung/  
London

**KSPC** JAZZ IN THE AFTERNOON  
W/Edwin Thomas

**KUSC** CONCERT HALL, Part I  
SCHUMANN: Sym #3 "Rhenish  
Paray/Detroit Sym Orch  
WAGNER: Siegfried's Rhine  
Journey; Szell/Cleveland  
Orch BRAHMS: Some of  
Destiny; Walter/Columbia  
Sym Orch & Occidental  
Concert Choir VAUGHN-  
WILLIAMS: Toward the Un-  
known Region; Sargent/London  
Sym Orch & Chorus

### 4:00 P.M.

**KPCS** ● COUNTRY WEST

**KRHM** ● BILL STEWART SHOW  
Feat Simon & Garfunkel

**KSDO** CHAMBER MUSIC SALON  
BACH: Harpsichord Cto in  
D #1; Heiller (21) BACH:  
Harpsichord Cto in G;  
Lacroix (14)

### 5:00 P.M.

**KEDC** FIVE O'CLOCK REPORT  
& BULLETIN BOARD  
5:30 CONCERT HALL

**KFAC** ● 5:05 ACCENT ON  
STRINGS-Music for string  
orchestra and ensembles

**KPCS** ● FOLK '70

**KRHM** STRICTLY FROM DIXIE  
Feat Alamo City Jazz Band

**KSDO** ACROSS THE FOOTLIGHTS  
GLUCK: Iphigenie en Aulide  
Overture (12) GOUNOD:  
Sym #1 in D "Ballet" (24)  
RODGERS & HAMMERSTEIN:  
Carousel (17)

**KUSC** CONCERT HALL, Part II  
RAVEL: Valses Nobles et  
Sentimentales; Cluytens/  
Paris Conservatoire Orch  
POULENC: Le Bal Masque;  
Benoit; Pretre/Paris  
Conservatoire Orch  
BERLIOZ: Symphonie Fantasti-  
que; Pretre/Boston Sym Orch

### 6:00 P.M.

**KRHM** ● FRANK TOUCH SHOW  
Feat Harry Belafonte

**KSDO** RHAPSODY  
BAX: Garden of Fand (15)  
VINCENT: Sym in D "Festi-  
val Piece" (19)

**KSPC** 6:30 BOOKS FOR  
GROWN-UP CHILDREN  
w/Doug Olsen feat  
live readings

**KXLU** ● 6:00 PROGRAM  
SCARLATTI: Concertato in  
D major; Haas/London  
Baroque Ensemble of Bologna  
(8:03) MOZART: Cto #2 in Eb  
major K417 for horn & orch;  
Civil, horn; Klemperer/Phil  
Orch (14:35) CORELLI: Cto  
Grosso in G minor Op 6 #8;  
Fasano/Virtuosi de Rome  
(15:02) NIELSEN: Suite for  
String Orch Op 1; Winograd/  
String Orch (15:59)

### 7:00 P.M.

**KRHM** ● FRANK TOUCH SHOW  
Feat Joni Mitchell

**KSDO** HERITAGE CONCERT  
HAYDN: Cello Cto in D/  
Starker (26) ALBENIZ:  
Iberia (32) PROKOFIEV:  
Sym #5 in Bb, Op 100 (43)

**KSPC** THURSDAY EVENING  
CONCERT

**KUSC** 7:30 RAPLINE-Telephone  
discussion program in-  
vites listener participation  
Call 746-2166

**KXLU** ● DEL REY CONCERT  
SAINT-SAENS: Introduction  
and Rondo Capriccioso Op  
28; Menuhin, violin; Goossens/  
Philharmonia (9:25) BEET-  
HOVEN: Sym #1 in C major  
Op 21; Bernstein/New York  
Phil (25:45) SCHUBERT:  
Three Piano Pieces Op  
posthumous; Crochet, piano  
(28:37) MOZART: Cto #5 in  
A major K219; Menuhin, viol-  
in; Bath Festival Chamber  
Orch (30) BRAHMS:  
Zigeunerlieder Op 103; Gal-  
ling, piano; Rilling/Gachinger  
Kantorei (17:50)

### 8:00 P.M.

**KCBH** ● COLDWATER CANYON  
POULENC: Cto in G minor  
for Organ, Strings & Tim-  
pani; Berj Zamkochian, or-  
gan; Everett Firth, timpanist;  
Munch/Boston Sym BLOCH:  
Sinfonia Breve; Dorati/Minn-  
neapolis SIBELIUS: Pohjola's  
Daughter; Bernstein/New  
York Phil

**KFAC** ● EVENING CONCERT  
BONONCINI: Polifmo Over-  
ture; Leppard/New Phil-  
harmonia Orch (3) HENZE:  
Henze/Berlin Phil Orch (28)  
STRAUSS: Zerbinetta's Aria  
from Ariadne auf Naxos;  
Queen of the Night Aria  
from The Magic Flute; &  
Ach Ich Liebe from The  
Abduction from the Seraglio,  
by Mozart. Song of Olympia  
from the Tales of Hoffman,  
by Offenbach. Una Voce  
Poco Fa from The Barber  
of Seville by Rossini. Qui  
La Voce from I Puritani, by  
Bellini. Caro Nome from  
Rigoletto, by Verdi. Volte La  
Terrea & Saper Vorreste  
from A Masked Ball by  
Verdi; Masur/Berlin Radio  
Sym Orch (49) TCHAIKOV-  
SKY: Serenade in C major;  
Barbirolli/London Sym  
Orch (31)

**KOGO** EVENING SYMPHONY  
HAYDN: Sym #98 in Bb  
major; Klemperer/Phil-  
harmonia Orch (27) MOZART  
Clarinet Cto in A K622  
dePeyer, clarinet; Maag/  
London Sym (30) BRAHMS:  
Liebeslieder Waltzes Op  
52; Werba & Weissenborn,  
piano; Irmgard Seefried,  
Raii Kostia, Waldemar  
Kmentt & Eberhard Waechter  
(22) BEETHOVEN: Sym #2  
in D Op 36; Ansermet/  
Suisse Romande Orch

### 9:00 P.M.

**KBBI** ● CONCERT HALL OF  
THE AIR w/Mike Trout  
RIMSKY/KORSAKOV:  
Scheherazade, Leopold  
Stokowski, London Sym (46)

**KCBH** ● ROUSSEL: The Spider's  
Feast; Cluytens/Paris  
Conservatory DVORAK:  
Piano Quintet in A, Op  
21; Clifford Curzon, piano;  
Vienna Phil Quartet

**KEDC** FOLK IN FOCUS

**KSDO** WORLD OF RECORDS  
TCHAIKOVSKY: Sym #5 in  
E, Op 64 (46)

**KUSC** AIR BAG-Contemporary  
rock music by request

**KXLU** ● BROADWAY SONGBOOK  
Feat Twenties on Broadway:  
1929, Part I

### 10:00 P.M.

**KCBH** ● COLDWATER CANYON  
DELIUS: In A Summer Gar-  
den; Ormandy/Phil  
SCHUBERT: Sym in C  
major, The Great; Munch/  
Boston Sym

**KMET** ● GORDON FITZGERALD  
10:06 CONCERT SHOWCASE

**KOGO** BEETHOVEN: Music for  
"Egmont" Op 84; Netania  
Davrat (s); Walthern Reyer,  
speaker; Abravanel/Utah  
Sym (43)

**KSDO** PORTRAITS IN SOUND  
ROGER WAGNER CHORALE  
Song Concert

10:15 THE OPERA STAGE  
SMETANA: The Bartered  
Bride; Vekoslav Yanko  
(Krusina); Bogdana Stritar  
(Ludmilla); Vilma Bukovetz  
(Marenka); Vladimir  
Dolnichar (Micha); Elza  
Karlovatz (Hata); Gebre/  
Chorus and Orch of the  
Slovenian Nat'l Opera (2:40)

**KXLU** ● PAST FORTY

## Thursday 14

### 7:00 A.M.

**KPFK** Classical concert til noon

**KRHM** ● MIKE SAXON SHOW  
Feat Pet Clark

**KSDO** MORNING MUSICAL  
MELANGE

### 8:00 A.M.

**KRHM** ● MIKE SAXON SHOW  
Feat Burt Bacharach

### 9:00 A.M.

**KFAC** ● 9:05 MORNING MUSIC  
HALL -3hr concert of  
all types of classical  
music

**KRHM** ● MIKE SAXON SHOW  
Feat Fifth Dimension

**KSDO** EARLY CONCERT  
VERDI: I Vespri Siciliani  
Overture (10) GOTTSCHAL  
Cakewalk excerpts (10)  
MARTINU: Partita for  
Strings (12) STRAUSS:  
Wine, Women & Song (11)

### 10:00 A.M.

**KPCS** ● OPUS JAZZ

● 10:30 JAZZ INC

**KRHM** ● MIKE SAXON SHOW  
Feat Frank Sinatra

**KSDO** MUSIC OF THE MASTERS

BACH: Violin Cto in E #2;  
Ayo (20) MOZART: Sym #41  
in D "Jupiter" (26)

**KVFM** ● OFIE MARTINEZ  
SHOW-Latin music

### 11:00 A.M.

**KPCS** ● JUST JAZZ

**KRHM** ● MIKE SAXON SHOW  
Feat Dionne Warwick

**KSDO** DIVERTIMENTO  
BEETHOVEN: Trio in G,  
Op 9 #1 (26) JANACEK:  
Quartet #1 (Kreutzer) (19)

### 12:00 NOON

**KRHM** ● MIKE SAXON SHOW  
Feat Burbank Philharmonic

**KSDO** PORTRAITS IN SOUND  
RENATA TEBALDI (s)  
Song recital  
12:15 SYMPHONIC MATINEE  
BRAHMS: Academic Festival  
Overture Op 80 (10)  
OVSIANIKO-KULIKOVSKY:  
Sym #21 in G (26) IRE-  
LAND: Piano Cto in Eb/  
Horsley (27) STRAVIN-  
SKY: Sym in 3 Move-  
ments (24)

**KUSC** MUSIC AT NOON  
Nonesuch New American  
Chamber Music Series  
"New Music for the Piano"  
Robert Helps, piano

**1:00 P.M.**

- KFAC ● LUNCH AT MUSIC CENTER w/Tom Cassidy Classical music and interviews
- KPCS ● CLASSICS IN CONCERT DVORAK:New World Sym; Walter, conductor  
BRAHMS:Piano Quarter in G minor;Goldberg, violin  
SCHUMANN:Sym #3 "Rhenish";Bernstein/New York Phil
- KRHM ● BILL STEWART SHOW Feat Joe South
- KPFK ● FOLK MUSIC w/Howard Larman
- KUSC ● AFTERNOON CLASSICS "Orchestrated Keyboard Works" BACH:Prelude & Fugue in D minor;Ormandy/Phil Orch  
MOUSSORGSKY:Ravel-Pictures at an Exhibition; Kubelick/Chicago Sym Orch  
CHOPIN:Les Sylphides; Ormandy/Phil Orch  
DEBUSSY:Clair de Lune; Ormandy/Phil Orch

**2:00 P.M.**

- KBBI ● 2:05 JOURNEY INTO MUSIC w/Bill Babcock feat semi-classical music
- KFAC ● 2:05 OPERA THEATER w/Carl Princi-Scenes from Grand Opera
- KMET ● B. MITCHELL REED
- KRHM ● BILL STEWART SHOW Feat Liza Minnelli
- KSDO ● JOURNEY IN MUSIC COPLAND:El Salon Mexico (11) VILLA-LOBOS: Bachianas Brazil #5 (12) COULD:Latin America Symphonette (21)
- KUSC ● 2:30 RECITAL "Duets with the Spanish Guitar";Salli Terri, (c)

**3:00 P.M.**

- KEDC THE IN-SOUND
- KRHM ● BILL STEWART SHOW Feat Brazil '66
- KSDO ● LA SCALA TO THE MET MOZART:Cosi Fan Tutte (highlights) Casa Ludwig, Loose, Kunz;Chorus (55)
- KSPC ● JAZZ IN THE AFTERNOON w/Edwin Thomas
- KUSC ● CONCERT HALL, Part I BACH:Passion;Forster/Soloists, St. Hedwigs Cathedral Choir Berlin Sym Orch

**4:00 P.M.**

- KRHM ● BILL STEWART SHOW Feat Gabor Szabo
- KSDO ● CHAMBER MUSIC SALON ELIZABETHAN MUSIC by Byrd, Morley, Dowland, etc. Julian Bream Consort

**5:00 P.M.**

- KEDC ● FIVE O'CLOCK REPORT & BULLETIN BOARD 5:30 CONCERT HALL
- KFAC ● 5:05 ACCENT ON STRINGS-Music for string orch & ensembles
- KPCS ● FOLK '70
- KRHM ● STRICTLY FROM DIXIE Feat Happy Jazz Band
- KSDO ● ACROSS THE FOOTLIGHTS BERLIOZ:Damnation of Faust, Op 24 (13) OPERA CHORUSES:Wagner Chorale (19) BALFE:Bohemian Girl Overture (10)
- KUSC ● 5:30 THE ORGAN "Bach Organ Favorites" Vol 4, E. Power Biggs, organ

**6:00 P.M.**

- KFAC ● 6:05 SERENADE-Classical dinner music
- KRHM ● FRANK TOUCH SHOW Feat Friends of Distinction RHAPSODY
- KSDO ● BRITTEN:Simple Sym (17) CHAVEZ:Sinfonya De Antigona (11) BRAHMS: Tragic Overture (13)
- KXLU ● 6:00 PROGRAM FREDERICK THE GREAT: Sinfonia in D major for two flutes, two oboes, two horns, strings & continuo; Zoller, Demmler, flutes; Meyer, hpschd; Von Benda/Berlin Phil (11:18) BACH: Sonata #3 in E major; Muller, hpschd;Schneeberger, violin (17:25) VIVALDI:Cto in A minor for Piccolo, Strings & Continuo; Baker, flute;Prohaska/Vienna State Opera Orch (12:36) STANITZ:Orch Trio in C major Op #1;Munclinger/Czech Phil Orch (13:06)

**7:00 P.M.**

- KFAC ● 7:05 INTERLUDE IN STEREO -Classical music
- KPCS ● ABOUT SCIENCE Feat Dissecting a star ● 7:30 A NEST OF SINGING BIRDS
- KRHM ● FRANK TOUCH SHOW Feat Teresa Grauer
- KSDO ● HERITAGE CONCERT BACH:Brandenburg Cto #4 in C "Tragic" (26) BRAHMS:Sym #3 in F, Op 90 (35) RAVEL:Piano Cto in G/Blancard (22)
- KSPC ● THURSDAY EVENING CONCERT-Classical
- KXLU ● DEL REY CONCERT SATIE:Premere pensee Rose-Croix Petite Overture a danser;Crochet, piano (2:40) SHOSTAKOVICH Sym #5 Op 47;Ormandy/Phil Orch (44:26) RACHMANINOFF:Cto #1 in F# minor for Piano & Orch Op 1; Kamenikova, piano;Pinkas/Brno State Phil Orch  
HINDEMITH:Symphonic Metamorphosis;Vogel/Brno State Phil Orch (18:35) ROUSSEL:Bacchus et Ariane;Cluytens/L'Orchestre de la Societe des Concerts du Conservatoire de Paris

**8:00 P.M.**

- KCBH ● COLDWATER CANYON RAVEL:Piano Cto in G major;Philippe Entremont, piano;Ormandy/Phil; ROUSSEL:Suite #2 from Bacchus & Ariadne;Cluytens/Paris Conservatory; FRANCK:Les Eolides; Cluytens/Belgian Nat's Orch
- KFAC ● EVENING CONCERT REZNICEK:Donna Diana Overture;Scherchen/Vienna State Opera Orch (5) WALTON:Sym in Bb minor; Boulton/Phil Promenade Orch (44) VIEUXTEMPS:Cto #5 in A minor;Kondrashin/State Radio Orch (20) GLUCK: Don Juan Pantomime Ballet; Moralt/Vienna Sym Orch (44)
- KOGO ● EVENING SYMPHONY VAUGHN WILLIAMS:English Folk Song Suite;Boulton/Vienna State Opera Orch (12) BUTTERWORTH:The Banks of Green Willow;Boulton/London Phil Orch (5) VAUGHN WILLIAMS: A Pastoral Sym;Boulton/

- London Phil Orch (35) BLISS:Cto for Violin & Orch;Campoli, violin; Bliss/London Phil Orch (39) ARNOLD:English Dances;Boulton/London Phil Orch (18)
- KPCS ● BBC WORLD THEATER-Drama series
- KRHM ● SKIP WESHNER SHOW Folk music & variety

**9:00 P.M.**

- KBBI ● CONCERT HALL OF THE AIR w/Mike Trout
- KEDC ● BERNSTEIN: Plays for Young People, The Sorcerer's Apprentice, Wm Tell Ovt., etc./New York Phil (40:30)
- KSDO ● THE COMPOSER WORLD OF RECORDS DEBUSSY:Afternoon of a Faun (11) KHACHATURIAN Gayne Ballet Suite (47)
- KUSC ● AIR BAG-Contemporary rock music by request
- KXLU ● DAWN OF THE CLASSICS-VIVALDI:Cto #2 in G minor, Op 3 (L'Estro Armonico);Rossi/Members of the Vierma State Opera Orch (11:12) BACH:Cantata #170 "Vergute Ruh" Beliebta Seelenlust Heynis (c);Goldberg/Netherlands Chamber Orch (23:48) TELEMANN:Cto

**Friday 15****7:00 A.M.**

- KBBL ● Sacred music & programs w/news til 12M
- KFAC ● 7:05 IN A BAROQUE MOOD-Music from the baroque & Renaissance Era
- KMET ● Rock music w/news reports hourly 24 hr
- KPFK ● Classical concert til noon
- KRHM ● MIKE SAXON SHOW Feat Andy Williams
- KUSC ● MORNING SHOW w/Bob Hayden-Light popular music for early morning

**8:00 A.M.**

- KRHM ● MIKE SAXON SHOW Feat Judy Collins

**9:00 A.M.**

- KFAC ● 9:05 MORNING MUSIC HALL-3 hr concert of all types of classical music
- KRHM ● MIKE SAXON SHOW Feat B. J. Thomas
- KUSC ● Education & Public Affairs Community Forum w/professors & speakers from USC's campus
- KSDO ● EARLY CONCERT GRIEG:Holberg Suite Op 40 (19) RAVEL:Pavanne infante defunte (10) BARTOK:Two Portraits(12)

**10:00 A.M.**

- KPCS ● OPUS JAZZ ● 10:30 JAZZ INC
- KRHM ● MIKE SAXON SHOW Feat Blood, Sweat & Tears
- KSDO ● MUSIC OF THE MASTERS

**11:00 A.M.**

- KPCS ● JUST JAZZ
- KRHM ● MIKE SAXON SHOW Feat Astrud Gilberto
- KSDO ● DIVERTIMENTO

for Recorder, Gamba, Strings, Basso Continuo;Berg/Consortium Musicum (17:29)

**10:00 P.M.**

- KCBH ● COLDWATER CANYON ALBENIZ-HALFTER:Rapsodia Espanola;Gonzalo Soriano, piano;Rafael Frubeck de Burgos/Nat'l Orch of Spain, BRAHMS: Sym #3 in F major;Klemperer/Philharmonia
- KMET ● GORDON FITZGERALD PORTRAITS IN SOUND E. POWER BIGGS, Organ, plays Daquin 10:15 MUSIC FOR THE KEYBOARD BEETHOVEN:Piano Sonata #32;Kempff (22) DEBUSSY: Selections;Gieseking (14)

**11:00 P.M.**

- KCBH ● JOHN DAVIS SHOW Feat Jesse Fuller
- KFAC ● CROSSROADS OF MUSIC-Chamber music
- KPFK ● 12M L. A. LIGHTHOUSE Jazz
- KSDO ● EVENING CONCERT HAYDN:Sym #88 in G (21) HINDEMITH;Nobilissima Visione (21) 12M THE QUIET HOUR HAYDN: 7 Last Words (Quartet) Op 51 (54)

ROSSINI:Sonata #1 in G for Strings (13) MOZART: Quartet #11 in Eb K171 (15) DENNY:String Quartet #2 (22)

**12:00 NOON**

- KRHM ● MIKE SAXON SHOW Feat Mystic Moods Orch
- KSDO ● PORTRAITS IN SOUNDS RENATA TEBALDI (s) recital 12:15: SYMPHONIC MATINEE BEETHOVEN: 12German Dances Op 140 (26) BRAHMS: Sym #4 in E Op 98 (39) WAGNER:Parsifal Orchestral Suite (18) STRAVINSKY:Four Norwegian Moods (10)
- KUSC ● MUSIC AT NOON BEETHOVEN:Trio No 7 Bb major Op 97 "Archduke";Sammons, violin; Squire, cello;Murdoch, piano PISTON:Sonata for Violin & Piano;Krasner, violin;Piston, piano BACH: Sonata #3 in G minor for hpschd and viola de Gamba; Wolff, hrschd;Scholz, viola de gamba

**1:00 P.M.**

- KBBI ● STUDIO 107 w/Mike Trout-Sacred, classical music
- KFAC ● LUNCH AT MUSIC CENTER w/Tom Cassidy Classical music and interviews
- KPCS ● CLASSICS IN CONCERT MAHLER:Song of the Earth; Ormandy/Phil Orch SCHUMANN:Cello Cto;Pablo Casals, cello WAGNER: Prelude and "Love and Death" from "Tristan and Isolde" Ormandy/Phil Orch
- KRHM ● BILL STEWART SHOW Feat Engelbert Humperdick

## 2:00 P.M.

KFAC ● 2:05 OPERA THEATER w/Carl Princi-Scenes from Grand Opera  
 KMET ● B. MITCHELL REED  
 KRHM ● BILL STEWART SHOW Feat Vikki Carr  
 KSDO JOURNEY IN MUSIC IBERT: Suite Elizabethaine (23) DELIUS: Brigg Fair (English Rhapsody) (16)

## 3:00 P.M.

KEDC THE IN-SOUND  
 KFAC ● 3:05 STEREO OMNIBUS Light classical music  
 KRHM ● BILL STEWART SHOW Feat Baja Marimba  
 KSDO LA SCALA TO THE MET GIORDANO: Andrea Chenier (highlights) del Monaco, Tebaldi, Corena (55)  
 KSPC JAZZ IN THE AFTER-NOON w/Edwin Thomas  
 KUSC LIGHT OPERA MATINEE Gilbert & Sullivan Festival, Part II; The Mikado; Sargent/Pro Arte Orch Glyndebourne Festival Chorus

## 4:00 P.M.

KPCS ● COUNTRY WEST  
 KRHM ● BILL STEWART SHOW Feat Anita Kerr Singers  
 KSDO CHAMBER MUSIC SALON LOCATELLI: Violin Cto #9 in G, Op 3 (19) ALBINONI: Oboe Cto #2 in D, van Tright (12) NEUKOMM & FUX: Music for Trumpets (21)

## 5:00 P.M.

KEDC FIVE O'CLOCK REPORT & BULLETTIN BOARD 5:30 CONCERT HALL  
 KPCS ● FOLK '70  
 KRHM STRICTLY FROM DIXIE Feat Wilbur de Paris  
 KSDO ACROSS THE FOOTLIGHTS WRIGHT & FORREST: Song of Norway; Elliott, Hughes, Round; Chorus (50)  
 KUSC COLLECTORS CORNER w/Shelly Clyman WEBER: Overture Euryanthe; Concertgebouw Orch of Amsterdam SCHUMANN: Sym #3 in E# major "The Rhenish"; Piero Coppola/Paris Cons Orch

## 6:00 P.M.

KFAC ● 6:05 SERENADE-Classical dinner music  
 KMET ● UNCLE T  
 KRHM ● FRANK TOUCH SHOW Feat B. J. Thomas  
 KSDO RHAPSODY STRAUSS: Dance Suite After Couperin (19) PISTON: Incredible Flutist Suite (15)  
 KSPC 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen feat live readings  
 KXLU ● 6:00 PROGRAM GLUCK: Ballet Suite #2; Hartford Sym Orch (10:52) MOZART: Sereneta Notturmo; Maag/London Sym (12:55) BACH: CPE: Cto in G major for flute and orch; Rampal, flute; De Fromet/Orch RAVEL: Menuet Antique; Rosenthal/Paris Nat'l Theater Opera Orch (6:32)

## 7:00 P.M.

KFAC ● 7:05 INTERLUDE IN STEREO-Classical music  
 KPCS ● CLASSICS FROM CANADA

KRHM ● 7:30 THE GOON SHOW  
 ● FRANK TOUCH SHOW Feat Original Cast  
 KSDO HERITAGE CONCERT WAGNER: Good Friday Spell (11) TCHAIKOVSKY: Suite #3 in G; Theme & Var (20) RIMSKY-KORSAKOV: Antar (20) DVORAK: Sym #5 "New World" DEBUSSY: Afternoon of a Faun (11)  
 KUSC 7:30 RAPLINE-Telephone discussion program invites listener participation Call 746-2166  
 KXLU ● DEL REY CONCERT WAGNER: Prelude to "Die Meistersinger"; Dorati/Kibdib WAGNER: Prelude to "Die Meistersinger"; Dorati/London Sym Orch (10:40) MAHLER: Sym #4 in G; Lisa Della Casa, s; Reiner/Chicago (52:59) LISZT: Malediction for Piano & Strings; Eugene Liszt, piano; Lehel/Vienna State Opera Orch (14) DVORAK: String Quintet in G major, Op 77; Kolar, s, violins (34:09)

## 8:00 P.M.

KCBH ● COLDWATER CANYON GOUNOD: Faust; Victoria de los Angeles (s); Boris Christoff (bs); Nicholai Gedda (t); Andre Cluytens/Paris Opera Orch & Chorus  
 KFAC ● EVENING CONCERT DUPARC: Lenore; Almeida/New Philharmonia Orch (12) MOZART: Sym #41 in C major (Jupiter) K551; Boehm/Berlin Phil Orch (27) PFITZNER: Cto in B minor; Wich/Phil Hungarica (35) SCHMITT: La Tragedie de Salome; Almeida/New Philharmonia Orch (34)  
 KOGO EVENING SYMPHONY TCHAIKOVSKY: "Romeo & Juliet": overture-fantasy; Munch/Boston Sym (20) BERLIOZ: "Romeo & Juliet dramatic sym; Munch/Boston Sym & New England Conservatory chorus w/Rosalind Elias, Cesare Valletti & Giorgio Tozzi, soloists (90)

## 9:00 P.M.

KBBI ● CONCERT HALL OF THE AIR w/Mike Trout CABBINI/ROSSINI/PONCHIELLI: Italian Woodwind Music, Phil Woodwind Quintet (43:26)  
 KEDC A TASTE OF JAZZ  
 KSDO WORLD OF RECORDS BEETHOVEN: Sym #1 in G Op 21 (27) CHOPIN: Les Sylphides (29)  
 KXLU ● TWENTIETH CENTURY UNLIMITED BACH: Schoenberg; E# Prelude & Fugue, 2 Chorale Preludes; Abravanel/Utah Sym Orch (24:59) BACH: Webern-Ricerare from the Musical Offering; Abravanel/Utah Sym Orch (6:52) BACH: Stravinsky-Choral Variation on "Von Himmel Hoch"; Abravanel/Utah Sym Orch (10:22) BACH: Improvisations; Op 20; Rosen, piano (10:49)

## 10:00 P.M.

KCBH ● COLDWATER CANYON  
 KFAC ● 10:06 COLLECTORS SHELF TCHEREPNIN: Cto; J. Sebastian, harmonica; Schwieger/Stuttgart Radio

Sym. VILLA-LOBOS: Cto (same as above)  
 KMET ● GORDON FITZGERALD PORTRAITS IN SOUND JASCHA HEIFETZ: Violin recital  
 10:15 CONNOISSEUR'S HOUR-ZIANI: Il Sepolcro (oratorio) (38)  
 KXLU ● BALLADS TRADITIONAL w/John Case-folk music

## 11:00 P.M.

KCBH ● JOHN DAVIS SHOW Feat John Greenway

KFAC ● CROSSROADS OF MUSIC Chamber music  
 KPFC 12M L. A. LIGHTHOUSE Jazz  
 KSDO EVENING CONCERT BACH: Cto in C for 3 hpschds (18) PERGOLESI: Concertino #5 in Eb (10) SCHUBERT: Sym #5 in Bb (22)  
 12M THE QUIET HOUR BOCCHERINI: Trio #6 in E, Op 35 (17) MOZART: Quartet #17 in Bb, "The Hunt" (23) LADERMAN: Theme, Variations, Finale

# Saturday 16

## 7:00 A.M.

KPOL ● Light music w/news & commentary 24 hr  
 KRHM ● Small Business problems w/Nicholas Wallner ● 7:15 MIKE SAXON SHOW Feat Richard Harris PRELUDE TO MORNING BRITTEN: A Simple Sym Op 4 (16) MILHAUD: Le Carnaval d'Aix (19) PROKOFIEV: Sym #1 "Classical" (15)

## 8:00 A.M.

KCBH ● JOHN DAVIS SHOW Feat: Lester Flatt & Earle Scruggs w/Doc Watson; Pat & Victoria Garvey; The Gateway Singers; Dust Bowl Ballads sung by Woody Guthrie; Louisiana Crying Music w/the Hackberry Ramblers; Tim Hardin in Concert  
 KPFC EARLY MORNING JAZZ  
 KRHM ● MIKE SAXON SHOW Feat Dionne Warwick PORTRAITS IN SOUND CONCERT MASTERS play Kreisler  
 8:15 EARLY CONCERT HANDEL: The Water Music Suite (18) MOZART: Sym #15 in G, K124 (10) TCHAIKOVSKY: Capriccio Italien, Op 45 (15) SUPPE: Pique Dame Overture (10) BIZET: Carmen Suite #1 (13) HONEGGER: Pastorale d'Ete (10) STRAUSS: Beautiful Blue Danube (10)

## 9:00 A.M.

KRHM ● MIKE SAXON SHOW Feat Mark Lindsay

## 10:00 A.M.

KRHM ● MIKE SAXON SHOW Feat Winstons  
 KSDO YOUNG PEOPLE'S CONCERT SUPPE: Morning, Noon and Night Overture (10) SAINT-SAENS: Intro & Rondo Capriccioso (10) BRAHMS; MOZART; RESPIGHI: short works

## 11:00 A.M.

KPFC 11:30 KIDS 'N BOOKS 'N THINGS  
 KRHM ● MIKE SAXON SHOW Feat George Russell HERITAGE SHOWCASE GERSHWIN: An American in Paris (17) PORTER: Kiss Me Kate (selections) (17) ROGERS: Slaughter on Tenth Ave (10) TURINA: Danzas Fantasticas (16) IBERT: Divertissement (15) WALTON: Partita for Orch-1957 (15)

KVFM ● OFIE MARTINEZ SHOW-Latin music

## 12:00 NOON

KMET ● 12:30 ROCK MUSIC w/news reports hourly  
 KRHM ● MIKE SAXON SHOW Feat Peggy Lee  
 KSPC R. WOOD SHOW-Rock

## 1:00 P.M.

KPFC WILLIAM MALLOCH PROGRAM  
 KRHM ● BILL STEWART SHOW Feat Tom Jones  
 KSDO HERITAGE WORLD OF RECORDS WAGNER: Die Meistersinger Prelude (10) FRANCK: Sym Variations (14) BRAHMS: Academic Festival Overture, Op 80 (10) STRAVINSKY: The Firebird (22) COPLAND: Statements for Orch (18)

## 2:00 P.M.

KBBI ● COMMAND PERFORMANCE w/Bill Babcock-All request sacred music  
 KFAC ● 2:30 CALL FOR CLASSICS-classical request program  
 KRHM ● BILL STEWART SHOW Feat Inner Dialogue  
 KSPC CAPTAIN COOKIE w/Linda Cook-Folk & Rock

## 3:00 P.M.

KFAC ● 3:30 INTERNATIONAL MUSIC HALL-Art songs from around the world  
 KRHM ● BILL STEWART SHOW Feat Thelma Houston RHAPSODY SARASATE: Zigeunerweisen BEN-HAIM: From Israel-Suite for Orch (18) BACH: Toccata & Fugue in D (10) VAUGHN-WMS: English Folk Song Suite (11)  
 KUSC CONCERT HALL COPLAND: An Outdoor Overture; Copland/London Sym Orch THOMPSON: The Flow that Broke the Plains; Stokowski/Sym Orch GROFE: Mississippi Suite; Slatkin/Hollywood Bowl Sym Orch DELIUS: Florida Suite; Beecham/Royal Phil Orch

## 4:00 P.M.

KFAC ● CONCERT AT 4:05 Standard & familiar concert favorites  
 KOGO 4:06 CLASSICS BY REQUEST  
 KRHM ● BILL STEWART SHOW Feat Pat Williams  
 KSPC SOUL MACHINE w/

5:00 P.M.

KBBI ● 5:30 GERMAN HOUR music
KFAC ● 5:30 ONE THOUSAND & ONE NIGHTS-Mid Eastern music
KRHM STRICTLY FROM DIXIE Feat Billie & De De Pierce
KSDO MUSIC OF OUR TIME KHACHATURIAN:Violin Cto in D;Kogan (34)
KIRCHNER:Trio Violin, Cello, Piano (15)
KUSC AROUND THE BANDSTAND Regimental Band of H. M. Irish Guards;Major Geo H. Willcocks
5:30 ALL STOPS OUT Bruce Prince-Joseph Organ at Columbia Univ.

6:00 P.M.

KFAC ● BOSTON SYMPHONY Full length concert-pre recorded in Boston's Sym Hall;Boston Sym Orch; Wm Stineberg
KRHM ● FRANK TOUCH SHOW Feat Andy Williams
KSDO PORTRAITS IN SOUND VRONSKY & BABIN:Duo Piano team, play works of Tchaikovsky
6:15 PRELUDE TO EVENING
BERLIOZ:Roman Carnival Overture Op 9 (10)
SAINT-SAENS:Havanaise Op 83;Kogan (10)
VERDI: I. Vespri Seciliani Overture (10)
KSPC THE QUIET KIND w/ Marina Hirsch-Rock and Blues
KUSC SHOWTIME Los Angeles Civic Light Opera Previews-BACHARACH-SIMON: Promises, Promises;Jerry Orbach, Jill O'Hara, Edward Winter;Harold Wheeler Orig Broadway cast
KXLU ● 6:00 PROGRAM VIVALDI:Cto in C major for Guitar & Strings;I Solsti di Zagreb (7:58)
LE CLARI:Sonata in D maj Op 9 #3 for Violin & Hpscl Paris Baroque Ensemble (10:35) HAYDN:Quartet #1 in G major for Strings Op 54;Allegr String Quartet (1:30) TELEMANN:Cto for Recorder, Gamba, Strings and Basso Continuo;Berg/ Consortium Musicum(17:29)

7:00 P.M.

KOGO MUSIC ROOM SCHUBERT:Quintet in C major Op 163;Roisman & Schneider, violins;Kroyt, viola;Schneider & Heifetz, cellos (49)
KRHM ● FRANK TOUCH SHOW Feat Oliver Nelson
KSDO HERITAGE CONCERT CIMAROSA:Oboe Cto; Lardrot (11) BETHOVEN: Creature of Prometheus (57) RAVEL: La Valse (13) CHOPIN:Piano Cto #2 Op 21;Novaes (34)
KSPC BEARD'S HOUR w/Mike Thompson-Rock
KXLU ● DEL REY CONCERT MOZART:The Impresario Overture;Walter/Columbia Sym Orch (3:58) LISZT: Symphonic Poem "Battle of The Huns";Scherchen/Vienna State Opera Orch (13:02) DELIBES:Coppelia (complete ballet);Dorati/ Minn Sym Orch (83:44)

RAVEL:La Valse;Cluytens/ Paris Conservatoire Orch (1:33)

8:00 P.M.

KCBH ● STEREO SOUTHERN CALIF ALBINONI:Cto in C major for Oboe & Strings, Op 7 #12;Pierre Pierlot, oboe; Jacques Roussel/Antiqua Musica Chamber Orch
BIZET-SARASATE:Carmen Fantasy;Ruggiero Ricci, violin;Pierino Gamba/London Sym COPLAND: Piano Cto;Aaron Copland, piano;Bernstein/New York Phil BRUCKNER:Sym #5 in Bb;Eugen Jochum/Concertgebouw
KFAC ● OPERA IN STEREO FLOTOW:Martha-Part II, Heger/Bavarian State Opera & Chorus (same case as for Sat. May 9) ROSSINI:Semiramide Overture;Giulini/Philharmonia Orch (13) SCHUBERT:Sym #2 in Bb major; Menuhin/Bath Festival Orch (28) RACHMANINOV: Cto 4 in G minor;Nikolai Petrov, piano (26) PROKOFIEV:Cto #3 in C major; Rozdestvensky/Moscow Radio Sym Orch (26) FARWELL:Krueger/Royal Phil Orch (19)
KOGO EVENING SYMPHONY STRAUSS:"Le Beau Danube" Music of Johann Strauss, arr/Roger Desormiere, Manuel Rosenthal;Paris Opera Orch (20) SCHUBERT:Sym 5 in Bb major; Bohm/Vienna Phil Orch (25) SCHUBERT: Quartet #1 in Bb major;Vienna Konzerthaus Quartet (18) CASELLA:Paganiniana; Ormandy/Phil Orch (16)
KRHM ● SKIP WESHNER SHOW All request folk music
KUSC SATURDAY EVENING FOLK FESTIVAL-Folk music by request plus interviews & live broadcasts

9:00 P.M.

KSDO SERENADE LAMBERT:Cto for Solo Piano & Ensemble (26) MOZART:Quartet #22 in Bb K589 (24)
KSPC SATURDAY NIGHT CREW w/Harvey Kaslow-Folk & rock music
KXLU ● THE EARLY KEYBOARD BACH:Two Chorales, "Ver Deinan Thron tret'ich" & "Wo soll ich fliehen ihn?" Toccat, Adagio & Fugue in C major;Litaize, organ (22:33) RAMEAU:Suite in E major;Kipnis, Hpschd (19:58) FROBERGER: Lamentation for Ferdinand IV, Capriccio, Suite XIV; Dart, Clavichord (10:49)

10:00 P.M.

KBBI ● KOREAN HOUR-music & discussions
KCBH ● 10:30 JOHN DAVIS SHOW Feat: Early Guitar work of Glen Campbell w/the Dillards
KFAC ● 10:05 BALLET TIME ● 10:30 PHILADELPHIA ORCH-Eugene Ormandy conducts a 2 hr pre-recorded concert
KSDO PORTRAITS IN SOUND RUTH SLENCZYNSKA: Piano, plays Liszt
10:15 THE OPERA STAGE

VERDI:Falstaff;Giuseppe Valdengo (Falstaff);Antonio Madasi (Fenton);Frank Fuarrera (Ford);Gabor Carelli (Dr. Caius);

KXLU

Herva Nelli (Mistress Ford) Teresa Stich-Randall (Nannetta);Toscanini/Robert Shaw Chorale;NBC Sym Orch ● JAZZ - modern nazz

Sunday 17

7:00 A.M.

KBBL ● Sacred music & programs w/news til 12M
KNOB ● 7:30 Lutheran Church of Anaheim w/Rev Steif
KNX ● Popular music w/news til 12M
KRHM ● Inspirational Music Feat Kate Smith
KSDO PRELUDE TO MORNING STRAUSS:Till Eulenspiegel (15) ROUSSELCto for Small Orch (12) STRAVINSKY: The Firebird Suite (20)

8:00 A.M.

KBIG ● Morman Tab'nacle Choir -sacred music
KMET ● WATTS REVITALIZATION ● 8:30 WORLD OF WATTS ● 8:30 CAMPUS PROFILE w/ Arnold Pike ● 8:30 EDDIE BAXTER SHOW Feat Bobby Scott
KSDO MADRIGAL 8:30 DIVERTIMENTO VIVALDI:Cto for Wind Ens (11) PROKOFIEV:Divertimento Op 43 (16)

9:00 A.M.

KBIG ● Popular music w/news hourly til 12M
KMET ● COMMITMENT ● 9:15 Rock music & news hourly 24 hr
KPFK MEDITATION BE-IN w/ Jack Garris
KRHM ● EDDIE BAXTER SHOW Feat Craig Hundley
KSDO MUSIC OF PRAISE HANDEL:Messiah:Part II (65) BACH:Easter Oratorio (41)

10:00 A.M.

KRHM ● EDDIE BAXTER SHOW Feat Vikki Carr
KBCA JAZZ FROM JAPAN & AMERICA

11:00 A.M.

KFAC ● SUNDAY SHOWCASE Classical music
KRHM ● EDDIE BAXTER SHOW Feat John Tartaglia
KSDO MUSIC OF THE MASTERS TCHAIKOVSKY:Violin Cto in D;Heifetz (30) PROKOFIEV:Lt. Kife Suite (21)

12:00 NOON

KFAC ● 12:05 PIANO PARADE Keyboard Concert works ● 12:30 BOSTON POPS Full length concert pre-recorded in Boston's Sym Hall;Artur Fiedler
KRHM ● STEREO SPECTACULAR w/Bill Stewart
KSDO THE RECITAL STAGE JOSEPH FUCHS:Violinist, plays SCHUBERT:Sonata in A, Op162 (22) COPLAND:Sonata Violin & Piano (20)

1:00 P.M.

KPFK SUNDAY OPERA
KSDO MATINEE CONCERT BRAHMS:Sym #4 in E, Op 98 (37) ROZSA:

Kaleidoscope, Op 19a (12)

2:00 P.M.

KFAC ● 2:30 L. A. COUNTY MUSEUM CONCERT-A live concert feat leading chamber ensembles from L.A County Museum of Natural History
KOGO 2:30 OPERA WAGNER:Die Meistersinger von Nurnberg;Knappertbusch/Vienna Phil Orch & Chorus of Vienna State Opera w/Hilde Gueden Gunther Treptow, Elsie Schurhoff, Anton Dermota, Paul Schoeffler & Otto Edelmann in principal roles (4hr20min)
KRHM ● PREMIERE PERFORMANCE w/Brian Clewer
KSDO MUSIC OF THE BAROQUE VIVALDI:Cto #6 in G, Op 10(10) BACH:K. P. E: Organ Cto in Eb;Alain (19)
KSPC WORLD OF MAHLER w/ Larry Oppenheim-classical

3:00 P.M.

KBCA THE GERALD WILSON SHOW
KFAC ● 3:30 SUNDAY THEATRE Symphonic fare from baroque to modern to Broadway
KOGO OPERA
KRHM ● COMEDY SHOW w/Mike Saxon Feat Allen Sherman
KSDO THE SUNDAY ORCHESTRA THE SAN DIEGO SYM ORCH: BARTOK:Divertimento for Strings LISZT:Dance Macabre LISZT:Piano Cto #2; Erno Daniel KODALY:Dances of Galanta
KUSC OPERA THEATER WAGNER:Tannhauser; Grummer, Schech, Hopf, Fischer-Dieskau, Konwitschny/German State Opera Chorus & Orch

4:00 P.M.

KSPC OFFENDED CONSCIOUSNESS w/Bruce Taylor & Ken Bernstein-spoken

5:00 P.M.

KOGO 5:35 HISTORY OF POPULAR MUSIC IN THE UNITED STATES
KSDO ON WINGS OF SONG SCHUBERT:Songs; Schwarzkopf (11) VAUGHAN-WMS:Travel Songs;Standen (21) DVORAKBiblical Songs; Majdan (24)
KUSC 5:30 SINGERS WORLD w/Wayne Connor

6:00 P.M.

KFAC ● FAMILY HOUR
KRHM ● BROADWAY SHOWTIME W/Paul Werth Feat Kiamet
KSDO PORTRAITS IN SOUND JEAN CASADESUS:Piano, plays Debussy
6:15 MUSIC OF THE DANCE-STRAVINSKY: Petrouchka (34)
KUSC FIRST CAME THE WORD SPECIAL:Steven Stockwell presents "Americana, Spirit

of the Seventies", the 1970 Songfest of the Univ. of Southern Calif. as recorded live at the Greek Theater. Traditional Amer. folk songs as well as new material composed especially for this production

**KXLU** ● 6:00 PROGRAM  
MOZART: Sym #7 in D major K45; Leinsdorf/Phil Sym Orch of London (9:10)  
DEVEINNE: Sonata #4 in G major for flute & hpschd (13:20) VIVALDI: Suite, Andre, Logorce, trumpets; Rampal, flute (6:49)  
HAYDN: Cto in D major for cello & Orch; Bouvitsky, cello; Ronnefeld/Vienna Sym Orch (26:05)

### 7:00 P.M.

**KFAC** ● KEYBOARD IMMORTALS  
Legendary performances by turn-of-the-century keyboard virtuosos  
**KOGO** READERS THEATER  
**KPFK** BEETHOVEN SYMPHONY CYCLE  
**KRRHM** ● LONDON PHASE IV  
**KSDO** HERITAGE CONCERT  
MOZART: Cto in E $\flat$  for 2 pianos & orch, K365; Vronsky & Babin (26)  
RIMSKY-KORSAKOV: Scherherazade, Op 35 (41)  
DVORAK: Sym #4 in G, Op 88 (36)

### 8:00 P.M.

**KCBH** ● STEREO SOUTHERN CALIF - MASSENET: Ballet Music from Le Cid; Jean Martinon/Israel Phil CHOPIN: Piano Cto #1 in E minor; Alexander Brailowsky, piano; Ormandy/Phila  
**KFAC** ● 8:05 SHOWTIME  
**KOGO** ● EVENING SYMPHONY  
VEJVANOVSKY: Serenade in C; Presek/Prague Wind Ensemble & Prague Sym Orch (14)  
BRAHMS: Violin Cto in D (Op 77); Oistrakh, violin; Szell/Cleveland Orch (41)  
BRUCKNER: Sym #3 in D minor; Szell/Cleveland Orch (56)

### 9:00 P.M.

**KCBH** ● THE CONDUCTOR  
Ernest Ansermet & Suisse Romande Orch; DEBUSSY: Nocturnes; PROKOFIEV: Cinderella, highlights  
BORODIN: Sym #2 in B

minor STRAVINSKY: Song of the Nightingale  
**KFAC** ● OPERA HOUSE w/ Carl Princi  
FIDELIO by BEETHOVEN: Sena Jurinac (Leonora); Jan Peerce (Florestan); Maria Stader (Marcellina) Knappertsbusch/The Bavarian State Opera Orchestra & Chorus (2 hr 50 min)  
**KPFK** 9:30 FOLK MUSIC w/ Louise Carter  
**KSDO** GREAT MOMENTS FROM OPERA  
MEYERBEER: Huguenots: Duet, Act 4 (17) WAGNER: Lohengrin: Scene, Act 2 (21)  
MOUSSORGSKY: Godounov: Aria (12)  
**KSPC** SUNDAY NITE CREW w/ Roger Russ - Rock & folk rock

**KXLU** ● MOZARTEUM  
MOZART: Quartet in F major; Guarneri Quartet (24:36) Sym #16 in C major; Leinsdorf/Phil Sym Orch of London (7:47) Piano Sonata #16 in B $\flat$  major; Gilels, piano (17:38)

### 10:00 P.M.

**KSDO** PORTRAITS IN SOUND  
JASCHA HEIFETZ: Violin recital  
10:15 WORLD OF RECORDS  
BEETHOVEN: Consecration of House Overture (13)  
PUCCINI: Madame Butterfly Act 3 (32)  
**KOGO** 10:05 FROM THE MUSIC ROOM "Counterpoint"  
7th in a series of 13 programs produced by CBC w/ commentary by Dr. Helmut Blume, Dean of music faculty at McGill Univ. Two Eng Folksongs (trad); Lois Marshall (s); Weldon Kilburn, piano (7)  
ADDISON: Serenade; Toronto Woodwind Wuartet w/ Judy Loman, harp PEPIN: Guernica; Toronto Sym Orch/Jean Deslauriers (17)

### 11:00 P.M.

**KSDO** EVENING CONCERT  
RAVEL: Rapsodie Espagnole (17) SESSIONS: Sym #1 (19)  
12M THE QUIET HOUR  
SCHUMANN: 3 Fantasy Pieces Op 73 (12)  
BRAHMS: Clarinet Sonata #1; Kell (21) HINDEMITH: Trio #1, Op 34 (21)

fessors & speakers from USC's campus  
**KSDO** EARLY CONCERT  
RAVEL: La Valse (13)  
BORODIN: Prince Igor: excerpt (11) FRANCAIX: Concertino Piano & Orch (10)

### 10:00 A.M.

**KPCS** ● OPUS JAZZ  
● 10:30 JAZZ INC  
**KRRHM** ● MIKE SAXON SHOW  
Feat Rick Nelson  
**KSDO** MUSIC OF THE MASTERS  
SCHUBERT: Rosamunde Overture (10) BEETHOVEN: Piano Cto #4 in G (34)  
FALLA: 3-Cornered Hat 3 dances (12)  
**KVFM** ● OFIE MARTINEZ  
SHOW - Latin music

### 11:00 A.M.

**KPCS** ● JUST JAZZ  
**KRRHM** ● MIKE SAXON SHOW  
Feat Peggy Lee  
**KSDO** DIVERTIMENTO  
MOZART: Divertimento in B $\flat$  K277 (17) BOCCHERINI: Quintet in D (22)

### 12:00 NOON

**KFAC** ● AT THE KEYBOARD  
Classical piano music  
**KRRHM** ● MIKE SAXON SHOW  
Feat Fifth Dimension  
**KSDO** PORTRAITS IN SOUND  
ELIZABETH SCHUMANN (s) sings  
12:15 SYMPHONIC MATINEE  
BRAHMS: Sym #3 in F, Op 90 (32) PAGANINI: Violin #4 in D; Grumiaux (30) VAUGHAN-WMS: Sym #9 in E (33)  
**KUSC** MUSIC AT NOON  
"The Art of Emanuel Feuermann"  
MENDELSSOHN: Sonata #2  
BEETHOVEN: "Magic Flute" variations; duo for viola; two obbligato eyeglasses  
HANDEL: Adagio & Allegro

### 1:00 P.M.

**KBBI** ● STUDIO 107 w/Mike Trout - Sacred, classical music  
**KFAC** ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and interviews  
**KPCS** ● CLASSICS IN CONCERT  
RUSSIAN COMPOSERS:  
Selections from; Bernstein/  
New York Phil VIVALDI:  
Cto for Woodwinds & String  
Orch; Goberman/New York  
Sinfonietta MOZART: Cto  
#22 in E $\flat$  major; Ormandy/  
New York Phil BRAHMS:  
Trio in E $\flat$  major for piano,  
violin & horn; Serrin/Marlbor  
Music Festival  
**KRRHM** ● BILL STEWART SHOW  
Feat Gordon Lightfoot  
**KUSC** AFTERNOON CLASSICS  
BRAHMS: Tragic Overture;  
Walter/Columbia Sym Orch  
MAHLER: Sym #4; Leinsdorf/  
Boston Sym Orch ELGAR:  
Serenade in E; Barbirolli/  
London Sinfonia

### 2:00 P.M.

**KBBI** ● 2:05 JOURNEY INTO  
MUSIC w/Bill Babcock feat  
semi-classical music  
**FKAC** ● 2:05 OPERA THEATER  
w/Carl Princi - Scenes  
from Grand Opera  
**KMET** ● B. MITCHELL REED  
**KRRHM** ● BILL STEWART SHOW  
Feat Original Caste

**KSDO** TRAVELS IN SOUND  
BRETON: Escenas Andaluzas  
(24) FALLA: Nights in Gardens  
of Spain (32)  
**KUSC** 2:30 RECITAL  
Liv Glaser, piano GRIEG:  
Lyric pieces  
**3:00 P.M.**

**KEDC** THE IN-SOUND  
**KFAC** ● 3:05 STEREO OMNIBUS  
Light classical music  
**KRRHM** ● BILL STEWART SHOW  
Feat Laurindo Almeida  
**KSDO** LA SCALA TO THE MET  
BOITO: Mefistofele; Siepi,  
del Monaco, Palma; Chorus  
(55)  
**KSPC** JAZZ IN THE AFTER-  
NOON w/Edwin Thomas  
**KUSC** CONCERT HALL, Part I  
"From Stravinsky to  
Stockhausen" - a 3-1/2 hr  
survey of the musical  
Avant Garde, a program  
inspired by the March 1970  
issue of Coast FM & Fine  
Arts

### 4:00 P.M.

**KRRHM** ● BILL STEWART SHOW  
Feat Nancy Wilson  
**KSDO** CHAMBER MUSIC SALON  
BACH: Brandenburg Cto #4  
in G (17) MOZART: Sinfonia  
Concertante, K364 (31)  
**KFAC** ● 5:05 ACCENT ON  
STRINGS - music for string  
orch & ensemble  
**KRRHM** STRICTLY FROM DIXIE  
Feat Panassie Jazz Session  
**KSDO** ACROSS THE FOOTLIGHTS  
DELIBES: Coppelia Ballet  
Suite (14) WEILL: Three  
Penny Opera Suite (20)  
**KUSC** 5:30 THE ORGAN

### 5:00 P.M.

**KXLU** ● 6:00 PROGRAM  
MANFREDINI: Sinfonia #2  
for strings; Gotti/Instrumental  
Ensemble of Bologna (6:24)  
BACH: Sonata #2 in A for  
violin and Hpschd; Fried-  
man, violin; Prince-Joseph,  
hpschd (13) COUPERIN:  
From Les' Nations;  
Courad/Stuttgart Baroque  
Ensemble (23:16) RICHTER:  
Quartet in B major for  
strings Op 5 #2; Concentus  
Musicus of Vienna (11:57)

### 7:00 P.M.

**KFAC** ● 7:05 INTERLUDE IN  
STEREO - classical music  
**KPCS** ● GEORGE TOWN FORUM  
**KRRHM** ● FRANK TOUCH SHOW  
Feat Gary Puckett &  
Union Gap  
**KSDO** HERITAGE CONCERT  
BRAHMS: Sym #2 in F, Op  
90 (35) KHATCHATURIAN:  
Piano Cto in D $\flat$ ; Kapell (36)  
MENDELSSOHN: Sym #4  
"Italian" (29)  
**KSPC** THURSDAY EVENING  
CONCERT - classical  
**KUSC** 7:30 RAPLINE - Telephone  
discussion program invites  
listener participation  
Call 746-2166

**KXLU** ● TOWER THEATER -  
Brecht-Weill: The Three-  
penny Opera, Lotta Lenya;  
Brecht on Brecht, the Life  
& Works of Bertholt  
Brecht, Lotta Lenya; selections  
from the songs of Kurt  
Weill

### 8:00 P.M.

**KCBH** ● COLDWATER CANYON  
VIVALDI: Cto in D minor for

# Monday 18

### 7:00 A.M.

**KBBI** ● SOUNDS OF INSPIRA-  
TION - Special sacred  
programs  
**KBBL** ● Sacred music & programs  
w/news til 12M  
**KBIG** ● Popular music w/news  
reports hourly til 12M  
**KFAC** ● 7:05 IN A BAROQUE  
MOOD - music from the baro-  
que & Renaissance Era  
**KFMX** ● Adult pop music 24 hr  
**KMET** ● Rock music w/news  
reports hourly 24 hr  
**KNX** ● Popular music w/news  
reports til 12M  
**KPFK** Classical concert til noon  
**KPOL** ● Light music w/news  
reports & commentary 24  
**KRRHM** ● MIKE SAXON SHOW

**KSDO** Feat Carpenters  
MORNING MUSICAL  
MELANGE  
**KUSC** MORNING SHOW w/Bob  
Hayden - Light popular music  
for early morning

### 8:00 A.M.

**KRRHM** ● MIKE SAXON SHOW  
Feat Herb Alpert

### 9:00 A.M.

**KFAC** ● 9:05 MORNING MUSIC  
HALL - 3hr concert of all  
types of classical music  
**KRRHM** ● MIKE SAXON SHOW  
Feat Lulu  
**KUSC** Education & Public Affairs  
Community Forum w/pro-

Viola d'Amore;Renzo Sabatini, viola d'amore; Anthony Bernard/London Chamber Orch MOZART: Quintet for horn & string Quartet in Eb major, K407; Sebastian Huber, horn; Endres String Quartet HAYDN:Sym #94 in G major, Surprise;Beecham/Royal Phil

KFAC ● EVENING CONCERT EVENING SYMPHONY MOZART:Sym #39 in Eb major;K543;Walter/Columbia Sym (27) MAHLER: "Resurrection" Sym #2 in C minor;Walter/New York Phil (81)  
 KRHM ● SKIP WESHNER SHOW Folk music & variety

**9:00 P.M.**

KBBI ● CONCERT HALL OF THE AIR w/Mike Trout Great music for relaxation;Fiedler, Gould, Munch, Stokowsky, Agout (44:46)  
 KCBH ● COLDWATER CANYON HAYDN:The Nelson Mass; Sylvia Stahlman (s);Helen Watts (c);Wilfred Brown (t);Tom Krause (b) David Willcolcks/Choir of King's College, Cambridge & London Sym SCHUMANN: Papillons Op 2;Robert Casadesus, piano  
 KSDO WORLD OF RECORDS BIBER:Serenada (10) BACH:Cto for 2 violins & orch (18) RAVEL: Quartet in F (29)  
 KUSC AIR BAG-Contemporary rock music by request  
 KXLU ● DAWN OF THE CLASSICS

**10:00 P.M.**  
 KCBH ● COLDWATER CANYON SCHUBERT:String Quartet #2 in C minor, Quartettsatz; Julliard String Quartet; BEETHOVEN:Sym #3 in Eb major;Eroica;Michael Gielen/Vienna State Opera Orch  
 KFAC ● 10:06 COLLECTORS SHELF - EZIO PINZA: (born May 18, 1892) Arias and songs  
 KSDO PORTRAITS IN SOUND JOHANNA MARTZY, violin recital  
 10:15 CONNOISSEUR'S HOUR - MOZART: Variations on Theme, K137 (11) LEES:String Quartet #1 (16) HENZE:Five Neopolitan Songs (17)

KXLU ● JUST BLUES  
 KOGO 10:06 CONTEMPORARY HOUR  
 COPLAND:An Outdoor Overture;Copland/London Sym Orch (9) COPLAND: Third Sym;London Sym Orch (40)

**11:00 P.M.**

KFAC ● CROSSROADS OF MUSIC Chamber music  
 KPFFK 12M L. A. LIGHTHOUSE Jazz  
 KSDO EVENING CONCERT BEETHOVEN:Piano Cto #2 in Bb;Kempff (30) TCHAKOVSKY:Swan Lake suite (21) 12M THE QUIET HOUR SCHUBERT:Trio #1 in Bb Op 99 (32) BARTOK: Contrasts (18)

Zukerman, violin CHAUSSON: Poeme WIENIAWSKI: Cto Polonaise VIEUXTEMPS: Violin Cto #5;Mackerras/London Sym Orch SIBELIUS: Sym #2; Pretre/New Philharmonia Orch

**2:00 P.M.**

KFAC ● 2:05 OPERA THEATER w/Carl Princi-Scenes from Grand Opera  
 KMET ● B. MITCHELL REED  
 KRHM ● BILL STEWART SHOW Feat Peggy Lee  
 KSDO JOURNEY IN MUSIC BRUCH:Canzone on Four Motives (10) ARNOLD:Scottish Dances, Op 59 (10) BRUCH:Scottish Fantasy, Op 46 (29)  
 KUSC 2:30 RECITAL "Baroque Music for the Cello";Enrico Mainardi, cello

**3:00 P.M.**

KEDC THE IN-SOUND  
 KFAC ● 3:05 STEREO OMNI - BUS-light classical music  
 KRHM ● BILL STEWART SHOW Feat Jose Feliciano  
 KSDO LA SCALA TO THE MET BARTOK:Bluebeard's Castle Szonyi, Szekely;Dorati/London Sym (55)  
 KSPC JAZZ IN THE AFTER-NOON w/Edwin Thomas  
 KUSC CONCERT HALL, Part I STRAVINSKY:Pulcinella Suite;Ansermet/Suisse Romande Orch GOULD: Venice VIVALDI:Vivaldi Gallery;Katims/Seattle Sym Orch LISZT:Sonata in B minor;Dante Sonata; Hungarian Rhapsody #11 Bagtelle;Alfred Brendel, piano DVORAK:Slavonic Dances;Szell/Cleveland Orch

Boskovsky/Vienna Mozart Ens (10:25) VIVALDI:Cto #1 Op 7 for guitar & orch; Membrado, guitar;Duhamel/Ensemble (12:48) BEETHOVEN:Sonata in Ab major; Op 110, T'song, piano (22:01) PERGOLESI:Cto Armonico #5; Munchinger/Stuttgart Cham Orch (9:34)

**7:00 P.M.**

KFAC ● 7:05 INTERLUDE IN STEREO-classical music  
 KPCC ● BBC WORLD REPORT  
 ● 7:15 JAZZ UNLIMITED  
 KRHM ● FRANK TOUCH SHOW Feat Neil Diamond  
 KSDO HERITAGE CONCERT HAYDN:Cello Cto in D/ Mainardi (29) BERLIOZ: Romeo & Juliet;excerpts (16) MAHLER:Sym #4 in G (51)  
 KSPC THURSDAY EVENING CONCERT  
 KUSC 7:30 RAPLINE-Telephone discussion program invites listener participation, call 746-2166  
 KXLU ● CANTIONES PROFANE

**8:00 P.M.**

KCBH ● COLDWATER CANYON HUMMEL: Piano Cto in B min; Martin Galling, piano; Wagner/Innsbruck Symph VIVALDI: Sonata in Bb Maj for Flute, Oboe & Continuo; The Maxence Larrieu Quartet MOZART: Divertimento in D Maj; Tibor Varga & Orch  
 KEDC THE GOON SHOW  
 KFAC ● EVENING CONCERT MOREL: L'Etoile Noir; Ozawa/Toronto Sym Orch (7) HAYDN: Sym #91 in Eb Maj; Vaughan/Orch of Naples (24) SCHOENBERG: Cto for Violin & Orch; Israel Baker, piano; Craft/CBC Sym Orch(28) PROKOFIEV: Romeo & Juliet ballet music; Leinsdorf/Boston Symph Orch(29)  
 KOGO EVENING SYMPHONY SIBELIUS: Lemminkainen's Return; Morton Gould DVORAK: Cto for Violin in A minor(Op 53); Johanna Martzy, violin; Fricisay/Berlin Radio Sym (32) TCHAIKOVSKY: Sym No 4 in F minor (Op 36); Mehta/Los Angeles Phil (41) SCHOENBERG: Transfigured Night; Mehta/Los Angeles Phil (31)  
 KPCC ● CLASSICS FROM CANADA  
 ● 8:30 THE GOON SHOW  
 KRHM ● SKIP WESHNER SHOW Folk music and variety

**9:00 P.M.**

KBBI ● CONCERT HALL OF THE AIR w/Mike Trout LISZT: Liebestraum, others Philippe Entremont (43:29)  
 KEDC BBC WORLD THEATER  
 KSDO WORLD OF RECORDS SAINT-SAENS: Carnival of Animals (22) MAHLER:Der Abschied Ferrier (30)  
 KUSC AIR BAG - Contemporary rock music, by request  
 KXLU ● DAWN OF THE CLASSICS

**10:00 P.M.**

KFAC ● 10:06 COLLECTORS SHELF  
 TELEMANN: Trio Sonata in F GAL: Suite for Recorder & Tenor Violin BOCCHERINI: Sonata in A Major BACH: Arioso; Alberta Hu-

**Tuesday 19**

**7:00 A.M.**

KFAC ● 7:05 IN A BAROQUE MOOD-music from the baroque & Renaissance Era  
 KNX ● Popular music w/news reports til 12M  
 KPFFK Classical Concert til noon  
 KRHM ● MIKE SAXON SHOW Feat Neil Diamond  
 KUSC MORNING SHOW w/Bob Hayden-light popular music for early morning

**8:00 A.M.**

KRHM ● MIKE SAXON SHOW Feat Aretha Franklin

**9:00 A.M.**

KFAC ● 9:05 MORNING MUSIC HALL-3 hr concert of all types of classical music  
 KRHM ● MIKE SAXON SHOW Feat Nilsson  
 KSDO EARLY CONCERT BERLIOZ:King Lear Overture, Op 4 (15) DUKAS: Sorcerer's Apprentice (12) MARTINU:Partita for String Orch (12)

**10:00 A.M.**

KRHM ● MIKE SAXON SHOW Feat Doors  
 KSDO MUSIC OF THE MASTERS DELIBES:Sylvia Ballet Suite (25) HINDEMITH: Clarinet Cto;Cahuzac (24)

**11:00 A.M.**

KRHM ● MIKE SAXON SHOW

KSDO Feat Rod McKuen  
 DIVERTIMENTO DVORAK:Quintet in G, Op 77(32) VIVALDI:Flute Cto #3;Pfersmann (10)

**12:00 NOON**

KRHM ● MIKE SAXON SHOW Feat Judy Collins  
 KSDO PORTRAITS IN SOUND GRACE MOORE (s) song recital  
 12:15 SYMPHONIC MATINEE BACH:Brandenburg Cto #2 in F (13) BEETHOVEN:Sym #7 in A, Op 92 (33) HERBERT:Cello Cto #2;Miquelle (23) HALFFTER:Sinfontetta (33)  
 KUSC MUSIC AT NOON RAVEL:Quartet in F major; Budapest Quartet DEBUSSY: Quartet in G minor; Budapest Quartet

**1:00 P.M.**

KFAC ● LUNCH AT MUSIC CENTE w/Tom Cassidy-classical music and interviews  
 KPCC ● CLASSICS IN CONCERT CHOPIN:The 14 Waltzes; Alexander Brailowsky, piano SHOSTAKOVITCH:Sym #5 Op 47; Bernstein/New York Phil HAYDN:Sonata in G major;Ivan Davis, piano MOZART: Sonata in F major;Ivan Davis, piano  
 KRHM ● BILL STEWART Feat Cuff Links  
 KPFFK FOLK MUSIC w/Howard Larman  
 KUSC AFTERNOON CLASSICS PROKOFIEV:Sgt Kije Suite; Szell/Cleveland Orch;Pinchas

**4:00 P.M.**

KPCC ● COUNTRY WEST  
 KRHM ● BILL STEWART SHOW Feat Quincy Jones  
 KSDO CHAMBER MUSIC SALON MENDELSSOHN:Trio in D, Op 49 (28) REICHA: Quintet in Eb, Op 88 #2 (25)

**5:00 P.M.**

KEDC FIVE O'CLOCK REPORT & BULLETIN BOARD 5:30 CONCERT HALL  
 KFAC ● 5:05 ACCENT ON STRINGS-music for string orchestra & ensembles  
 KPCC ● FOLK '70  
 KRHM STRICTLY FROM DIXIE Feat Billy Maxted  
 KSDO ACROSS THE FOOTLIGHTS STRAUSS:Fledermaus Orch Suite (25) Gypsy Baron Orch Suite (25)  
 KUSC CONCERT HALL GLIERE:Red Poppy Ballet Suite;Scherchen/Vienna State Opera Orch GLIERE: Sym #3 "Ilya Mourometz" (comp);Scherchen/Vienna State Opera Orch

**6:00 P.M.**

KSDO RHAPSODY SARASATE:Zigeunerweisen/Rabin (10) ROSZA:Spellbound Cto (12) MEYERBEER: The Skater's Waltz (13)  
 KSPC 6:30 BOOKS FOR GROWN-UP CHILDREN w/Doug Olsen feat live readings  
 KXLU ● 6:00 PROGRAM MOZART: Six Minuets K61;

rst, tenor violin'  
**KCBH** ●COLDWATER CANYON DOHNANYI: Variations on a Nursery Tune; Ernst von Dohnanyi, piano; Boult/Royal Phil STRAUSS: Also Sprach Zarathustra; Ormandy/Philadelphia Orch  
**KMET** ●GORDON FITZGERALD PORTRAITS IN SOUND Giorgio Tozzi, bass; opera arias  
 10:15 Music for the Keyboard SCHUMANN: Fantasie in C, Op 17; Kempff (30) PROKOFIEV: Sonata #3 in a; Boukoff (10)  
**KXLU** ●A TASTE OF JAZZ w/ Derek Dreizen - Modern Jazz

**11:00 P.M.**  
**KCBH** ●JOHN DAVIS SHOW Feat Tut Taylor  
**KFAC** ●CROSS ROADS OF MUSIC Chamber music  
**KPFK** 12M L. A. LIGHTHOUSE - Jazz  
**KSDO** EVENING CONCERT BACH: Violin Cto in a #1/ Milstein (15) BRAHMS: Haydn Theme Variations (16) RIMSKY-KORSAKOV: Le coq d'or Suite (26)  
 12 M The Quiet Hour MOZART: Sonata #34 Violin. Piano (22) SMETANA: Quartet #1 My Life (28)  
**KRHM** ●EDDIE BAXTER SHOW

**KUSC** Dances Op 64 (16) FALLA: El Amor Burjo (26)  
 CONCERT HALL Part II  
**FRANCK:** Psyche; Fournet/ Czech Phil Chorus, Prague Sym Orch  
**FRANCK:** Sym in D minor; Bernstein/N. Y.

**6:00 P.M.**  
**KFAC** ●6:05 SERENADE - Classical dinner music  
**KRHM** ●FRANK TOUCH SHOW Feat Association  
**KSDO** RHAPSODY BACH: Piano Cto #5 in f; Gould (10) HOVHANESS: Mysterious Mountain (19) HANDEL: Royal Fireworks Suite (16)  
**KSPC** 6:30 BOOKS FOR GROWN-UP CHILDREN with Doug. Olsen featuring live readings  
**KXLU** ●6:00 PROGRAM RAMEAU: Concert in Sextour; Conrad/Stuttgart Baroque Ensemble (9:33) TELEMANN: Cto in A major; Concerto Amsterdam (20:00) HAYDN: Sonata 30 in A major; Balsam, piano (12:20) BOYCE: Sym 8; Janigro/I Solisti di Zagreb; Tachezi, hpschd, organ (9:36) SOR: Study 7; Williams, guitar (1:57)

**KRHM** ●CLASSICS FROM CANADA  
**KRHM** ●SKIP WESHNER SHOW Folk music and variety

# Wednesday 20

**7:00 A.M.**  
**KRHM** ●MIKE SAXON SHOW Feat B. J. Thomas  
**KUSC** MORNING SHOW w/ Bob Hayden - Light Popular music for early morning  
**8:00 A.M.**  
**KRHM** ●MIKE SAXON SHOW Feat Damita Jo  
**9:00 A.M.**  
**KRHM** ●MIKE SAXON SHOW Feat Ray Stevens  
**KSDO** EARLY CONCERT TCHAIKOVSKY: Capriccio Italian (14) STRAUSS: Wiene Blut Waltz (10) PROKOFIEV: Love for 3 Oranges (13)

**2:00 P.M.**  
**KFAC** ●2:05 OPERA THEATER with Carl Princi - scenes from Grand Opera  
**KMET** ●B. MITCHELL REED  
**KRHM** ●BILL STEWART SHOW Feat Cal Tjader  
**KSDO** TRAVELS IN SOUND GERSHWIN: Rhapsody in Blue (16) COPLAND: Rodeo 4 dance episodes (19)  
**KUSC** 2:30 RECITAL Romanza Christopher Parkening, guitar

**7:00 P.M.**  
**KFAC** ●7:05 INTERLUDE IN STEREO - Classical music  
**KPCS** ●THE LONDON ECHO  
**KRHM** ●FRANK TOUCH SHOW Feat Billy Vaughn  
**KSDO** HERITAGE CONCERT BEETHOVEN: V ol n Cto n D; Oistrakh (44) SCHUMANN: Symphony #3 "Rhenish" (30) IRELAND: Piano Cto in Eb; Horsley (27)  
**KSPC** THURSDAY EVENING CONCERT - Classical  
**KXLU** ●DEL REY CONCERT ROSSINI: La Scala di Seta Overture; Reiner/Chicago (6:20) BRAHMS: Sym No 3 in F, Op 90; Kubelik/Vienna Phil Orch (37:56) BEEHOVEN: Quartet in F major, Op 18 No 1; Budapest String Quartet (26:19) LISZT: Totentanz for piano & orch; Lewenthal, piano; Mackerras/London Sym Orch (19:14) FRANCO: As the Prophets Foretold; Meyer, S; Prussing/Choir of the New York Ave Presbyterian Church, Wash, D.C. (21:10)

**9:00 P.M.**  
**KBBI** ●CONCERT HALL OF THE AIR w/Mike Trout  
 ROSSINI-RESPIGHI: La Boutique Fantasque; Solti/Israel Phil (41:00)  
**KCBH** TCHAIKOVSKY: The Swan Lake Ballet (Excerpts); Ormandy/Phila; Humoresque Op 10 #2; Philippe Entremont piano  
**KEDC** FOLK IN FOCUS  
**KSDO** WORLD OF RECORDS ENESCO: Octet in C, Op 7 (44)  
**KUSC** AIR BAG - Contemporary rock music, by request  
**KXLU** ●BROADWAY SONGBOOK Feat Twenties on Broadway 1929 Part II

**10:00 A.M.**  
**KRHM** ●MIKE SAXON SHOW Feat Lettermen  
**KSDO** MUSIC OF THE MASTERS SCHUMANN: Piano Cto; Rubinstein (33) RESPIGHI: The Fountains of Rome (17)  
**KVFM** ●OFIE MARTINEZ SHOW Latin music  
**11:00 A.M.**  
**KRHM** ●MIKE SAXON SHOW Feat Andy Williams  
**KSDO** DIVERTIMENTO THUILLE: Sextet for Piano, Winds (28) BOCCHERINI: Sextet for Strings (15) RIEGGER: Cto for Piano and Winds (13)

**3:00 P.M.**  
**KFAC** ●3:05 STEREO OMNIBUS Light classical music  
**KRHM** ●BILL STEWART SHOW Feat Bobbie Gentry  
**KSDO** LA SCALA TO THE MET All VERDI Program; excerpt from Aida, Masked Ball, Oello, etc.; Price, Bjoerling Farrell (55)  
**KSPC** JAZZ IN THE AFTERNOON w/Edwin Thomas  
**KUSC** CONCERT HALL Part I BEETHOVEN: Symphony #4 Bernstein/NY Phil Orch - Alexis Weissenberg plays Haydn; Alexis Weissenberg, piano GRIEG: Peer Gynt Suites #1 and 2; Roshdestvensky/Moscow Sym Orch

**8:00 P.M.**  
**KCBH** ●COLDWATER CANYON BERG: Cto for Violin and Orch; Issac Stern, violin; Bernstein/N. Y. Phil MOZART: A Musical Joke K 522; Munchinger/Stuttgart Chamber Orch  
**FRANCK:** Psyche & Eros; Giuliani/Philharmonia  
**KFAC** ●EVENING CONCERT BELLINI: Norma Overture; Patane/Bavarian State Opera Orch (5) RACHMANINOV: Sym 2 in E minor; Wallenstein/Los Angeles Phil Orch  
 GLUCK: Che Faro Senza Euridice from Orfeo ed Euridice; Serenade from Don Giovanni by Mozart; Quand La Flamme De L'Amour from the Fair Maid of Perth, by Bizet; Adamestor, Ruler of The Depths by Meyerbeer; Drinking Song, from Hamlet, by Thomas; Queen Mab Scherzo from Romeo and Juliet, by

**10:00 P.M.**  
**KCBH** ●COLDWATER CANYON DEBUSSY: Sonata in D minor; Janos Starker, cello; Gyorgy Sebok, piano BEEHOVEN: Quartet in F major; Gielen/Vienna State Opera Orch  
**KMET** ●GORDON FITZGERALD  
**KOGO** 10:06 CONCERT SHOW - CASE BIZET: Carmen; an opera for orchestra version; Kotelstanz (46)  
**KSDO** PORTRAITS IN SOUND Albert Schweitzer, organ, plays Bach Chorale Preludes 10:15 THE OPERA STAGE GOUNOD: Faust; Eugene Conley, Faust; Eleanor Steeber, Marquerite; Cesare Siepe, Mephistophles; Frank Guarrera, Valentine; Cleve/Metropolitan Opera and Chorus (2:30)  
**KXLU** ●PAST FORTY

**12:00 NOON**  
**KFAC** ●AT THE KEYBOARD - Classical piano music  
**KRHM** ●MIKE SAXON SHOW Feat Charlie Byrd  
**KSDO** PORTRAITS IN SOUND Bidu Sayao, soprano; song recital (15)  
 12:15 Symphonic Matinee MOZART: Piano Cto #17 in G; Foldes (30) SCHUBERT: Symphony #5 in Bb (30) STRAVINSKY: Petrushka (complete) (36)  
**KUSC** MUSIC AT NOON BEETHOVEN Quartet Cycle continued; Budapest String Quartet - Peter Serkin play Mozart; Peter Serkin, piano

**4:00 P.M.**  
**KRHM** ●BILL STEWART SHOW Feat Chicago  
**KSDO** CHAMBER MUSIC SALON GEMINIANI: Concerto Grosso in c, Op 2 (10) BEETHOVEN: Octet in Eb, Op 103 (22) DVORAK: Serenade in e, Op 44 (24)

**5:00 P.M.**  
**KPCS** ●FOLK '70  
**KRHM** STRICTLY FROM DIXIE Feat Stan Rubin  
**KSDO** ACROSS THE FOOTLIGHTS GRIEG: Three Symphonic

**11:00 P.M.**  
**KCBH** ●JOHN DAVIS SHOW Feat John Greenway  
**KFAC** ●CROSSROADS OF MUSIC Chamber music  
**KPFK** 12M L. A. LIGHTHOUSE - Jazz  
**KRHM** ●EDDIE BAXTER SHOW Feat Carmen McRae  
 ●12M BUDD WAITE SHOW Music and celebrity guests

**1:00 P.M.**  
**KFAC** ●LUNCH AT MUSIC CENTER w/Tom Cassidy - Classical music and interview  
**KPLS** ●CLASSICS IN CONCERT Magnificent Marches; Ormandy/Phil Orch REGER:



# Thursday 21

## 7:00 A.M.

KUSC MORNING SHOW w/Bob Hayden-Light popular music for early morning

## 8:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Petula Clark

## 9:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Bob Dylan  
KSDO EARLY CONCERT  
HUMPERDINCK: Dream  
Pantomime (10) GRIEG:  
Peer Gynt Suite #2, Op 55  
(17) MILHAUD: 5 Studies  
for Piano & Orch (10)

## 10:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Frank Sinatra  
KSDO MUSIC OF THE MASTERS  
MOZART: Sym #41 in C  
"Jupiter" (27) DELIBES:  
Coppelia Ballet Suite (26)  
KVFM ● OFIE MARTINEZ SHOW  
Latin music

## 11:00 A.M.

KPCS ● JUST JAZZ  
KRHM ● MIKE SAXON SHOW  
Feat Joan Baez  
KSDO DIVERTIMENTO  
GABRIELI: Aria della  
Battaglia (16) SCHUMANN:  
Quartet Piano & Strings  
(27) BOYCE: Sym #6 in F,  
Op 2 #6 (10)

## 12:00 NOON

KRHM ● MIKE SAXON SHOW  
Feat Gary McFarland  
KSDO PORTRAITS IN SOUND  
RITA STREICH (s) song  
recital  
12:15 SYMPHONIC  
MATINEE-HANDEL: Royal  
Fireworks Music (16)  
BEETHOVEN: Leonore  
Overture #1 (10) ADAM:  
Giselle: Act 1 (26)  
SIBELIUS: Violin Cto in D;  
Wicks (32) GERSHWIN:  
An American in Paris (18)  
KUSC MUSIC AT NOON  
Nonesuch New American  
Chamber Music Series "Ne-  
Robert Helps, piano

## 1:00 P.M.

KFAC ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and  
interviews  
KPCS ● CLASSICS IN CONCERT  
FRANCK: Sym in D minor;  
Ormandy/Phil Orch  
SELECTIONS FROM THE  
GREATEST ORCH HITS:  
Phil Orch ENESCO:  
Roumanian Rhapsody #1  
in major, Roumanian Rhapsody  
in D major; Phil Orch  
RACHMANINOFF: Third  
Movement from Cto #2  
in C minor TCHAIKOVSKY  
First Movement from Cto  
#1 in Bb minor, Op 23  
GERSHWIN: Rhapsody in  
Blue, Part II  
KRHM ● BILL STEWART SHOW  
Feat Bosso Rio  
KPKF FOLK MUSIC w/Howard  
Larman  
KUSC AFTERNOON CLASSICS

TCHAIKOWSKY: Romeo &  
Juliet Overture Fantasia;  
Ormandy/Phil Orch  
TCHAIKOWSKY: Sym #6  
"Pathetique"; Ormandy/  
Phil Orch TCHAIKOWSKY:  
Sleeping Beauty Ballet  
Suite; Ormandy/Phil Orch  
TCHAIKOWSKY: Choruses;  
Sveshnikov Chorus  
TCHAIKOWSKY: Waltz from  
"Serenade in C"; Ormandy/  
Phil Orch

## 2:00 P.M.

KFAC ● 2:05 OPERA THEATER  
w/Carl Princi-Scenes  
from Grand Opera  
KRHM ● BILL STEWART SHOW  
Feat R.B. Creaves  
KSDO JOURNEY IN MUSIC  
BARTOK: Hungarian  
Sketches (11) KODALY:  
Psalmus Hungaricus, Op  
13 (22)

## 3:00 P.M.

KFAC ● 3:05 STEREO OMNIBUS  
Light classical music  
KRHM ● BILL STEWART SHOW  
Feat Craig Hundley  
KSDO LA SCALA TO THE MET  
PUCCINI: Manon Lescaut  
(highlites); Tebaldi, del  
Monaco, Corena (55)  
KUSC CONCERT HALL, Part I  
VIVALDI: Cto for Festive  
Occasions; I. Solisti Veniti;  
BACH: The Goldberg  
Variations (comp); Charles  
Rosen, piano BRAHMS:  
Haydn Variations; Borati/  
London Sym Orch

## 4:00 P.M.

KRHM ● BILL STEWART SHOW  
Feat Mama Cass  
KSDO CHAMBER MUSIC SALON  
BRAHMS: Quartet in Bb,  
Op 67 (32) SCHUBERT:  
Piano Sonata/Richter (25)

## 5:00 P.M.

KEDC FIVE O'CLOCK REPORT  
& BULLETIN BOARD  
5:30 CONCERT HALL  
KPCS ● FOLK '70  
KRHM STRICTLY FROM DIXIE  
Feat Doc Evans  
KSDO ACROSS THE FOOTLIGHTS  
GINASTERA: Panambi Ballet  
Suite (13) BIZET: Sym in C  
(26)  
KUSC 5:30 THE ORGAN  
"Historic Organs of Spain"  
E. Power Biggs, organ

## 6:00 P.M.

KSDO RHAPSODY  
WEBER: Der Freischutz  
Overture (10) RAVEL:  
Bolero (16) CHABRIER:  
Suite Pastorale (18)  
KXLU ● 6:00 PROGRAM  
TELEMANN: Quartet in G  
major for flute, oboe, violin,  
and continuo; Rampal, flute  
Ristenpart/Sarr Radio  
Chamber Orch (14:30)  
VIVALDI: Cto 6 in C major;  
Redditi, violin; Societa Corelli  
BLAVET: Sonata in D minor  
for flute & hpschd Op 2 #2;  
Fumet, flute; Petit, hpschd  
(11:40) BACH: Suite #2 in B  
minor BWV 1067; Bourdin,  
flute; Radio Sym Orch of  
Berlin/Maazel (19:55)

## 7:00 P.M.

KFAC ● 7:05 INTERLUDE IN  
STEREO-classical music  
KPCS ● ABOUT SCIENCE  
Feat Death of Stars  
● 7:30 A NEST OF  
SINGING BIRDS  
KRHM ● FRANK TOUCH SHOW  
Feat Dusty Springfield  
KSDO HERITAGE CONCERT  
BRAHMS: Violin Cto in  
D; Morini (39) FRANCK: Sym  
in D (39) STRAVINSKY:  
Le Sacre du Printemps  
(34)  
KSPC THURSDAY EVENING  
CONCERT  
KXLU ● DEL REY CONCERT  
WAGNER: Parsifal: Pre-  
lude & Good Friday Spell;  
Walter/Columbia Sym Orch  
(22:23) SAINT-SAENS: Sym  
#3 in G minor Op 78 w/  
organ; Dupre, organ; Paray/  
Detroit Sym (35:05)  
MOZART: Cto #3 in D  
major for piano & orch  
K40: Lili Kraus, piano;  
Simon/Vienna Festival  
Orch (13:09) STRAUSS:  
Dance Suite after Couperin;  
Rodzinsky/Philharmonia  
Orch (19:12) GRIEG: Lyric  
Suite Op 54; Glaser, piano  
(22:22)

## 8:00 P.M.

KCBH ● COLDWATER CANYON  
CHOPIN: Piano Cto #2 in  
F minor; Gina Bachauer,  
piano; Dorati/London Sym  
IVES: The Unanswered Ques-  
tion; Gould/Chicago ELGAR:  
Serenade for Strings in E  
minor; Barbirolli/Strings  
of the Sinfonia of London  
KFAC ● EVENING CONCERT  
WEBER: Euryanthe Over-  
ture; Perlea/Bamberg Sym  
Orch (9) SHOSTAKOVICH:  
Sym #5 Op 47; Horenstein/  
Vienna Sym Orch (44)  
MENDELSSOHN: Cto #3 in  
Ab major; Moralt/Vienna  
Sym Orch (38) BALAKIREV  
Tamar-Sym Poem; Perlea/  
Bamberg Sym Orch (23)  
KOGO EVENING SYMPHONY  
CIMAROSA: Overture to  
"The Secret Marriage";  
Toscanini/NBC Sym (6)  
ROSETTI: Sym in C;  
Bartello/International  
Soloist Orch (24)  
CIMAROSA: Cto for Oboe;  
Evelyn Rothwell, soloist

Barbirolli/Pro Arte Orch  
of London (11) HAYDN: Cto  
for Oboe; Evelyn Rothwell,  
soloist; Barbirolli/Halle  
Orch (23) BEETHOVEN:  
Sym #1 in C Op 2; Montoux/  
Vienna Phil Orch (24)  
RESPIGHI: Church Windows  
(Vetrata di chiesa); Ormandy/  
Phil Orch (25)  
KPCS ● BBC WORLD THEATER  
Drama series  
KRHM ● SKIP WESHNER SHOW  
Folk music & variety

## 9:00 P.M.

KBBB ● CONCERT HALL OF  
THE AIR w/Mike Trout  
STRAUSS: Ein Heldenleben;  
Leinsdorf/Boston Sym Orch  
(41:26)  
KSDO WORLD OF RECORDS  
SMETANA: Tabor from "My  
Country" (13) DVORAK:  
Sym #2 in D, Op 70 (36)  
KXLU ● DAWN OF THE CLASSICS  
ANOYMOUS: Songs of  
Praise (Medieval); Ferraro/  
Choir of the Papal Chapel of  
St. Francis of Assisi (51:24)

## 10:00 P.M.

KCBH ● COLDWATER CANYON  
RAVEL: Rhapsodie Es-  
pagnole; Cluytens/Paris  
Conservatory FRANCK:  
Sym in D minor; Munch/Bos-  
ton Sym  
KFAC ● 10:06 COLLECTORS  
SHELF  
BLOCH: Voice in the Wilder-  
ness; Ansermet/London Phil  
Zara Nelsova, cellist  
SAINT-SAENS: Cto #1 in  
A minor; Zara Nelsova;  
cellist; Boulton/London Phil  
KMET ● GORDON FITZGERALD  
KSDO PORTRAITS IN SOUND  
FERNANDO CORENA (b)  
opera arias  
10:15 MUSIC FOR THE  
KEYBOARD  
DEBUSSY: Preludes, Book  
II (35)

## 11:00 P.M.

KSDO EVENING CONCERT  
BEETHOVEN: Sym #1 in C,  
Op 21 (23) STRAUSS: Death  
& Transfiguration (24)  
12M THE QUIET HOUR  
FREDERICK THE GREAT:  
Sonata #2 (10) BACH:  
Suite #1 Cello; Casals (16)  
RAVEL: Quartet in F (30)

# Friday 22

## 7:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Peggy Lee  
KUSC MORNING SHOW w/Bob  
Hayden - Light popular  
music for early morning

## 8:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat John Hartford

## 9:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Nancy Sinatra  
KUSC Education & Public Affairs  
Community Forum w/pro-  
fessors & speakers from  
USC's campus  
KSDO EARLY CONCERT  
RIMSKY-KORSAKOV:

Tsar Saltan Suite (19)  
SAINT-SAENS: Intro & Rondo  
Capriccioso (10) GERSHWIN:  
An American in Paris (19)  
KSDO MUSIC OF THE MASTERS  
RACHMANINOFF: Piano Cto  
#4 in G (25) SOUSA:  
Stars & Stripes Ballet (25)

## 11:00 A.M.

KRHM ● MIKE SAXON SHOW  
Feat Chicago  
KSDO DIVERTIMENTO  
GALUPPI: Quartet in G  
(13) HAYDN: Quartet in  
D, Op 76 #2 (19) DEBUSSY:  
Sonata Flute, Viola &  
Harp (18)

## 12:00 NOON

KRHM ● MIKE SAXON SHOW

KSDO Feat Teresa Graves  
**PORTRAITS IN SOUND**  
 HUGUES CUENOD (t)  
 Songs 17th Century English  
 Songs  
 12:15 SYMPHONIC MATINEE  
 KARAYEV:Seven Beauties  
 Ballet (47) STRAUSS:  
 Ein Heldenleben, Op 40  
 (46)

KUSC **MUSIC AT NOON**  
 Chamber Music of Robert  
 Casadesus: Quintet for  
 Piano and Strings C major  
 Op 16; Gaby Casadesus,  
 piano; Gilet String Quar-  
 tet; Nonetto Eb Major for  
 Piano; Woodwinds & String  
 Quartet Op 45; Robert  
 Casadesus, piano; Andre  
 Sagnier, flute; Lucien  
 Debray, oboe; Marcel Jean,  
 clarinet; Gerard Tantot,  
 bassoon; Pascal String  
 Quartet; Sonata #2 for Violin  
 and Piano A major, Op 34;  
 Daniel Guilet, piano;  
 Gaby Casadesus, violin

### 1:00 P.M.

KFAC ● **LUNCH AT MUSIC CEN-**  
**TER** w/Tom Cassidy  
 Classical Music & Inter-  
 views

KPCS ● **CLASSICS IN CONCERT**  
 CORELLI: Cto #1 in D major;  
 Cto #2 in F major; Cto #3  
 in C minor; Cto #4 in D  
 major; Cto #5 in Bb major;  
 Cto #6 in F major; Cto #7  
 in D major; Cto #8 in G  
 major; Cto #9 in F major;  
 Cto #10 in C major; Gober-  
 man/Vienna Sinfonietta

KRRHM ● **BILL STEWART SHOW**  
 Feat Walter Wanderley

### 2:00 P.M.

KFAC ● 2:05 **OPERA THEATER**  
 w/Carl Princi  
 Scenes from Grand Opera

KMET ● B. MITCHELL REED

KRRHM ● **BILL STEWART SHOW**  
 Feat Peppermint Rainbow

KSDO **JOURNEY IN MUSIC**  
 HANDEL:Cto Grosso in D  
 Op 6 #5 (15) BUTTER-  
 WORTH:A Shropshire Lad  
 (Rhap) (10)

### 3:00 P.M.

KEDC **THE IN-SOUND**

KRRHM ● **BILL STEWART SHOW**  
 Feat Lou Rawls

KSDO **LA SCALA TO THE MET**  
 OFFENBACH:Tales of Hoff-  
 man;Dobbs, Simoneau,  
 Graf, Rehfuß (57)

KSPC **JAZZ IN THE AFTER-**  
**NOON** w/Edwin Thomas

KUSC **LIGHT OPERA MATINEE**  
 Gilbert & Sullivan Festival  
 Part 3;Iolanthe (comp);  
 Sargent/Pro Arte Orch,  
 Glyndebourne Festival Chor

### 4:00 P.M.

KRRHM ● **BILL STEWART SHOW**  
 Feat Patti Drew

KSDO **CHAMBER MUSIC SALON**  
 ROSSINI:Sonata #5 in Eb  
 for Strings (13) NIELSEN:  
 Quintet for Winds Op 43  
 (22) BARBER:Summer  
 music, Op 31 (12)

### 5:00 P.M.

KSDO **ACROSS THE FOOT-**  
**LIGHTS-YOUNG:** Around  
 the World in 80 Days (40)

KUSC **COLLECTORS CORNER**  
 w/Shelly Clyman  
 BRUCKNER:Overture in  
 G minor;Wood/Queen's  
 Hall Orch VAUGHAN-

WMS:Sym #2;Wood/London  
 Queen's Hall Orch  
 LISZT:Fantasia on Beetho-  
 ven's Ruins of Athens;  
 Egon Petri, piano;Howard/  
 London Phil Orch  
 GLAZOUNOFF:From the  
 Middle Ages;Sevitzky/  
 Ind'pls Sym Orch

### 6:00 P.M.

KSDO **RHAPSODY**  
 DVORAK:Slavonic Dances  
 (3) Op 46 (15) SVENDSEN:  
 Carnival in Paris (10)  
 BRITTEN:Young Person's  
 Guide to Orch (18)

KXXLU ● **6:00 PROGRAM**  
 MOZART:Sym #6 in F  
 major K43;Leinsdorf/Phil  
 Sym Orch of L ndon (10:  
 14) SPOHR: Duetto #2 in  
 D major for two violins;  
 I. & D Oistrakj, violins  
 (14) BOCCHERINI:Cto in  
 G for cello and orch;  
 Gendron, cello;Leppard/  
 London Sym Orch (19:43)  
 RICHTER:Sinfonia in G  
 major;Brott/Northern  
 Sinfonia Orch (11:51)

### 7:00 P.M.

KFAC ● 7:05 **INTERLUDE IN**  
**STEREO-**Classical music  
 MUSIC ROOM

KOGO **WAGNER: Siegfried Idyll;**  
 Klemperer/Phil Orch (18)

KPCS ● **CLASSICS FROM**  
**CANADA**  
 ● 7:30 **THE GOON SHOW**

KRRHM ● **FRANK TOUCH SHOW**  
 Feat Bobby Sherman

KSDO **HERITAGE CONCERT**  
 BERLIOZ: King Lear Over-  
 ture Op 4 (16) BACH:  
 Suite #3 in D for orch (24)  
 MOZART:Clarinet Cto in  
 A/Goodman (32) SHOSTAK-  
 OVICH:Sym #5 in D Op  
 47 (45)

KXXLU ● **DEL REY CONCERT**  
 ROSSINI:Cenerentola Over-  
 ture;Previtali/Orchestra  
 of the Accademia di Santa  
 Cecilia, Rome (8:03) BEET-  
 HOVEN:Sym #2 in D major  
 Op 36;Bernstein/New York  
 Phil Orch (32:48) MOZART:  
 Cto for Flute & Harp K299;  
 Pesek/Prague Sym Orch  
 (27:57) BOULANGER:  
 Psaume 130 "Du Fond de  
 L'abime";Oralia Dominguez  
 (c);Elisabeth Brasseur  
 Chorale;Markevitch/  
 Orchestre Lamoureux (23:  
 40) PAGININI:Trio in D  
 major for Violin, Cello,  
 & Guitar;Williams, guitar;  
 Loveday, violin;Fleming,  
 cello (18:43)

### 8:00 P.M.

KCBH ● **COLDWATER CANYON**  
 VEFDI:La Forza del Des-  
 tino (comp stereo opera);  
 Leontyne Price (s);Rich-  
 ard Tucker (t);Robert  
 Merrill (b);Shirley Verret  
 (ms);Giorgio Tozzi (bs);  
 Schippers/RCA Italiana  
 Opera Orch & Chorus

KFAC ● **EVENING CONCERT**  
 BERLIOZ:Les Troyens a  
 Carthage Overture;Davis/  
 London Sym Orch (5)  
 MAHLER:Sym #6 in A  
 minor;Haintink/Concert-  
 gebouw Orch of Amster-  
 dam (83) STRAVINSKY:  
 Cto for Piano & Orch;  
 Davis/BBC Sym Orch (20)

KOGO **EVENING SYMPHONY**  
 WAGNER:Das Rheingold;  
 Solti/Vienna Phil Orch w/  
 soloists Kirsten Flagstad,

Geo London, Jean Madeira,  
 Set Svanholm, Eberhard  
 Wachter, Waldemar Kmentt,  
 Gustav Neidlinger, Paul  
 Kuen, Walter Kreppel, Kurt  
 Bohme, Claire Watson,  
 Oda Balsborg, et al (2hr  
 26min) WAGNER:Forest  
 Murmurs from "Siegfried";  
 Schmidt-Isserstedt/North  
 German Radio Sym (8)

KPCS ● **BBC WORLD THEATER**  
 Drama series

### 9:00 P.M.

KBBI ● **CONCERT HALL OF**  
**THE AIR** w/Mike Trout  
 PREVIN:Piano Pieces  
 for Children (46:17)

KEDC **A TASTE OF JAZZ**

KSDO **WORLD OF RECORDS**  
 LISZT:Hungarian Fantasy  
 (16) GILBERT & SULLI-  
 VAN:Iolanthe, Act 2 (32)

KXXLU ● **TWENTIETH CENTURY**  
**UNLIMITED**  
 COWELL:String Quartet #5  
 Beaux-Arts String Quartet  
 (19:12) OLAH:Column With-

## Saturday 23

### 7:00 A.M.

KMET ● **ENCOUNTER-discussion**

KRRHM ● **Inspirational music**  
 Feat First Baptist Church  
 of Van Nuys

KSDO **PRELUDE TO MORNING**  
 HAYDN: Hpschd Cto; La-  
 croix (19) MOZART: Sym  
 #34 in C, K388 (18) RAV-  
 EL: Mother Goose Suite (17)

KCBH ● **JOHN DAVIS SHOW**  
 Feat Tommy Flanders;  
 Flatt & Scruggs; The Gr-  
 eenbriar Boys; Woody Gu-  
 thrie Library of Congress  
 Recordings; Clancy Hayes  
 w/Original Salty Dogs;The  
 Songs of James Hendricks

KMET ● **FIRST PERSON**

KPFK **EARLY MORNING JAZZ**

KRRHM ● **MIKE SAXON SHOW**  
 Pesek/Prague Sym Orch  
 PORTRAITS IN SOUND  
 Eugene List: piano recital  
 8:15 Early Concert  
 THOMAS: Mignon Overture  
 (10) SARIAN: Melotch; orch  
 excerpts (14) WAGNER:  
 Meistersinger Prelude (10)  
 STRAUSS: Tales Vienna  
 Woods (12) ROZSA: Kalei-  
 doscope (12) BARTOK: Deux  
 Images. Op 19 (16)

### 9:00 A.M.

KRRHM ● **MIKE SAXON SHOW**  
 Feat Eydie Gorme

KRRHM ● **MIKE SAXON SHOW**  
 Feat Simon & Garfunkel

KSDO **YOUNG PEOPLE'S CON-**  
**CERT**  
 ROSSINI: La Cenerentola  
 Overture (10) WEBER: In-  
 vitation to the Dance (10)  
 SCHUMANN: Piano Cto  
 (1st move) (14)

### 11:00 A.M.

KDFK 11:30 **KIDS 'N BOOKS 'N**  
**THINGS** - Children

KRRHM ● **MIKE SAXON SHOW**  
 Feat Aretha Franklin

KSDO **HERITAGE SHOWCASE**  
 LEHAR: Merry Widow (hi-

out End;Conta/Radio-TV  
 Sym Orch (8:30) GRIGORIU:  
 Cosmic Dream;Elenscu/  
 Radio-TV Sym Orch (9)  
 TARANU:Symmetries;  
 Cristescu/Radio-TV Sym  
 Orch (8:55) SATIE:Piano  
 pieces;Crochet, piano (7:03)

### 10:00 P.M.

KFAC ● **10:06 COLLECTORS**  
**SHELF**  
 FRANCAIX: Wind Quintet;  
 French Nat'l Broadcasting  
 Quintet;Sym for Strings;  
 Surinach/MGM String Orch  
 Cto;composer & pianist  
 Boulanger/Paris Phil

KMET ● **GORDON FITZGERALD**  
**PORTRAITS IN SOUND**  
 WHITTEMORE & LOWE  
 Duo piano recital  
 10:15 **CONNOISSEUR'S**  
**HOUR** DERING:Cries  
 of London; Deller (11)  
 LECLAIR:Sonata #5 Violin  
 & Bass (10) MOUSSORGSKY:  
 Songs & Dances of Death  
 (22)

lites) (20) STRAUSS: Don  
 Juan (tone poem) (16) BAR-  
 TOK: Cto for Orch (37)

### 12:00 NOON

KMET ● **ROCK MUSIC** w/news  
 reports hourly

### 1:00 P.M.

KPFK 1:30 **WILLIAM MALLOCH**  
**PROGRAM**

KRRHM ● **BILL STEWART SHOW**  
 Feat Melanie

KSDO **HERITAGE WORLD OF**  
**RECORDS**  
 LISZT: Les Preludes (15)  
 BRAHMS: Var on Theme  
 by Haydn (17) ROUSSEL:  
 The Spider's Feast (17)  
 VILLA-LOBOS: Cello Cto  
 #2 (20)

### 2:00 P.M.

KRRHM ● **BILL STEWART SHOW**  
 Feat Paul Winter

KSPC **CAPTAIN COOKIE** w/Linda  
 Cook - Folk & rock music

### 3:00 P.M.

KRRHM ● **BILL STEWART SHOW**  
 Feat Neil Diamond

KSDO **RHAPSODY**  
 MC BRIDE: Mexican Rhap-  
 sody (11) AMIROV: Azer-  
 baijan Mugam #2 (14) DU-  
 KAS: The Sorcerer's App-  
 rentice (11)

KUSC **CONCERT HALL**  
 STRAUSS: Voices of Spring;  
 Ormandy/Phila Orch HO-  
 NNEGER: Pastorale d'Ete;  
 Bernstein/N. Y. Phil Orch  
 VAUGHAN-WILLIAMS: Pa-  
 storal Sym; Boult/New Ph-  
 ilharmonia DELIUS: Song  
 of Summer; Ormandy/Ph-  
 ila Orch

### 4:00 P.M.

KOGO 4:06 **CLASSICS BY REQUEST**

KRRHM ● **BILL STEWART SHOW**  
 Feat Free Design

KSPC **SOUL MACHINE**

### 4:00 P.M.

KFAC ● **BOSTON SYMPHONY** -  
 Full length concert pre-  
 recorded in Boston's Sym  
 Hall; Boston Sym Orch; Wm.  
 Steinberg

**KRHM** ● **FRANK TOUCH SHOW**  
Feat Mary Hopkin

**KSDO** **PORTRAITS IN SOUND**  
Giulietta Simonaio; mezzo arias (15)  
6:15 **PRELUDE TO EVENING SAINT-SAENS:** Bacchanale Samson (10) **BETHOVEN:** Romance #1 in G, Op 40 (11) **CHAVEZ:** Obertura Republicana (10)

**KUSC** **SHOWTIME**  
**BERLIN:** Annie Get Your Gun; John Raitt

**KXLU** ● **6:00 PROGRAM**  
**ALBINONI:** Cto #5 in Bb major, Op 5 No 1; I Solisti di Zagreb **HAYDN:** Sonata #46 in Ab major; Balsam, piano (15:30) **VIVALDI:** Cto in C major for Recorder, Strings, & Continuo; Bruggen, recorder; Krelbers, violin; Rieu/Amsterdam Chamber Orch (10:05) **MOZART:** Quartet #16 in Eb major K428; Juilliard String Quartet (23:52)

### 7:00 P.M.

**KSDO** **HERITAGE CONCERT**  
**ADAM:** Si J'Etais Roi Overture (10) **HAYDN:** Sym #94 "Surprise" (23) **BETHOVEN:** Piano Cto #5 "Emperor" (39) **VAUGHAN-WILLIAMS:** Sinfonia Antartica; Ritchie, Gielgud; Choir (45)

**KXLU** ● **DEL REY CONCERT**  
**WAGNER:** Lohengrin; Prelude to Act I; Kempe/Vienna Phil Orch (8:52) **MALLER:** Sym #2 in C minor "Resurrection"; Schwarzkopf, (s); Klemperer/Philharmonia Orch & Chorus (79:24) **STRAUSS:** Death & Transfiguration; Rodzinsky/Philharmonia Orch (23:19)

### 8:00 P.M.

**KCBH** ● **STEREO SOUTHERN CALIFORNIA**  
**ALBINONI:** Cto a Cinque in G major; Witold/Sinfonia of London **MOZART:** Masonic Funeral Music K 477; Walter/Columbia Sym **BETHOVEN:** Sonata #22 in F major, Op 54; Alfred Brendel, piano **BRUCKNER:** Sym #8 in C minor; Knappertsbusch/Munich Phil

**KFAC** ● **OPERA IN STEREO**  
**MOZART:** Don Giovanni-Part I; Gabriel Bacquier, Don Giovanni; Joan Sutherland, Donna Anna; Pilar

## Sunday 24

### 2:00 P.M.

**KFAC** ● 2:30 **L. A. COUNTY MUSEUM CONCERT**  
Live concert feat leading chamber ensembles from L. A. County Museum of Natural History

**KSDO** **MUSIC OF THE BAROQUE**  
**BACH:** French Suite #1 in D (15) **VIVALDI:** Violin Cto in G; Tomasow (14)

**KSPC** **WORLD OF MAHLER w/ Larry Oppenheim-classical**

### 3:00 P.M.

**KBCA** **THE GERALD WILSON SHOW**

**KOGO** **OPERA**  
**WEBER:** "Der Freischutz"; Keilberth/Berlin Phil Orch & Chorus of Munic-

Lorengar, Donna Elvira; Werner Krenn, Don Ottavio; Donald Gramm, Leporello; Marilyn Horne, Zerlina; Leonardo Monreale, Masetto; Clifford Grant, Commendatore; Ambrosian Singers; Bonyng/English Chamber Orch

**KOGO** **EVENING SYMPHONY**  
**ARNOLD:** Scottish Dance; Arnold/London Phil (3) **BAX:** Tintagel; Boulton/London Phil (14) **MEDELSSOHN:** Scotch Sym #3 in A, Op 56; Bernstein/N. Y. Phil (38) **BRUCH:** Canzone on Scottish Motif, Op 55; Janigro, cello; Rodzinski/London Phil (9) **BRUCH:** Violin Cto #2 in D minor, Op 44; Jascha Heifetz, violin; Solomon/RCA Victor Sym (23) **BRITTEN:** Four Sea Interludes & Passacaglia from Peter Grimes, Op 33; Britten/Orch Royal Opera House, Covent Garden (22)

### 7:00 P.M.

**KSDO** **SERENADE**  
**MOZART:** Quartet #2 in G K285 (11) **CAMBINI:** Quartet in G minor (21) **PROKOFIEV:** Sonata for Cello & Piano (25)

**KXLU** ● **THE EARLY KEYBOARD**  
Golden Age of the Organ, Parts 3 and 4, organ **SCARLATTI:** Sonata in C minor; G major; Bb major; Valenti, hpschd (12:42)

### 10:00 P.M.

**KCBH** ● 10:30 **JOHN DAVIS SHOW**  
Feat Hpschd & 12 String Guitar; Richie Havens

**KFAC** ● 10:05 **BALLET TIME**

● 10:30 **PHILADELPHIA ORCHESTRA** Eugene Ormandy conducts a two hour prerecorded concert

**KOGO** 10:06 **CONCERT SHOWCASE**  
**WAGNER:** Hilites from Der fliegende Hollander; Konwitschny/German State Opera Orch, Berlin w/soloists Dietrich Fischer-Dieskau; Gottlob Frick; Marianne Schech; Rudolf Schock; Fritz Wunderlich; & Sieglinde Wagner (55)

### 11:00 P.M.

**KRHM** ● 12M **BUDD WAITE SHOW**  
Music and celebrity guests

**KSPC** **DADA & SURREALISM w/ Joe Sonneman - Variety**

pal Opera, Berlin w/soloists Herman Prey, Ernst Wiemann, Elisabeth Grummer, Lisa Otto, Karl Kohn, Rudolf Schock & Gottlob Frick (2 hr)

**KRHM** ● **COMEDY SHOW w/ Mike Saxon** Feat Flip Wilson

**KSDO** **THE SUNDAY ORCHESTRA**  
**HAYDN:** Sym #7 in C "Le Midi" (25) **PAGANINI:** Violin Cto #1 in D (26) **BERLIOZ:** Symphonie Fantastique Op 14 (48) The Phila Orch

**KUSC** **OPERA SHOWCASE**  
**ORFF:** Der Mond; Christ, Hotter; Sawallisch/Philharmonia Opera Co

### 5:00 P.M.

**KSDO** **ON WINGS OF SONG**

**SCHUMANN:** Frauenliebe und Leben (22) **DUPARC:** Four Songs; Simoneau (15) **SIBELIUS:** Selected songs; Borg (12)

### 6:00 P.M.

**KRHM** ● **BROADWAY SHOW-TIME w/Paul Werth**  
Feat Man of La Mancha

**KSDO** **PORTRAITS IN SOUND**  
Paul Badura-Skoda, piano recital

6:15 **MUSIC OF THE DANCE**  
**THOMSON:** Filling Station (20) **COPLAND:** Grohg (17) **PISTON:** Incredible Flutist (16)

**KUSC** **FIRST CAME THE WORD**  
Steven Stockwell presents Manfred by Lord Byron w/music by Robert Schumann; The BBC case & ensemble are under the direction of Sir Thomas Beecham

**KXLU** ● 6:00 **PROGRAM**  
**BACH:** Trio in B minor for Flute, Violin, Hpschd & Continuo; Pohlers, flute; Kehr, violin; Galling, hpschd; Buhle, cello (9:35) **GRIEG:** Old Norwegian Romance w/variation; Beecham/Royal Phil Orch (17:02) **LE CLAIR:** Sonata in D major; Szeryng, violin; Reiner, piano (10:50) **QUANTZ:** Cto in G for flute; Rampal, flute; Roussel/Antique Musica Orch (15:07) **TELEMANN:** Conclusion in Bb major; Cto Amsterdam (1:48)

### 7:00 P.M.

**KPFK** **BETHOVEN SYMPHONY CYCLE**

**KSDO** **HERITAGE CONCERT**  
**MOZART:** Eine Kleine Nachtmusik (14) **BRAHMS:** Sym #1 in C, Op 68 (42) **TCHAIKOVSKY:** Violin Cto in D; Milstein (33) **KODALY:** Hary Janos Suite (23)

### 8:00 P.M.

**KCBH** ● **STEREO SOUTHERN CALIF**  
**CHOPIN:** Scherzo #3 in C# minor; Artur Rubenstein, piano **BARTOK:** The Wooden Prince; Dorati/London Sym

**KOGO** **EVENING SYMPHONY**  
**MOZART:** Overture to "Die Zauberflote; Krips/London Sym (6) **GRIEG:** From Holberg's Time, Suite in the Olden Style; Munchinger/Stuttgart Chamber Orch (18) **BETHOVEN:** Violin Cto in D Op 61; Milstein, violin; Leinsdorf/Philharmonia-Orch (40) **HANSON:** "Nordic" Sym #1 in E minor Op 21; Hanson/Eastman-Rochester Orch (27)

## Monday 25

### 1:00 P.M.

**KPCS** ● **CLASSICS IN CONCERT**  
**BRAHMS:** Sym #1 in C minor; Sym #2 in D major; Sym #3 in F major; Szell/Cleveland Phil

**KRHM** ● **BILL STEWART SHOW**  
Feat Tony Bennett

**KUSC** **AFTERNOON CLASSICS**

**HOVHANNES:** Mysterious Mountain; Reiner/Chicago Sym (19)

### 7:00 P.M.

**KCBH** ● **THE CONDUCTOR**  
**BRAHMS:** Cto 2 in Bb major for Piano & Orch; Andre Watts, piano **BERNSTEIN:** Chichester Psalms for Chorus & Orch; The Camerata Singers **BERNSTEIN:** "Serenade" for Solo Violin, String Orch, Harp & Percussion; Zino Francescatti, violin **PROKOFIEV:** Classical Sym in D minor; Bernstein/New York Phil

**KFAC** ● **OPERA HOUSE**  
w/Carl Princi  
**MASCAGNI:** Cavalleria Rusticana; Renata Tebaldi (Santuzza); Jussi Bjoerling (Turiddu); Ettore Bastianini (Alfio); Erede/Chorus & Orch of the Maggio Musicale Fiorentino

**LEONCAVALLO:** I Pagliacci; James McCracken (Canio); Pilar Lorengar (Nedda); Robert Merrill (Tonio); Tom Krause (Silvo); Gardelli/Chorus & Orch of the Accademia di Santa Cecilia in Rome (2 hr 40min)

**KSDO** **GREAT MOMENTS FROM OPERA**  
**WAGNER:** Tristan & Isolde aria (12) **MASCAGNI:** Cavalleria Rusticana, two arias; Tebaldi, Bjoerling (19)

**KXLU** ● **MOZARTEUM**  
**MOZART:** Idemeneo; Ballet Music; Boskovsky/Vienna Mozart Ensem (26:05) Mass in C, Coronation; Vienna Boys Choir/Vienna Chorus/Vienna Cathedral Orch/Grossman (25:20)

### 10:00 P.M.

**KOGO** 10:06 **FROM THE MUSIC ROOM "Counterpoint"**  
8th in a series of 13 programs produced by CBC w/commentary by Dr. Helmut Blume, Dean of Music Faculty at McGill Univ **ROSSINI:** La Gegata Veneziana; Annon Lee Silver (s); Ronald Lumsden, piano (9) **FIALA:** Chamber Music; Toronto Woodwind Quintet (11) **DEBUSSY:** Estampes; Sheila Henig, piano (14)

### 11:00 P.M.

**KSDO** **EVENING CONCERT**  
**SCHUMANN:** Sym #1 in Bb "Strings" (30) **BERG:** Violin Cto; Gullis (24) **12M THE QUIET HOUR**  
**BACH:** Sonata #3 for Flute & Calvier (12) **BOCCHERINI:** Quintet in D, Op 18 #5 (18) **SCHUBERT:** Quartet #8 in Bb Op 168 (27)

**SHOTAKOVICH:** The Age of Gold Suite; Irving/Philharmonia Orch **BERNSTEIN:** The Age of Anxiety; Bernstein/N. Y. Phil Orch **HOLST:** The Planets; Boulton/New Philharmonia Orch

### 2:00 P.M.

**KFAC** ● 2:05 **OPERA THEATER**

# Tuesday 26

w/Carl Princi - Scenes from Grand Opera

- KMET ● B. MITCHELL REED
- KRRHM ● BILL STEWART SHOW  
Feat Barbara Streisand
- KSDO JOURNEY IN MUSIC  
LISZT: Spanish Rhapsody (13) ALBENIZ: Iberia (32)
- KUSC 2:30 RECITAL

## 3:00 P.M.

- KSDO LA SCALA TO THE MET  
PONCHIELLI: La Gioconda  
hilites; Cerquetti, del Monaco, Simonato (55)
- KSPC JAZZ IN THE AFTERNOON  
w/Edwin Thomas
- KUSC CONCERT HALL Part I  
MAHLER: Sym #8 "Sym of a 1000"; Bernstein/London Sym Orch & Chorus  
WAGNER: Orchestral Music; Leinsdorf/Boston Sym

## 4:00 P.M.

- KSDO CHAMBER MUSIC SALON  
SCHUMANN: Sonata in G minor for Piano (18) HASSSE: Flute Cto in D; Rampal (11) BACH: Brandenburg Cto #5 in D (23)

## 5:00 P.M.

- KPCS ● FOLK '70
- KRRHM STRICTLY FROM DIXIE  
Feat Kings of Dixie
- KSDO ACROSS THE FOOTLIGHTS  
RACHMANINOFF: Symphonic Dances (33) PROKOFIEV: Love for Three Oranges (14)
- KUSC CONCERT HALL Part II  
BRAHMS: Clarinet Quintet in B minor; David Oppenheim, clarinet; Budapest String Quartet  
BEETHOVEN: Sym #7 in A; Bernstein/N.Y. Phil Orch

## 6:00 P.M.

- KSDO OPINION PLEASE  
Your opinion on important issues is aired on this discussion program
- KXLU ● 6:00 PROGRAM  
TELEMANN: Cto in D major for Trumpet, 2 Oboes, & Continuo; Grumiaux, violin; Leppard/English Chamber Orch (14:38) BACH: Praeludium, Fugue & Allegro in Eb major; Valenti, hpschd (10:45) STAMITZ: Orchestral Trio, Op 1 #2 in A major; Gorvin/Munich Chamber Orch (11:09) FISCHER: Cto #2 in Eb major for Oboe & Orch; Lardrot, oboe; Bottcher/Wiener Solisten (18:09)

## 7:00 P.M.

- KPCS ● GEORGETOWN FORUM
- KRRHM ● FRANK TOUCH SHOW  
Feat Petula Clark
- KSDO HERITAGE CONCERT  
BOYCE: Sym #8 in D minor Op 2 #8 (11) MOZART: Horn Cto #3 in Eb; Brain (16) BEETHOVEN: Sym #5 in C minor, Op 67 (29)  
RAVEL: Daphnis & Chloe Ballet (60)
- KSPC THURSDAY EVENING CONCERT - Classical music
- KXLU ● TOWER THEATER  
BRUBECK: The Light in the Wilderness, an oratorio for today; selections from James Joyce's ULYSSES, read by Siobhan McKenna and E. G. Marshall

## 8:00 P.M.

- KCBH ● COLDWATER CANYON

BEETHOVEN: Cto #1 in C major; Sviatoslav Richter, piano; Munch/Boston  
SCHUBERT-WEBERN: German Dances 1894; Croft/Columbia  
MOZART: Fantasy in C minor K396; Barenboim, piano

- KFAC ● EVENING CONCERT  
SHOSTAKOVICH: Prelude in Eb minor; Stokowski/Sym of the Air (3) PROKOFIEV: Sym #4 in C major; Rozhdestvensky/Moscow Radio Sym Orch (39)  
SCHUMANN: Cto in A minor; Artur Rubenstein, piano; Biulini/Chicago Sym Orch (33) BARTOK: Cto for Orch; Szell/Cleveland Sym Orch (35)
- KOGO EVENING SYMPHONY  
PURCELL: Trumpet Voluntary; Gilbert Johnson, soloist (2) HAYDN: Sym #100 in G (21) CHOPIN: Piano Cto #1 in E min, Op 11; Emil Gilels, piano (40)  
DEBUSSY: Clair de Lune (4) BRITTEN: Variations on a Theme by Purcell (18)  
HINDEMITH: Symphonic Metamorphoses of themes of Weber (21)

## 9:00 P.M.

- KBB1 ● CONCERT HALL OF THE AIR w/Mike Trout  
TCHAIKOVSKY-GLINKA-BORODIN: Russian Orchestral Masterpieces; Karl Ancerl/Czech Phil Orch (41:33)
- KCBH LISZT: Festival Mass "Granger"; Sando Margittay, organ; Ferencik/Budapest Choral Society & Budapest State Orch
- KSDO WORLD OF RECORDS  
SCHUBERT: Sym #5 in Bb (26) BRAHMS: Sonata #3 for Violin & Piano (22)

## 10:00 P.M.

- KOGO 10:06 CONTEMPORARY HOUR  
IVES: Three Places in New England; Ormandy/Phila Orch (18) RUGGLES: Sun Treader; Rozsnyai/Columbia Sym Orch (18) SCHUMANN: New England Triptych; Ormandy/Phil Orch (15)
- KFAC ● 10:06 COLLECTOR'S SHELF  
Roland Hayes, tenor; Art Songs and Spirituals; R. Boardman, piano
- KCBH ● COLDWATER CANYON  
BEETHOVEN: Sonata #21 in C major, Op 53 "Waldstein"; Drescher, piano  
BEETHOVEN: Sym #5 in C minor; Szell/Cleveland
- KSDO PORTRAITS IN SOUND  
Pierre Fournier, cello; recital  
10:15 CONNOISSEUR'S HOUR  
CLEMENTI: Piano Sonata in G minor, Op 34 #2 (22)  
DISTLER: Morike, Op 19, excerpts (11)

## 11:00 P.M.

- KSDO EVENING CONCERT  
BERLIOZ: Waverley Overture, Op 1 (11) BACH: Brandenburg Cto #6 in Bb (19) KAY: Western Sym Ballet (27)  
12M THE QUIET HOUR  
MOZART: Duo #2 Violin, Viola K424 (18) BRAHMS: Sonata #2 Violin & Piano (21) DEBUSSY: Sonata Flute, Viola, Harp (18)

## 1:00 P.M.

- KFAC ● LUNCH AT MUSIC  
CENTER w/Tom Cassidy  
Classical music and interviews
- KPCS ● CLASSICS IN CONCERT  
MOZART: Clarinet Cto K622; Szell/Cleveland Orch  
Robert Marcellus, soloist  
DIVERTIMENTO: #2; Robert Marcellus, soloist; Szell/Cleveland Orch  
SCHUBERT: Grand Fantasy Sonatas 1 & 3; Zino Francescatti, violin
- KRRHM ● BILL STEWART SHOW  
Feat Vikki Carr
- KPFK FOLK MUSIC w/Howard Larman
- KUSC AFTERNOON CLASSICS  
BACH: Toccata & Fugue in D minor; E. Power Biggs, organ; "The Moog Strikes Bach"-Electronic realizations of classical works in comparison w/the original versions  
MOZART: Eine Kline Nachtmusik; Ormandy Phila Orch

## 2:00 P.M.

- KFAC ● 2:05 OPERA THEATER  
w/Carl Princi  
Scenes from Grand Opera
- KMET ● B. MITCHELL REED
- KRRHM ● BILL STEWART SHOW  
Feat Frank Sinatra
- KSDO TRAVELS IN SOUND  
VERDI: Aida; excerpts; Nilsson (10) COWELL: Persian Set (17)
- KUSC 2:30 RECITAL  
Pablo Casals, cello, plays unaccompanied works of J.S. Bach

## 3:00 P.M.

- KEDC THE IN-SOUND
- KFAC ● 3:05 STEREO OMNIBUS  
Light classical music
- KRRHM ● BILL STEWART SHOW  
Feat Blood, Sweat & Tears
- KSDO LA SCALA TO THE MET  
ALL WAGNER PROGRAM  
Highlights from Tannhauser, Tristan, & Flying Dutchman/London, Grummer, Frick (55)
- KUSC CONCERT HALL, Part I  
RIMSKY-KORSAKOV: Song of Oleg the Wise; Kahikin/Bolshoi Theatre Chorus & Orch  
RIMSKY-KORSAKOV: Scheherazade; Ozawa/Chicago Sym Orch  
BALAKIREV: Fantasy, A Life for the Tsar; Earl Wild, piano  
SCHARWENKA: Piano Cto #1 in Bb minor; Earl Wind, piano; Leinsdorf/Boston Sym

## 4:00 P.M.

- KPCS ● COUNTRY WEST
- KRRHM ● BILL STEWART SHOW  
Feat Peter Nero
- KSDO CHAMBER MUSIC SALON  
BACH: Cto for Two Hpschds in C (14) MOZART: Sinfonia Concertante in Eb (32)

## 5:00 P.M.

- KRRHM STRICTLY FROM DIXIE  
Feat Percy Humphrey
- KSDO ACROSS THE FOOTLIGHTS  
BERNSTEIN: West Side Story Suite (23) LOESSER: Greenwillow Overture (10)
- KUSC CONCERT HALL, Part II

BEETHOVEN: Prometheus Ballet Sym; Leinsdorf/Boston Sym Orch  
HANDEL: Royal Fireworks Music; Menuhin/Menuhin Festival Orch  
WAGNER: Magic Fire Music from "Die Walkure"; Szell/Cleveland Orch  
HAYDN: Fire Sym #59; Chamber Orch

## 6:00 P.M.

- KSDO RHAPSODY  
TCHAIKOVSKY: Marche Slave, Op 31 (10)  
MILHAUD: Suite Francaise (16) HANDEL: Water Music Suite (18)
- KXLU ● 6:00 PROGRAM  
MOZART: Cto #3 in Eb major for horn & orch; Tuckwell, horn; Maag/London Sym Orch (15:32)  
TANSMAN: Three Pieces for Guitar; Segovia, guitar; (7:55) RAMEAU: Cto en Sextour 5; Courad/Stuttgart Baroque Ensemble (6:15) BACH: Partita #4 in D major; Gould, piano (25:15)

## 7:00 P.M.

- KFAC ● 7:05 INTERLUDE IN STEREO-Classical music
- KPCS ● BBC WORLD REPORT
- KRRHM ● 7:15 JAZZ UNLIMITED
- KRRHM ● FRANK TOUCH SHOW  
Feat Gary McFarland
- KSDO HERITAGE CONCERT  
SCHUBERT: Sym #9 in C "The Great" (55) TCHAIKOVSKY: Francesca da Rimini (23) PONCE: Concierto del Sur for Guitar (13)  
HINDEMITH: Cto for Orch (13)
- KSPC THURSDAY EVENING CONCERT
- KUSC 7:30 RAPLINE-telephone discussion program invites listener participation  
Call 746-2166
- KXLU ● CANTIONES PROFANE

## 8:00 P.M.

- KCBH ● COLDWATER CANYON  
TCHAIKOVSKY: Piano Cto #2 in G major; Gary Graffman, piano; Ormandy/Phila Orch  
BARRIOS: Danza Paraguaya; Ramon Ybarra, guitar  
FRANCK: Le Chasseur Maudit; Cluytens/Belgian Nat'l Orch
- KEDC THE GOON SHOW
- KFAC ● EVENING CONCERT  
HANDEL: Overture in D minor; Sargent/Royal Phil-Orch (5) BERLIOZ: Symphonique Fantastique; Stokowski/New Philharmonia Orct (53) BRUCH: Scottish Fantasy; Jascha Heifetz, piano; Sargent/New Sym Orch of London (26)  
DVORAK: Trio in E minor (Dumky); Jascha Heifetz, violin; Jacob Lateiner, piano; Gregor Piatigorsky, violoncello (27)
- KOGO EVENING SYMPHONY  
IPPOLOTOV-IVANOV: Caucasian Sketches Op 10; Desormiere/Paris Conservatory Orch (23)  
RIMSKY-KORSAKOV: Piano Cto in C# minor; Paul Badura-Skoda, piano; Rodzinski/London Phil (13) BORODIN: Sym #2 in

B minor; Ansermet/Suisse Romande Orch (26)  
**MOUSSORGSKY:** Pictures at an Exhibition; Golschmann/Vienna State Opera Orch (30) **BALAKIREV:** Tamar; Ansermet/Suisse Romande Orch (20)  
**KPCS** ● CLASSICS FROM CANADA  
 ● THE GOON SHOW

**9:00 P.M.**

**KBBI** ● CONCERT HALL OF THE AIR w/Mike Trout HAYDN: String Quartet #4 in Bb; Op 76/D Op 20; The Prague City Quartet (44)  
**KSDO** WORLD OF RECORDS KELLY: Sym #2 (31)

**10:00 P.M.**

**KCBH** ● COLDWATER CANYON SIBELIUS: Six Humereques for Violin & Orch; Aaron - Rosand, violin; Szoke/Southwest German Radio Orch

**BRAHMS:** Sym #3 in F major; Bernstein/New York Phil  
**KFAC** ● 10:06 COLLECTORS SHELF feat music of SLAVENSKI; Sinfonia Orienta; Zdravkovich/Belgrade Soloists Chorus & Orch  
**KMET** ● GORDON FITZGERALD  
**KSDO** PORTRAITS IN SOUND Cesare Siepi (b) sings opera (15)  
 10:15 MUSIC FOR THE KEYBOARD CHOPIN: Sonata #2 Op 35; Horowitz (22)

**11:00 P.M.**

**KSDO** EVENING CONCERT FALLA: 3-Cornered Hat (comp) (38) RAVEL: La Valse (12)  
 12M THE QUIET HOUR TARTINI: Sonata in E for Violin & Hpschd (13)  
 SCHUMANN: Quintet in Eb Op 44 (29) BARTOK: Quartet #3 (15)

listener participation, call 746-2166  
**KXLU** ● DEL REY CONCERT MOZART: Overture to Don Giovanni; Klemperer/New Philharmonia Orch (7:53)  
 BEETHOVEN: Sym #3 in Eb major, Op 55; "Erioca"; von Karajan/Berlin Phil Orch (49:30) ROSSINI: Sonata for Strings #1 in G major; von Karajan/Berlin Phil Orch (11:39) LISZT: Variations on "Weinen, Klagen, Sorgen, Zagen"; Carl Weinrich, organ (15:05) FAURE: Requiem, Op 48; Arroyo, (sop); Arnold, organ; Waldman/Musica Aeterna Orch & Chorus (36:36)

**8:00 P.M.**

**KCBH** ● COLDWATER CANYON BRUCH: Violin Cto #1 in G minor, Zino Francescatti, violin; Schippers/N.Y. Phil SCHUMANN: Introduction & Allegro Appassionata for Piano & Orch; Ormandy/Phila GUARNIERI: Choro for Cello & Orch; Aldo Parisot, cello; Meier/Vienna State Opera Orch  
**KFAC** ● EVENING CONCERT GLINKA: Summer Night in Madrid Overture; Svetlanov/Sym Orch (9) RACHMANINOFF: Ormandy/Phil Orch (44) Barry Morel, (t); Ah, La Paterna Mano from Macbeth; Sento Avvampar Nell'Anima from Simon Boccanegra; Forse La Soglia Attinse & Di Tu Se Fedele from A Masked Ball by Verdi; La Dolcissima Effigie & L'Anima Ho Stanca from Adriana Lecouvreur by Cilea; O Paradiso from L'Africana by Meyerbeer; Tomb Scene from Lucia di Lammermoor, by Donizetti; Cielo E Mar from La Gioconda by Ponchielli; Che Gelida Manina from La Boheme; Tra Voi, Belle, Brune E Bionde-Donna Non Vidi Mai and Guardate, Pazzo Son from Manon Lescaut, by Puccini; Quadri/Vienna Volksooper Orch & Akademie Chorus DEBUSSY: Dances Sacred and Profane; Boulez/Cleveland Orch (10)

**KOGO** EVENING SYMPHONY MOZART: Marriage of Figaro Ovt; Walter/Columbia Sym (5) MOZART: Haffner Sym #35 in D, K 385; Krips/Israel Phil (20) BEETHOVEN: Piano Cto #5 in Eb major, Op 73; CliffordCurzon, piano; Knappertsbusch/Vienna Phil (39) KODALY: Variations

on a Hungarian Folk Song; Ferencik/Brno State Phil Orch (27) KODALY: Te Deum; Swoboda/Vienna Sym Orch & Chorus, w/ soloists Sena Jurinac; Sieglinde Wagner; Alfred Poell; Rudolf Christ (20)

**9:00 P.M.**

**KBBI** ● CONCERT HALL OF THE AIR w/Mike Trout TCHAIKOVSKY-ARENESKY: Serenade in C major, Variations Theme Tchaikovsky; Barbirolli/London Sym Orch (45:23)  
**KCBH** ● OFFENBACH: Gaite Parisienne; Munch/New Phil FAURE: Dolly Suite; Walter & Beatrice Klien, pianos  
**KEDC** FOLK IN FOCUS  
**KSDO** WORLD OF RECORDS HAYDN: Quartet in D, Op 76 #5 (20) SCHUBERT: Selected Songs; Hotter (10) DVORAK: Scherzo Capriccioso, Op 66 (12)

**10:00 P.M.**

**KCBH** ● COLDWATER CANYON ALBENIZ: Iberia; Dorati/Minneapolis Sym HANSON: Sym #1 in E min "Nordic"; Hanson/Eastman Rochester  
**KFAC** ● 10:06 COLLECTOR'S SHELF RIMSKY-KORSAKOV: Antiar, symphonic suite; Scerherehen/London Sym - Cto: P. Badura-Skoda, piano; Swoboda/Vienna Sym  
**KMET** ● GORDON FITZGERALD  
**KOGO** 10:06 CONCERT SHOW - CASE MOUSSORGSKY: Boris Godounov hilities; Cluytens /Paris Conserv Orch & Chorus Nat'l Opera Sofia w/soloists Borsi Christoff; John Lanigan; Evelyn Lear; Dimitr Ouzounov; Ana Alexieva (53)  
**KSDO** PORTRAITS IN SOUND Helmut Walcha, organ; plays BACH (15)  
 10:15 THE OPERA STAGE PERGOLESI: La Serva Padrona; soloists Wurttemberg State Opera (48) HUMPERDINCK: Hansel and Gretel; Josef Metternich, Father; Maria von Ilosway, Mother; Elisabeth Grumm-er, Hansel; Elisabeth Schwarzkopf, Gretel; von Karajan/Children's Chorus; Philharmonia Orch (1:48)

**11:00 P.M.**

**KRHM** ● EDDIE BAXTER SHOW Feat Mac Klavis  
 ● 12:00M BUDD WAITE SHOW - Music and celebrity guests

**Wednesday 27**

**1:00 P.M.**

**KBBI** ● STUDIO 107 w/Mike Trout - Sacred, classical music  
**KPCS** ● CLASSICS IN CONCERT SCHUBERT: Arpeggione Sonata; Polonaise Brillante CHOPIN: Fantasy Pieces; Lenard Rose, piano; Samuel Sanders MOZART: Sym #41, 35; Walter/Columbia Sym Orch  
**KRHM** ● BILL STEWART SHOW Feat Dan Terry  
**KUSC** AFTERNOON CLASSICS STRAVINSKY: The New Stravinsky; Gregg Smith Singers; Craft/Columbia Sym Orch STRAVINSKY: Sym in 3 Movements; Stravinsky/Columbia Sym STRAVINSKY: L'Histoire du Soldat; Rozhdestvensky/Chamber Ensemble

**2:00 P.M.**

**KFAC** ● 2:05 OPERA THEATER w/Carl Princi - Scenes from Grand Opera  
**KMET** ● B. MITCHELL REED  
**KRHM** ● BILL STEWART SHOW Feat Ella Fitzgerald  
**KSDO** TRAVELS IN SOUND WAGNER: Die Gotterdammerung; Siegfried's Rhine Journey & Funeral (25)  
**KUSC** 2:30 RECITAL STRAVINSKY: 3 Movements from Petroushka Mischa Dichter, piano

**3:00 P.M.**

**KEDC** THE IN-SOUND  
**KRHM** ● BILL STEWART SHOW Feat Oliver  
**KSDO** LA SCALA TO THE MET VERDI: La Forza del Destino arias; Tebaldi, Siepi; chorus (17) ROSSINI: Italian in Algiers, aria (12) VERDI: Don Carlo, aria; Callas (11)  
**KUSC** CONCERT HALL Part I GOLDMARK: Rustic Wedding Sym; Bernstein/NY Phil Orch GRIEG: Piano Cto in A minor; Rubinstein piano; Wallenstein/RCA Orch - English Tone Poems; Barbirolli/London Sym Orch

**3:00 P.M.**

**KPCS** ● FOLK '70  
**KFAC** ● 5:05 ACCENT ON STRINGS Music for string orchestra and ensembles  
**KRHM** STRICTLY FROM DIXIE Feat Wonderland Jazz Band  
**KSDO** ACROSS THE FOOTLIGHTS MENDELSSOHN: Midsummer Night's Dream (30) DEBUSSY: Poeme danse from Joux (17)  
**KUSC** CONCERT HALL Part II BACH: The Art of Fugue complete; Charles Rosen, piano HAYDN: Sym #11; Gorman/Vienna State Opera Orch

**4:00 P.M.**

**KFAC** ● 6:05 SERENADE Classical dinner music  
**KMET** ● UNCLE T  
**KRHM** ● FRANK TOUCH SHOW Feat Laura Nyro  
**KSDO** RHAPSODY DELIUS: Dance Rhapsody #2 (10) FRANCK: Psyche et Eros CHAVEZ: Sinfonia India "Sym #2" (11)  
**KXLU** ● 6:00 PROGRAM ALBINONI: Cto A 5 for String & Oboe, Op 9 #2; Lardrot, oboe; Boettcher/Wiener Solisten (11:38) GEMANIANI: Cto Grosso Op 3 #3 in E minor; Baumgartner/Lucerne Festival Strings (10:01) MOZART: Duo #2 in Bb major, K424; J. Fuchs, violin; L. Fuchs, viola (17:45) VIVALDI: Cto in C major for Violin, 2 Strings Choirs & 2 Hpschds; I Solisti di Zagreb (14:13)

**7:00 P.M.**

**KSPC** WAGNER: Tannhauser Venusberg Music (13) STRAUSS: Le Bourgeois Gentilhomme (30) SIBELIUS: Violin Cto in D minor; Osttrakh (31) BARTOK: Divertimento for Strings (25)  
**KUSC** THURSDAY EVENING CONCERT Classical music  
**KUSC** 7:30 RAPLINE - Telephone discussion program invites

**Thursday 28**

**12:00 NOON**

**KRHM** ● MIKE SAXON SHOW Feat Nilsson  
**KSDO** PORTRAITS IN SOUND Zinka Milanov (s) arias 12:15 SYMPHONIC MATINEE BACH: Suite #4 in D for Orch (20) MOZART: Piano Cto #11 in F; Serkin (25) GLIERE: Sym #3 "Ilya Mourometz" (55)  
**KUSC** MUSIC AT NOON Nonesuch New American Chamber Music Series

"New Music for the Piano" Robert Helps, piano

**1:00 P.M.**

**KFAC** ● LUNCH AT MUSIC CENTER w/Tom Cassidy Classical music and interviews  
**KPCS** ● CLASSICS IN CONCERT MOZART: Sym #41, #38 Beecham/Royal Phil BEETHOVEN: Sonatas 8, 9, 10; Glenn Gould, piano HAYDN: Sym #1 & #2; Gorman/Vienna State

3:00 P.M.

KRHM ● BILL STEWART SHOW  
Feat Bobby Goldsboro  
KSDO LA SCALA TO THE MET  
LORTZING:Highlites from  
Der Waffenschmied & Zar  
und Zimmermann/Gueden,  
Wachter, Kmentt/Vienna  
Opera (55)  
KUSC CONCERT HALL, Part I  
MENDELSSOHN:"Elijah"  
(comp);Sargent/Soloists,  
Royal Choral Society &  
Royal Phil

4:00 P.M.

KRHM ● BILL STEWART SHOW  
Feat Ray Conniff  
KSDO CHAMBER MUSIC SALON  
SCHUBERT: Trio #1 in Bb  
Op 99 (37) BARTOK:  
Contrasts (17)

5:00 P.M.

KSDO ACROSS THE FOOTLIGHTS  
OPERETTA FAVORITES;  
Richard Tucker (15)  
ROSSINI:La Boutique  
Fantasque (28)  
KUSC 5:30 THE ORGAN  
MENDELSSOHN: in  
St. Paul's Cathedral  
E. Power Biggs, organ

6:00 P.M.

KSDO RHAPSODY  
STRAUSS:Rosenkavalier  
Waltzes (12) RESPIGHI:  
Brazilian Impressions (19)  
KSPC 6:30 BOOKS FOR  
GROWN-UP CHILDREN  
w/Doug Olsen feat live  
readings  
KXLU ● 6:00 PROGRAM  
BACH:Cto for Hpschd in  
G minor;Leonhardt, hpschd;  
Leonhardt Consort (7:52)  
MOZART:Eight Minuets  
K315a;Boskovsky/Vienna  
Mozart Ens (15:10)  
CLERAMBAULT:Sonata "La  
Magnifique" for two vio-  
lins, cello & hpschd;Trio  
de Paris (12:13) VIVALDI:  
Cto for Harp, "St Anthony  
of Padua";Challan, harp;  
Duhamel/Ens (14:20)

7:00 P.M.

KSDO HERITAGE CONCERT  
BEETHOVEN:Piano Cto #3  
in C;Serkin (36) BERLIOZ:  
Symphonie Fantastique (47)  
D'ORAK:Slavonic Rhapsody  
#2 in G (16) STRAVINSKY:  
The Firebird Suite (21)  
KSPC THURSDAY EVENING  
CONCERT  
KXLU ● DEL REY CONCERT  
CHERUBINI:Medea Over-  
ture;Serafin/Orch of La  
Scala, Milan (6:55)  
TCHAIKOVSKY: Sym #2  
"Little Russian";Prevln/  
London Sym Orch (32:12)  
DUKAS:La Peri-Poeme -  
Danse;Ansermet/L'Orch-  
estre de la Suisse Romand  
(20:07) WOLF:String Quartet  
in D minor;La Salle String  
Quartet (40:40) BERLIOZ:  
The Trojans;Royal Hunt  
& Storm;Munch/Boston(10:51)

8:00 P.M.

KCBH ● COLDWATER-CANYON  
CASTELNUOVO-TEDESCO:  
Cto in D major for Guitar  
& Orch;Alirio Diaz, guitar;  
I Solisti di Zagreb SCHU-  
MANN:Andante & variations  
for 2 pianos, 2 celli & horn;  
Vladimir Ashkenazy,  
Malcolm Frager, pianos;

Amaryllis Fleming,  
Terrence Weil, celli;Barry  
Tuckwell, horn MENDEL-  
SSOHN:Variations Concert-  
antes for Cello & Piano  
Op 17; Joseph Schuster,  
cello;Artur Balsam, piano  
KFFAC ● EVENING CONCERT  
SCHOENBERG:Gurre-Lieder;  
Richard Lewis (Waldemar);  
Ethel Semser (Tove);Nell  
Tangermann (Waldaube);  
John Riley (Bauer); Perry  
Gruber (Klaus-Knarr);  
Morriss Gesell (Speaker)  
Leibowitz/Chorus &  
Orch of New Sym Society  
of Paris  
KOGO EVENING SYMPHONY  
BRUCKNER:Overture in  
G minor (10) Sym #7 in E  
(61) DVORAK:Violin Cto  
in A minor Op 53;Nathan  
Milstein, violin (30) RAVEL:  
La Valse (12);Steinberg/  
Pittsburgh Sym Orch  
KPCS ● BBC WORLD THEATER  
Drama Series

9:00 P.M.

KBBI ● CONCERT HALL OF  
THE AIR w/Mike Trout  
IDA PRESTI/ALEXANDRE  
LAGOYA:Duo-guitarists,  
Masters of the Guitar  
(44:12)  
KEDC THE COMPOSER  
KSDO WORLD OF RECORDS  
HANDEL:Cto Grosso in  
D Op 3 #5 (12) BACH:  
Piano Cto #1 in D;Richter  
(25) PROKOFIEV:Peter  
& Wolf Suite (20)  
KXLU ● DAWN OF THE  
CLASSICS  
FRANCISQUE:Pavana et  
Bransles;Robles, harp (5:44)  
DE MONTE:Madrigals;  
Venhoda/Prague Madrigal  
Singers (20:03) TARTINI:  
Cto in D major for cello  
& orch;Denes, cello;Tatrai/  
Hungarian Chamber Orch  
(19:15) ALBINONI: Sonata  
in A major;Andre, trum-  
pet;Lagorce, trumpet;  
Rampal, flute;Birbaum/  
Ensemble (6:13)

10:00 P.M.

KCBH ● COLDWATER CANYON  
GRIEG:Lyric Suite; Weldon /  
Royal Phil BRAHMS: Sym  
#2 in D major;Klemperer/  
Philharmonia  
KFFAC ●10:06 COLLECTORS  
SHELF  
Heinrich Schlusnus &  
Dietrich Fischer-Dies-  
Kau; art songs  
KMET ●GORDON FITZGERALD  
KSDO PORTRAITS IN SOUND  
Elizabeth Schwarzkopf (s)  
sings opera arias from  
Mozart (15)  
10:15 MUSIC FOR THE  
KEYBOARD  
BRAHMS:Handel Variations  
Kempff (25)

11:00 P.M.

KCBH ● JOHN DAVIS SHOW  
Feat A Collection of  
Mountain Fiddle Music  
KPFK 12M L.A. LIGHTHOUSE  
Jazz  
KSDO EVENING CONCERT  
HAYDN:Sym #97 in C (26)  
WIENIAWSKI:Violin Cto  
#2 in D;Stern (22)  
12M THE QUIET HOUR  
SCHUBERT:Quartet #11 in  
E Op 125 #2 (24)  
DELIUS:Sonata for Cello  
& Piano (12)  
DENNY:String Quartet #2

12:00 NOON

KRHM ● MIKE SAXON SHOW  
Feat Joan Baez  
KSDO PORTRAITS IN SOUND  
Richard Standen (b) sings  
English songs  
12:15 SYMPHONIC  
MATINEE BERLIOZ:  
Benvenuto Cellini Over-  
ture (11) HAYDN:Sym #94  
in G "Surprise" (21)  
OFFENBACH:Gaité Parisi-  
enne (26) BRUCH:Violin  
Cto #1 in G;Stern (24)  
RAVEL:Piano Cto;Henriot-  
Schweitzer (21)  
KUSC MUSIC AT NOON  
SCHUMAN:"Three Romances"  
for Oboe, Op 94;Leon  
Goossens, oboe;Gerald  
Moore, piano POULENC:  
Aubade, Choreographic  
Poem for Piano & Eight  
Instruments;Jacques  
Fevrier, piano;Lamoureaux  
Concerts Orch BAX:  
Sonata for Cello & Piano;  
Florence Hooton,cello;  
Wilfried Parry, piano

2:00 P.M.

KFFAC ● 2:05 OPERA THEATER  
w/Carl Princi  
Scenes from Grand Opera  
KMET ● B. MITCHELL REED  
KRHM ● BILL STEWART SHOW  
Feat Dusty Springfield  
KSDO TRAVELS IN SOUND  
ROSENBERG:Quartet  
#6 (22) ALFVEN:Swedish  
Rhapsody #1 (13)

3:00 P.M.

KEDC THE IN-SOUND  
KRHM ● BILL STEWART SHOW  
Feat Steve Lawrence  
& Eydie Gorme  
KSDO LA SCALA TO THE MET  
LEONCAVALLO: I Pagliacci  
(highlites);del Monaco,  
MacNeil, Tucci (28)  
MASCAGNI:Cavalleria  
Rusticana Simonato,  
del Monaco, di Stasic (30)  
KUSC LIGHT OPERA THEATER  
GILBERT & SULLIVAN  
Festival;Pirates of Penzance  
Sargent/Pro Arte Orch  
Glyndebourne Festival Chor

4:00 P.M.

KSDO CHAMBER MUSIC SALON  
ALL VIVALDI PROGRAM  
Cto #6 in C; #5 in Eb;  
#8 in G;#11 in D (50)

5:00 P.M.

KEDC FIVE O'CLOCK REPORT  
& BULLETIN BOARD  
5:30 CONCERT HALL  
STRICTLY FROM DIXIE  
Feat Salt City Five  
KSDO ACROSS THE FOOTLIGHTS  
GERSHWIN:Porgy & Bess  
Suite (26) RODGERS &  
HAMMERSTEIN "Oklahoma"  
(25)  
KUSC COLLECTORS CORNER  
w/Shelly Clyman  
ENNA:Overture "Den Lille  
Pige Med Svovstikkerne";  
Knudsen/Royal Orch of  
Copenhagen BORODIN:Sym  
#2 in B minor;Coates/  
London Sym Orch  
STRAUSS:Don Quixote;  
Wallenstein, violin;Beecham/  
New York Philharmonic  
LISTZ:Symphonie Poem-

Tasso;Ferencsik/Budapest  
Phil Orch

6:00 P.M.

KSDO RHAPSODY  
RESPIGHI:The Pines of  
Rome (20) BENNETT:  
Sym Songs (14)  
● 6:00 PROGRAM  
KXLU TELEMANN: Cto in A  
minor; I Solisti di Zagreb  
(9:26) BACH:Sonata #3 in  
E major BWV 1016;Suk,  
violin;Ruzickova, hpschd  
(19:44) DUSEK:Parthis in  
F for 2 oboes, 2 horns  
& bassoon;Hlavacek/Musi-  
cus Pragens (6:27) MOZART  
MOZART:Cto #2 in D  
K314; Shaffer, flute;Kurtz/  
Phil Orch (19:23)

7:00 P.M.

KPCS ● CLASSICS FROM  
CANADA  
● 7:30 THE GOON SHOW  
KRHM ● FRANK TOUCH SHOW  
Feat Herb Alpert  
KSDO HERITAGE CONCERT  
HAYDN:Sym #49 in F,  
La Passione (20) PAGAN-  
INI:Violin Cto #1 in D;  
Kogan (36) SCHUMANN:  
Sym #4 in D, Op 120 (29)  
RESPIGHI: Feste Romane  
(24)  
● DEL REY CONCERT  
WEBER: Abu Massan Over-  
ture;Ansermet/L'Orchestre  
de la Suisse Romand (3)  
MOZART: Sym #36 in C  
K425 (Linz); Walter/Col-  
umbia Sym Orch (27:05)  
SCHUBERT: Sonata in C  
major (unfinished);Richter,  
piano (41:52) LALO:Cto  
in D minor for cello;  
Starker, cello;Skrowaczew-  
sky/London Sym Orch (23)  
SAINT-SAENS:Septet for  
piano, trumpet, & strings  
Op 65;Pressler, piano;  
Glantz, trumpet;The  
Gullet String Quartet (15:29)

8:00 P.M.

KCBH ● COLDWATER CANYON  
WAGNER: Tannhauser  
(comp stereo opera);Wolf-  
gang Windgassen (t);Anja  
Silja (s) Grace Bumbry  
(ms);Eberhard Wachter (b);  
Sawallisch/Chorus & Orch  
of Bayreuth Festival  
KFFAC ● EVENING CONCERT  
BERLIOZ: Symphonie  
Funebre et Triompnale;  
Davis/London Sym Orch (36)  
MAHLER:Sym #2 in C minor  
(Resurrection);Kubelik/  
Bavarian Radio Chorus (76)  
KOGO EVENING SYMPHONY  
BLOCH: Cto Grosso #1  
for string orch & piano;-  
Schick, piano;Kubelik/Chi-  
cago Sym Orch (22)  
BLOCH:Israel Sym;Litsch-  
auer/Vienna State Opera Orch  
& Soloists of the Vienna  
Akademie Choir (31)  
BACH:Chorale Fantasia;  
Rudolf/Vienna Radio Orch  
(7) BEETHOVEN:Piano Cto  
#1 in C Op 15;Wilhelm  
Backhaus, piano;Schmidt-  
Isserstedt/Vienna Phil  
Orch (31) BLOCH:Cto  
Grosso #2;Hanson/Eastman  
Rochester Sym (19)

**KXLU** ● TWENTIETH CENTURY UNLIMITED  
**BARATI:** Chamber Cto; Ormandy/Phil Orch (21:39)  
**STRAVINSKY:** Abraham & Isaac; Frisch (b); Craft/Col Sym Orch (12)  
**STRAVINSKY:** Introitus  
 T. S. Eliot in memoriam;  
 Gregg Smith Singers,  
 Stravinsky/Columbia Chamber Ensemble (3:47)  
**STRAVINSKY:** Requiem Canticles;  
 Smith-Ithaca College Concert Choir, Anderson (s);  
 Bonazzi (a); Gramm (b);  
 Craft/Col Sym Orch (14:24)

**10:00 P.M.**

**KFAC** ● 10:06 COLLECTORS SHELF  
 BENNY GOODMAN,  
 clarinetist  
 COPLAND;

**Saturday 30**

**3:00 P.M.**

**KRHM** ● **BILL STEWART SHOW**  
 Feat Glen Campbell  
**KSDO** **RHAPSODY**  
**LISZT:** Hungarian Fantasia (16)  
**MOZART:** Serenade #8 in D, K286 (14)  
**TCHAIKOVSKY:** Variations on Rocco Theme (18)  
**KUSC** **CONCERT HALL Memorial Day Special**  
**MC DONALD:** My Country At War; Ormandy/Phil Orch  
**BRITTEN:** War Requiem; Britten/Soloists;  
 London Ensemble & Chorus

**4:00 P.M.**

**KFAC** ● **CONCERT AT 4:05** - Standard and familiar concert favorites  
**KRHM** ● **BILL STEWART SHOW**  
 Feat Vogues  
**KSPC** **SOUL MACHINE** w/Tom Stewart - Folk & rock

**5:00 P.M.**

**KSDO** **MUSIC OF OUR TIME**  
**FRANCAIX:** La Cantate de Mephisto (10)  
**MIHALOVIC:** Ricercari, Op 46 (22)  
**FRANCO:** Sym #5 "Cosmos" (25)  
**KUSC** **AROUND THE BANDSTAND**  
 Regimental Band of H. M. Coldstream Guards  
 5:30 ALL STOPS OUT  
 Richard Purvis at Grace Cathedral

**6:00 P.M.**

**KRHM** ● **FRANK TOUCH SHOW**  
 Feat Walter Wanderley  
**KSDO** **PORTRAITS IN SOUND**  
 Leonard Warren, (b); sings arias  
 6:15 **PRELUDE TO EVENING**  
**BACH, GRIEG, DVORAK:** Favorites  
**STRAUSS:** Rosenkavlier Waltzes (11)  
**KUSC** **SHOW TIME**  
**ROGERS:** Victory at Sea, Vol 1 complete; Bennett/RCA Victor Sym Orch  
**KXLU** ● **6:00 PROGRAM**  
**MOZART:** Sym #8 in D major K 48; Leinsdorf/Phil Orch London (9:20)  
**VIVALDI:** Cto in D minor for 2 Violins, Cello & Strings, Op 3, #11; Milstein, violin; Mouni, violin (11:05)  
**BEE-THOVEN:** Quintet in Eb for Piano, Oboe, Clarinet, Bassoon & Horn; members

Cto; Columbia Sym strings  
**MOZART:** Cto; Munch/Boston Sym

**KMET** ● **GORDON FITZGERALD**  
**KSDO** **PORTRAITS IN SOUND**  
**QUINTETTO BOCCHERINI**  
 plays works by Luigi Boccherini (15)  
 10:15 **CONNOISSEUR'S HOUR SAINT-SAENS:**  
 Carnival of the Animals  
 Verses by Ogden Nash/  
 Coward (27)

**11:00 P.M.**

**KPFFK** 12M L. A. LIGHTHOUSE  
**KSDO** **EVENING CONCERY**  
**CHOPIN:** Piano Cto #1 in E; Harasiewicz (39)  
**BIZET:** L'Arlesienne Suite #1 (18)  
 12M **THE QUIET HOUR**  
**BACH:** Sonata #2 in D (16)  
**BEE-THOVEN:** Quartet #6

Vienna Octet (23:00)  
**STAMITZ:** Orchestra Trio in G major, Op 1 #6; Munc-linger/Czech Phil Orch

**7:00 P.M.**

**KRHM** ● **FRANK TOUCH SHOW**  
 Feat Count Basie  
**KSDO** **HERITAGE CONCERT**  
**BACH:** Brandenburg Cto #5 in D (22)  
**MOZART:** Sym #35 "Haffner" (20)  
**BRAHMS:** Piano Cto #1 in D minor; Katchen (38)  
**TURINA:** Sinfonia Sevillana (22)  
**KXLU** ● **DEL REY CONCERT**  
**WEBER:** Der Freischutz Overture; von Karajan/Berlin Phil Orch (10:20)  
**BORODIN:** Sym #3 unfinished; Ansermet/L'Orch de la Suisse Romande (26:23)  
**BRUCH:** Cto #1 in G minor; Sargent/New Sym Orch London (21:58)  
**STRAUSS:** Don Quixote, Op 35; Ormandy/Phil Orch (41:20)  
**SCRAIBIN:** Sonata #9 in F major; Horowitz, piano (10:30)

**8:00 P.M.**

**KCBH** ● **STEREO SOUTHERN CALIFORNIA**  
**MOZART:** Overture and Three Contredanses, K106; Boskowski/Vienna Mozart Ens  
**BEE-THOVEN:** Piano Cto #1 in C major; Christoph Eschenbach, piano; von Karajan/Berlin Phil  
**MENDELSSOHN:** Trio in D minor; Andre Previn, piano; Feri Roth, violin; Joseph Shuster, cello  
**BR-AHMS:** Sym #4 in F minor; Klempner/Philharmonia

**KFAC** ● **OPERA IN STEREO**  
**MOZART:** Don Giovanni Part II; Bonynge/English Chamber Orch (77)  
**ORFF:** Catulli Carmini; Judith Blegen, (s); Richard Kness, (t); Temple University Choir; Ormandy/Phil Orch (36)  
**KOGO** **EVENING SYMPHONY**  
**LISZT:** Hungarian Rhapsody #3; Dorati/London Sym (9)  
**BARTOK:** Divertimento for Strings Orch; Dorati/Philharmonia Hungarica (27)  
**BARTOK:** Cto for Orch; Solti/London Sym (36)  
**KO-DALY:** Marosszek Dances; Rodzinski/London Phil Orchestra (14)  
**DOHNANYI:**

Ruralia hungarica, Op 32b; Schuecter/Philharmonia Orch (24)

**9:00 P.M.**

**KSDO** **SERENADE**  
**BEE-THOVEN:** Mozart Magic Flute Duet Variations (10)  
**BRAHMS:** Quartet #2 in A, Op 26 (42)  
**KXLU** ● **THE EARLY KEYBOARD**  
**COUPERIN:** Suites #23, 26, 27; Harich-Schneider, hpschd (32:31)  
**BACH:** Ricercare from Musical Offering; Neumeyer, hpschd (7:38)  
**SCARLATTI:** Sonata in Eb major 111, F major 116, A major 92; Valenti, hpschd (12:39)

**Sunday 31**

**2:00 P.M.**

**KSDO** **MUSIC OF THE BAROQUE**  
**BACH:** Partita #1 in Bb (21)  
**VIVALDI:** Violin Cto in G; Rybar (13)

**3:00 P.M.**

**KOGO** **OPERA**  
**MOUSSORGSKY:** "Boris Godunov"; Alexander Melik-Pachaev/Bolshoi Theatre Orch & Chorus w/soloists George London; Maria Mitukova, Elisaveta Shumskaya, Eugenia Verbitsky, Georgi Shulpin, Alexei Ivanov, Mark Reshetin, Vladimir Ivanovsky & supporting cast (3 hr)  
**KSDO** **THE SUNDAY ORCHESTRA**  
**THE BERLIN PHIL - MENDELSSOHN:** Midsummer Nights Dream Overture (12)  
**HAYDN:** Cello Cto in D; Mainardi (27)  
**BRAHMS:** Sym #4 in E Op 98 (40)  
**HINDEMITH:** Symphonic Dances (29)  
**KUSC** **OPERA SHOWCASE**  
**MOORE:** The Ballad of Baby Doe; Beverly Sills (s) Buckley/New York City Opera

**5:00 P.M.**

**KSDO** **ON WINGS OF SONG**  
**BEE-THOVEN:** Lieder von Gellert Op 48 (15)  
**REGER:** Selected Songs; Ludwig (10)

**6:00 P.M.**

**KRHM** ● **BROADWAY SHOWTIME**  
 Feat Roar of the Grease-paint, Smell of the Crowd  
**KSDO** **PORTRAITS IN SOUND**  
 Carl Seeman, piano recital (15)  
 6:15 **MUSIC OF THE DANCE**  
**TCHAIKOVSKY:** Sleeping Beauty Op 66 (45)  
**KXLU** ● **6:00 PROGRAM**  
**GASSMAN:** Quartet #3 in E minor; Concertus Musicus of Vienna (13:42)  
**ALBINONI:** Cto in F major for violin, strings & continuo; Van Trict, oboe; Michelluci, violin; I. Musici (12:35)  
**MOZART:** Divertimento 1 in Eb major for two clarinets, two horns & strings; Members of the Vienna Octet (13:50)  
**BACH:** Quartet in G for hpschd, flute, viola, cello; Galling, hpschd; Fohler, flute; Schmid, viola; Buhl, cello (11:40)  
**GUAMI:** Luchesine for two organs; Gotti/Instrumental Ensemble of Bologna (2:57)

**10:00 P.M.**

**KSDO** **PORTRAITS IN SOUND**  
 Badura-Skoda & Demus; duo piano recital of works of SCHUBERT (15)  
 10:15 **THE OPERA STAGE**  
**VERDI:** Rigoletto; Mario del Monaco, Duke Mantua; Hilde Gueden, Gilda; Aldo Pretti, Rigoletto; Cesare Siepi, Sparafucile; G. Simonionata, Maddalena; Fernando Corena, Montefrone; Frede/Chorus & Orch  
**L'Accademia di Santa Cecilia, Rome (2:00)**  
**WAGNER:** Die Walkure; Scene from Act II (16)

**8:00 P.M.**

**KOGO** **EVENING SYMPHONY**  
**CHABRIER:** Marche Joyeuse; Paray/Detroit Sym (4)  
**BIZET:** Sym #1 in C; Bernstein/N. Y. Phil (28)  
**TCHAIKOVSKY:** Violin Cto in D, Op 35; Henryk Szer- yng, violin; Munch/Boston Sym (34)  
**CHABRIER:** Suite Pastorale; Munch/New Philharmonia Orch (21)

**9:00 P.M.**

**KFAC** ● **OPERA HOUSE** with Carl Princi  
**DONIZETTI:** Lucia Di Lammermoor; Roberta Peters, Lucia; Jan Peerce, Edgardo; Philip Maero, Enrico; Giorgio Tozzi, Raimondo; Leinsdorf/Rome Opera House Chorus and Orch (2 hrs.)  
**KSDO** **GREAT MOMENTS FROM OPERA**  
**DONIZETTI:** Lammermoor aria; Callas (10)  
**CHERUBINI:** Medea excerpts from Act II (21)  
**KXLU** ● **MOZARTEUM**  
**MOZART:** Sonata in Bb major for Bassoon & Violoncello; Klepac, Bassoon; Finke, violoncello (12:10)  
 Sym #21 in A; Leinsdorf/Phil Sym Orch London (13:54)  
 12 Minuets; Boskovsky/Vienna Mozart Ensemble (26:00)

**10:00 P.M.**

**KSDO** 10:15 **WORLD OF RECORDS**  
**JANACEK:** Lach Dances (20)  
**KOGO** 10:05 **FROM THE MUSIC ROOM**  
 "Counterpoint" 9th in a series of 13 programs produced by the CBC, w/ commentary by Dr. Helmut Blume, dean of the music faculty at McGill University.  
**DEBUSSY:** First Rhapsody; Alban Gallant, clarinet; John Newmark, piano (9)  
**MOZART:** Quartet in G, K387; Oxford String Quartet (28)  
**SYMONDS:** The Nameless Hour; Feldbrill/Toronto Sym Orch (9)

**11:00 P.M.**

**KSDO** **EVENING CONCERT**  
**CORELLI:** Suite for Strings (10)  
**RACHMANINOFF:** Piano Cto in F; Lypmany (26)  
**LECOCO:** Mamzelle Angot Ballet (24)

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# STATION INFORMATION

Frequency	Station	Watts	Hours	Address	Phone Number
88.5	KEDC	320	M-F, 12:55-11	San Fernando State College	349-1200
88.7	KSPC	3,000	M-F, 5 pm-1 am; Sa, Su, 11 am-1 am	Replica House Claremont	626-8511 Ext. 3060
88.9	KXLU	3,000	M-F, 6 pm-Mid	Loyola Univ., 7101 W. 80th	670-1043
89.1	KUOR-FM	700	M-F, 6 pm-Mid	Univ. of Redlands, Redlands	92373 793-2121, Ext. 283
89.3	KPCS-FM	3,800	M-W, 9-9:30, T-F, 9-8	1570 E. Colorado, Pasadena	795-6961
89.5	KEBS-FM	780	M-F, 4 pm-11 pm	San Diego State, San Diego 15, Calif.	286-6415
89.7	KSDA	1,700	F & Su, 3 pm-10:30 pm; Sa, 6 am-10:30 pm	11735 Campus Dr., La Sierra	
89.9	KCRW	1,400	M-F, 10 am-Mid	1815 Pearl St., Santa Monica	392-4924
90.7	KPFK	110,000	Su-Th, 24 Hours; F & Sa, 8 am-2 am	3729 Cahuenga, N. Hollywood	TR 7-5583
91.5	KUSC	30,000	Daily 3 pm-2 am	Univ. of So. Calif., L.A. 90007	746-2166
91.9	KVCR-FM	4900	M-F, 10 am-11 pm; Sa, 8 pm-11 pm; Su, 12 noon-10:30 pm	Valley College, San Bernardino	714-855-0231
92.1	KOWN	3,000	M-Sa, 6 am-Mid; Su, 6 am-10 pm	1217 A Valley Blvd., Escondido	714-745-8511
92.3	KFAC-FM	64,000	24 Hours	5773 Wilshire, L.A.	WE 8-0161
92.7	KACE-FM	2,100	6 am-10 pm	7351 Lincoln Ave., Riverside	OV 8-1570
92.7	KNJO	3,000	6 am-Mid	1776 Moorpark Rd., Thousand Oaks	805-495-2124
93.1	KNX-FM	60,000	6 am-Mid	6121 Sunset, Hollywood	HO 9-1212
93.5	KECR	17,000	24 Hours	312 W. Douglas, El Cajon	714-442-4414
93.5	KKOP	3,000	24 Hours	2257 Hawthorne, Redondo Beach	371-5551
93.5*	KSOM	3,000	24 Hours	8729 E. 9th St., Cucamonga	714-982-8888
93.7	KDB-FM	5,000	6 am-Mid	Mar Monte Hotel, Santa Barbara	805-966-4131
93.9*	KPOL-FM	50,000	24 Hours	5700 Sunset Blvd., L.A. 28	HO 6-4123
94.1	KOGO-FM	100,000	6:30 am-Mid	P.O. Box 628, San Diego	CO 2-2426
94.3	KTBT	2,000	8:30 am-3 am	9929 Chapman, Garden Grove	714-530-5100
94.3	KVFM	2,000	M-F, 10 am-Mid; Sa, 10 am-Mid; Su, 8 am-Mid	8155 Van Nuys Blvd., Panorama City	ST 7-6000
94.7	KMET	58,000	24 Hours	5828 Wilshire Blvd., L.A.	WE 7-0110
94.9	KLRO	40,000	8 am-Mid	823 U.S. Grant Hotel, San Diego	BE 4-4181
95.5	KABC-FM	74,000	24 Hours	3321 S. La Cienega, L.A.	NO 3-3311
95.9	KARL	3,000	6 am-10 pm	527 Elm Ave., Carlsbad	714-729-7955
95.9	KEZR-FM	670	M-F, 7-7; Sa, Su, 7-Mid	1190 E. Ball Rd., Anaheim	714-776-1190
96.3*	KRKD	54,000	24 Hours	1050 Montecito, L.A.	CA 5-4116
96.5	KFMX	30,000	24 Hours	1250 Prospect St., Suite "C-1" La Jolla, Calif.	459-3307
96.7	KWIZ-FM	3,000	24 Hours	3101 W. 5th, Santa Ana	714-839-4444
97.1	KGBS	58,000	24 Hours	338 S. Western, Los Angeles	388-2345
97.3	KSEA	39,000	24 Hours	College Grove Shopping Center, San Diego	714-286-0973
97.5	KDUO	72,000	24 Hours	666 Fairway Drive, San Bernardino	714-684-6080
97.5	KTMS-FM	18,000	6 pm-Mid	Drawer NN, Santa Barbara	963-1976
97.9	KNOB	79,000	24 Hours	1700 S. Harbor, Anaheim	714-772-1270
98.1	KDIG	22,000	24 Hours	7946 Ivanhoe, La Jolla	459-4107
98.3	KBOB	1,000	6 am-Mid, Daily	751 Echelon, Industry, Calif.	330-5212
98.7	KCBH	75,000	M-F, 5 am-Mid; Sa, Su, 8 am-Mid	2555 Briarcrest Road, Beverly Hills	BR 2-7105 274-KCBH
99.1	KBBL	25,000	5:30 am-Mid	4324 Lime St., Riverside	714-686-8991
99.5	KHOF	100,000	24 Hours	1615 Glendale Ave., Glendale	245-7575
99.9	KOLA	31,000	24 Hours	1860 University Ave., Riverside	684-9992
99.9	KGUD	30,000	7 am-Mid	1216 State St., Santa Barbara	805-963-1601
100.3	KFOX	60,000	24 Hours	666 E. Ocean Blvd., Long Beach	775-2367
100.7	KFMB-FM	18,500	6 am-Mid	1402 5th Ave., San Diego 1	BE 2-2114
100.7	KVEN	39,000	6 am-Mid	P.O. Box 699, Ventura	805-642-8595
101.1	KHJ-FM	60,000	24 Hours	5901 Venice Blvd., L.A.	HO 2-2133
101.5	KBKB	74,000	24 Hours	4141 Pacific, San Diego	CY 7-2201
101.9	KUTE	640	8 am-2 am	Occidental Center, 30th Floor, Los Angeles	RI 9-1441
102.1	KUDE	50,000	M-Sa, 6 am-Mid; Su, 7 am-Mid	2950 Oceanside, Oceanside	714-757-1320
102.3	KJLH	3,000	24 Hours	3875 Crenshaw Blvd., L.A.	299-2992
102.7	KRHM	8,300	24 Hours	301 So. Kingsley Dr., L.A.	DU 5-7421
102.9	KBBW	70,000	6 am-Mid, Daily	707 Broadway, San Diego	233-7551
103.1	KOCM	2,000	6 am-2 am	57 Fashion Island, Newport Beach	644-2727
103.1	KSRF	2,000	24 Hours	1700 Ocean Ave., Santa Monica	870-6181
103.3	KMUZ-FM	105,000	24 Hours	Hotel Carrillo, Carrillo & Chapala Sts., Santa Barbara	805-963-1831
103.5	KOST	12,500	24 Hours	5670 Wilshire Blvd., L.A.	WE 7-1035
103.7	KSDO-FM	56,000	7 am-1 am	5th Ave. Financial Center, San Diego	234-8361
103.9	KTYM-FM	3,000	24 Hours	6803 West Boulevard, Inglewood	OR 8-3731
104.3	KBIG	106,000	24 Hours	6540 Sunset, Hollywood	HO 3-3205
104.7	KPMJ	10,000	5:55 am-Mid	1280 Oxnard Blvd., Oxnard	805-483-2303
105.1	KBCA	18,000	24 Hours	6380 Wilshire, L.A. 90048	OL 3-3940
105.3	KITT	150,000	6 am-Mid	Suite 525, U.S. Grant Hotel San Diego	BE 2-0144
105.5	KNAC	3,000	24 Hours	850 E. Ocean Blvd., Long Beach 90802	2314-437-0366
105.9	KWST	72,000	24 Hours	8833 W. Sunset Blvd.	657-6130
106.3	KYMS	3,000	24 Hours	1601 N. Bristol, Santa Ana	547-0303
106.5	KPRI	25,000	24 Hours; M, 6 am-Mid	645 Ash St., San Diego	714-239-1385
106.7	KPPC	22,500	24 Hours	585 E. Colorado Blvd., Pasadena	681-0447
107.1	KMAX-FM	6,000	6 am-Mid	37 W. Huntington Dr., Arcadia	446-2030
107.5	KBBI	70,000	24 Hours	13800 S. Biola Ave., La Mirada	723-7310

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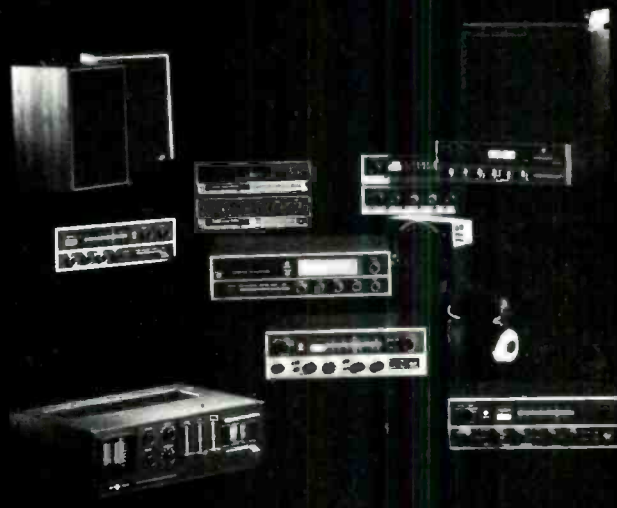
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