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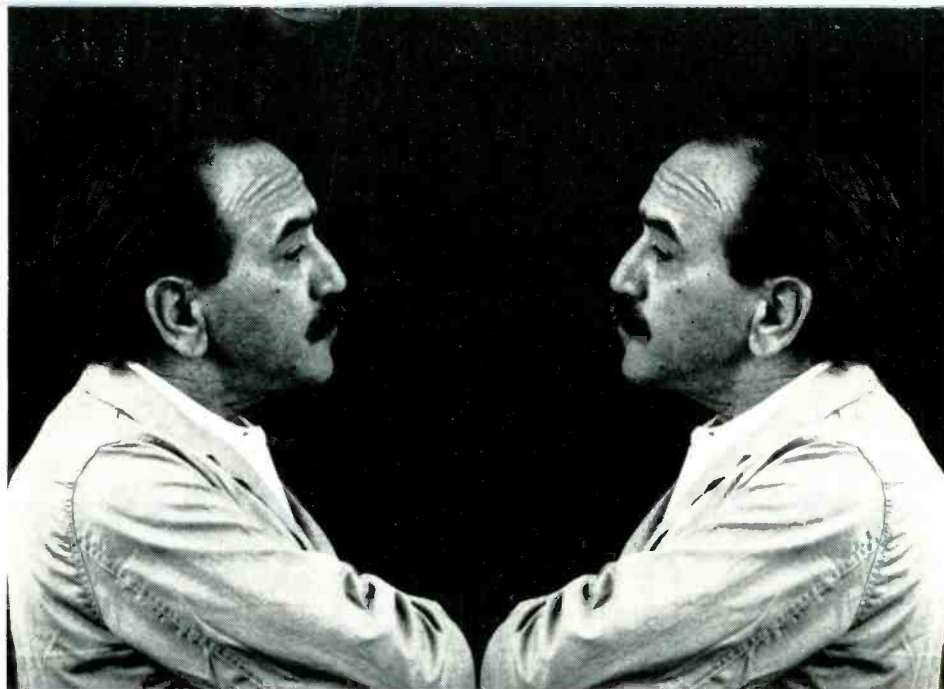
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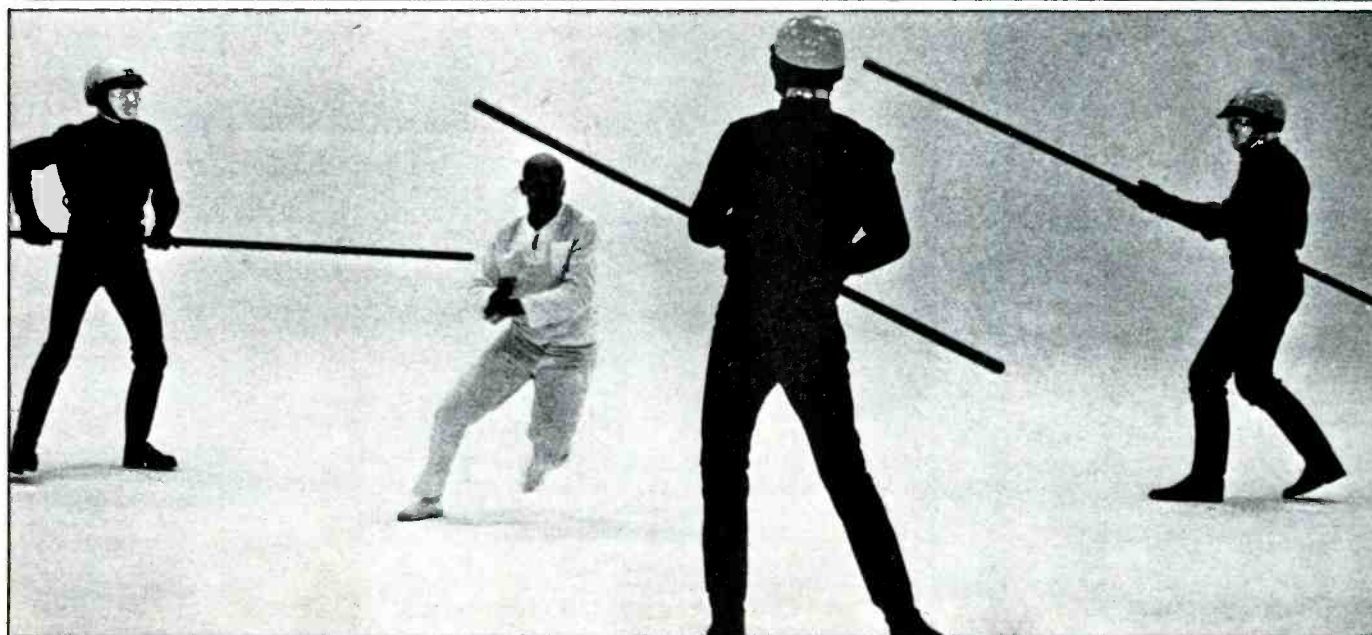


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George Lucas' "THX" deals with the way the world is really going to be. (See page 42)

LETTERS

BAD TASTE DEPT.

I wanted to give brief mention of my enjoyment of COAST in recent months: good reviews and excellent photography.

In the March issue, I am both delighted and appalled. The review of THE MUSIC LOVERS was a marvel of synthesis. Incisive. Literate. The review of, or rather interview with, Nureyev verges on the worst taste I've seen in recent years. So it was a bad day, the artist was rude with or without justification, so the interviewer got his feelings hurt; does this really justify writing this monument of petty petulance? . . . and, worse yet, *printing it!!!*?

It was a bring down for both my wife and me.

Hoping you'll prosper in circulation and taste.

Bruce Bishop
Encino

RUDE TO RUDI?

James Michael Martin is obviously a homo-sexual whose manner was such that Nureyev (and that Woman agent) were concerned over his overt attentions. He writes like a prissy (and wounded) homo-sexual [sic]. I'd keep the door open — and guarded — if he ever came around me — or any other man.

Albert Lee Parkinson Hayes
Los Angeles

SYMPATHY FOR THE DANCER

In response to your article on "the real Nureyev," I would like to speak in defense of this fine artist.

Two years ago, I was fortunate enough to meet Mr. Nureyev when he accepted a portrait I had been commissioned to do of him. He was extremely polite, interested in my painting and career, and was more than willing to spend time discussing our common interests in spite of what must have been a very busy schedule. I might add he spoke with great devotion of his art — to dance as Nureyev always does cannot be done by someone who has "sold out" to stardom of any kind.

I am always suspicious of any expose of the type which appeared in the March issue of COAST, and more so in this case. A one-sided, nasty account of a great dancer by what read like a frustrated Rex Reed, can only arouse sympathy for the subject.

Don Moore
Agoura

DEFENDING "EARTH"

I just read the March issue of COAST, which included Mr. Segal's review of MOTHER EARTH now playing at the South Coast Repertory Theater in Costa Mesa.

I was baffled as to why you took such a solid "poke" at MOTHER EARTH, until I rationalized that everyone has a right to express his opinion.

I have now attended four performances of MOTHER EARTH, and because I include myself in the category of everyone, I also have my right to express my opinion.

MOTHER EARTH is enjoyable, imaginative, and to me, most importantly, expressive in its music and script.

Rather than "dishing it" back to you in complete disgust over your article, I conclude my letter content in the fact that I have expressed my opinion.

Jo Carol Hunter
Newport Beach

COAST

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COASTWISE

OFF AND OFF-OFF: THEATER IN NEW YORK

Each weekend, New York City stands ready to receive invaders. Although only from the suburbs, they could be from Mars, these young people from Brooklyn, Bayonne and Bronxville, for to most Manhattanites perched on their insular island, such places are as foreign as Outer Mongolia. The kids invade Singles City in huge numbers, concentrating on Midtown, the upper East Side and, of course, the Village East and West. Many of them come for the pleasure domes, the Electric Circus, the hot dance spots; still others for the singles bars along Third Avenue. Some simply mooch, looking for parties or a place to smoke. But many come in to be entertained — theater, dance, the movies. They swell the resident audiences, which if not always young, are young in outlook, seeking what's new, what's avant-garde. Only the opera and the heavy music programs seem stuck with geriatrics, but then



"Tarot" at Circle in the Square

America's symphony orchestras (with few exceptions) are very slow at reading the writing on the wall.

The theater attracts a lot of New York's "with it." In the big Broadway theaters they follow the old if it's gussied up like new. (Presumably that accounts for the popularity of that charming old chestnut, NO, NO NANETTE, for the audiences are often youthful and it *can't* be nostalgia that draws them. Certainly the clothes — wild art deco sweaters, knickers, knee socks, and crazy colored dresses — are causing a minor revolution, with Seventh Avenue hurriedly geared for mass-production.)

Off-Off Broadway has a special appeal . . . with far-out plays, low ticket prices (one or two dollars or a donation in a bread basket) and casual comfort. The excitement that only a decade or so ago was found Off-Broadway is switching to Off-Off, with its choice of 50 or more productions every weekend all over town. Though hard to define, here's a note on the difference: Off-Broadway usually has paid companies on contracts and plays by

the week in houses of not more than 300, as a rule. Off-Off can be found anywhere from a church crypt to a loft and rarely pays anyone and, if so, only tiny fees, and concentrates on weekend performances.

La Mama is the doyen of Off-Off. In Ellen Stewart's permanent center of East Fourth Street (two theaters, very adaptable, an apartment for Mama, and kennel space for two fierce dogs), you can see shows at eight and ten for only \$2 plus a membership (the same amount), good for one year. Frankly, you can see a lot of rubbish at La Mama, but then if you concentrate on new plays, it takes time to find the good ones. Recently there was Eric Bentley's *THE RED, WHITE AND BLACK*, a revue, subtitled "A Patriotic Demonstration." It's brilliant. Bentley has stepped out of his Brecht closet and gives us some clean, harsh lyrics that attack practically everything that's rotten in the world today. There's a lovely song about the long-gone Haight Ashbury, a song gently carolled by a wickedly seraphic kid called Antonio Azito — although, with seven fine performers, it's unfair to single out one. The eloquent music is by Brad Burg; the direction by John Dillon. After La Mama's reception, *THE RED, WHITE AND BLACK* moved to the Players on MacDougal Street. It deserves a good run there.

I love Sam Shepard and it's great to see him back again with a whacky play called *MAD DOG BLUES* at the East Village Church of St. Mark's. Figures from the great American myths, from history, folk legend and the movies are represented — from Mae West to the all-American virgin, Paul Bunyan. Sam's fairy tales are viewed with a sardonic eye and the playwright, almost traditionally now, accompanies as a member of the rock group. Sharp music and some wonderfully funny lines and scenes.

Peter Brook's now-famous *A MIDSUMMER NIGHT'S DREAM* played Brooklyn at the Academy before leaving these shores in early April. The darling of the avant-garde crowd, especially after the benedictions of Barnes in the *TIMES*, Brooks gave us in this a stunning, quite different production. It pared down the fairy-tale aspects and concentrated on the action. Oddly enough, it dragged for the last 15 minutes; after speeding through acrobatic lovers' scenes, the lines became slow-paced, played for laughs, suddenly boring. But it's worth mentioning, for, like *LOVE STORY* on another level, it will spawn imitators for at least four or five seasons. Maybe it already has — at Yale University, Robert Brustein presented a *MACBETH* "in Honor of Peter Brook." Noble try, but it failed sadly. Like most *MACBETHS*, it takes place in some sort of Dark Ages root cellar. But, stuck in the middle is an extra-terrestrial object, a huge blinking screen, on which the witches toil and mix what looks like blood pudding. This attempt to give an extra dimension to the play is as uncomfortable as the dank setting, and the acting is almost uniformly dreary with a swart Macbeth poorly presented by Lee Richardson. The Yale Repertory Theater has done much better.

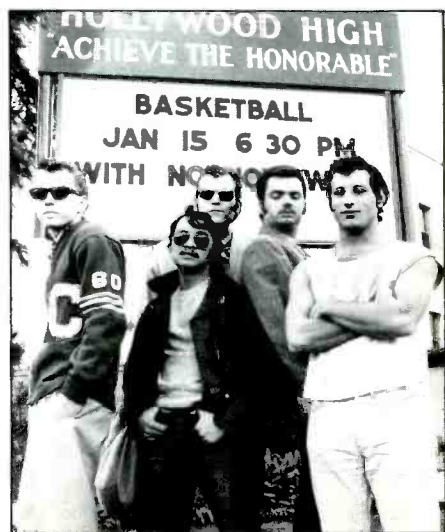
DEAFMAN GLANCE, a strange, surrealist piece with overtones of Magritte and Rousseau le Douanier as well as Dada in the

Parisian 'twenties, appeared for two brief performances at the aforementioned Brooklyn Academy (it's the mecca of the intelligentsia — you can pick the audience out on the subway train). It was a brilliant audience, but most of them were at sea when time came to construe the work. It's highly visual (where else do you get monkeys, goats, turtles, an enormous frog and a wood full of white ladies?), but hard to assess. An intriguing curiosity, then.

Opera, as presented by Al Carmines at the Judson Memorial Church, is certainly not the kind Mrs. John D. Rockefeller pays handsomely for at the Met. But his *JOURNEY OF SNOW WHITE* is delicate and has some lovely music and oratorio-like singing. From Judson, the Rev. Carmines jumps to Broadway next season with a new musical, w.c., all about you-know-who: Cuthbert J. Twillie. The music should be good, but as a lyricist the composer is not too sparkly. —MICHAEL T. LEECH

FLASHBACK: CRUISING THE 'FIFTIES

If you feel that even after so short a time you've had your fill of the whole idea of rock operas, control your venom just a little longer and consider the potential of an as-yet-unrealized opus from the greasy minds of Flash Cadillac and the Continental Kids (who, you may recall, are the lovable lads who emerged like ghosts from the 'fifties to steal the show from the latest Beach Boys concert at the Santa Monica Civic). Dubbed *TOMMY WHO* (with no visible apologies to anyone), the "opera" is the story of Angel, Tommy and Rocko, three teenagers "caught up in the wild, passionate world of hot rods, underage drinking and the driving rhythms of rock 'n' roll!" Conjuring as it does the physical and cultural geography of that beloved decade — the A&W stand, the back seat of the car, stolen hubcaps, Lover's Leap, the high school parking lot, the mashed potato, Angel's spitcurls and Rocko's waterfall — *TOMMY WHO* may be the ultimate escape that we jaded denizens of the cynical 'seventies have been searching for. Go to it, Flash; it sounds like a *bitchin'* idea!



CLEARING THE TABLE FOR STALVEY

Critics must be happier than anybody. How would you like to be able to say: "The variable-form composition has its longeurs, but its alfresco idiom and cohesive sonorities assure sustained attention." Your wife might snap, "Cut the crap and clear the table!" I happen to believe that my alfresco idiom is fascinating and never boring, and that even when I snore the sonority has the rapt attention of my bed-partner since she can never be sure what the coded message is.

But if you're the composer about whose music this twaddle is being written, how do you react? Well, partly, the composer in question has only himself to blame. In a new record (issued by Ars Nova Ars Antiqua, P.O. Box 7048 S. E. Washington, D.C. 20032), Dorrance Stalvey says about his composition "Points-Lines-Circles"; "Al-

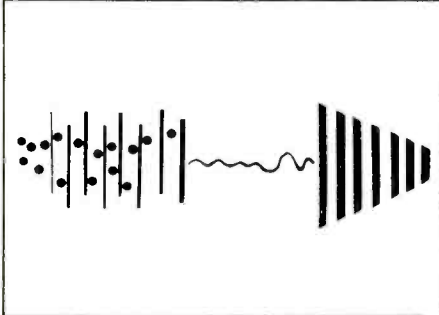


Photo by Mami Schiappa

though 'Points-Lines-Circles' often utilizes the polyphonic concept of equal voices as well as the virtuoso homophonic principle of soloists with supporting players, essentially it is not 'note-music' (which depends upon recognized pitch successions for its music logic) but more a sound event that stresses the ideal of making multi-colored vibrations the object of attention." But privately, he adds: "It was intended to be my last composition and quite frankly was intended to be a put-on. I was tired of being a 'composer' . . . it was an empty identity . . . my intention was to create non-musical blocks of time, like plateaus that just sit there boring everyone to death . . . no less a crime than to fill everyone's ears with pretentious pro/anti intellectual garbage in the name of that time-worn icon, 'artistic expression.'"

If he had only said that on the record jacket! But only major names can get away with honesty on record jackets or in newspapers. If you like to kid around, you are

automatically not a heavy-weight. Who pays good money for a light-weight hout? Or for anybody who doesn't pay his dues to the great empty throne of great art?

So Dorrance Stalvey liberated himself from being COMPOSER, freed his creative energies to do whatever it is in him to do. Naturally, he would like to be known as a composer of the first rank, whatever that is. What if he isn't? What if, even having freed his pixivish sense of humor, he still isn't as good as Busoni, Satie, Cage, Stravinsky — all writers who do a good deal of joking in their work. Is it really essential or even possible to continue the dreary hierarchies of linear

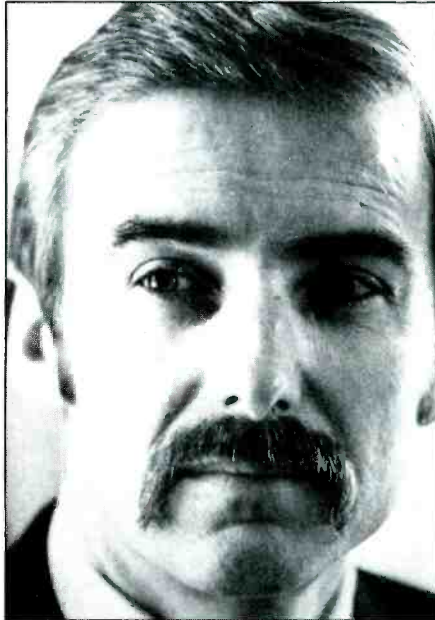


Photo by John Glascock

words set on a page to "judge" the work? How do you judge the self-destructing machines of such diverse artists as Rube Goldberg and Jean Tinguely? Is the sports-column of Murray Kempton not art because he describes punches and wheels and not lumps of paint on a canvas or "alfresco idioms"? It's all a sell. People won't come to see or hear "a work in progress." Authority, like Dostoevsky said, that's the key-word. The "liberated" young suck on it as much or more than their elders; huddled around the last (metaphorical) issue of the most "in" source, they wait for the word to go forth: what is RIGHT. Then their elders and contemporaries sell it to them, quickly, stamped

out in the millions. Then, slender, faintly mod Dorrance steps out on the auditorium of the Monday Evening Concert Series (Do you know this 20-year L. A. institution that plays little-known or lost old compositions tail-to-tail with the newest "experimental" music, never before unleashed?) and with slides and/or a movie on the screen, "directs" a succession of noises he claims is music. And then the critics do their thing. I really don't know if it's music — it's something. It has a form, it has duration, it has (I believe after-the-fact) a philosophy. But — I don't know what it is. I think it's part of something else. Maybe me. Maybe it won't last — I can't hum anything from it, and sometimes I doze. I can doze through my own plays, so that's no indication of anything. It's a WORK IN PROGRESS, from a LIFE IN PROGRESS in a WORLD IN PROGRESS. The purpose is not to shock — that overloads the circuits, but to expand the progressive present, sometimes electronically, as when in his "Togethers" for clarinet, the tape recorder continues one small time section, blows it up and allows us to look at it microscopically in space and time. In fact, in common with everyone else of the middle class, Stalvey is obsessed with time. He is afraid of it, since when time is over one dies. So he wants to play games with it and tease it. Alas, one must be willing to be a clown, and for this the middle class is not prepared. Seriousness, we were told, that is what makes a heavy-weight. And so the need to be open and perhaps foolish is constantly at war with the other side, represented by the critic, Daddy and Mommy and THE VERDICT OF POSTERITY. What terrible strait jackets are willingly worn for the sake of the dead future. And what the public is willing to put up with if one in authority tells them they will not live to go into the future if they are not familiar with this and that. Will there ever be a public that just enjoys fooling around, going to a concert, to a play, to a gathering — because THEY WANT TO?

Stalvey's album, with pieces also by George Rochberg and Donald Erb, is called METAMORPHOSIS. All of them fool around as much as the exigencies of economics allow them to. They experiment. Will you buy the experiment? They are works in progress. They can be enjoyed. Some lady once said about a piece by Warhol, "If you don't call it art. I like it." Don't call it art; naturally, it isn't artless. Stalvey isn't that free. But he's getting there. —SAM A. EISENSTEIN

ROCK 'N' ROLL IS HERE TO STAY (EVEN IF WE AREN'T)

Our own Lewis Segal observed in these pages not long ago: "Though the condition of our environment clearly justifies public outrage, none of the rock and roll groups so strenuously promoting themselves through ecology has, to my knowledge, decided to go acoustic in order to conserve electricity. Nor has any of them declined to put out records until the industry develops a pollution-free (or, better yet, biodegradable) disc. So birds continue to expire from vinyl fumes produced by factories working overtime to press ecology albums — while the groups themselves recycle only their profits."

Now, in a defiant confirmation of that sentiment, the zealous folk at United Artists Records have sent our way a couple of bulky packs of material that betray the most crass form of publicity department hypocrisy: first, a 28-page, foot-square booklet, printed on heavy stock, whose purpose is to get us all excited about Eric

Burdon's back-up band, War. And on top of that, the most blatant attempt at a snow job you'll see for some time, a thick cardboard box stuffed to the gills with Sugarloaf's ecology kit. Sugarloaf is a mediocre rock group who are attempting to survive



by doing things like naming their new album SPACESHIP EARTH and stuff like that. The "survival" kit contains a copy of Bucky Fuller's OPERATING MANUAL FOR SPACESHIP EARTH; a wheel-chart with all sorts of scientific data on it; an ecology flag (inside a paper envelope with Sugarloaf's name on it); a Sugarloaf button; a Sugarloaf pocket calendar; three Italian stone pine seeds; a bio on Fuller and a review of his book; a "Ringelmann Scale for grading the density of smoke"; a copy of WHEN (World Health Ecology News); a big Sugarloaf poster; and, on high-quality textured paper, a poster-sized Sugarloaf wall calendar.

With the exception of Fuller's OPERATING MANUAL and WHEN, none of this is worth the paper it's printed on, and UA and Sugarloaf are going to have to do a lot more than send out pine seeds to make up for all the trees that went into this crass promo-hype. Actions, dear United Artists, speak louder than words.

"Yes, but they don't sell records."

Which, apparently, is what it's all about.

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Klemperer revisits the Bach Suites.

In 1955, Otto Klemperer recorded Bach's Four Suites For Orchestra for us—recordings which have stood as milestones in the Bach repertoire. Now, he has re-recorded them again to give this glorious music the advantage of today's superior stereo sound. Once more, Dr. Klemperer asserts his affinity for Bach, and his total command of the resources of a superb orchestra. The performance by the New Philharmonia and the sound have already won the highest critical praise: Dr. Klemperer approved them for international release.

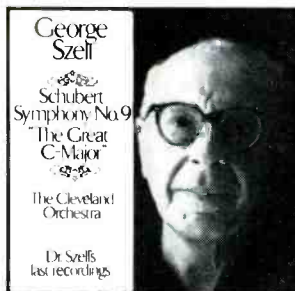


"A dream quartet for Beethoven."

"For anyone playing the wishful-thinking game of choosing ideal performers for certain works, it would require little imagination to hit upon Richter, Oistrakh, and Rostropovich as the soloists with Karajan and the Berlin Philharmonic for Beethoven's Triple Concerto." So wrote *High Fidelity* in 1969. When we released this "dream quartet" recording, the same magazine praised all the performers extravagantly. Karajan "draws playing of unusual warmth and commitment from his orchestra. A superbly wrought performance... the finest version yet."

Dr. Szell's final recordings.

Reviewing the Cleveland Orchestra's Schubert Ninth Symphony ("The Great C Major") and Dvořák's Eighth Symphony, *Stereo Review* designated the performances as "stunning," their recording quality "splendid." These were Dr. Szell's last two albums, and they "simply reconfirm what has already been confirmed many times: he was a musician second to none." They further demonstrate another firmly established fact: his was a virtuoso control of an orchestra second to none.



From Sir Adrian, more Vaughan Williams.

For over 40 years, Sir Adrian Boult and Ralph Vaughan Williams (left and right here) shared a close musical relationship. After the composer's death, his family set up a trust to ensure the recording (on Angel) by Sir Adrian of the complete symphonic cycle. Of the nine works, Symphonies 1, 3, 4, 5, 6, 8, and 9 are already available. He now adds Symphony No. 7 ("Sinfonia Antartica"), the sonically penetrating composition based on Vaughan Williams' film score for "Scott of the Antarctic." Heroic in scale, it receives a monumental interpretation from the London Philharmonic Orchestra and Chorus.



Sir John's last recordings.

Somehow it was fitting that Sir John Barbirolli should devote his final days to Delius. No conductor since Sir Thomas Beecham had felt such kinship with this composer. "Appalachia" stemmed from Delius' years in America, and its theme from a Negro hymn. "Brigg Fair" paints a pastorage of emotions remembered in tranquillity. This performance, with the Ambrosian Singers and Sir John's beloved Hallé Orchestra, captures the ravishing, sensuous moods of both works.



From Russia with joy.

"I am violently in love with this work," Tchaikovsky told his publisher when he completed his Serenade for Strings in 1880. Obviously, his fellow countrymen in the U.S.S.R. Symphony Orchestra, and their conductor, Yevgeny Svetlanov, share his affection. The sharply etched sound so characteristic of Melodiya/Angel adds to the vibrant feeling of the work. With it is another of Tchaikovsky's most popular compositions, *Capriccio italiano*. Altogether, a happy meeting of orchestra and conductor and music. And sound.



The Chicago Symphony on its mettle.

Our second session with the Chicago Symphony under Seiji Ozawa reflected the affection and respect developed during his seven years at Ravinia. And the orchestra's Bohemian contingent assured a sympathetic reading of Janáček's brash Sinfonietta. Of the Lutoslawski Concerto for Orchestra,

Janáček: Sinfonietta Lutoslawski: Concerto For Orchestra



SEIJI OZAWA CHICAGO SYMPHONY

Roger Dettmer (*Chicago Today*) wrote, "It cuts all competition on disks to pieces." In sum, "the best performances Angel has coaxed from our orchestra, and high on the list of Ozawa's outstanding recordings."

Walton conducts Walton. And Menuhin.

For the first time, Sir William Walton's two major concertos are together on one record. Yehudi Menuhin performs his Viola and Violin Concertos, with Sir William conducting the New Philharmonia and the London Symphony. A more felicitous casting cannot be imagined. Trevor Howard (*The Gramophone*) wrote, "I prefer Menuhin's recording (of the Viola Concerto) by a long way." And Edward Greenfield of *The Manchester Guardian* concluded that of all Violin Concerto versions, "Menuhin's is the performance I shall now choose."



SOUND

TRIPPING WITH TRAPS: CONTEMPO'S STOMU YAMASH'TA

Those frightened Valley suburbanites and Bel Air Bobs who ran in terror from the surresurrection of Dada that was the Zubin-Zappa encounter at last year's Pauley Pavilion Contempo fiasco can now safely come out of the woodwork and trot on over to the Mauson — er, Music Center and get a load of Contempo '71:

There aren't any dirty chuko hippie greaser rockroll musicians and feeble little weirdo electronic music-type composers-who-threaten-to-take-their-tapes-and-go-home in store for us this year. But there *are* some fair-to-middlin' World, American, West Coast and Los Angeles Premieres and this Jap guy who plays a mean drum set. Old man Ahmanson may have never had it so good, musically speaking.



Stomu Yamash'ta

The emphasis this year is on less scandal and parade and more variety within a fairly conservative spectrum: from percussionist Stomu Yamash'ta's self-obliterating, almost nirvanacal PRISMS to the big forces serialism of Hans Werner Henze, "the central figure of Contempo '71," according to Ernest Fleishmann, exec-direct of the L.A. Phil. What this means is that there's Henze on every program. (Shsssss! Maybe they can't afford Stockhausen's price . . . or ego?) Paul Chihara's works are always a welcome, too infrequent program listing in L.A., as are those of Morton Feldman and the late Ingolf Dahl, whose SAXOPHONE CONCERT should get a good performance with soloist Harvey Pittel. At first glance, the whole program looks about as exciting as an avant-garde demo album from DGG or Angel. But there are enough highlights (Yamash'ta two evenings in a row; William Kraft guest conducting, and a rare chance to hear new Scandinavian music: Per Norgaard's *TRIS*, in this case).

Now, about Yamash(i)ta: he's about 24, son of an aristocrat, once a student of ballet (it figures: watch for his already-legendary gymnastic percussion performance, not really so avant-garde for those who've seen Spontaneous Sound — but exciting, nevertheless). He's been studying music since he was 11 and may have performed for the score of a Kurosawa movie — as a former percussion improvisationist for many a Toho Films release. In and out of the rock and jazz idioms, Yamash'ta once studied (and taught) at the Berkeley Jazz School in Boston, and he made his "official solo debut" with Ozawa and the Chicago Symphony. That he'd be a welcome innovation for Contempo is almost a foregone conclusion.

Contempo '71 is 8:30 p.m., May 2, 4, 6 and 9, all at the Ahmanson (none of that basketball arena business!) with tickets going for \$6 top. But say you're a student and you can get "best available" for two bucks. It may be like waiting standby for the last plane before the earthquake, but you might get choice seats since there's no potential for rock and roll on the program. Alas . . . Sigh . . .!

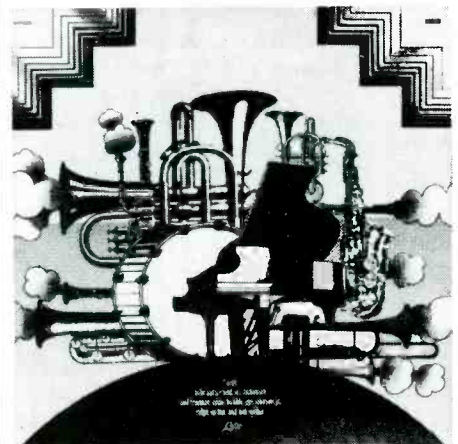
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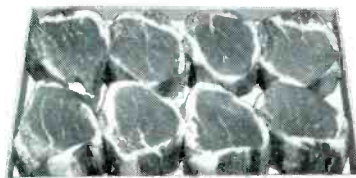
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Concerts

THE BORODIN QUARTET

Featuring Ljuba Edlina on piano, performs May 9 at 3:30 in the Beckman Auditorium, 332 S. Michigan Ave. on the Caltech campus. Tickets: \$5-\$2.50. For further information, call 793-7043.

CALIFORNIA CHAMBER SYMPHONY

Under the direction of Henri Temianka, features the West Coast premiere of Copland's 8 Songs based on Poems by Emily Dickinson with the composer conducting on May 2 in UCLA's Royce Hall. Performance is at 8:30 and tickets are \$5.75-\$2.50. For further information, call 825-2953.

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM

This highly-acclaimed ensemble under the direction of Barnard Haitink perform Brahms, Stravinsky and Mahler on May 7 at 8:30 in UCLA's Royce Hall. For ticket information, call 825-2953.

ETHNOMUSICOLOGY FESTIVAL

This festival of music will be presented May 1-2 at 8:30 in UCLA's Schoenberg Hall. Tickets: \$2-\$1. For information, call 825-2953.

INNER CITY REPERTORY DANCE COMPANY PART 1

The IC Repertory Dance Company present the works of Donald McKayle May 14-15 at the Inner City Theater, 1615 W. Washington Blvd. Performances are at 8:30. Tickets: \$5.50-\$1.50. For further information, call 735-1581.

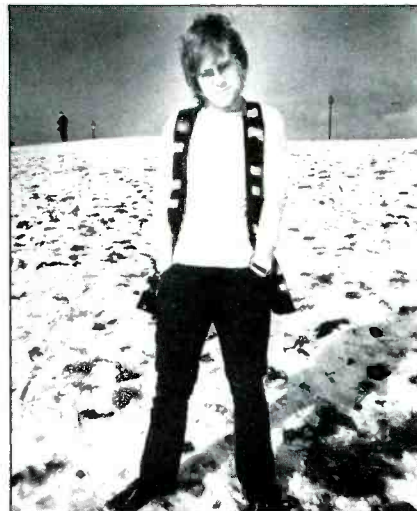
THE PHILADELPHIA ORCHESTRA

Eugene Ormandy conducts the Philadelphia Orchestra in works by Bartok, Brahms and Debussy on May 23 at 3 p.m. in the Dorothy Chandler Pavilion, 135 N. Grand Ave. For ticket information, call 626-5781.

Rock

ELTON JOHN

Something that is sorely needed in today's ever-more-confusing rock 'n' roll world is some sort of unchanging standard by which we can see just where the artists stand in relation to each other and to the public. Commercial sales long ago ceased to be an indicator of quality and status. Reviews—even those in the most avidly read and religiously accepted journals—are really nothing more than the opinions of someone who happens to be able to express himself lucidly. The "underground grapevine" sort of thing is closer to the point, but it is so multifarious and amorphous that it's difficult to filter out the reality from the fiction.



Elton John rocks 14th of May

Yet there is one thing capable of functioning as an accurate indicator of a performer's status: The Bootleg! If you are fortunate enough to have one of your performances clandestinely recorded, reproduced and marketed, you know you've got it made.

So, if Elton John didn't already know from the legit charts, that he had it made, he should know it now, for he's the latest to achieve bootleg status, in the form of a translucent blue disc whose grooves contain his renowned New York ABC-FM radio concert. Like most bootleg albums, the technical quality of **Radiocord** (behind counters in better record stores everywhere; approx. price: \$2.89) is atrocious, with Nigel Olsson's drums sounding like a falling garbage can and Dee Murray's bass like the bleating of some distant animal. Mighty Mouse runs through his standard concert repertoire—things like "Indian Sunset," "My Father's Gun," "Honky Tonk Woman," "Burn Down the Mission," and so on—without exhibiting too much strain, but the live audience, and, presumably, the illicit record consumers, lap it up. When you think about it, the whole bootleg phenomenon, with few exceptions, makes about as much sense as the "Rock 'n' Roll Revival" and Grand Funk Railroad. The way people will eagerly shell out the exorbitant prices, oblivious to the quality of both performance and sound, smacks of a rock 'n' roll fetishism, a strange compulsion to own every extant note of an artist's output. We may be witnessing the beginnings of the counter-culture's distinctive form of neurosis and psychosis.

Mr. John, by the way, will prance his way into your little hearts with his heavy music and his surprise Jerry Lee Lewis/Leon Russell rave-up rock 'n' roll finale on the 14th of May at the Anaheim Convention Center. Bring your tape recorders. Tickets at the usual places.

WHISKY A GO-GO

8901 Sunset, on the Strip, of course. Wade through the groupies outside, taking care not to get jostled, and you'll find a fair light show; dancing nightly, food, drinks; admission, \$2.50. For additional hype, call them—at 652-4202.

Folk

THE ASH GROVE

8162 Melrose Ave. 653-2070. Mecca for the folk and blues enthusiast. Showtimes: Fri., Sat., 8:30, 10:15 & 11:45. Tues.-Thurs., Sun., 8:30 & 10:15. Adm., \$2.50. Discount cards available.

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9801 Santa Monica Blvd. 276-6168. THE place to hear fine folk (and rock) artists in a relaxed atmosphere. Showtimes: Tues.-Thurs. and Sun eves., 9 & 11. Fri. & Sat., 8:30, 10:30 & 12:30. Hootenanny Mon. Keep your eyes open. Famous fave-raves drop in now and then. Cocktails, beer, wine, soft drinks hot & cold, food, snacks, etc. BA, CB, DC, MC. Admission \$3.50-\$2.50. 2-Drink minimum. MAY 11-16—Mary Travers.

Jazz

HONG KONG BAR

Century Plaza Hotel, 2025 Ave. of The Stars. 277-2000. Nightly ex. Sun., 7:30-2 a.m. Cover \$3. Shows, 8:30, 10:30, 12:30. No minimum. Cocktails, soft drinks, wine & beer.

THRU MAY 8—Ramsey Lewis.

MAY 10-JUNE 5—Les McCann.

WESTSIDE ROOM

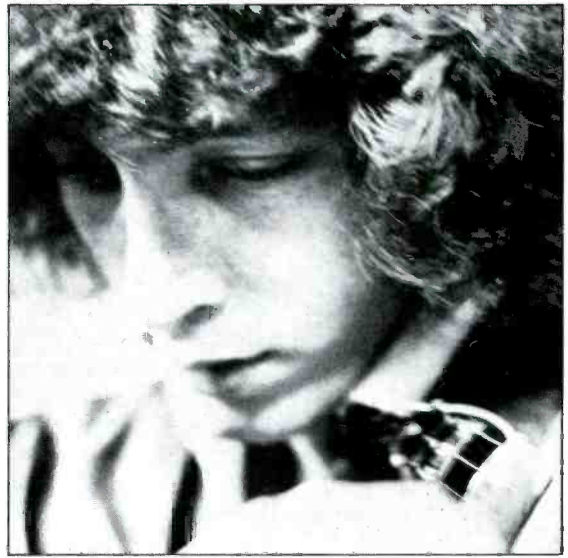
Century Plaza Hotel, Avenue of the Stars. For information and reservations, call 277-2000.

THRU MAY 8—Della Reese.

MAY 11-22—Lola Falana.

MAY 25-JUNE 19—Lou Rawls.

Who am I



I am Seatrain



STAGE

THE NARROWING OF THE CIRCLE AND OTHER DIVERTISSE- MENTS

BY LEWIS SEGAL

"They form a circle which in an age of great troubles, losses, anxieties, can amuse itself with art, poetry, intrigue." So wrote essayist Walter Pater in 1873 about the Pléiade poets. More recently, two members of our local circle of drama critics found themselves unable to tolerate that organization's special awards for the year and issued the following statement, reprinted here with their permission:

"Because the members of the Los Angeles Drama Critics' Circle have shown themselves collectively ingenious in their lack of vision; because in considering candidates for awards they have preferred idiosyncrasy to awareness, compromise to discernment, self-aggrandizement to sensitivity; because many of their special awards show that their capacity for judgement has been hopelessly plundered by mediocrity and mere intent, by vindictiveness, denseness and petulance, by corruptible sterility . . .

For these reasons we resign from membership in the Los Angeles Drama Critics' Circle, and affirm that theater in Los Angeles will flourish only through the imaginative enlightenment of which the LADCC as a group is gloriously incapable in its present state."

HARVEY PERR AND SAM BLAZER

Unfortunately, most of the theater on view in Los Angeles last month lacked both the dramatic intensity and rhetorical splendor of the Perr/Blazer communique. Perhaps the most disappointing effort was *STREET SCENE*, the 1947 music drama which the Inner City Company transposes



Coward Parkham, Esther Martinez, Sheila Antoine and Clarence Whitmore in "Street Scene"

from its Eastern origins to a gauzed-over, quasi-contemporary Los Angeles setting. Ironically, however, the new street's relatively harmonious multi-racial population — housed in court apartments providing acceptable space, separation, and even a patch of clear sky outside — represents something like the idea of escape which Elmer Rice's tenement dwellers sought so desperately. Consequently, only the script's comedy elements manage to seem momentarily credible, and the melodrama must be pushed far beyond Rice's *verismo* intentions to restore *STREET SCENE* to an approximation of its proper theatrical balance.

Composer Kurt Weill has been similarly crippled by the place and time transposition, his elaborate counter-melodies and supporting rhythms flattened out to the capabilities of a puny pit combo. Which leaves lyricist Langston Hughes the sole *STREET SCENE* creator treated with any artistic respect — although retention of inevitable anachronisms and preservation of Hughes' rather patronizing attitude (surely in no other work did this astonishingly gifted writer ever condescend to the Simple Folk/Simple Pleasures smugness of the Ice Cream Septet here) can hardly be considered a benefit for the audience. Finally, the performers seem victimized by the staging's lack of imagination and, whatever their individual talents, aspire only to that seamless sterility familiar from *CLO* efforts.

More frenzied, if ultimately as tedious, is *VICTORY CANTEEN*, an attempt to fabricate some of the feeling of the 'forties that escalates alarmingly in both silliness and bad taste as the evening limps on. Not the least of the production's dreari-

ness comes from a heavy-breathing reliance on sniggery double entendres (the ingenue's "innocent" reference to her uncle's *equipment*, for example) and a Sherman Brothers score that whets the appetite for the vitality of 1940's show music, but rarely seems even remotely satisfying.

As a performer, *VICTORY CANTEEN* star Patty Andrews is still spunky and professional, yet she is too often treated here like a mummified cultural artifact, and only occasionally cuts loose with the brassy pizzazz necessary to make her scenes come to life. Her colleagues are similarly capable — and equally hindered by the inadequate script, songs and staging.

Meanwhile, backstage at the Ahmanson, Peter Wood was directing Noel Coward's *DESIGN FOR LIVING* with an emphasis on conscience-stricken self-accusation and an attention to homosexual innuendo reminiscent of — God help us — *REMOTE ASYLUM*. To be sure, this sexual triangle is here, for once, equilateral — yet certainly Sir Noel could not



Lorene Yarnell in "Victory Canteen"



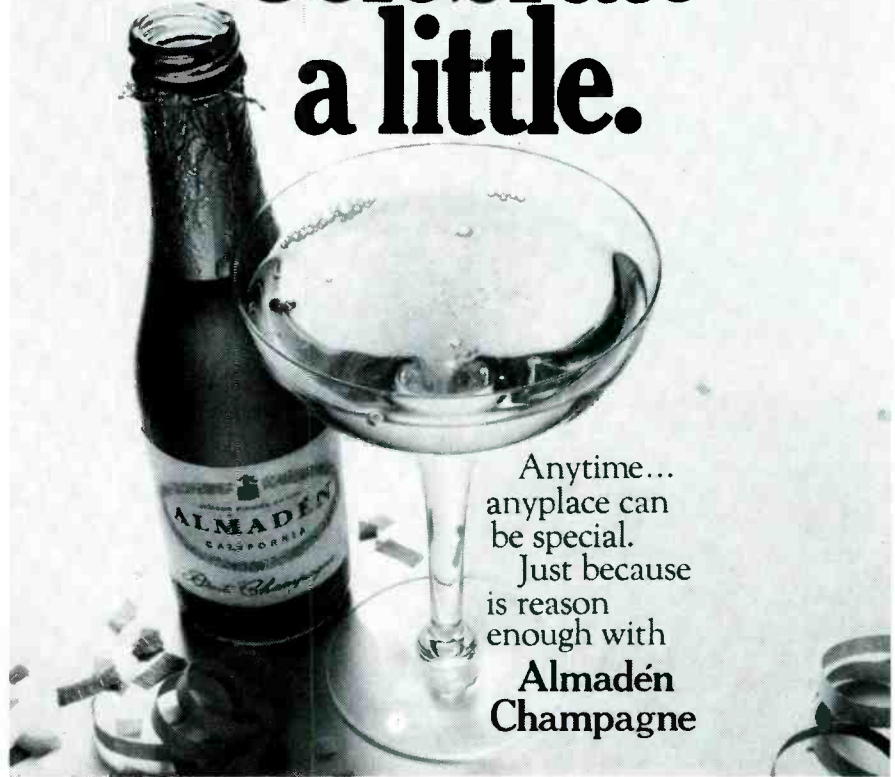
Maggie Smith, Robert Stephens, and Denholm Elliott in Noel Coward's "Design for Living"

have wished his Gilda to agonize so acutely over her infidelities, nor desired his typically geometric comic structure to be presented so baldly.

Even Maggie Smith falters under the CTG production's bourgeois realism — although her ability to transform even the most mundane linking dialogue into a moment of theatrical glory by a mixture of child-like wonder and careful comic timing is, happily, frequently evident. Co-stars Robert Stephens and Denholm Elliott are intermittently appealing, but less flexible (not to mention sleek) than their mutual soul-mate.

By the time these mutterings appear in print, a curious offering called 197ONE will either be in limbo or Las Vegas. Either way, only those with a predelection for the unintentionally surreal need be concerned, for this Macloren Playhouse production was notable merely for its nominally innovative (though clumsily executed) electronic music and computer animation segments — plus a desperate, demented whimsy that sent spectators into the night prowling for a drink/fix/hooker/hustler, ANYthing that might make them feel comfortably bestial, rather than flogged to death with fey McKuenisms. Sitting through such a woeful spectacle — and being compelled, for professional reasons, to take it seriously — you begin to understand why drama critics in such a barren cultural outpost as Los Angeles need to protectively band together. Not necessarily to improve local theater — as Perr and Blazer make clear — but in a futile quest for journalistic group therapy. Pity the poor critic, then. He may get in free, but at least *you* can walk out.

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An Evening of Love Plays by Vahan Gregory plays every Fri., Sat., and Sun. at 8:30 at the Horseshoe Theater, 7458 Melrose Ave. Tickets are \$3.50-\$2. For further information, call 937-8616.

THE APPLE TREE

A musical by Jerry Bock and Sheldon Harnick based on stories by Mark Twain, Frank R. Stockton and Jules Feiffer runs thru May at the Hollywood Center Theater, 1451 N. Las Palmas. Performances are Thurs.-Sat. at 8:30. Tickets: \$3.50-\$2.50. For further information, call 461-5928.

THE COMPANY THEATER

L.A.'s most exciting theater company presents Samuel Eisenstein's **The Plague** Wed. and Thurs. eves. at 8. On Fri. and Sat. at 8, **Children of the Kingdom**. And on Sun. at 8, **The Emergence** by Ama Giesta Fleming. Tickets: \$4.50-\$3. The Company Theater is located at 1024 S. Robertson Blvd. For further information, call 652-3499.

EVERYBODY'S GIRL

This comedy by John Patrick plays thru May 16 at the Call Board Theater, 8451 Melrose Place. Performances are at 8:30 Fri.-Sun. Tickets: \$1. For further information, call 653-1791.

HEDDA GABLER

Henrik Ibsen's drama opens the weekend of May 21 at the Arena Theater, 5151 State College Dr. Performances are Fri.-Sat., at 8:30. Sun. at 7:30. Tickets: \$2-\$1.25. For information, call 224-3344.

NOBODY LOVES AN ALBATROSS

The Kentwood Players present Ronald Alexander's farce-comedy May 14-June 19 at the Westchester Playhouse, 8301 Hindry Ave. Performances are Fri. and Sat. at 8:30. All seats are \$2.50. For information, call 645-5156.

ONE IS A CROWD

A play of regeneration by Bea Richards opens May 24 at the Inner City Theater, 1615 W. Washington Blvd. Performances are Tues.-Sun. at 8:30 with a Wed. matinee at 2:30. Tickets: \$5.30-\$2.50. For information, call 735-1581.

OTHELLO

James Earl Jones stars in Shakespeare's tragedy at the Mark Taper Forum, 135 N. Grand Ave. thru May 23. Performances are Tues.-Sat. at 8, Sun. at 7:30, with Sat. and Sun. matinees at 2:30. Tickets: \$7.40-\$3.30. For further information, call 626-5781.

PLAZA SUITE

Neil Simon's trio of comedies all set in the Plaza Hotel in New York, stars Carol Burnett and George Kennedy at the Huntington Hartford Theater, 1615 N. Vine St. from May 6-29. Performances are Mon.-Sat. at 8:30 with matinees Wed. and Sat. at 2:30. Tickets: \$8.50-\$4. For further information, call 462-6666.

THE SERPENT

A myth/ritual by Jean-Claude Van Italie at the Odyssey Theater, 5330 Hollywood Blvd. Performances are on the weekend at 8:30. Tickets: \$4.50-\$2.50. For information, phone 663-2039.

STOP GAP THEATER

The University of Southern California performs a series of experimental productions May 3-8 on the USC campus. Performances are at 8 p.m. Tickets: \$1.50-\$1. For more information, call 746-6063.

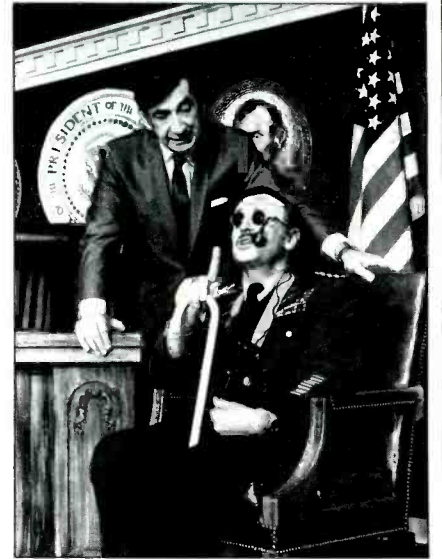
VICTORY CANTEEN

A musical comedy by Milt Larsen and Bob Lauher with music and lyrics by Richard M. Sherman and Robert B. Sherman (that Mary Poppins-writing devil-may-care happy-go-lucky Bardian team). Campy and fun, if you enjoy nostalgic spoofs of our nation's past musical theater. The Ivar Theater, 1605 N. Ivar Hollywood in an extended run. Performances are at 8:30 Tues.-Fri., 7:30 and 10:30 Sat., and

at 7:30 on Sunday. Tickets: \$6.50-\$3.50. For information, call 464-7121.

WHITE HOUSE MURDER CASE

Jules Feiffer's satiric bite shows through in the Century City Playhouse/Oxford Theater production, a West Coast premiere, at 10508 West Pico Blvd. Performances are Fri. and Sun. at 8:30, and Sat. at 8 and 10:30. Tickets: \$5-\$4. For further information, call 839-3322.



Jules Feiffer's "White House Murder Case"

Surrounding Communities

AUNTIE MAME

The Hampton Players perform Jerome Lawrence and Robert E. Lee's two-act comedy thru May 22 at 1522 Cravens, Torrance. Performances are Fri. and Sat. at 8:30. Tickets: \$2.50-\$1.50. For further information, call 371-6561.

BILLY BUDD

This drama of the high seas runs thru May 23 at the South Coast Repertory Theater, 1827 Newport Blvd., Costa Mesa. Performances are Fri.-Sun. at 8:30. Tickets: \$4.25-\$2.75. For further information, call (714) 646-1363.

CLOUDS OF GLORY

A romantic comedy by Ruth and Nathan Hale opens May 3 at the Glendale Center Theater, 324 N. Orange, Glendale. Performances are Mon.-Thurs. at 8, and Fri.-Sat. at 8:30. Tickets: \$2.50-\$2. For information, call 244-0786.

THE FANTASTICKS

Tom Jones and Harvey Schmidt's long-running musical plays thru May at the Morgan Theater, 2627 Pico Blvd., Santa Monica. Performances are at 8:30 Fri. and Sat. Tickets: \$2.50. For information, call 828-7519.

HOGAN'S GOAT

William Alfred's drama will be presented by the L.A. Harbor College Dept. of Theater Arts, 1111 Figueroa Place, Wilmington, May 11-15. Performances are at 8:30. Tickets: \$1.50. For more information, call 835-0161 (ext. 283).

A MIDSUMMER NIGHT'S DREAM

Shakespeare's whimsical comedy will be performed by the Dominguez Players, Cal State, 100 East Victoria St., Dominguez Hills on May 21-22 and 27-29. Performances are at 8:30. Tickets: \$1.50.

QUEST

An experimental ritual drama performed by the Whittier College Drama Dept. runs May 13-15. Performances are at 8:15. Tickets: \$1.50-\$75. For information, call 693-0771 (ext. 298).

WAITING FOR GODOT

The Palos Verdes Players present Becket's tragi-comedy thru June 5 at 2514 Via Tejon, Palos Verdes Estates. For performance times and ticket information, call 375-7566.

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THE HAUNTING
JULIE HARRIS
CLAIRE BLOOM

18
A TICKLISH
AFFAIR
SHIRLEY JONES
GIG YOUNG

19
CASABLANCA
INGRID BERGMAN
HUMPHREY BOGART

20
NEVER TOO LATE
CONNIE STEVENS
MAUREEN O'SULLIVAN

21
40 GUNS TO
APACHE PASS
AUDIE MURPHY

22
THE
LAST VOYAGE
ROBERT STACK
DOROTHY MALONE

23 Matinee 1:00 PM
CAPT. HORATIO
HORNBLOWER
Evening 7:30 P.M.
NEVER
LET ME GO

24
REQUIEM FOR A
HEAVYWEIGHT
ANTHONY QUINN
JACKIE GLEASON

25
THE
MAGNIFICENT
SEVEN
YUL BRYNNER
ELI WALLACH

26
IN THE FRENCH
STYLE
JEAN SEBERG

27
WING AND A
PRAYER
DON AMECHE
DANA ANDREWS

28
KISS OF DEATH
RICHARD WIDMARK
BRIAN DONLEVY

29
APACHE
BURT LANCASTER
JEAN PETERS

30 Matinee 1:00 PM
HILL 24
DOESN'T ANSWER
Evening 7:30 P.M.
DIVORCE—
ITALIAN STYLE

31
THE GEORGE
RAFT STORY
RAY DANTON
JAYNE MANSFIELD



The V.I.P.'S

RICHARD BURTON
ELIZABETH TAYLOR
LOUIS JOURDAN

SUNDAY, MAY 16

KHJ-TV



ART

BIDDING ON A BELL(E)

BY ROBERT S. LEVINSON

Tom Terbell is a man of his word. We were comparing contemporary gossip and exchanging opinions over lunch the day before the (retail) worth of California artists was tested at auction for the first time. Tom said he'd be at the Sotheby, Parke-Bernet session to stalk an early, exceptional Larry Bell blend of oil, canvas and glass, "A Wisp of the Girl She Used to Be."

"I'm going to get it," the Pasadena Art Museum director promised. "I'm calling a lot of people to make sure they won't be bidding against me." He got it.

The session produced one determined opponent, who worked an echo to every raise in price the auctioneer drew from Tom, pulling the final bid to \$8,000, bettering the pre-

sale estimate of \$5-7,000, before the work fell to the museum's permanent collection.

His rival was Lynn Factor, who had owned the Bell with her husband, Donald, before a divorce action threw their collection to the auction block and the highest bidders. I doubt Tom knew that, but believe he would have bid to win irrespective of competitive considerations. It was clear he felt the painting belonged in Pasadena.

And, in fact, it's generally that spirit of youthful aggressiveness and determination that accounts for whatever new ground and reputation the gaudy, new Galkascheyer has carved since opening barely 18 months ago. Terbell has made the museum work, given it focus as the Greater Los Angeles area's haven for current notion and contemplated fancy, authorized involvements that, while costly, breed reputation, attract acquisitions and inspire contributions, and overall succeeded in a situation that might generate panic in someone with less confidence.

This isn't intended as flagrant testimonial. That's unnecessary. The museum folk did it earlier and bet-

ter by taking the "acting" off his title and giving Terbell the post without reservation. Rather, it backs into the point that the Pasadena Art Museum is still hurting and could use a little help.

The building cost to put up, general operation by Tom's estimate averages \$250,000-plus annually, mounting major exhibitions adds to the nut, and none of the bills are paid by wish.

The Pasadena Art Museum can benefit by more members, more visitors, greater involvement by those supposedly involved with our community and the state of the arts (but not, it seems, beyond the Los Angeles city limits), and general assistance in everything it takes to maintain the glow generated by Terbell and his troops.

You haven't been there? Naughty, shame, and get the hell over to Pasadena. Tell 'em COAST sent you, and if you see Tom, tell him the baked trout gave me heartburn.

Terbell's Bell buy was the highest for a resident artist at the S, P-B session, a grab-bag of 62 works that brought a total \$133,525 from a crowd that overran available seating and endured a malfunctioning (non-existent?) air conditioner. The gross was below predictions. Most works of quality flirted with the pre-sale estimates, but anything else fell substantially behind.

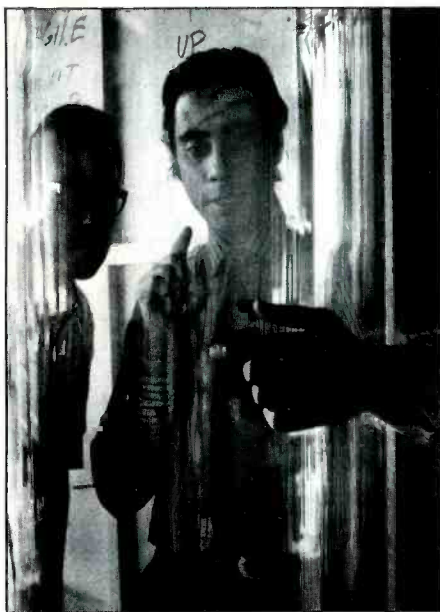
Other Californians who showed well included Richard Diebenkorn, Ed Kienholz and Ken Price. A massive Kenneth Noland landed the top price, \$15,000, with generous dollars also going for Warhol (\$11,500), Frank Stella (\$10,500) and Robert Indiana (\$10,500). Dealers did most of the buying, including out-of-state visitors and others from Paris, Germany and London. A few local dealers accentuated the positive, buying works by their artists to protect market values; that happens all the time.

Generally, I find the auction house a welcome addition to the scene. The next art session, 19th Century European and American Paintings happens May 10, and might be worth seeing for spectacle as much as speculation.

Make plans, meanwhile, to hip-pety-hop to the Big Norton on May 11 or afterward, as the museum finally unveils the Art and Technology exhibition carefully nurtured by senior curator Maurice Tuchman.



Robert Rauschenberg's work called "Mud-Muse," a tank filled with drillers' mud which bubbles and moves like a geyser



Newton Harrison, in collaboration with Jet Propulsion Laboratory, did innovative work with the phenomenon of plasma discharge

The visual buffet will offer the results of 18 artists visiting or utilizing more than three dozen corporations hereabouts and, excepting eight displayed during the Expo '70 tourist boost to Japan's economy, unveiled for the first time. Installation began in March; that's how complicated all of this has become, and once it starts, it runs for four months. It'll be the longest show in the museum's history.

Who and what? Well, Bob Rauschenberg turns up with "Mud-Muse," a tank filled with 50 tons of mud doing unusual tricks through the courtesy of Teledyne technology. James Byars presents a film of James Byars. Sculptor John Chamberlain, at Rand Corporation, created poetry; only it won't be in the exhibition, just the catalog.

Rockne Krebs is involved with laser beams, Boyd Mefferd with strobe lights, Robert Whitman with faces displayed inside-out, and I'm not going to write another word about any of this until I see what-in-hell it's all about. Next month, maybe.

AT THE MUSEUMS — There's a worthy reminder every so often that a visit to the Natural History Museum in Exposition Park is merited, eminently so through mid-June, for "Ancient Art of Veracruz," 170 magnificent pieces drawn from private collections. People who enjoyed the Proctor Stafford collections of Nayarit, Jalisco and Colima sculp-

ture at the Big Norton last year, will marvel similarly at this one . . .

The handsome "Reflections on Glass" show mounted at the Long Beach Museum of Art moves on to Phoenix and Portland . . . A major Don Judd retrospective, assembled by guest curator John Coplans (about to become editor of ARTFORM magazine) starts May 11 at the Galkascheyer . . .

GALLERIES AND STUFF—Peter Mark Richman, respected as an actor, gets added regard as a painter off his most recent show, "The Human Element," at the new Rasjad Hopkins Gallery in Beverly Hills . . . Betty Gold opened her La Cienega print gallery with a show of Jasper Johns etchings . . . A Robert Indiana portfolio, "A Decade," added to the stockpile at Multiples of Los Angeles, directed by Roberta Altoon . . . La Tortue Galerie in Santa Monica wrapping up a showing of works from Stanley Hayter's Atelier 17 in Paris . . . Frank Perls presented Paul Wunderlich's new suite, "Homage to Durer" . . .

MAKING BOOK — Abrams has three new titles in its particularly handsome series devoted to specific artists, these dealing with sculptors Seymour Lipton, Henri Laurens and Marino Marini, all profusely illustrated and in the \$25 gift-or-gasp category. Laurens is ranked among the great French sculptors, Lipton opts for that distinction domestically, and the Italian Marini, as this volume shows, makes meaningful statements in a variety of media . . .

IN PASSING — Jasper Johns at work at Gemini G.E.L., with end-product to include an original graphic for the Museum of Modern Art catalog showing the graphics workshop's output during the past five years . . . The Galkascheyer has introduced a program of film classic screenings, Tuesday and Friday evenings in the museum auditorium . . . A King Vidor retrospective, meanwhile, running over six weeks, through June 5, at the Big Norton . . .

STATISTICS — While Van Gogh holds the attendance record (almost 150,000 people), the "Cubist Epoch" exhibition at the BN now ranks with the Cloisters presentation in second place. Both drew more than 75,000 visitors.

And, this month marks the 1,971 time for May A.D.

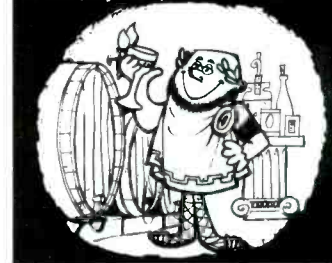


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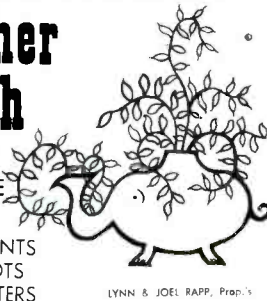
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902 N. La Cienega. 657-5680. Mon.-Sat., 11-5:30. New paintings by Robert Frame from May 2-29. And new frames by Robert Painting?

ANKRUM GALLERY

657 N. La Cienega. 657-1549. Mon.-Sat., 10-5:30. Mon. eves., 8-10. Naomi Hirshhorn, paintings, from May 2.

ART HARRIS GALLERY

8902 Beverly Blvd. 276-6867. Tues.-Sat., noon-4. The Landscape World of John Solem from May 18-June 12. In this delightful gallery it's a small world.

BOUNDS-KAHL GALLERY

8460 Melrose Place. 653-7522. Mon.-Fri., noon-6, or by appointment. Don't call us, call them.

BROCKMAN GALLERY

4334 Degnan Blvd. 294-3766. Wed.-Sun., 1-7. Elaine Towns, one woman exhibition of contemporary paintings from May 9-28.

THE CARTER GALLERY

900 N. La Cienega. 652-9000. Mon.-Sat., 10:30-5:30. Maiolo, modern Italian Primitive oils thru May.

COMSKY GALLERY

8432 Melrose Place. 653-5101. Mon.-Fri., 9-5. Sat., noon-5. Abe Ajay thru May 15.

EDGARDO ACOSTA GALLERY, LTD.

441 N. Bedford Dr. 276-1977 or 276-2402. Mon.-Sat., 10-5. Group showing of recent acquisitions of modern and impressionist masters of the School of Paris thru May.

THE EGG & THE EYE

5814 Wilshire. 937-5544. Tues.-Sat., 11 a.m.-11:30 p.m. Sun., 11-7. Folk Art of North Africa and Morocco; Spanish tapestries and silver boxes from May 3-June 27.

FEINGARTEN GALLERY

736 N. La Cienega. 655-4840. Tues.-Fri., 11-5:30. Sat., noon-5. Old Masters' Sculpture by Rodin, Arp, Maillol, Daumier, etc., thru May 15. A go-see show and, please, don't steal anything.

FISHER GALLERY

823 Exposition Blvd. 746-2799. Mon.-Fri., noon-5. Fine Arts student show from May 14-June 3.

GALLERY K, INC.

8404 Melrose. 651-5282. Mon.-Sat., 10:30-5:30. African Arts & Fabrics: Mende Tribal sculpture from Sierra Leone thru May 31.

GERARD JOHN HAYES GALLERY

722 N. La Cienega. 657-7131. Tues.-Sat., 11-5. Mon. eves., 7-10. Large paintings by Wayne Bellinger, Mukilteo, Washington church dweller thru May 8.

HERITAGE GALLERY

718 N. La Cienega. 652-7738. Tues.-Sat., 10-5:30. Ernest Lacy, oils thru May 21.

HORIZON WEST

1150 S. Beverly Dr. 553-8635. Wed.-Sun., 11-4. Continuous showing of European prints by Appel, Chagall, Dali, Miro, Picasso and others.

JACQUELINE ANHALT GALLERY

750 N. La Cienega. 657-4038. Tues.-Sat., 11-5. New paintings by Lorraine Lubner from May 9-28.

KRAMER GALLERY

710 N. La Cienega. 652-0611. Mon.-Fri., 11-5. M. Alvarez, I. Attridge, F. Kelly, paintings, from May 3-28.

L.A. ART ASSN. GALLERIES

825 N. La Cienega. 652-8272. Tues.-Sat., noon-5. Sun., 2-4. Mon. eves., 8-10. "Realism," So. California artists thru May.

L.A. COUNTY MUSEUM OF ART

5905 Wilshire Blvd. 937-4250. Tues.-Fri., 10-5. Sat., 10-6. Sun., noon-6. Man Came This Way: Objects from the Phil Berg Collection thru May 30; Tapestry: Tradition and Technique thru June 20; Art and Technology from May 11-August 29; Los Angeles Artists from May 11-August 29; C. C. Wang: The Painter and the Collector from May 25-July 11.

L.A. MUNICIPAL ART GALLERY

Barnsdall Park, 4804 Hollywood Blvd. Tues.-Sun., 10-5. Sonja Henie-Niels Onstad Collection thru May 9; Edward Biberman retrospective from May 11-June 13; Drawing Society International exhibition from May 11-30.

LECOQUE

970 N. La Cienega. 657-6841. Mon.-Sat., 11-5. Mon. eves., 8-10. Felipe Criado, Spanish figurative and landscape oils thru May 14. Que Dios Mio! An artist other than Lecoque at Lecoque!

LEON SAULTER GALLERIES

127 S. Robertson Blvd. 271-4594. Mon.-Sat., 10:30-5. Eves. and Sun. by appointment. Prints by Leon Sautler thru May 31.

LOIS BURNETT

8452 Melrose Place. 653-6775. Mon.-Sat., 11-4. Continuous exhibit of Corita serigraphs from 1955-1971. And at that rate it'll continue another 16 years.

MOLLY BARNES GALLERY

631 N. La Cienega. 652-1860. Tues.-Sat., 11-5. Stain paintings by Adolph Tischler thru June 1. A little Goddard's might help.

OTIS ART INSTITUTE GALLERY

2401 Wilshire Blvd. 387-5288. Tues.-Sat., 10:30-5. Sun., 1-5. Otis M. F. A. Graduates, 1971, from May 22-June 27. This show is always an interesting one, hinting at ten years hence . . .

PAIDEIA GALLERY

765 N. La Cienega. 652-8224. Mon.-Sat., 11-5. Mon. eves., 7-10. Richard Moore, contemporary landscape thru May 22.

PHOTOSPHERE

8222 Sunset Blvd. 654-3300. Mon.-Fri., 6-10. Sat., 1-6. Album cover art show featuring works by Guy Webster, Ed Caraff and Jim McCrary opens May 3. These are three of the best in the Lp graphics field, hear?

REX EVANS GALLERY

748 1/2 N. La Cienega. 652-2256. Tues.-Sat., 11-5. Louis Fox, drawings thru May 8; Ann Candie, watercolors, from May 11-29.

ROTUNDA GALLERY

Fourth floor, City Hall. Mon.-Fri., 8-5. Women painters of the West thru May 12; Verdugo Hills Art Assn. from May 14-June 16. Wait'll Men's Lib hears about this!

UCLA ETHNIC ART GALLERIES

405 Hilgard Ave. Tues.-Sat., noon-5. Sun., 1-5. The world's largest collection of Yoruba art is being shown in the exhibition "Black Gods and Kings: Yoruba Art at UCLA" thru June 13.

ZACHARY WALLER GALLERY

904 N. La Cienega. 657-3839. Mon.-Sat., noon-4, and by appointment. Robert Tanenbaum, egg tempera paintings from May 4-30.

Surrounding Communities

CANOGA MISSION GALLERY

23130 Sherman Way, Canoga Park. 883-1085. Wed.-Sun., 11-6. John Bowles, oils thru June 16.

DOWNEY MUSEUM OF ART

10419 S. Rives Ave., Downey. 861-0419. Tues.-Sun., 1-5. "The Light Ego": An exhibit featuring the various media and techniques which contemporary artists are using to explore light thru May 30.

THE EMERSON GALLERY

17230 Ventura Blvd., Encino. 789-3383. Tues.-Sat., 10:30-5. Fri. eves., 8-10. Prints by Robert Fiedler and sculpture by Len Heath thru May 13; Paintings by Gerald Brommer from May 14-June 3.

LA GALERIA

2161 Avenida de la Playa. 459-5003. Daily, 10-5. Art of the West in paint and bronze, featuring John Franklin.

Kid have been without its cloying-cutesy running gags and Bacharach hit score?), the suspense and violence surge to prominence, shaping *Raid on Rommel* into a highly stylized, didactically visual art form. The only woman in the film, a white-draped Italian camp follower becomes highly symbolic in the context used: she is the muse of war. Burton and his crew react orgasmically to their fiery-"heroic" destruction of beautiful, complex machinery — as metaphorically rendered as the black slab or bone-into-space station in Kubrick's *Space Odyssey*, or the memorable jet refueling which opens *Strangelove* to the strains of "Try a Little Tenderness." Sitting in the theater, watching *Raid on Rommel*, the viewer may find himself sexually aroused, by the grill design of an Afrika Korps half-track. With each new ejaculation of the big belching guns, the reality of war's biological necessity becomes painfully clear: if you can't get no satisfaction (in bed), try Vietnam.

—James A. Bryan

THEY MIGHT BE GIANTS

This picture is an ambitious but silly, confused, good-hearted, frequently entertaining movie which is nowhere as good as it should have been. It's frustrating to see a modest little film with such obvious potential go so far astray, constantly and unsuccessfully reaching heavenward for some kind of cosmically significant message. In theme and attempted style, it is similar to DeBroca's masterful *King of Hearts*, which charmingly demonstrated how the insane among us are really closer to truth, joy, and God than the sane. It's a sentimental idea, but DeBroca's intense romanticism and spirited high style made it work. Unfortunately, in the case of *Giants*, author James Goldman, though capable of large and romantic gestures, ultimately lacks the requisite style or vision to make his story into a coherent or meaningful whole (a criticism which applies equally to his previous script, *Lion in Winter*).



George C. Scott and Joanne Woodward

And director Anthony Harvey, who also did *Lion in Winter*, seems even more confused about what it all means and how it should play. Fortunately for the audience, however, George C. Scott plays the lead role, that of a flipped-out ex-jurist who believes that he is Sherlock Holmes and goes sleuthing around New York City in checkered cap and pipe looking for traces of his arch-enemy, Professor Moriarty. Scott is brilliant, inventive, and hilariously funny, and you will be with him even when you've lost track of the film itself. His wonderful performance here makes one regret that Wilder didn't use him in *The Private Life of Sherlock Holmes* — he would have been the making of that film as surely as he is the saving grace of this one. If you enjoy George C. Scott, you will enjoy *They Might Be Giants*. And even when the film doesn't succeed, its intentions are always good and its sentiments warm ones. You can't say that about many films these days.

—M. H.

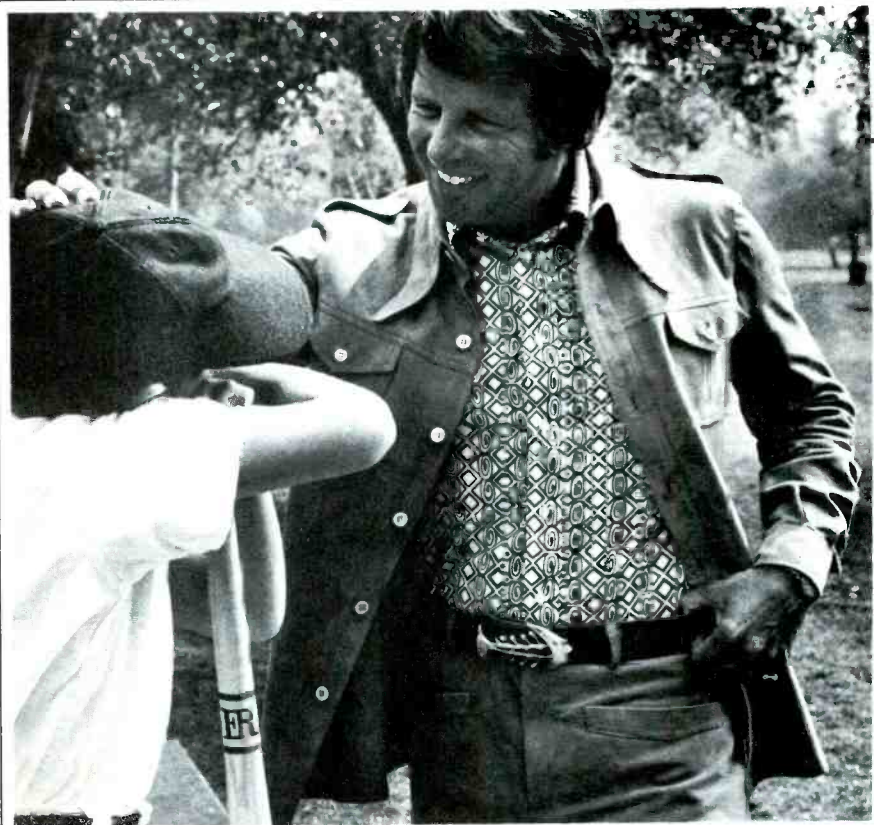
MOLLY . . .



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DISC

BETTING TO WIN ON CRAZY HORSE

BY JOHN MENDELSON

Deep down in the very ventricles of my heart I've always secretly longed to adore Creedence Clearwater Revival as much as the next guy, but the affected harshness of John Fogerty's voice, their looks, and the frequently mechanical feel about their playing have only very rarely (on such notable occasions as "Proud Mary," "Lodi," and "Up Around The Bend") failed to render them unlistenable for me in spite of their tunefulness and simplicity. Even as I disliked them I was glad of their presence, pleased in theory if usually not by their practice that in this age of tunely heavy, stuffy poetic, and jazz-classical-blues-country-Latin-folk-rock with a boogaloo beat, someone was content to attempt to be nothing more than danceable and fun.

Now, since the release of **CRAZY HORSE**, neither I nor you have to settle any longer for Creedence. Not only are Crazy Horse danceable and simple and fun, but they also bounce with the pizzazz that Fogerty &

Friends bounce without, and they also sing in friendly, natural voices.

The key to the **Crazies'** irresistible rhythmicity is their rhythm section, Ralph Molina on drums and Billy Talbot on bass, who play with a forceful economy that takes the breath away. Through two Neil Young albums, several concerts with Neil Young, and the new **CRAZY HORSE** album itself, I have never once heard Molina play anything that appears later than page three in the exercise-book for a beginning rock and roll drummer, and yet his playing is always perfectly effective. It's amazing! **CRAZY HORSE** is an album that simply defies the listener not to leap up and funky-redneck (the dance sensation that's sweeping the nation), and I'd give it a 95 on sheer danceability, Dick, even without mentioning that its songs range from the delightfully catchy to the sublimely beautiful; that the vocal harmonies are a real treat for the ears, or that the playing is uniformly first-rate or better.

The famous Greil Marcus once suggested that Crazy Danny Whitten's rhythm guitar playing was fully as boffo in its own way as Ginger Baker's drumming. It turns out that his songwriting (Whitten's, not Marcus') ain't exactly a slouch either: his entries on **CRAZY HORSE** range from an utterly gorgeous ballad, "I Don't Want To Talk About It," snatches of whose melody you'll find floating around in your head



Crazy Horse

for hours after you've heard it . . . to simple rockers (like "Dirty Dirty" and "I'll Get By") which contain all the irresistible bounce and sparkle of the early Beatles. Granted, sometimes his words *do* approach dreaded cuteness (as in "Dirty Dirty"), but who can be bothered with such inconsequential matters when he's busy dance-dance-dancing joyously?

Pianist Jack Nitzsche's stuff is just lovely. The Crazy version of "Gone Dead Train" (which Randy Newman wheezed so magnificently in PERFORMANCE) is capable of getting even the most arthritic of nasty narrow-minded jades out on the dance-floor. "Carolay," which had me clapping along so enthusiastically that I nearly drove into the side of the luxurious Chateau Marmont the afternoon I heard it over KDAY on my car radio, is bouncy, infectious and charming; it has a dandy guitar riff holding things together. And "Crow Jane Lady" features an astonishingly Cagneyesque vocal from famous Jack himself on the breakneck boogie intro and exquisite bottleneck stylings from Ry Cooder behind the lazy, much-harmonized coda.

Also, there's a fun Louisiana-flavored rave by someone called Neil Young entitled "Dance Dance Dance," and two driving nifties from the legendary, but apparently invisible, Nils Lofgren.

I wouldn't say this about just anything (you know that, don't you, darling?), but CRAZY HORSE makes me feel just as good as MEET THE BEATLES OR THE HOLLIES: HEAR! HERE!, which isn't exactly whistling Dixie.

On another front, seeing Faces recently at the fab Forum convinced me anew that the reason so little genuinely stirring rock and roll is being made these days is that too few people are getting their inspiration from black R'n'B, as Faces do. Really, folks, there's absolutely nothing that can touch black R'n'B for sheer emotional power . . . and aren't emotion and power supposed to be staples of rock and roll? When all else fails to get you out of your blues, friends, try THE FOUR TOPS' GREATEST HITS, but, if your metabolism is anything like my own, approach the Lp with caution, as it might be necessary to peel you off the ceiling if you listen to too much at one sitting. Also, if your metabolism is anything like my own, you'll

quite enjoy a little-known but dynamite little album on Crewe called THE RATIONALS — The Rationals being four white kids from Detroit who knew all about what I've uttered in this paragraph.

On still another front, it is my privilege to advise anyone who has yet to hear the splendid news that KDAY, broadcasting at 1580 on your AM dial from Santa Monica, is into an underground/FM sort of format. Playing the barest minimum of archaic blues favorites and paying worlds more attention than their competition to heretofore-ignored-in-Los-Angeles singles like Alice Cooper's dynamite "I'm Eighteen," they're at the moment the best rock station on either the AM or FM band in the L.A. area. Let us all support them energetically, lest they go the way of KBLA.

The preceding is dedicated to all those covered head-to-toe in sequins.

Other Recordings

THE ACOUSTIC RESEARCH CONTEMPORARY MUSIC PROJECT

Contemporary music by Milton Babbitt, Fred Lehndahl, Edwin Dugger, Robert Erikson, Richard Hoffman, Edwin London, George Crumb, Roger Sessions, Charles Wuorinen, Stefan Wolpe, Phillip Rhodes, Charles Wittenberg, Arthur Berger, Peter Westergaard, Harvey Sollberger (Deutsche Grammophon 0654 083/8, available only from Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141. The price is \$2 per disc). The engineering of these six discs is superb (what else from DGG?), the performances exemplary, the surfaces absolutely silent, the biographical annotations on the composers informative, the notes on the compositions thorough. Complete texts for the vocal works are provided in three languages (English, French and German). In fact, the only thing wrong with this series is the music. Most of it is heavily indebted to Schoenberg, Webern, et al., and is about as contemporary as the twist, summit conferences, and sub-orbital missile flights. A look at the advisory committee, the program selection committee, and the notes as to who studied with whom reveals a rather inordinate amount of inbreeding which may be responsible for the rather narrow stylistic range of the works recorded. Robert Erikson's *Ricerca a 5* is easily the most arresting and inventive piece in the set. A veritable lexicon of trombone technique (some of the stuff you just wouldn't think possible), the work shows none of the academic pallor that afflicts most of the other works. George Crumb's *Madrigals* and Milton Babbitt's *Philomel* are already minor classics, subtle and moving, and their inclusion is certainly justified on the basis of their quality alone. All of the works presented are new to records, and as a documentation of the prevailing musical practices circa 1960; this series is very valuable. As a compendium of current avant-garde trends, which it purports to be, it is disappointing. The pieces by the youngest composers are the most conservative of all! Don't despair, Acoustic Research people. It's a great idea. Just widen your scope and bring it up to date.

—David Cloud

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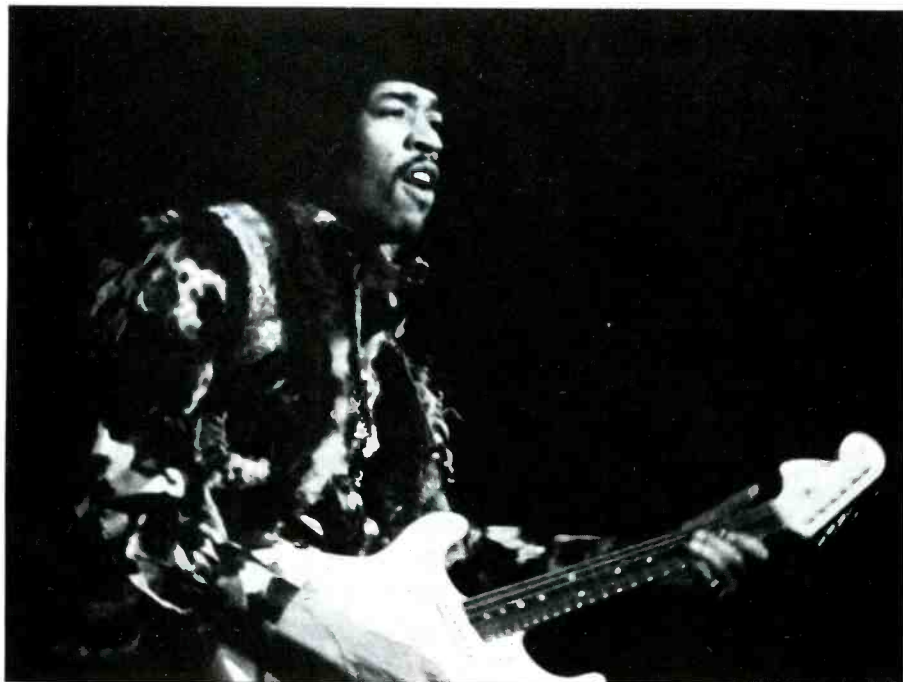


PHOTO BY BILL KERBY

Jimi Hendrix

us he's ready to give it to us if we'll let him; an album of quite pleasant foreplay; a tease not because he doesn't want to make it, but because we refuse to be made. *Cry of Love* is full of solid Hendrix music, raw and delicate. It's Hendrix' energy-wave music stripped of frills and laid bare before us. And in his grandest gesture of all, he has gone, escaped from the role he made us force him into, so that it doesn't matter any more what we think about Jimi Hendrix. Easier for him to

die than for the Audience to understand.
 Fly on my sweet Angel
 Fly on through the sky.
 Fly on my sweet angel
 Tomorrow I'm gonna be by your side.

—Jimi Hendrix, "Angel"

Are we really in the corner that we sometimes seem to be in, where death is the only way to freedom? If that is so, then all the changes everyone's been raving about for the last six years or so — The Revolution, I think

it's called — haven't meant a damn thing, and we have been nicely subsumed back into the parent Deathculture. We've driven along a deceptively beautiful detour, but now we find ourselves on a one-way onramp being sucked back to right where we started. Lord knows we don't need to become another junior appendage of the system that predicates itself on death, whose cumbersome machinery is fueled and lubricated by death, whose whole dynamic is now revealed as poisonous and destructive. Are we to be a long-haired version of the Boy Scouts and the Devil Pups and the Junior Chamber of Commerce, or are we really different? If death is the big turn-on, the sure money-maker that it seems to be becoming — go see *Gimme Shelter* and say oh shit and beat your breast, and you've filled your heavy-quota for the week — we might even be a whole lot worse.

—Richard Cromelin

**ELLIOTT CARTER:
 CONCERTO FOR ORCHESTRA**

Leonard Bernstein, cond. the New York Philharmonic (Columbia M 30112). On first acquaintance, Carter's intricate essay, commissioned for the 125th anniversary season of the NY Philharmonic and first performed in February, 1970, sounds like the sort of dizzy chaos which might prevail at a Saturday afternoon jam session of a conservatory orchestra, with all the doors thrown open. But Carter, of course, has loftier images in mind, as thoughtful rehearsals disclose. Like the thorny, grandiose *Piano Concerto* (1965), this work "deals primarily with the poetry of change, transformation, reorientation of feelings and thoughts, and gradual shifts of emphases." Of an obvious sort of linear continuity there is little: Carter has stated repeatedly that the vertical sonorities at any given moment are more his

Continued on page 58



Rock On-Humble Pie

The man on the far left is **Steve Marriott**. ¶ *Rolling Stone* has called him "one of the greatest rockers of all time." If given sufficient time to ponder the matter, one might conceivably think of as many as four men—probably Rod Stewart, Steve Winwood, Procol Harum's Gary Brooker, and Joe Cocker—who sing rock and roll as magnificently as Steve Marriott. ¶ No one, repeat: *no one*, sings rock and roll *more* magnificently than Steve Marriott. ¶ The proof is in the pudding, or, more accurately, in Humble Pie's second A&M album, the roof-raising **Rock On**. ¶ Steve Marriott was the leader of the orig-

inal Small Faces, with whom he never performed in America owing to his lack of confidence about his lead guitar work. ¶ Steve Marriott would perform in America only as rhythm to the lead of a guitarist who could alone bring an audience to its feet. In Steve Marriott's expert estimation, **Peter Frampton**, far right, is such a guitarist.

¶ The proof is again in Humble Pie's second A&M album, the roof-raising **Rock On**. ¶ Not to over-react to what we've got on our hands, but bet on **Rock On** to leave neither many non-believers nor the many intact rooves in its wake. Produced by Glyn Johns.

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Photo by John Cahoon

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THE INSECTS OF SOMEONE ELSE'S THOUGHT: LOU REED AND THE VELVET UNDERGROUND

BY GEOFFREY CANNON

Eyes, in New York, betray, or reveal, more of a person than anywhere I've been in Europe. In the subways, most people avert any gaze, or else their eyes flicker and judder, subjects of pain and pressure. It's commonplace to meet professionally successful people who, as they talk, seem to focus on a point six feet beyond your head. And then there are the people whose spirit seems to have gone to lunch. They have the eyes of fish. They have abandoned the pretence of contact.

I had this in mind at the Electric Circus, December 30, watching Little Richard after 15 years of listening to his records, wondering how he came across. He wears black make-up on his lips and around his eyes, to intensify his stare. He flashed a glance, as he sang, at pretty much everyone in the audience. And his eyes said: am I not a star? *The* star? And the audience, phased out partly by sleeplessness, partly by his gall, nevertheless said: amen. He'd found his way of staying alive.

Lou Reed, too. You've only to listen to Velvet Underground albums to know what's been in his mind these last years. I met him in Danny Fields' office, at Atlantic Records, on Broadway at 60th. And as he spoke, I was continually drawn to his eyes. They've as steady a gaze as those of anyone I've met. And they reveal the intensity, and the courtesy, that the eyes of the very best journalists have; the journalists who have the ability to see and hear anything, however painful, and yet make a sense of it.

I'd written an article which proposed that the extreme terror and violence of Velvet Underground songs derived, not from imagination, but from his journalist's ability to mirror what there was — and is — to see in New York. I showed it to him. He read it and put it down, and looked at me, and said, "how did you know?" Most rock music writers go into their heads to create songs. In the old days, Lou carried a notebook everywhere. Years ago, he rented a \$29-a-month room on

Ludlow Street. He and John Cale listened to the Who and said to each other: that's it. And decided to put content into their songs so that people listening would start up (and Lou mimed the reaction, hand to ear) and say, "What's that? . . . Did you hear that?" That was what was on Lou's mind, when he wrote "Heroin," and "The Black Angel's Death Song" and "I'll Be Your Mirror" for the first Velvets album. This last song, he said, is the key to the album.

And he sang the words that Nico sings, on that album:

*I'll be your mirror
Reflect what you are
In case you don't know*

He wanted to make a connection on that album, he said, so that kids with blasted minds could lift their confusion into the music. So that the music could feel their pain.

Did it work like that, with songs like "Heroin," I asked? Isn't it true that kids came up to you after Velvet performances, and asked you where they could get heroin? More than that, Lou said, kids would say: hey, I shot up to your song. Hey, I nearly OD'd on that song. (Kids of 13 or 14.) "Heroin" was never a song I cared to sing too often, Lou said. Audiences would always ask for it; even last summer, when the Velvets played each night at Max's Kansas City in Chelsea. Maybe the kids did feel a connection with the song, which lifted off their sense of isolation. Maybe. There's a repeated line in "Heroin":

*I guess, but
I just don't know
And I guess, but
I just don't know*

Who knows? There are now reckoned to be 50,000 people in New York with a dependence on heroin. Mayn't they have a song of their own?

Listen, Lou said: I was never a heroin addict. He paused. I had a toe in that situation, he said. Enough to see the tunnel. The tunnel downwards? I asked. The vortex, yes, he answered. "Heroin" isn't an up song, he said. But I think he knew that that statement wasn't true. "Heroin" is neither, of itself, up or down. It's descriptive. A mirror. People will make of it what they will. At least it's illumination.

Lou's notebook. In those days, he said, people he hung around with, had a thing about magic markers. They'd sit about, looking to make pictures of their dreams with magic markers. And Lou would sit outside them with his notebook. They assumed he was making magic markings. In fact, he said, "I was writing down all these weird things that people were saying." Being a journalist of the everyday situation of people in extreme circumstances. Or, rather, of people in an extreme city, who were, in their vulnerability, experiencing its extremity. Because they had no means to make a connection with its luxuries. Who were (and are) threatened with the dissolution of their minds, by what Lou called 'the jim-jims in this town.' People who were open wounds.

To be a writer, and to be a censor: those are two different occupations. A writer should reveal what he sees, hears, feels. Sometimes a writer has an obligation



The Velvet Underground

to be reckless. Unchronicled, misfortunes fester. But at the same time, Lou had no reckoning of himself as a doctor, lancing moral boils.

He spoke, at some length, of Ray Davies as a writer he felt some affinity with. In obvious respects, the Velvets and the Kinks are not alike. The music of the Kinks is a spare, unadventurous vehicle for Ray. The Velvets' music, on the other hand, is crucial to Lou. And John Cale, musically at least, matched Lou's writing ability. All the same, there are connections. Lou said his idea was always to make each Velvets album a book; each song a little play. Books, films, records; he happened to choose records as a vehicle. So that kids could, listen-

ing, get that shock of recognition. "Wow! Did you *hear* what that man is singing?" To steal their unaware consciousness.

Lou told a story about a girl called Alaska. (*Alaska?* That's right.) There was this story from England Lou said, about a girl whose brain exploded from amphetamine. When the surgeon opened her head, for the autopsy, the brain was all . . . all scribed, as if by those rows of needles that record your physical functions in laboratories. Lou said that Alaska was like that. He wrote a song about her, which he never recorded, called "Stephanie Says," which revealed the secret of Alaska's name. She was cold through and through. The material



Lou Reed

for the song is in Lou's notebook. He thought of publishing it, once, he said, but those crazy days are passed now.

Compare Lou's songs with Ray Davies' — songs like "Do You Remember Walter?" and "People Take Pictures Of Each Other." Same style, same type of mind, putting down detail, keeping off generalities. Writing about people in two very different cities, London and New York. One big difference: Lou brings the experience of his songs closer to himself, by singing in the first or second person, narrating events as if they are happening at the time he sings them, rather than in terms of their being past. This technique, with the Velvets' music, which on the first album sustains a tingling drone, obliges the listener to find sensations in himself which correspond to the state of mind of Lou Reed's singing alter ego. It forces the listener into the events of the song, as if they are happening to him. How's this, for example, for the paranoia of the mainliner, standing at Lexington and 125 Street:

*Hey, white boy, what you doin' up town?
Hey, white boy, been chasing our women around
Oh, pardon me, sir, it's furthest from my mind;
I'm just looking for a dear friend of mine . . .*

The dear, dear friend of course, is his connection.

The Velvets' first three albums all contained one track much longer than the rest, and which, therefore set itself aside from them, and which infected the whole with its complexity and ambiguity. The kind of track that encourages people to say (as Lou put it): "Wow, Lou, I really liked your last album, except for (. . .)" On the first album, this track is "European Son (To Delmore Schwartz)"; on the second, "Sister Ray"; on the third, "Murder Mystery." On the fourth album (LOADED), "New Age" might have developed into such a track, but it was edited by the rest of the band after Lou had left.

At one time, I wanted to be a novelist, Lou said. But I could never sustain that number of words. We were talking about Borges: Lou was intrigued that Borges had the ability to put the thought that most novels re-

quire into only 12 pages. What I was after with tracks like these, Lou said, was to attempt my own "Waste Land." The way I'd put it, Lou was attempting such a work that Susan Sontag most admires: whose surface is its structure, and which resists being pulled apart and reduced to anything other than what it itself is. That sounds both vague and pretentious. How else to put it? Sontag's idea is that creative work, to succeed, should be seen in terms of having its own life. If a piece of creative work can be assimilated (by its audience or by a critic), then it is merely commentary on an existing state of seeing reality, which depends on previous perceptions and cannot be altered. But as far as he himself was concerned, Lou was having brand-new perceptions.

"Murder Mystery," for example. Did you know (I said to Lou) that, for sure, people in London, Paris, Hamburg, and Munich, and places north, east, west and south, were crouching over their amps, switching from channel to channel, trying to make those words out? Oh, wow, really? said Lou, looking rather pleased. Stereo! It suddenly came on him, like magic. "European Son" and "Sister Ray" had developed techniques of word and instrument overlay. And, on "The Gift," John Cale recites the story of Waldo's sad end on one channel while the music is on the other channel. Lou's idea with "Murder Mystery" was to use words one way on one channel, another way on the other; sync them, so that listeners would find their way to listening first on one channel, then on the other, and afterwards on both. The first dialectical rock 'n' roll track. Left-hand speaker equals thesis, right-hand speaker equals anti-thesis. And the synthesis is in the listener's own head. So that there is no such thing as *the* meaning, objectively, of "Murder Mystery." Its meaning, for any listener, depends where his head is at.

Not, Lou said, that it exactly worked out like that. After recording the voice tracks, he found that one spoke at twice the speed of the other, as if one were recorded at 15, one at 7½. He decided that he should proceed assuming that this difference was meaningful. More than once, as he spoke, Lou mentioned his forgetfulness and impatience. Neither of us could tell whether this was a virtue or a fault. The right line between instinct and mathematics has to be drawn arbitrarily. On the other hand, it's too easy to make a mystique of mistakes. (Bird's squeaks and Lady Day's cracked voice add to our sense of their tragedy, not to the quality of their music.) I think Lou should have recorded both voice tracks on "Murder Mystery" at the same speed.

Lou Reed's ambitious tracks succeed not because they are an extended, or elegant, illustration of any listener's existing perceptual framework, but because they themselves indicate a previously undelineated perceptual framework. The songs are part of an attitude of mind, part of an idea of reality, previously unexpressed, certainly in rock 'n' roll. They are not bendable towards existing ideas. They infect the mind of the listener with their immaculate structure, and work in terms of bending the listener's mind toward them. That's what's meant by their having a life of their own.

And Lou acknowledged that such a life exists independently of his own intentions. For example, we were

talking about a line in "Heroin." Some months ago, I had spent a couple of evenings talking to John Cale. Filled with enthusiasm to be meeting a founder-member of the Velvets, I recited some of "Heroin," saying how amazing the imagery was, corresponding as it does to a sense of impossible alienated hope:

I wish that I was born a thousand years ago

I wish that I'd sailed the Tonkin seas

On a great big clipper ship

Going from this land into that

No, said John. Not "Tonkin." "Darkened." No, no, I said. It was definitely "Tonkin." Listen, said John, gently nettled, I stood behind Lou singing that song, hundreds of times. It's "darkened." Well, I thought to myself, I hear "Tonkin," I prefer "Tonkin," and so, as far as I'm concerned, it is "Tonkin." That quick reference to a kind of Oriental Atlantis, flavoured with a sens of Tongs, all those exotic evils kids read about in trash magazines: that's right for the song.

Meeting Lou, I mentioned all this to him. Yes, it is "darkened," he said. And, at the same time, warmed to the idea of "Tonkin." I needn't be the best poet of my own ideas, he said. And he said that listeners often improved his songs.

And also detected things in his songs, or in him, which he wasn't aware of. Another example. The first line of "Heroin" is "I don't know just where I'm going." After a Velvets concert one time, a kid rushed up to Lou, flashing excitement, and said: you changed the song. Why did you change the song? And Lou said: what're you talking about? And the kid said: you sang "I know just where I'm going." And Lou said: nonsense, you are mistaken. Then, later, he sang the song to himself, and discovered that the kid was right. The change in the song corresponded, Lou decided, to a change in himself which he had not up to that time acknowledged. He was beginning to see the light, rather than the tunnel. The song was singing him. That is (to say it again) the song has a life of its own.

There again, take the made-up "Chinese" phrases in "The Black Angel's Death Song." They belong in the song. In a context saturated with imagery, they cool out the song, make its texture more open; allow the listener to find his own level and his own thoughts. As with "Sister Ray" and "Murder Mystery," the song is a mine in which ore of a particular nature can be quarried. To go back to the beginning of this article: Lou's style strikes me as courteous. In the midst of a music which has an incandescent and relentless beat, Lou creates space. Every time Lou's long songs are played, they sound different, and never can be pinned down, because they contain a factor which varies each time they are played: the listener's mind.

Is this writing trying to be an intellectual bathyscape dive into the Velvets' music, or a fave rave? A reasonable question. I can only answer it by mentioning Constantine Radoulovitch. Aside from Lou and Danny and me, in Danny's office, and Karin Berg from WBAI, there was also Constantine. He sat on the floor of the small room, by the door, knees hunched into his chin, holding a big book. As the conversations went on, plus telephone calls in and out, he'd take surreptitious photographs. Or glance up at the poster on the wall,

advertising the Velvets' summer gig at Max's. Constantine lives in Arlington, Virginia. He was very tired, having taken a day off from the record store where he works; and traveled up starting in the early morning. He was also very hungry. If only I wasn't so tired and hungry, he said, I'd be enjoying this so much more. But I am enjoying it. Constantine's book contained all the Velvets' lyrics, plus commentary; two years ago, he heard WHITE LIGHT, WHITE HEAT, and he's been listening to the Velvets ever since. He is 17 years old. So, is Constantine's interest intellectual or fanatical? The answer is both. That's the way the Velvets get you. Why don't you write a thesis on the Velvets at school? I asked him. Oh, I have, he said. Thirty pages. The teacher had little enthusiasm for it, he said.

As he spoke, Lou was saying that, this last summer, he'd found less and less enthusiasm, too; in his case, for continuing with the Velvets. His decision to split was influenced by Brian Jones' death, and I'd guess confirmed by the deaths of Jimi Hendrix and Janis Joplin. Many rock musicians have been hurt, or paralyzed, by having their persons sucked up and consumed by the vortex of their personae. LOADED was Lou's goodbye to the Velvets; he'd decided, in time, to become himself again. To proceed from beginning to see the light, to the beginning of a new age. He played some tapes of his new songs, and showed me a poem he'd written after seeing "Little Big Man," in which he'd put himself in the head of the old Indian chief feeling the great tragedy at the death of his people. The poem contains the line "We are the insects of someone else's thoughts." The line works for a rock 'n' roll star, too.

Do you know, Lou said, that I've only ever received three, four, letters from Europe, about my music? We were discussing why people were scared to approach him, and why no other band ever recorded his songs. The reason has to do with the completeness of his songs. People listen to the Velvets as individuals. It's always a surprise (a pleasant surprise) to find that a friend is also a Velvets devotee, because their music never addressess people collectively. That's right, said Lou. My songs are little letters. But, alas, he said, "I never got to people playing the records, so I could cheer if they got them right."

I'd like to put on top hat and tails, Lou said, like Marlene Dietrich in THE BLUE ANGEL and do a number with a high soul chorus. And he mimed out the number, "Lonely Saturday Night," putting in the instruments with hums, and the "aahs" and "oohs" of the chorus. "The Velvet Underground wouldn't do that," he said. We laughed. And we talked a bit about John Cale's solo album, VINTAGE VIOLENCE, and about Nico.

Lou had been reading Wilde's DE PROFUNDIS, in an edition with an introduction by W. H. Auden, and had been annoyed by Auden's assertion that Wilde's reaching for Jesus was pathetic. That's the best part, Lou said. The book bit me. And, after a long search, he was reading Dante, in the translation used by Wilde.

Danny had to go. He took Constantine to the Village for a feed. Lou walked off in the other direction, in a leather jacket, no richer than when he'd started. Off 8th Avenue, copies of the Velvets' third album were selling at \$1.50 each. □

A strange thing happened to me the other night. As a night-cap, I had drunk a cup of tea brewed from a Rare Mandarin teabag, and I was dressing for bed in my new Oriental-styled pajamas. These facts I recount now because they may have colored what was to come about next. At any rate, these Juka pajamas had been inspired by the official costumes worn for Judo and Karate, and are collarless and buttonless and dependent on a long sash to hold them in place. Struggling to tie that sash is the last thing I remember before an unaccustomed drowsiness set in, and under those hazy circumstances, this extraordinarily clear event occurred . . .

A sliding, slithering sound called attention to the top of my dresser. There I saw perched a creature like the familiar one in a James Thurber cartoon — a seal. Fixing me with a cold stare, it began to bark out an airy and lengthy message:

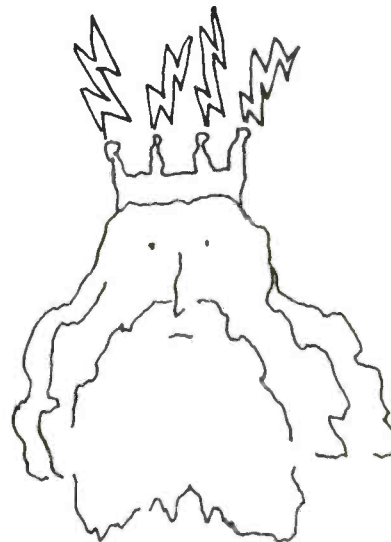
"You human beings have finally stumbled onto the fact that dolphins talk. The human brain should be prepared not to boggle before the companion fact that seals also talk. I hope these introductory remarks constitute a sufficient presentation of my credentials and that your scientifically bent American mind will allow you to accept me. But whether you will accept the content of the message I bring, or will merely be bugged by it, is a seahorse of a different color . . ."

"If I tell you that Proteus sent me, I shall have to begin by explaining his identity to you not reared in the Old World of Classical Myths which is my habitat. Proteus, as your Latin or Greek school-book will tell you, is that prophetic Old Man of the Sea who has

BY JULIANA LEWIS

AN EAST- WEST ADVENTURE STORY FOR THURBER

tended us seals since early times. He is the original quick-change artist, and one who can still assume any shape he wishes. None of his powers are lost. But he fears they are in danger. And that is why he sends me.



ILLUSTRATIONS BY LENORE LUZARDO

"I don't mean to startle you unduly, but my message implies a grave warning for your technologically evolved civilization. Old Proteus is jealous for his own position, knowing that you have split the atom, that you verge on breaking the genetic code, and that you may try replacing the Man in the Moon with your own kind. He's afraid you're becoming more protean than he, more the master of quick-changing form and shape! And he doesn't know yet whether to trust you. He believes that just because you have in your hand the key with which to unlock the secrets of the universe, it does not necessarily mean that you have in your heart the education to stop when you are before the wrong door.

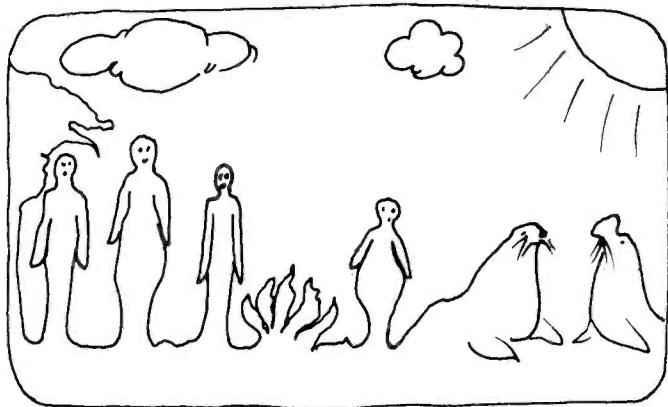
"If you're still wondering why Proteus singled you out, there are two more reasons which I am at liberty to share with you. First, you are where the power is, and Proteus believes in going directly to the source. Power tends to run your lives; it is the center of gravity. Second, yours is a country always eager to begin. And he has always believed that man-made solutions exist for man-made problems — if you start looking when the problem is small enough. As usual on Earth, the problem was small enough yesterday, but at least today is better than tomorrow.

"Now the Sea Prophet has chosen me, a seal, for this mission not merely because seal-keeping is his business. Rather, it's because he believes in us and in our sense of balance — I do not mean by that the juggler's act of balancing balls on the tips of our noses — and he wants me to give you a lesson. He wants you to stop and think before you go around eliminating groups of your own kind because they seem different. You may not know it, but of all my kind I've ever

known, none of us is the fighting kind and all of us are the sparring kind — and that includes sea leopards, sea elephants, bearded, ringed, Greenland, Lake Baikal, monk, Ross, and bladder-nosed seals as well as the eared seal and walrus. When about to flip our lids, we flip our flippers, and do it expertly enough to feel each other out and balance off into more neighborly relations again.

“Why are you humans so different from us and so differentiating among your own kind? Don't the elements that constitute the tissues of all of you come from the same air, the same water and the same soil? Isn't the mineral composition of your blood serum that of the same primeval sea? Indeed, aren't we all involved in and bound to the same environment?”

“So get with it, Man, says Proteus, and stop feeling lonely and unique. When will you catch on that we're all a part of the game, and that we only look different to make the game more interesting? Stop your fear,



suspicion and hatred of an 'enemy,' and face up to it as the mechanism and rationalization that leads toward destruction.

“It used to be that Old Proteus would wait for the party who could seize and hold onto him before he would begin to foretell the future. But now, there may not be any future. The human race has exhausted its margin for error. Yet your Western technology continues to export its destructive worst for the East to judge it by and copy, while the East exports its superficial most mixed-up worst to you, and lashes itself prodded by its own dark, subconscious fears. Where are the Wise Men guided by a star from the East? Down in the deep, we see no reflections of light, and all we get is your static, from the noise of your rock and roll to your nuclear blasts. Why, the four bombs your B-52 lost under the seven feet of ice covering the North Star Bay region have probably contaminated that part of the Arctic for 24,000 years, which is the half-life of the radioactive plutonium you spilled. In fact, you got some of us by contamination of the sea, from eared seals to walrus, as well as did some of the Eskimo hunters who kill and eat us as their traditional diet.

“Proteus is jealous of you, as I said. But he also feels sorry for you. He thinks if the big boom doesn't get you, you may yet get yourself in little ways — like with the increasing pollution affecting the air you breathe,

the water you drink, and the land you till. He has observed that your factories burn so much coal, oil and gas that you are pouring carbon dioxide and other gasses into the environment faster than the soil and oceans can assimilate it. Further, when and if you reach the point where you have paved enough grassland to remove in sufficient quantity that oxygen which the greenery would have placed in the air, the rate of combustion will exceed the rate of photosynthesis and the oxygen content of the atmosphere will decrease. There is evidence that it may be declining already around your largest cities, like New York and Philadelphia and Los Angeles.

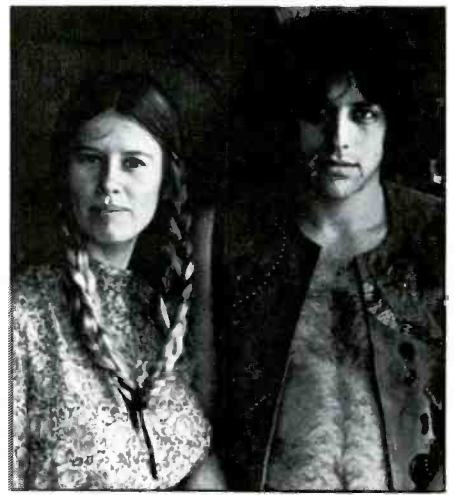
“Those are just a few sample-cases respectfully called to your attention where man sets out to do something without considering its implications and consequences. Proteus knows he talks too much. But what he really wants you to answer up to is one last question: why is the number of advanced technical civilizations so small at any given moment? Goodheartedly, he sends you the answer along with the question. The answer is that technical civilizations tend to blow themselves up as soon as they can.

“Already you can kill a man 250 times over — even though life exists only once — and you can destroy his home 250 times over. Further, Proteus is ready to give away this secret which has long puzzled you: the lost continent Atlantis is not lost at all; it's found, right down there with us on the ocean floor, where it settled after one boom too many. Proteus hospitably says there's room for plenty more, but he'd just as soon be left in peace to keep the secrets of quick-change in his own practice. Well, so long!”

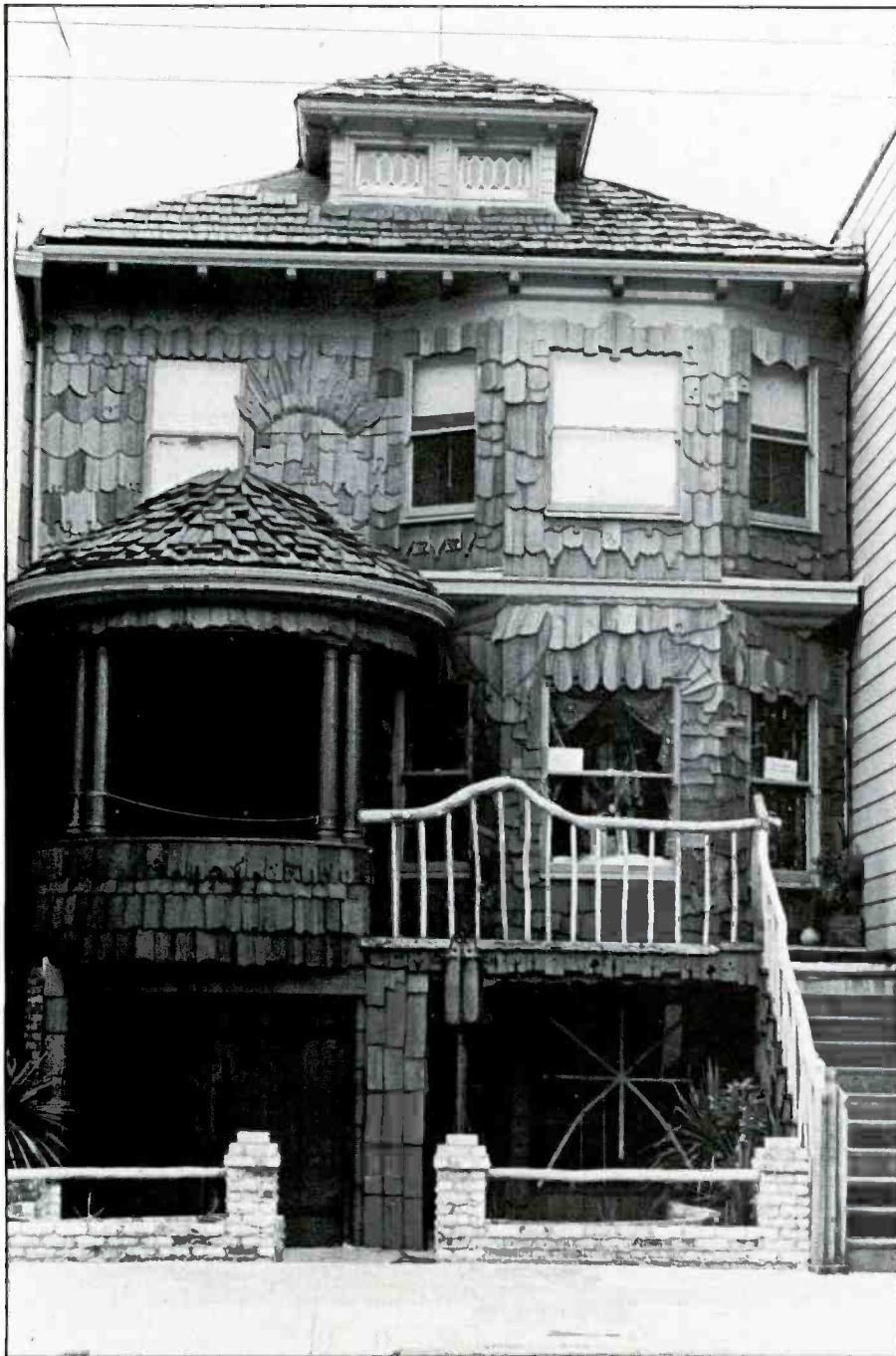
The seal with the flip manner disappeared, and I found myself awake. The long sash which had graced my waistline now encircled my neck. When finally I could draw an even breath again, the residue of my vivid dream began to congeal and leave me with this sneaky wish. It is that somehow the protean dream that came to me could be visited upon our heads of state when they sit down to prepare budget requests and messages, so that from their bewitched pens nothing will come forth except processions of elliptical figures — like seals — that is, sea leopards, sea elephants, bearded, ringed, Greenland, Lake Baikal, monk, Ross and bladder-nosed seals as well as the eared seal and walrus. Such a happening would naturally not go unobserved. Soon the underlings in their offices would imitate them, doodling away. Then the foreign ministers would no doubt join in, till all official exchanges becomes as balanced as that of the sparring seals, which includes — well, you know. □

SHELOB'S LAIR: A JOINT ENTERPRISE

TEXT AND PHOTOS BY CLAY GEERDES



Chris and Ronnie Lissauer



The facade of Shelob's is made from hand-carved pieces of wood

Ronnie says the whole thing began for him in September of 1964 when the North Philly ghetto blew. He had grown to maturity in a New York City Jewish Ghetto where yachts and air-conditioned Bonnevilles were taken for granted. "When I was eight-years-old, I went to a boy's camp that cost \$1200 for eight weeks." The exploding ghetto started him on the road to becoming a freak. College and drugs like hash and acid completed the job.

Ronnie Lissauer and his wife Chris operate an arts and crafts boutique on Union Street. They got together in 1968 when they were undergrads at Temple University and they've been together ever since. Ronnie feels he had undergone a "fairly normal evolution in freak terms." At Temple when he was there, there were 60 or 70 honest freaks. At the time, the university was a no-fear atmosphere, because no cops were allowed on campus.

"Lots of good friends, good dope, no rules or regulations to speak of. We were poor. We didn't have any money. But we got along. I had done all of the right things. I went into athletics, cheerleading, protest marches, then somebody turned me onto some righteous Katmandu hash. That did it. We used to take turns each week playing God. We'd get stoned and talk out all of the important things. The hash changed us. Twelve people smoked two pounds of Black Katmandu hash in about three weeks. We were into game theory. Like right now. I'm playing Monopoly on Union Street.

"I had my first genuine psychedelic experience on Halloween of 1968. Made me want to pursue my education as far as I could. Degrees

were easy to come by for me, because they all ask the same questions.

"I drove a cab in New York City for awhile. I gave my passengers entertaining raps. Just anything that came into my head. In August of 1969, Chris and I went to Woodstock. We were much older than the general crowd — the average age was about 17. Opium was the drug there. There was so much opium there! We went to Europe after that. Did the whole Sergeant Pepper number. Red Lebanese hash. It was beautiful."

Ronnie and Chris met a girl named Barbara in Belgium and she invited them to visit with her in Florence where she was living in an old converted monastery with 40-foot ceilings. The whole city was filled with artists and some of them dug Chris' face and she started doing some modeling. Someone asked Ronnie to pose and soon they were living free and making \$35 a week as body models.

A package of tabs of acid arrived one afternoon and they got high and looked at the *TIME* pictures of the first man on the moon and the acid gave them a lot of flashes about what science could do. They wrote to a prof friend of theirs and in a few weeks they had a scholarship to the University of Southern California. January of 1970 they arrived back in the States and got married. They stayed at USC for a while, but Ronnie's profs didn't think too much of his acid flashes and it wasn't too long before the Institute on Simulation Techniques was repressed by the academy and Ronnie's grant (in Communications Theory) shifted elsewhere. Chris

was in dance school at the time and both of them started thinking about a craft shop, a place that would handle the arts and crafts of heads and freaks.

Ronnie's brother Larry owned a couple of boutiques on Union Street and he wrote that there was a place available in a renovated house in the 1700 block. Ronnie and Chris went to San Francisco, signed a six-year lease, put an ad in *GOOD TIMES*, and Shelob's Lair Mindcrafts was happening. The name was inspired by Tolkien's Ring trilogy, and, says Ronnie, "Shelob's Lair is an acid trip." People brought in their things, the "best freak stuff." Ronnie doesn't believe any artist or craftsman should have to peddle his own things from door to door like a Fuller Brush salesman. In the shop right now, he has one of the largest collections of unique products in the city of San Francisco. Stained-glass lamps and Tiffany Mode roach clips that light up in the dark by Jim Rashik. Chokers, earrings, and cufflinks of etched bone by Tom Davis. John Bannister's leather belts. Rafael Garcia's snakeskin chokers and leather shoulder belts. Richard Showalt's toys "sturdily made with simple tools." The toys are fastened together with wooden pegs rather than screws or nails. They are painted with non-toxic acrylics. Says the toymaker, "My toys do not shoot projectiles or make noise in keeping with my feeling that there are too many things that do, and hopefully they reflect the two elements at the heart of any good toy — love and magic." There is hand-painted jewelry by Jacki Fromer, a crocheted blue pant suit by Ruth Blakely, midi dresses by Trina, electric pipes from House of

No No, a driftwood curtain by Dan Loomis, and a \$300 king-sized waterbed by Aqua Sleep. The hallway is an art gallery and at the end of it is a large black metal spider web, the symbol of Shelob's Lair. The front room is filled with pipes, papers, underground newspapers, candles, leathercraft, stash boxes, and a mellow atmosphere created by Ronnie and Chris. It is the kind of shop where one need not maintain the attitude of a stranger, but may stroll around and talk freely.

The back room is dominated by the waterbed which is covered with a purple spread. People sit and bounce on it, have fantasies about it, and ask a lot of questions about it. Chris says Shelob's is like having a pad in the city.

Ronnie has a lot of ideas for the shop. If Shelob's continues to be as successful as it has been since opening in October of 1970, he plans to use the money he makes to establish crafts collectives for freaks, or "freak reserves," as he might put it. "I don't need a lot of bread to live, but I need people to live." Ronnie's led a lot of encounter groups and he is filled with ideas for keeping his shop together and making it work. "As long as I'm talking, my commitment is social," says Ronnie. "I've always been convinced that my body's just a container for my mind." Artisans provide him with their crafts and he communicates their value to his patrons.

"What about Shelob?"

"I read a lot of Tolkien at USC during my science trip, and Shelob was just the story of light winning. I don't know how else to put it."

Shelob's Lair — Mindcrafts. □

THE BUG-EYED MONSTER

I'll never forget it; it was in a drugstore in my home town in the North Carolina mountains. *AMAZING STORIES!*, a little pulp magazine, and it just leaped into my hands. Honest. On the cover, a slimey, oozeey, gooey, pukable Bug-eyed Monster! Green and yellow, pus dripping from his horrible mouth (it'd just eaten some rocket ship), and two girls; yeah, two, in all their eye-popping, pneumatic glory . . . The red-head still haunts my fantasies. That outer-space Monster was going to devour her, and oh, oh! Look out! It was me who wanted to devour her. Imagine that. I put the little magazine down and slunk out. It was 1950 and everybody was a Baptist and I was terrified that the next time I looked in a mirror, I'd see that Monster. Guess What?

I was just about to tell you that *THX-1138* is well-shot, well-cut, and beautifully designed. You don't care about that shit do you? I don't either. It all sounds good, but when you come right down to it, all that matters is how you spend an hour and a half some evening.

So with that in mind, let me tell you that *THX-1138* is an exciting movie made by a guy who loves movies. It's essentially a long chase sequence, enlivened by some futuristic machinery, some futuristic people, and a little futuristic nookie. Now, how can you lose? It's an action-adventure film, all the way.

It will probably infuriate those who go expecting to see some kind of Fuller-Clarke-Kubrick Vision of the Future. *THX* relates to our times as *BUCK ROGERS* did to the 'thirties. There's even a clip of Buck and his pals at the beginning of the film to keep us from taking ourselves too seriously.

SOME INTERESTING THINGS TO WATCH FOR IN 'THX':

1. *Everybody has a shaved head.*
2. *There is a dandy chase scene with 200 mph-plus cars in an underground tunnel. It ends with a spectacular motorcycle stunt!*
3. *Lots of beautiful macro close-ups. Selection. Stuff you've never seen that way.*
4. *The use of media as a labyrinth.*
5. *A fist fight between a bald Shakespearean actor and a hippie midget.*
6. *More . . .*

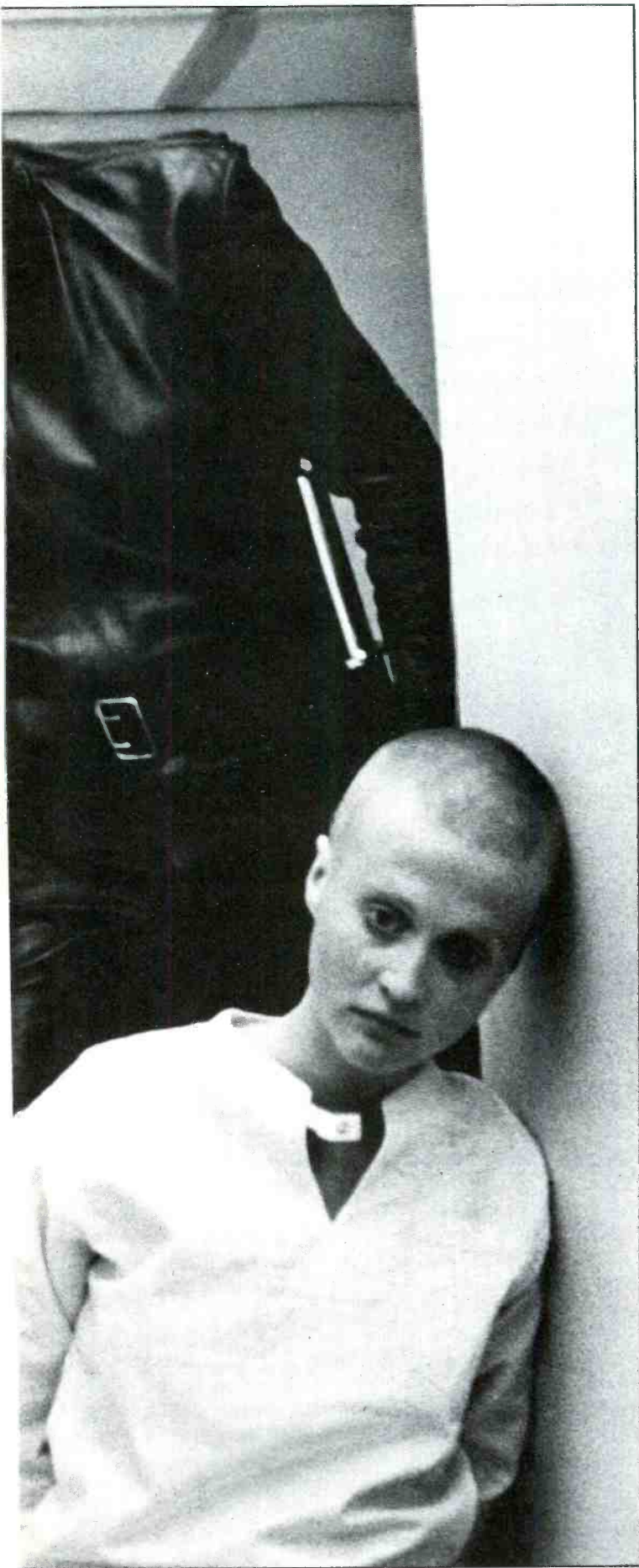
For some strange reason, our vision always seems limited by the gadgets we've invented. So, it's important that all the goodies that you see in *THX*, all the locations, exist right here and now. I believe director George Lucas dummed up the cars for the chase, but everything else is a fact of current reality.

But still, I don't see this film as the Standard Grave Warning. Nope. The only metaphysic I came out with was one that I learned 20 years ago while looking at that creepy-crawly on the cover of *AMAZING STORIES!* And that is this: The Bug-eyed Monster turns out to be us.

— BILL KERBY



Robert Duvall and Maggie McOmie are caught by two chrome policemen in "THX"



'THX,' SCIENCE FACT, AND GEORGE LUCAS

**"IN THE
FILM INDUSTRY
90 PER CENT
OF THE
PEOPLE ARE
HACKS"**

BY DAVID SCHWARTZ

Since I'd never met a real live filmmaker of any repute, I didn't quite know what to expect as I went to see George Lucas, director of THX 1138, the first production from San Francisco's infant film company, American Zoetrope. Lucas turned out to be young and relaxed and willing to speak freely about himself and his new movie.

Lucas doesn't look like a Hollywood director. The house where he was working, cutting the film himself, was small and purposely off the beaten path — on top of a hill in suburban Mill Valley. Lucas was unassumingly dressed and soft-spoken, and the all-powerful Hollywood Ego was conspicuously absent in his manner. Yet he left me with the distinct impression he knew exactly what he was talking about.



Duvall roars through an express tunnel in an autojet trying to escape police

Lucas came out of U.S.C.'s film school, where he'd made a short version of *THX* (pronounced "Thex"). After his short won a National Student Film Festival first prize (in the dramatic category), he was offered two industry scholarships, one from Columbia and one from Warner Brothers. Accepting the Columbia grant first, Lucas spent five weeks in the desert on location with *MCKENNA'S GOLD*. The director, Carl Foreman had been living in England since his blacklisting in the McCarthy era, and this was his first film in the States. Foreman was interested in helping young filmmakers; he took on four for the project — two from U.S.C. and two from U.C.L.A. They had the chance to make a documentary on the making of *MCKENNA'S GOLD*. The industry was only too happy to do this, since it would not only help the young filmmakers, but the studio as well, providing a cheap source for promotional films on a major movie. One of the promotional films concerned itself with Carl Foreman; another, the behind-the-scenes location activities. Lucas made his film on the desert. Foreman wasn't very happy with it, but Lucas claims that it was the most successful as far as promoting *MCKENNA'S GOLD*. It was seen more than the others.

After finishing with Columbia, Lucas went on to the Warner's scholarship and the production of *FINIAN'S RAINBOW*. The director was Francis Ford Coppola, who also directed *YOU'RE A BIG BOY NOW*, and *THE RAIN PEOPLE*, and wrote the original screenplay for *PATTON*. At the time he went to Columbia, Lucas was tending toward documentaries. The experience with *MCKENNA'S GOLD* had soured him on the Hollywood feature film, and *FINIAN'S RAINBOW* did not alter his impression. He was

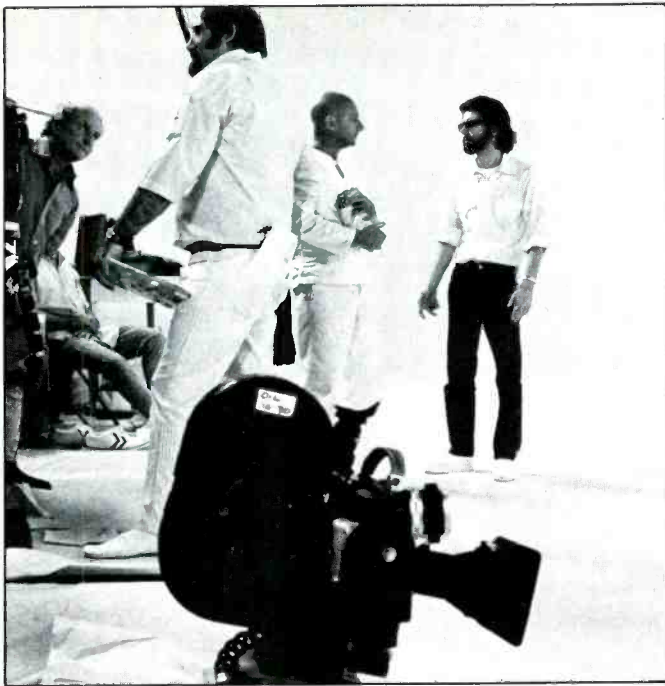
"bored silly." Finally, he met Coppola and told him that he was going over to the animation department.

"It was all closed down, but I thought it would be more interesting than hanging around *FINIAN'S RAINBOW*." Coppola talked him out of leaving, though, and started giving Lucas things to do. In time, a friendship and respect developed between the two young directors.

While he was working with Coppola, the film from *MCKENNA'S GOLD* and four others began picking up prizes at festivals both in the U.S. and Europe. One of these was the original, short version of *THX*, then titled *THX11384EB*. Foreman wanted Lucas to come to England and make the film again, feature-length. But Coppola, after finishing *FINIAN'S RAINBOW*, had started working on his own picture, *THE RAIN PEOPLE*, and he wanted Lucas to stay on at Warner's and help him. As an enticement he offered Lucas the chance to make a feature-length *THX* under the same arrangement that Coppola had: "complete creative freedom." Lucas decided to stay.

"And at that point it was really a lot of bullshit, but in Hollywood it's all a lot of bullshit until you're actually making a movie. They say 'I'll let you make a movie.' Well, it's all talk until you actually get the money to do it. But it sounded better because of the creative freedom which is the only thing I'm really interested in."

Lucas worked on *THE RAIN PEOPLE* and he began to write the screenplay for *THX*. When Warner's saw it they turned it down. Coppola got the studio to let them rewrite it, and hired a writer to help Lucas, but the situation didn't work out well: "Francis and this writer were very theater-oriented, and traditional story struct-



Cast and crew take a filming break

ure-oriented, and I was very anti-that — visual, non-linear, more experience-oriented than plot structure-oriented.” So, eventually the writer was fired.

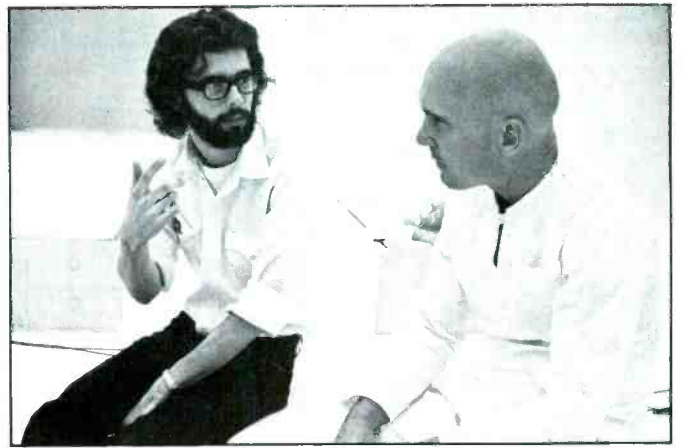
Coppola was thinking of setting up a company of his own far away from the “Hollywood paranoia.” Lucas, who was from Modesto and had met San Francisco filmmaker John Korty the year before, suggested the Bay area, and eventually American Zoetrope was located in San Francisco.

When Warner’s was sold again to the Kinney Corporation, Lucas and Coppola flew down to Los Angeles the first day the new management was on the lot. They told them they were about to start shooting *THX* and presented a budget and a shooting schedule.

“They kind of said, ‘Well . . . okay.’ They agreed because it was cheap, it was science fiction, and we told them we were going to make it look expensive.” But when Warner’s saw the rough cut, they still didn’t like it. When I talked with Lucas in August, Zoetrope had just finished negotiating the objections.

“We get an answer print, which is really all we’re concerned about. An answer print is when it goes to the lab and they cut the negative and the soundtrack gets on it. It’s like a finished film. They can go change it after that; they can recut it. But it’s pretty hard. I’ll have a finished print which I can show to people. I can’t show it publicly, but I really wouldn’t want to. My own concern is for myself, so that when I see the movie 20 years from now it will still look good. It will be *my* kind of movie, the way I wanted it to be, as opposed to something which has been recut and redubbed and screwed around with.”

Lucas’ criticisms of the film industry are fundamental and reflect the reasons why Coppola set up Zoetrope in San Francisco, as well as some of the problems a director-oriented film company still faces if it relies on Hollywood money and Hollywood distribution. Coppola is trying to run a company where directors — Lucas, John Korty, Scott Bartlett — have control of their films. Thus Lucas gets his answer print, while Warner’s still decides what the public is going to see.



Director George Lucas instructs Duvall in a prison scene

“The film industry has been badly run. There is so much waste and it’s so dumb. It’s absolutely un-economical. As a result of operating in this flamboyant fashion, there’s no money and they’re in deep trouble. But they don’t know how to operate any differently. So now they think, ‘ah ha, we’ll go out and make entertainment films.’ They’re going the way of American-International. What cheap crap do the kids want? We know what it is, strong on story, entertainment. Then they’ve got people in there who come from a nightclub environment and they think of a film in terms of nightclub acts. You can start out with anything but then you’ve got to have a real zazzy number. It’s true we’re involved in an entertainment media, but a film is not a football game and it’s not a nightclub act. They have a problem confusing these things.

“The studios want everything clarified. My film is a science fiction film, and the thing I hate about science fiction films is where the whole film is an exposition of an interesting idea. *PLANET OF THE APES* is essentially that. Here it is: a planet where the apes are men and the men are apes and it’ll be the earth two thousand years from now. That’s the whole story and the whole film becomes a very slow explanation of that idea.”

Studio executives have an easy scapegoat in theater owners and distributors, Lucas explains. “Most theater owners, at least the people with the chains, have an idea what the audience wants. And here you’re talking about a small business man, the person who likes *CHISUM*. He’s the one the studio thinks of first. They don’t talk about the public, the audience. They talk about the exhibitor. ‘The exhibitor will never buy this.’

“If you can get a film into a couple theaters, and you can get good reviews and a lot of people to come and break world records, the other theater owners will say, ‘Well, they’re making money on that . . . I never saw it; I don’t understand it; but it’s making money for us so I don’t care.’ But you have to *go through* all that crap. The kind of thing ‘z’ had to go through. It had to be very carefully set up to make it work, and prove to the world that it was commercial.

Lucas has a lot to say about science fiction films. He knows the science fiction film the way some college freshmen know the science fiction novel. A leading political thinker has said that science fiction may be the most important form of literature in the 20th century. With respect to the film, Lucas would probably agree.

“The best science fiction film is ‘2001.’ There are

'THX,' SCIENCE FACT, AND GEORGE LUCAS

two kinds of science fiction films: science fact and science fiction. Science fiction is Flash Gordon, Buck Rogers — get out in a spaceship and attack the Venus people. This is something which has never been done properly. STAR TREK tried, but I'm thinking of a STAR TREK done really well, on a grand scale. I love that kind of science fiction. We've run the gamut of THE BLOB genre. There were some good films of that type, but we're going into a different thing now.

Kubrick's SPACE ODYSSEY, Lucas says, is a science fact film, and "THX, although based on fiction, is a science fact film. It deals with the world, how it is really going to be, or how it is right now. '2001' is 1968; the little details, such as going to the moon, going to Jupiter, may not have been accomplished. But the real thing, the essence of that film, is the *mundane* quality of life."

Space travel, Lucas points out, is depicted in Kubrick's film as extremely dull, and the enjoyment and fascination of it is very subtle. "That's why MGM hated it," he suggests. "They don't realize that younger people understand the beauty of a spaceship going around in circles." [To a Strauss waltz, no less.]

"Technological people," Lucas thinks, "enjoy the (2001-type) visual experience rather than having something like a war in space. Which is not to say that a war in space can't also make a fascinating movie."

Lucas had "definite ideas" about the movie he wanted to create in THX. He says that the film works as well as it does because of its "graphic" design. He shot most of it on locations in San Francisco and Los Angeles, using all exteriors shot in ways to imply that all the action takes place in an "underground" city.

"It's actually airports and tunnels and things like that, which would be recognizable, but I wanted to make it odd enough so that you weren't immediately aware of it . . . I wanted more dirt. When I see science fiction and it's really zippo-clean, I get annoyed. I wanted it real and believable."

Science fiction, to be real and believable, Lucas suggests, is tricky, "because you can do some things and you can't do other things . . . You come down to the fact that the only barriers that are put on it are your own. The main catch comes in where you put the barriers. Suppose you're making a movie about the 'fifties; well you can't have a car that flies. But cars didn't fly in the 'fifties and so you don't have to worry about it. Or in the 'forties you don't have to worry about jets. Now, in the future, you're not limited by anything like that. You have to be very careful where you walk. You have to create an integrated society, a world out of your head. You start by being very frightened of anything, and that's why it so often ends up being sterile and clean and white and really very narrow. You get into it, and you've got one idea and you're afraid to vere from it, to step off and get your foot dirty. That might not work so let's avoid it.' Or you jump off completely. It becomes ridiculous and you have trouble with logic. These are some of the problems with PLANET OF THE APES.

"THX is the kind of film you have to *watch*. It's an experience, and that's all it is. The ideas and concepts and themes that are moving through the film are subtle. It's not the plot that's important — that's very simple. The facade is very much like the facade presented in '2001'.

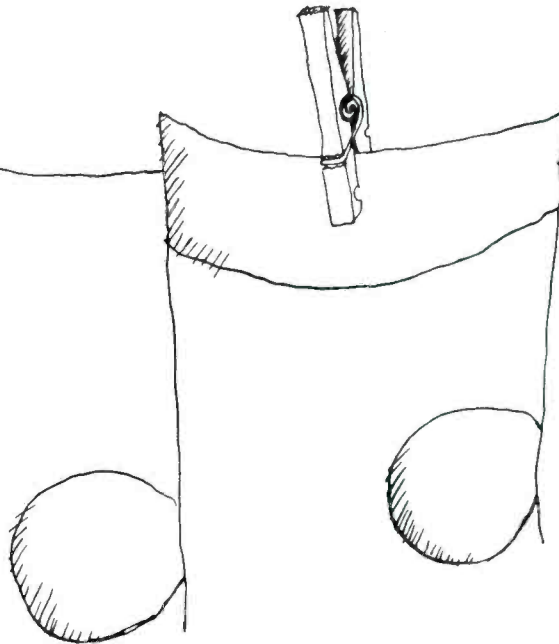
"The future is a boring place. If you're being serious without it being a relatively dull place, because the future is going to be dull. Where we are now is dull compared to where we were a hundred years ago. If you took someone from a hundred years ago and brought him here he'd be bored to death. Oh, at first he'd be happy with all the gadgets and stuff. But after about a week?

"This is just like space travel. It isn't flying around in rockets. You just sit around and don't do anything and nothing happens. And if anything does happen, it happens within a second and you're either alive or dead. There are no emergencies. I was amazed enough at the way they created a slow emergency in '2001.' Probably the slowest emergency you're ever going to have in the history of space travel is the one they just had going to the moon (Apollo 12). There was no real issue. When the explosion happened they were either alive or dead, and they knew they were alive. Something might go wrong but the chances were slim. In ten minutes they knew they were going to make it back. They tried to build up the tension, but it's not like they really had any choice in the matter. They can't get out of the ship and try to hold it together. It's not MAROONED."

When I visited him in September, Lucas had been staying at the Mill Valley house for six months, cutting, editing and synchronizing sound, working an eight-hour-a-day schedule. He and his sound man, Walter Murch, were doing all the work themselves, by choice. He showed me a ten-minute sequence of the film, a chase scene using modified racing cars, shot in various tunnels around the Bay Area. What I saw was technically impressive. The chase was exciting, even by Hollywood standards. Yet if this was the first example of a new kind of Hollywood movie — the Hollywood movie as produced in San Francisco — Lucas himself and his surroundings had a rather spartan air, at least in comparison to the old Hollywood style of movie making. I wondered what Lucas thought of success in the film world.

"Film is no different from any other human endeavor. It's just like becoming an architect or a big businessman. It's like joining the army and trying to become a general, or trying to become president. It's not something that everybody gets to do. So, as a result, in order to get to do it you need a lot of luck, a lot of friends and a lot of drive and a lot of talent. There are certain guys who, through quirks of fate and through a lot of bullshit, get in, but they don't stay there. In the film industry you find that 90 per cent of the people are hacks.

"Those people do what they do and they stay where they are and they make a living and they're either happy or unhappy. With film students, I think 80 per cent are hacks, and of the 20 per cent who aren't hacks, ten per cent will probably make it and do whatever they want to do. They're the best. It's just a matter of elimination." □



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PRINT

THE SOUND OF THE CITY by Charlie Gillett; (Outerbridge and Dienstfrey; paper, \$2.95).

If you ask me, trivia, not art, is the real basis for the enjoyment of rock and roll music. That is not to ignore the importance of emotion, technique and all the other elements of the music, but those people steeped in the knowledge of rock's traditions and most glorious, self-indulgent trivialities seem to enjoy the music in a much deeper way and at a generally higher artistic level than those with no such background.

Thus, a volume like *THE SOUND OF THE CITY*, written by an enterprising young Briton named Charlie Gillett, takes on a position of varied utilities in providing rock's tradition-oriented fans with a comprehensive account of the history and progress of the genre. The book, begun in 1966 as Gillett's master's thesis at Columbia University, is written in a straightforward and almost (but not quite) droll manner, but the primary substance is right there at all times.

While most of the volume is a chronological account of the transitions popular music has gone through since the late 'thirties, featuring numerous descriptive examples of artists and records, the author's insistent theme appears to be that rock and roll, and rhythm and blues before it, has been the focal point of an on-going feud between record companies and a maniacal portion of the popular music audience. And Gillett repeatedly points out that the maniacal spirit keeps coming to the rescue just as the company executives and producers become secure in the feeling that they've clamped a lid on the proceedings.

Rock and roll's relationship to race relations has been implicit from the beginning, and the author's approach to the subject places that in a central position. Prior to 1956, R&B and popular music were two entirely different things; the former intended only for black audiences; the latter, for as many people who would buy it. The idea that to patronize R&B and its related offspring, rock and roll, would be to support inferior people's inferior art, helped to keep the two styles somewhat separate. But kids with a taste for wilder



Beatles: "Post-Cover" Rock

things rejected the watered-down popular styles for the excitement, rhythm and sensuality of R&B, forming "cults" that listened solely to R&B radio stations and bought only R&B singles.

In show business, ledger sheets generally win over social prejudices and artistic considerations in the end, so the major record companies had to heed the changing tastes of their audiences. But Gillett's entire book is amply dotted with situations in which the major companies either only grudgingly gave concessions to their audience and the music, or else made concerted and too-often-successful attempts to counter-attack with third-rate but acceptable-by-genteel-standards "cover" versions of rock records done by pop artists.

The battle goes on even today, with domination flowing back and

forth between the industry and the audience. Thanks to matters of taste, some segments of the industry have sided with the audience (and vice-versa) but, basically, times rather than attitudes have changed.

Every story that *THE SOUND OF THE CITY* tells is rooted in the music itself, and in lieu of being able to play the records for the reader, the author has done large amounts of research attempting to adequately chronicle in words the nature of the sounds. There are lists of performers and their important records, lists of both major and minor, living and defunct record companies and their artists, charts of sales trends in the 'fifties and 'sixties, and many almost clinical descriptions of everything involved. In short, it's rock and roll trivia at what is perhaps its best.

The trivia rivals the industry vs.

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audience theme as the main attraction due to the trouble Gillett has in conveying emotion about his subject; indeed, very few writers have adequately dealt with this problem without becoming overly ethereal or else too precisely mannered (specifically, another Englishman, Nik Cohn, whose *ROCK FROM THE BEGINNING* is otherwise quite captivating). To a reader not familiar with any (or very much) of the music Gillett discusses, the book does not come alive. It rather tends to become an academic treatise, both musically and sociologically, which more than anything else indicates that rock and roll really *did* exist before the Beatles arrived.

On the other hand, for readers who've been listening all along, the book admirably fills in some gaps in their experiences and memories. It is quite like a high school class reunion, except that the person supplying most of the memories is a stickler for detail. It sure ain't nothing like the real thing, baby, but if it fires the imagination, and *SOUND OF THE CITY* does to a more than adequate degree, then it's doing part of what rock and roll is supposed to do, and what more can this kind of book hope for?

JIM BICKHART

UP AGAINST THE FOURTH WALL: ESSAYS ON MODERN THEATER by John Lahr; (*Evergreen; paperback; 305 pages, \$2.95.*)

There are few theater critics writing today, particularly on the West Coast, who are anything more than special reporters. They'll see a show, describe a little bit of it to you, tell you who's in it, whether or not they thought it was any good, and then finish with it forever. Deadline met. What's next?

But in addition to informing the public about what's going on, the larger and perhaps more serious role of the critic is fitting significant works of art into their greater cultural, social, and historical contexts, explicating their subtler elements so that what began as a feeling or nervous impulse ends up as an insight, and in the end, offering a little more illumination, not only on the totality of a work, but on its relationship to our lives.

There's lots you can quarrel with in John Lahr's latest book, *UP AGAINST*

THE FOURTH WALL: ESSAYS ON MODERN THEATER. He is not what you would call a meticulous craftsman of prose. Sometimes he's careless. Sometimes he fails to lay the necessary groundwork for the relationships he's trying to establish. Sometimes he seems caught up in his own rhetorical cadence, the flourishes with which he likes to strike home at the end of his chapters. But he is an exceedingly bright and vigorous man who has labored to place himself at the center of whatever's happening in American theater — which means he must often step outside it to assess its influences. And once read, most of his essays, like all good works of art, seem indispensable to your experience.

In "The Theater's Voluptuary Itch," he discusses onstage sex, both from an historical standpoint and from its current manifold attempts, as in the Performance Group's *DIONYSUS IN 69*, to "recover the innocence of pure response." "Is it possible for intellectual dishonesty to masquerade as the creative act?" is the theme and opening sentence of his treatment of Edward Albee — with the answer already implicit in the question. Other essays deal with street theater in New York; "Jules Feiffer: Satire as Subversion"; "The End of the Underground" — in which the great identity crisis facing underground theater is not neglect, but acceptance into the insatiable maw of the popular media; and the witless cynicism latent in the traditional American musical.

Next to his discussion of Harold Pinter, probably his two deepest and far-ranging essays are "The Language of Silence," and "Arthur Kopit's *INDIANS: Dramatizing National Amnesia*." In the former, he notes the fall of the English language to silence, first "as an esthetic attempt to revive the senses, numbed by noise and flaccid speech which glosses experience rather than confronting it," then as a reaction of psychic reinforcement against the reduction of being through the proliferation of technology — including the distortions of advertising and the promotional media, which not long ago sold us a president.

INDIANS brilliantly parallels the Protestant-Capitalist-Pioneer spirit of rampant conquest which led to the ruin of the American Indian with

Do you ever wonder what happens to your records when you play them?

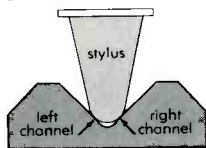
You should.

Chances are, your record collection is worth hundreds or even thousands of dollars. And some unhappy things might be happening to your records while you're enjoying the music.

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To the stylus, the record groove presents one long, torturous obstacle course. And the stylus must go through that groove without a trace that it's been there.



Stylus in groove. Record wear, if any, takes place where edges of stylus touch groove walls.

As the record rotates, the rapidly changing contours of both groove walls force the stylus to move up, down and sideways at great speeds.

Thus, when you hear the bass drum from the right-hand speaker, the right wall of the groove is causing the stylus to vibrate about thirty times a second. And when you hear the piccolo from the left speaker, the stylus is responding to the left wall about 15,000 times a second.

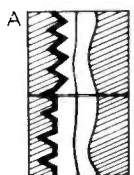
By some miracle, all these vibrations bring a full symphony orchestra right into your living room. That is, if all goes well. For there is an unequal match in the forces confronting each other.

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Peaks of high frequency contours can be literally lopped off as shown in lower half of A. Less fragile low frequency contours of right channel are indicated by B.

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Still more to consider.

And while the tonearm is performing all these functions, other things are going on.

For example, the record must rotate at precisely the right speed, or pitch will be off. The motor must be quiet and free of vibration, or rumble will be added to the music. The platter must weigh enough for its flywheel action to smooth out speed fluctuations. And, of course, the stylus must get to and from the groove as gently as possible.

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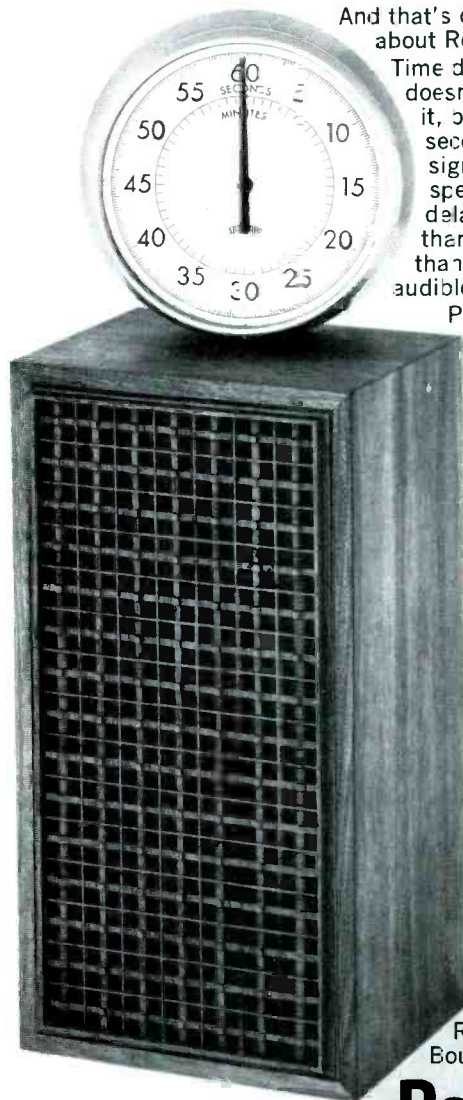
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the same "battleships for peace" stratagem that has resulted in the Vietnam war. "What emerges in INDIANS as evil is America's sense of good" is his unsettling conclusion regarding a national myth that has become an intractable, vengeful delusion. Throughout this chapter, and most of the book, Lahr achieves the rare stature of a critic becoming as important as the people and the trends with which he deals.

LAWRENCE CHRISTON

THE WEARY FALCON, by Tom Mayer (Houghton Mifflin Company, 1971).

Most fiction coming out of the Vietnam War tends to be of the

"Hairy-Chested He-Men-With-Green Berets-Battle-Evil-Little-Gooks-Bare-handed-in-the-Bloody Jungles" school — ignorant hack writing not even worthy of camp attention.

Tom Mayer, author of *BUBBLE GUM AND KIPLING*, has tried a different approach in his *THE WEARY FALCON*. Five stories, mostly first-person, deal with the war on a personal level.

Unfortunately the short story is probably the hardest form of writing possible. And Mayer doesn't make his task any easier by using different characters, all in the first person.

He tries to make his characters real by writing in a clipped, abbrevi-

ated style reminiscent of a military communique. As a style, it becomes tiring very quickly. As an aid in character development, it doesn't work.

Mayer is not to be slighted for his research, which included two trips to Nam. The only technical error, in writing about a war that is the most slang-ridden in history, is in Vietnamese. But he isn't writing a lexicon; just some short stories.

It's not so much that the stories are bad — they are merely totally unrememberable. His eye is often repetitious. From two stories: "Then we went over a company of Americans on a road sweep, two long columns strung out on either shoulder, belts of machine gun ammo slung around their necks catching the sun in wicked glints, rifles held at the ready." (From "The Weary Falcon.") And, again: "We passed a Marine company on a road sweep, two long files of men, spaced out and walking with weapons at the ready, the machine-gunners wearing belts of shining ammunition, pop art necklaces, around their necks." (From "Kafka for President.")

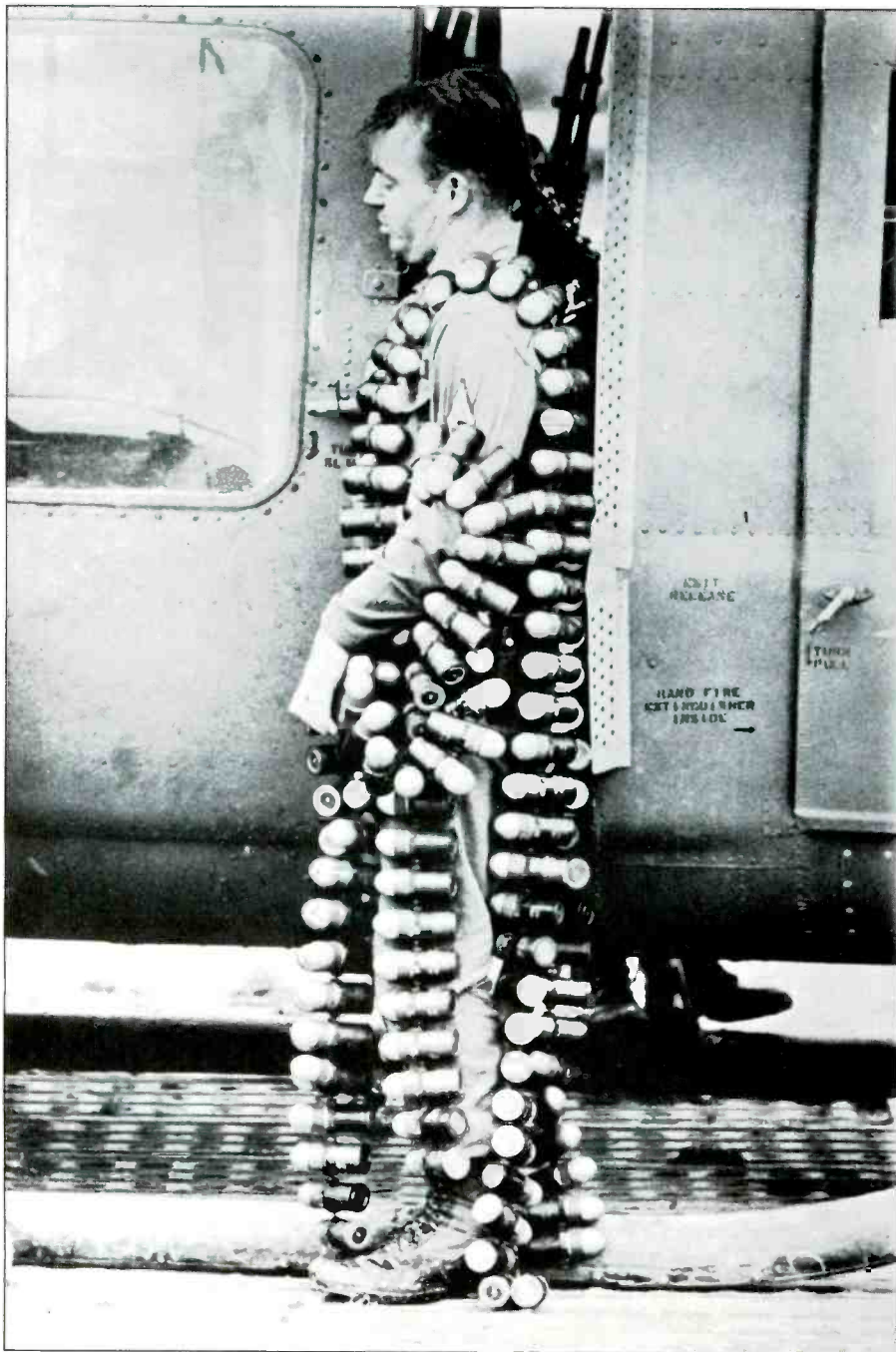
Basically, Mayer's problem is simple — he is trying to write war stories like Hemingway, and using the cold, emotionless descriptive style. But he doesn't have the incisive eye to pick out the details which serve to describe a character. Instead, we are left with reams of GI slang, impeccable descriptions of machinery, armaments and uniforms, and good description of the Vietnamese countryside.

All interesting — but it leaves the reader with no more of an after-impression than watching films of a Search-and-Destroy mission on the 6 o'clock news. Vietnam remains a war in search of a chronicler.

CHRIS BUNCH

INNOCENT KILLERS, by Hugo and Jane van Lawick-Goodall (Houghton Mifflin; 222 pages, \$10.00); *DEATH AS A WAY OF LIFE* by Roger A. Caras (Little, Brown; 173 pages, \$5.95).

Man's inhumanity to nature has become a very fashionable issue of late. Two recent books carry home the message, each in its own memorable way. *INNOCENT KILLERS* refutes certain prevalent beliefs about three oft-maligned East African scavengers: the wild dog, the Golden jackal, and the spotted hyena.



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Basing their observations on long field work in Tanzania's Serengeti National Park, the van Lawick-Goodalls have written a thoroughly absorbing account of these misunderstood animals. Their systematic observation has not kept the prose from a smooth flow and the four superb sections of action photographs by Hugo enhance the feeling for the region and its ecology. Throughout the book the animals' distinctive personal traits are stressed; they are not merely anonymous members of an amorphous pack. And names, not numbers are chosen for the animal subjects. We see animals growing to maturity and functioning in the web of life on the Serengeti Plains.

As myths are debunked, one obtains a growing understanding of — even fondness for — these hitherto neglected animals. All of them are, despite widespread public opinion, quick and efficient killers — a vital link in the region's predatory chain.

The young serve as prey for other animal life of the plain, thus infusing severe stress into the existence of the jackals, hyenas, and wild dogs.

Jackals and hyenas have a well developed sense of group organization and pecking order. Observing wild dogs tire of the chase puts to rest the notion that they never stop pursuit until they get their victims. The hyena's shrill call, so amusing to most of us, helps to communicate to clan members in their territory. We are drawn so close to the likes of Rufus the jackal, June the wild dog, and Bloody Mary the hyena, that we are ready for more when each story ends. The van Lawick-Goodalls' fondness for them soon becomes our own and we end up admiring what we had thought were some of nature's most repulsive creatures.

In *DEATH AS A WAY OF LIFE*, Roger Caras takes devastating aim at the ancient and profitable institution of hunting, one of the truly profound ways man has impacted upon environment. "The Hunt" has inspired an enormous volume of writing and only a fraction of it can be considered in less than 200 pages. Nevertheless, Caras has done a fine job of synthesis in considering hunting as a sport, an economic necessity, as well as in its conservation, legal, and moral implications. He explores numerous facets of hunting; bastion

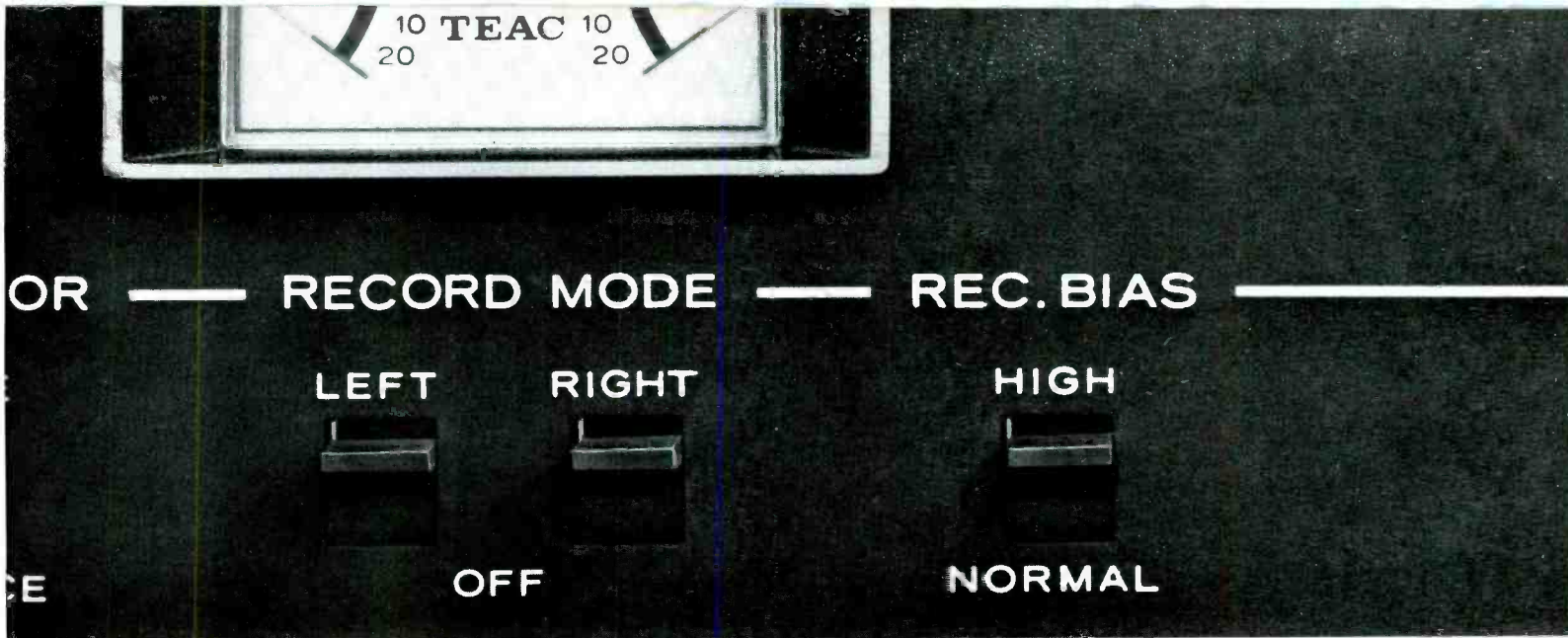
of masculinity, upholder of class consciousness, motivation for art and literature, source of war-loving mentality, spur to technology and mirror for human nature.

Caras has his own considered opinions but adeptly avoids making the book an emotional diatribe by presenting contrasting views and saving his personal thoughts for the conclusion where they appear as solutions to some of the thorny problems raised. Caras' position is rarely in doubt, however, as he presents his findings. Hunting is more and more recognized as an anachronism.

The traditional need to secure one's own sustenance has become a thing of the distant past in a world of dwindling wild animal reserves and day-by-day disappearance of open space. And the advanced technology which is now a part of hunting has removed the little sport that was once there and has given rise to an overkill mentality infecting most people who hunt — despite impassioned hunt magazine editorials to the contrary. Caras argues persuasively that the basic pleasure of hunting lies in the act of killing — this too, in spite of vehement denials from the magazines and weapons makers. A good deal of the evidence for his case comes not, surprisingly, from nature lover-sentimentalists, but from the hunting publications themselves. Some may casually dismiss Caras' long list of everyday hunting abuses as not representative of the "typical" hunter, but most condemnation comes from the hunting proponent's own words. They go to incredible lengths, invoking such vintage cliches as the "magnificent death" of an animal and "but nature is cruel, too" to justify the fear, pain, and suffering which are inherent in the hunt.

Economic use of animal products and man's unthinking introduction of exotic animals to new locales has spoiled much land and endangered many delicate balances around the world. Hunters hold the collective power to exterminate hundreds of declining varieties. And while we shouldn't try to end hunting as a practice, the huntsman himself must become aware that his avocation just can't go on as it has in the past.

RONALD F. LOCKMANN



TEAC announces a current event: BiaTron.

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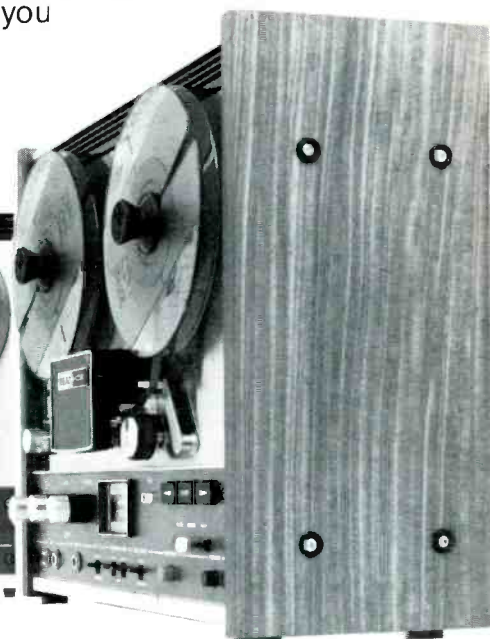
and LINE mixing, TAPE and SOURCE monitoring, turntable height adjustment, independent headphone monitoring with built-in volume control. And the price is a surprisingly low \$349.50.

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locus operandi. The four movements evolve into each other seamlessly, each possessing its own flavorsome instrumental grouping, each "counterpointed" by fragments of the others. It all makes for some 20 minutes of intellectually provocative music — poetry indeed, but a poetry of violently clashing imagery carved in granite. Well worth your serious and open-minded attention. William Schuman's *In Praise of Shahn* (1970), which fills the reverse side, is a much more accessible work which mines that composer's familiar vein of muscular Americana to brassy, invigorating effect.

—J. V. R.

FRIENDS AND LOVE

Chuck Mangione (Mercury SRM 2-800). This is a marvelous two-record set with jazz flugelhornist Mangione bringing together components of classical, jazz and pop using the Rochester Philharmonic Orchestra and a large contingent of jazz players. The latter gang includes trumpeter Marvin Stamm whose horn is heard prominently on "The Feel of a Vision" and helps to lift the caliber of the performances. Gap Mangione's piano comes through with feeling as he plays brother Chuck's composition "And in the Beginning," dedicated to Gap. There is a powerful surge to the music which finds the symphonic component as a compatible foil in the scores. This concert is thoroughly exciting, and was taped with an audience of 3,500 and zinged over the Eastern Educational Television network last May from Rochester. You'll flip out just as the crowd did that warm evening in May.

—H. W.

HAIR

The Original Japanese Cast Recording (RCA, LSO-1170).

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〔藤井 肇〕

—A. So

IF I COULD ONLY REMEMBER MY NAME

David Crosby (Atlantic SD-7203.) David Crosby (formerly of The Byrds and Crosby, Stills, Sacco, Vanzetti and Ertegun), may be the Henry James of rock music. He has perfected to a fine degree the art of saying nothing exquisitely. His solo album, *If I Could Only Remember My Name*, features most of the rock West Coast Greats, from Joni Mitchell, Jerry Garcia and other members of the Dead, to ex-members of CSN&Y, to members of the Airplane, to David Freiberg of Quicksilver. One major criticism of the album—the liner doesn't note players by instruments, so too much of the listening time is spent picking out who did what. For the most part, it isn't worthwhile. Although well produced by Crosby, the Lp is a step forward into mediocrity. After five listenings, the strongest, most lasting impression was of the opening of "What Are Their Names," with tasty guitar work from Garcia and Crosby. Their lines are clean, well-chosen, and totally uncreative. In addition, Garcia's guitar is far too reminiscent of his opening solo on "Dark Star." Very little of the album is bad (excepting possibly Crosby's circularly-boring vocal and guitar on "Music is Love"), but very little is rememberable. *If I Could Only Remember My Name* is good Sunday-morning-hang-

over music. Something to tinkle softly in the background while you try to remember what you did the night before. It will appeal to those who found *Deja Vu* a profound musical statement, and venerate Joni Mitchell as a profound lyricist. It's nice, pretty, and fills an hour or so. But whatever power Crosby had with a song like "Triad" is gone.

—Chris Bunch

IF I COULD ONLY REMEMBER MY NAME

David Crosby (Atlantic SD 7203). There is a word, synergy, which Buckminster Fuller likes to use and explain. It means that a whole system cannot always be predicted by its parts and that each of the parts may be weaker than the whole. In the case of this Lp, the system is Crosby, Stills, Nash and Young as well as the entire avant-rock collection from Joni Mitchell to the Jefferson Airplane and the Grateful Dead. The part, David Crosby, does not come anywhere near the level of excitement, interest or talent as does the system. This same album has the sound and appeal as the CSN&Y song "Almost Cut My Hair." The musicianship is beyond reproach. The production is typically fine. But the end product is understandably dull. Like the Dave Mason/Leon Russell/Joe Cocker collective, and like the abortive Stills Lp, the Crosby album relies too heavily on senseless jamming interludes and vocal arrangements, none of which reach even the simple complexity of a duo like Brewer and Shipley. It is hard to even find one outstanding cut on an album so low keyed. There are hardly enough compelling tunes for an extended 45 disc. I fear that superstardom in the case of fairly talented artists like Stills or Crosby is having the adverse effect of allowing sub-excellent albums to be released. It would have been worth waiting a year to get an individualistic and enjoyable album from Crosby, such as Neil Young's *After the Goldrush*.

—Bob Chorush

JACK-KNIFE GYPSY

Paul Siebel (Elektra EKS-74081). Stepping forth from the shadows of the long-abandoned citybilly folksinger school comes Mr. Paul Siebel with a collection of songs sure to please, performed in a manner certain to delight the discriminating music lover. He's got that long, lean and lonely look about him, does Mr. Siebel, with a voice to match, though only the superficial will call it thin or nasal and judge it annoying: it has that New York country-boy twang, to be sure (anybody remember how early Dylan sounded, or that Ramblin' Jack himself was from Flatbush?) and now and then it becomes a bit overbearing as only twangy country vocals can be. But in the main it is a voice of surprising richness and strength, and Siebel takes every advantage of its potential, riding along easy until just the right line, at which point he cranks it up to an ear-bending intensity or mellows it down to a soothing near-whisper. It is limited in what it can do, but his songs never demand more than it is capable of. He's at his best on long, dry, supremely tired sounding country-lament-type phrases (note particularly the way he handles the last word of "Read all the books upon my shelf/Know myself/What a bore"). When the material is right, and especially when he sounds happy, Siebel's voice is one of the more listenable and engaging you will find. Likewise his songs: The best thing about him is that he can write tunes; because when you're doing country-based stuff, a lack of melodic inventiveness dooms you to producing some pretty tedious music, as Siebel himself demonstrates when he momentarily runs dry on side two. But he usually takes a familiar, chunking country formula and, just as you're about to dismiss it, throws in a lovely chord change or a beautiful melodic figure that brings the song into a whole new light. "Jasper and the Miners," "Jack-Knife Gypsy," "Prayer Song," all are the kind that stick


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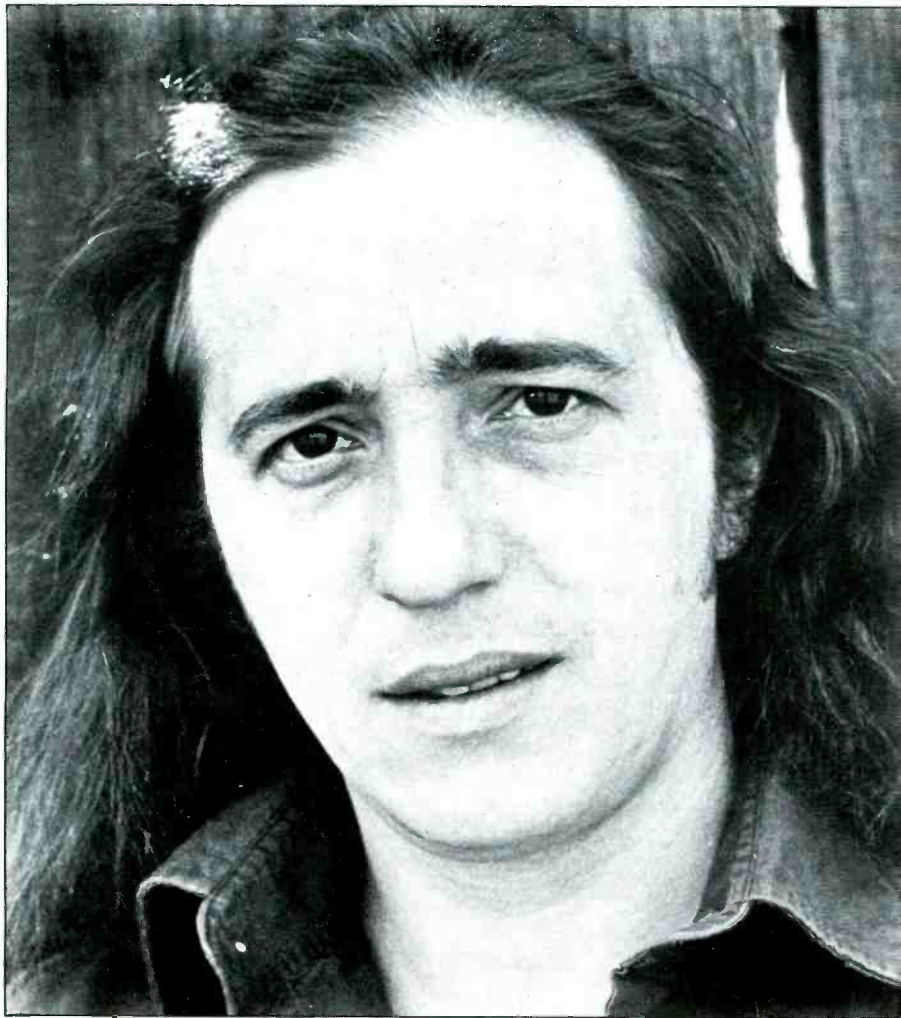
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Paul Siebel

around in your head until you find yourself whistling or humming them as you go about your business — not a bad thing for a song to do. As a lyricist, Siebel is one of the more original and listenable plying the trade these days. A mood of lazy country down-and-out lamentation is what comes across most strongly, but this is due more to an injudicious sequencing of the songs than to an actual preponderance of that style; the lush "Prayer Song" or the rollicking Doug Kershaw-style "Legend of the Captain's Daughter" would be a most welcome break in the dry country that comprises the heart of side two. Siebel makes his points strongly but gently, and has a great knack for coming up with killer single lines and couplets: The alluring "Hillbilly Child," for example, is "... the part of you/That you ain't never found," and the warmly tragic "Uncle Dudley" "... had a suitcase full of places/He'd never been." The production (by Zachary) is excellent, combining a country cleanness with a modicum of rock 'n' roll punch, and an impressive roster of sidemen play their rustic hearts out to make this an impressive album, to say the very least.

—R. C.

KARL LOEWE: LIEDER, VOL. 2

Dietrich Fischer-Dieskau, baritone; Joerg Demus, pianist (DGG 2530 052). Fischer-Dieskau, who seems intent upon recording every note ever written for the male voice (some jaded wags even suggest the baritone is now making up his own German lieder as he goes along), follows up his first disc of Loewe songs (DGG 139 416) with another containing 15 ballads, all drawn from texts of Goethe. Schubert's all-pervading influence is never very far beneath the surface of

these appealing miniatures, and the rather fanciful and naively romantic nature of the texts seems to have inspired Loewe to some of his finest efforts, notably the rollicking "Getreue Eckart," and the folkish supernaturalism of "Der Zauberlehrling" and "Der Totentanz." Fischer-Dieskau sometimes accomplishes more through sheer characterizational insight than vocal velvet, but his intelligence and musicality rarely falter. Demus is notably efficient and colorful.

—J.V.R.

LIZARD

King Crimson (Atlantic SD 8278). King Crimson calls to mind the fate that struck Arthur Lee's group, Love. After putting out **Forever Changes**, perhaps the most beautifully produced, most melodic rock album ever, Love split up, and only Arthur Lee remained as the core of the new Love, which has failed to even come close to the group's pre-breakup performance. Remnants of the original King Crimson are cropping up all over — MacDonald and Giles with their own album, Greg Lake as part of Emerson, Lake and Palmer. Perhaps the saddest remnant is the "new" King Crimson. The overwhelmingly dynamic and melodic sound of **In the Court of the Crimson King** may never be duplicated. The new group has Robert Fripp and Peter Sinfield as the only holdovers. Sinfield only writes lyrics. Lacking most is a lead singer to replace Lake. The best song on "Lizard" is "Prince Ruper Awakes," which features Jon Anderson of YES doing lead vocal. Two of the vocal cuts, "Indoor Games" and "Happy Family" are cluttered with all sorts of artificial effects, as if to intentionally disguise the poor singing.

—Chuck Zaremba

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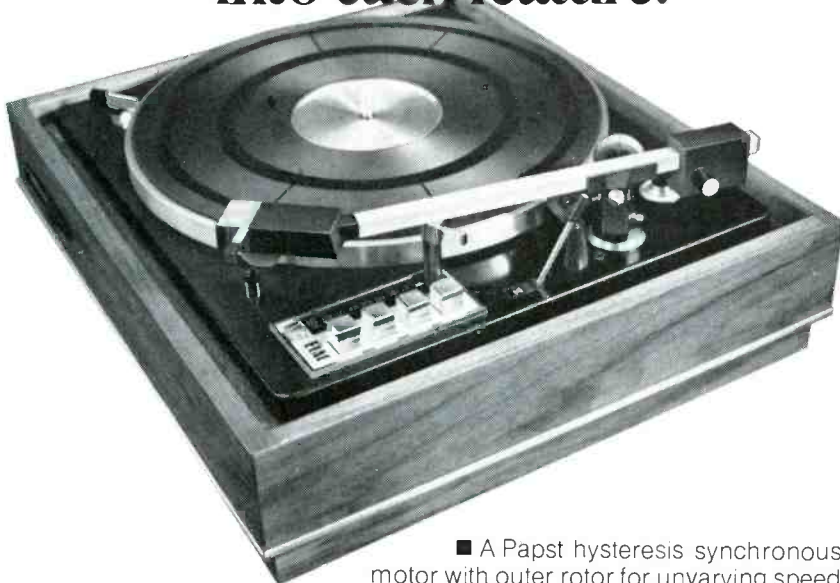
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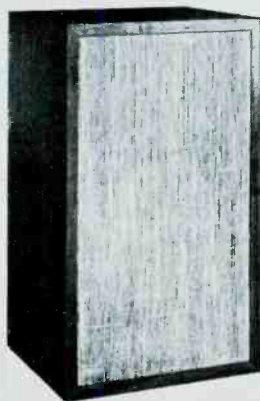
Faces (Warner Bros. WS 1892). You really couldn't call it a bad album: after all, there is the singing of Rod Stewart, which, no matter how indifferent the material, is always at least interesting and usually more; and there are songs like the impeccably-put-together "Sweet Lady Mary," Ronnie Lane's irresistible "On the Beach" (which, in a marvelous first verse, lifts those seashore traumas we've all been through to the level of Heroic Gesture: "I know I ain't no Charlie Atlas . . . Gonna take my shirt off anyway"), and that unmatched live rendition of Marshall-McCartney's "Maybe I'm Amazed" (featuring a stirring interplay between Stewart's strep-throat histrionics and Lane's McCartney croon); there is solid playing from each musician (Lane on bass, Ian McLagen on keyboards, Ron Wood on guitar and Kenny Jones on drums), passable if not over-inspired production (on the studio cuts anyway), and even a touch of the sense of fun and abandon that is the group's trademark. Why, then, does *Long Player* fail as it does to satisfy the rock 'n' roll appetite? One problem is the fact that Faces are one of the most explosive performing groups currently making the rounds, and to see them live is to form some pretty high expectations of them. And don't say that it's impossible to capture the level of power that belongs to live rock on vinyl; a listen to a pre-Stewart Faces album, like Ogden's *Nut-Gone Flake*, will blast that opinion out of your head. The fact that the energy we know they can transmit is here only half-realized in one way or another (from the flat and tedious nine-minute live cut, "I Feel So Good" to shallow R&B-based rock tunes like "Bad 'n' Ruin" and "Tell Everyone") suggests that the group is still searching for the direction that will best unite Stewart's talents with their own. It is selection of material that has made Stewart's two solo albums vastly superior to his two excursions with Faces, and the evidence continues to mount that they should stop fooling around with rock-blues clichés (no matter how well they do them) and get busy learning how to merge their special brand of rock 'n' roll power and joy with the emotionally rich music that Stewart handles so well. If this combine ever reaches its full potential, then we'll have something worth listening to.

—R. C.

LOVE IT TO DEATH

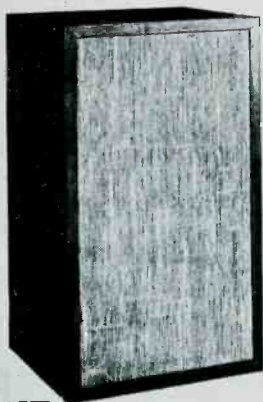
Alice Cooper (Straight WS 1883). At last we are vindicated, we who have waited so long and so patiently for Alice Cooper to come up with a product reflecting the talent (genius, maybe?) that we were convinced lay somewhere within that never-quite-realized potential. Vindication comes in the form of an album that, in terms of sheer rock energy and lyrical inventiveness is at least the equal of anything the record companies have unleashed upon us for a good while. While rock's resident challenge to sexual normalcy continues to do pretty much the same thing they have done for the last few years—frenetic, theatrical, decadent rock 'n' roll of the psychotic school—they have finally learned how to make it work on record. Alice Cooper's musical hallmark has always been tightness, an incredibly precise interplay among the four instrumentalists and lead singer Alice (the soggy Liz Taylor look-alike in the back cover photo.) But whereas in earlier albums, e.g. *Easy Action*, that tightness would quickly degenerate into a slickness that obscured any musical excitement, *Love It To Death* is marked by a job of production that, while it retains that precision and takes every advantage of it, at the same time makes it sound spontaneous, loose, clean and powerful, but never, never slick or glossy; huzzahs aplenty are in order for producers Jack Richardson and Bob Ezrin. And so, sturdily founded, and displaying much better

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and very tasteful arranging and production work. Unfortunately, the tracks are not all as good as "When I'm Dead. . ." The latter, with Hugh Flint's very strange drumming during the verses, a strummed mandolin and a great tune, is every inch a fine cut. But the imaginative arrangement it features is not afforded equally to its brethren; superior songs like "Brother Psyche" and the rocking "Who You Got to Love" are well done but mundane. Also, the perspective expressed in most of the lyrics tries to be of the American "country-rock" genre and it doesn't sit well coming from Englishmen. McGuinness Flint could, with some more originality, become monsters; the talent would seem to be there. Along with a few too many outside influences.

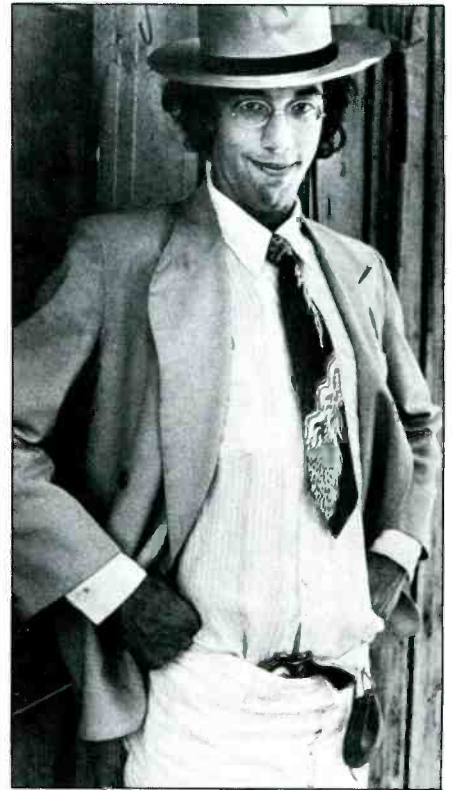
—Jim Bickhart

RACHMANINOFF: PRELUDES

Yara Bernette, pianist (DGG 2530007). Yara who? Well you might ask. Actually, the liner notes don't tell us much about this Brazilian pianist (who looks a bit like a blonde Melina Mercouri) other than she gave her first concerts in Paris and London in 1955 and then went on to "brilliant successes in North and South America." The question remains: where has she been hiding in the long interim? Miss Bernette, at least on the evidence of this beautifully-recorded U.S. disc debut, is a Rachmaninoff interpreter of the first order. To nine preludes of Op. 23 and 11 of Op. 32 she brings exceptional technical fluency and interpretive insight. She is able to keep the super-virtuosic pieces (such as the Op. 23/9 or 32/10) going at a breathless, Horowitzian pace without sacrificing an ounce of rhythmic control or tonal clarity. Similarly, the more cantabile works are sustained by a nice combination of poetry and coloristic variety. If one has any regrets about this

release, it is that Miss Bernette did not record both sets of Preludes complete. DGG would do well to give us more Bernette/Rachmaninoff, and soon.

—J. V. R.



Peter Galloway/Ohio Knox

SHE USED TO WANNA BE A BALLERINA

Buffy Sainte-Marie (Vanguard VSD 79311). Buffy Sainte-Marie is one of the few recording artists to make it from the early folk days to the present still clutching the shards of integrity. She has neither sold out nor renounced "protest singing" nor given up on the folk sound nor donned gold lame. And she has remained beautiful, graceful and listenable. *She Used To Wanna Be a Ballerina* follows the wavering voiced-protest-through-beauty tradition established by Buffy in such songs as "Until It's Time For You to Go," "The Universal Soldier," and "Now that the Buffalo's Gone." Buffy's throaty singing brings as much to Neil Young's "Helpless" as does Young's own version. Buffy also does versions of a Goffin-Titelman song and a Goffin-King song, as well as "The Song of the French Partisan," first done by Leonard Cohen. Although her interpretations of these songs are moving, they are not nearly as emotive as her own compositions. Buffy's phrasing and emphasis as placed in a new song like "Mortatorium" or "This is My Country" (from the movie *Soldier Blue*) leave no doubt about her feelings. Buffy, always a vocal voice for peace, seems to have learned that more than mere musical protesting is necessary. The songs are now not aimed at shaming but at instructing.

"Hey, soldier, it's for you
We wanna bring you home
We wanna hold you in our arms
Come back and keep us warm."

And the dungaree girl tells the marine that he'd been a man all along. "Soldier Blue, Soldier Blue/Can't you see that there's another way to love her." This is probably Buffy's best record to date. Throughout the record there is the beautiful Indian girl who "used to wanna be a ballerina/She settled for the satisfaction of her soul/Rock and roll will never be Tchaikovsky/But Tchaikovsky'll never be rock and roll."

—B. C.

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THE SONG OF SINGING

Chick Corea (Blue Note, BST 84353). Miles' pianist, Corea, knits six songs with Dave Holland (who is also associated with Miles as a bassist) and drummer Barry Atschul — tying up the sounds that are closely allied to the Miles Davis exploratory outlook. Corea's steady growth has been beautiful to witness, as his work with a variety of groups on recording sessions, added to his own trio records and the Miles Davis experience, brings a net total that's greater than the sum of the parts. The music here demands studied attention. Chick has confirmed that he is the logical replacement for Herbie Hancock in the Davis sphere.

—H. W.

THINKS SCHOOL STINKS

Hotlegs (Capitol ST 587). Seems the hip A&R team from the Capitol Tower got with EMI to talent scout Greater Britain for greater British rock and roll groups and came up with something. Lots of Springfield-CSN&Y imitators, a funky cockney R&B revival trio or two, and some fairly humdrum "package" production jobs (not unlike RCA's Fresh, the self-consciously perverse song/jail-bird trio). This disc almost falls into the latter category. It reeks of "concept" — not in itself a sin, if you like listening to a sophisticated British version of Grand Funk via the Kinks (the first track, after all, an ever-so-cleverly stupid-sounding number called "Neanderthal Man," being no more than a missing link beyond R. Davies' hit single ape/hero, yet musically far more primitive). Not having a Capitol biography at my disposal, I note on the liner that Hotlegs is (according to the song credits): K. Godley, L. Creme and E. Stewart. They got good rhythm if nothing else. Hotlegs is kind of protean-eclectic, just instrumentally competent enough and tricky-electronic. They write annoyingly peurile lyrics, though, and they depend far too much on orchestrations, churning otherwise pleasantly acoustic-rock pieces like "Take Me Back" into flabby AM picks that don't cut even Top 40's mustard.

—Trende

TCHAIKOVSKY: 1812 OVERTURE

Also, Beethoven: Wellington's Victory. The Philadelphia Orchestra, Eugene Ormandy, plus Brass Bands, Choirs, Bells and Electronic Cannon (RCA LSC 3204). The only reason to review yet one more recording of the 1812 Overture is the addition of Electronic Cannon to the usual cast of thousands. I know you're anxious to read about this instrument, so I will say of the performance only that Eugene Ormandy seems to have mastered this difficult work in this, his 218th recording of it. The electronic cannon, writes producer Max Wilcox, "provided a great post-session challenge. Actual recordings of cannon fired outdoors are disappointingly flat and anemic... We analyzed the frequency spectrum of several cannon recordings, and re-created, by electronic synthesis, the complex frequency components of the sound. We then recorded our 'cannon shots' in a reverberant acoustical surrounding and synchronized them with the music tracks. In this case we feel science has provided us with the cannon we could previously hear only in our imaginations." It is with heavy heart that I must confess that the complex frequency components re-created by electronic synthesis sound a lot like two sticks being slapped together. I mean, two BIG sticks, or maybe two medium sticks played at half speed, but under no circumstances do they sound like a cannon. Now I've spoiled it for you, but there are lots of other reasons to buy this record, like the peekaboo jacket design and the swell paintings of cannons and smoke stuff.

—J. B.

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EAT



GOT A YEN FOR EEL?

If you find natural, unadulterated food appealing and think the organic route has become too trendy or just plain tiresome, you might venture into a Japanese restaurant for a different but similarly healthy eating experience. Japanese chefs exhibit a profound respect for the raw materials of their work; they begin with the freshest possible ingredients (mainly vegetables, fish, and poultry) and prepare their dishes with an eye towards enhancing rather than altering or camouflaging the basics.

Because the American palate is conditioned towards more aggressive, spicier food, initial encounters with the more subtle and delicate charms of Japanese cooking are not likely to be totally successful. Novices frequently complain about the blandness of the dishes and many potential converts never even get this far because of the reputation Japanese food has garnered for being peculiarly exotic and primitive.

Widely circulated tales of raw fish, pickled eels, and dried seaweed have intimidated all but the most adventurous and knowledgeable. While these kinds of foods do surface in certain Japanese dishes, the basic elements are quite conventional; it's the combination and preparation that make them special.

A Japanese meal typically begins with *tsukemono*, a pickled vegetable usually consisting of cabbage, cucumber, or daikon (white radish). Another preliminary dish, somewhat akin to the Western salad is *sunomono*, uncooked or slightly cooked vegetables or fish in sweetened rice vinegar. This is generally followed by *suimono*, a clear chicken or beef broth with bits of seafood and vegetables. Don't ask for a soup spoon — the broth is meant to be sipped like tea, and the tiny morsels extricated with chopsticks. A word about the latter — they're shorter and more tapered than the longer, rounder Chinese chopsticks, although they function in the same way. As anyone who's ever tried already knows, manipulating chopsticks requires considerable dexterity, so don't be discouraged if you can't do it immediately. But *do* persevere — it's worth the effort.

Three good starting points in the rather vast realm of Japanese main dishes are tempura, teriyaki, and sukiyaki. Tempura is shrimp and vegetables dipped in batter and deep fried, served with a soy sauce dip and occasionally a Japanese horse-radish called *wasabe*. The butterfly shrimp is generally a good deal airier than its Chinese counterpart; the lighter the crust, the better the tempura. NIKKO, 1055 Broxton Ave., Westwood, and the

SAWTELLE TEMPURA HOUSE, 1816 Sawtelle, in West L.A., (take-out only) rate top honors here.

Teriyaki is pieces of chicken or thin strips of beef steak marinated in a gingered soy sauce and then broiled; the glazed effect makes it vaguely comparable to our Western barbecue. Recipes vary somewhat from restaurant to restaurant, but you'll probably like the teriyaki at o-sho, 10914 W. Pico, and yodo, 14574 4th St., Santa Monica.

If teriyaki is the Japanese barbecue, sukiyaki is the Japanese beef stew. Suki-yaki is thin strips of beef with such vegetables as spinach, mushrooms, and bean sprouts, plus noodles; it also may include a white custard-like soy bean curd called *tofu*. Some restaurants like YAMATO's (Century Plaza Hotel) add an extra dimension to this dish by preparing it right at your table.

Hot Japanese rice, stickier than the long-grained American Variety most of us are used to, is served throughout the meal. Most likely to be encountered beverages are the archetypal Japanese green tea and a somewhat more intoxicating hot rice "beer" called sake. Many restaurants also offer an assortment of Japanese lager beers.

One of the most enticing aspects about Japanese meals is the way in which the food is served. Presentation is universally as important as preparation. Your food will appear in artfully simple three dimensional designs in which all items have a specific function. Service in the smaller cafe type restaurants is always gracious; your waitress will patiently demonstrate the proper use of chopsticks as many times as you will let her.

Prices vary, of course, but a la carte items at the cafes generally hover around \$2.00, while complete dinners run about \$4.00. Such places as YAMATO's and YAMASHIRO (the latter, at 1999 No. Sycamore in Hollywood) are in a different class altogether; save these establishments for the proverbial "big splurge."

—ANN HASKINS and EVELYN RENOLD

GRAND CENTRAL MARKETPLACE

A great place to buy groceries is downtown L.A. at The Grand Central Market (Broadway and Hill). Here you will find the freshest vegetables, and since you are eliminating a middle man (usually, a big chain supermarket), you will save a great deal of money, too.

The Grand Central Market not only has every vegetable and fruit that is in season; it also has booths and stands loaded with every kind of food imaginable — from dried shrimps to dried apricots, health foods, pastrami, barbecued and raw chickens. All you have to do is look hard enough — it's all there. It's sort of a Farmer's Market multiplied by 20, and a whole lot cheaper.

I saw Leon Russell recently eating at THE SOURCE, and the next day at MUSSO AND FRANK'S. Upon being asked, he admitted that Musso's steamed clams were delicious.

One of the best record world parties in memory: Nina Holzman catered her own party at Elektra with good Mexican food and freshly baked bread. It's about time; usually press parties are like Buddah Records' with fried chicken and potato salad. Even the parties at the Beverly Hills Hotel are very weak for the mouchers on the culinary side.

Tony's Liquor Store on Washington near the pier in Venice has opened up a

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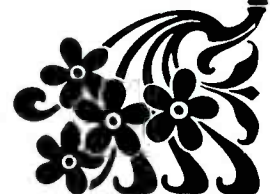
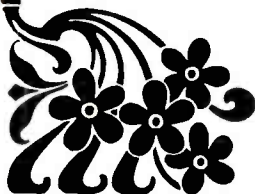
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fm program listings

Saturday 1

7:00 A.M.

KBBI ⑤ 7:30 Sounds of Inspiration Special sacred programs
 KBBL ⑤ News, discussion, sacred music til 12M
 KFAC ⑤ Classical music
 KFMX ⑤ Adult popular 24hr
 KLOS ⑤ Folk, rock, interviews w/Howard Smith
 KMET ⑤ Folk & rock w/Mikel Hunter
 KNX ⑤ Popular music w/news
 KPOL ⑤ Light music w/news
 KTBT ⑤ Contemporary music til 12M

8:00 A.M.

KLLU Classical, commentary
 KSDO Country/Western 24hr
 KUSC High Frequency - rock w/Lee Lefton
 KSPC Classical, folk & rock 24hr

9:00 A.M.

KPFK 9:30 Books w/Joseph Hansen
 KVFM 8:30 Musical Caravan w/Ofie Martinez - spanish

10:00 A.M.

KBBI ⑤ Sacred music, religious announcements w/Rich Buhler
 KEDC NO SCHOOL TODAY For the Children
 KOGO ⑤ CLASSICS IN STEREO STRAUSS: "Der Rosenkavalier" (comp.); Regine Crespin, Manfred Jungwirth, Yvonne Monton, Otto Weiner, Helen Donath, Murray Dickie, supporting cast; Georg Solti/Vienna Phil Orch & Vienna State Opera Chorus (3hr20m) Recent Releases w/Wm. Strother & guests
 KSDO Country/Western 24hr
 KTYM Dewitt Brown and jazz music

11:00 A.M.

KEDC MUSICAL STORYTIME 11:30 Classical music from Germany
 KITT ⑤ TEXACO METROPOLITAN OPERA - recorded live
 KMET ⑤ Folk & rock w/the RABBITT
 KMUZ ⑤ METROPOLITAN OPERA
 KPFK 11:30 Kids'n'Books 'n'Things w/Bonnie Kruckhoff

12:00 NOON

KBCA ⑤ TOLLIE STRODE - Jazz Feat James Moody

KEDC CINEMA SOUNDS
 KUSC Greg's Refresher Course Jazz w/Greg Irving
 KNAC Progressive Rock w/Bill Slater

1:00 P.M.

KEDC FOLK IN FOCUS w/John Delgatto
 KNJO Middle of the Road music
 KNOB Popular music 24hr
 KPFK 1:30 Wm. Malloch on music and things
 KSEA Current Hits 24hr

2:00 P.M.

KBBI ⑤ Command Performance w/Bill Babcock - sacred, classical music by request
 KDIG Contemporary Jazz 24hr
 KOGO Music for a Saturday Afternoon-small jazz combos

3:00 P.M.

KACE Middle of the Road music 24hr
 KBCA ⑤ CHUCK NILES - Jazz Feat James Moody
 KUSC OPERA SHOWCASE w/Art Johnson

4:00 P.M.

KBBI ⑤ American-Yugoslav music
 KEDC Countree w/Mike Horn
 KMET ⑤ Folk, rock w/B. Mitchell Reed
 KOGO ⑤ CLASSICS by REQUEST
 KVFM Musical Tour thru Germany w/Michael Fitzke

5:00 P.M.

KOLA "Pop Sounds" - 24hr
 KUSC AROUND the BANDSTAND w/Shelly Clyman Maj. James Causley Windram/Regimental Band of H.M. Coldstream Guards Semi-classical, popular music
 KVEN ⑤ ART OF the MORMON
 KXLU TABERNACLE CHOIR Selections of Bach Cantatas (choruses) & portions of Carl Orff's Carmina Burana

6:00 P.M.

KNAC Progressive rock w/Jolle
 KOGO ⑤ CONCERT MINIATURES 6:35 They call it JASS 4th in a series of 13 programs

KPFK Watts Bureau Special
 KSDO Country/Western 24hr
 KVFM MARC ROTHMAN -Contemp. music feat Charlie Byrd, Dinah Washington, Ramsey Lewis

KXLU ⑤ 6:00 PROGRAM HANDEL: Cto #1 in G min Op 4; Biggs, organ; Boulton/London Phil (15)
 HAYDN: Quartet in F maj, Op 2 #2; Williams, guitar; Loveday, violin; Fleming, cello; Aronowitz, viola (18)
 MOZART: Piano Sonata #17 in D; Bareboin, piano/English Chamber Orch (22)

7:00 P.M.

KEDC Rock w/Doug Chandler
 KLOS ⑤ Music & interviews w/Howard Smith
 KOGO ⑤ MUSIC ROOM VIVALDI: "La Primavera" from the Four Seasons; Max Goberman/NY Sinfonietta (10)
 RESPIGHI: "The Birds" Ormandy/Phil Orch (17)
 VIVALDI: "L'Estate" from The Four Seasons; Goberman/NY Sinfonietta (10)
 KPFK Sounds from the Black World w/Ron Dhanifu
 KTYM 24hr of Jazz music
 KUSC FOLK MUSIC w/D. Klingaman
 KXLU ⑤ CHORAL CONCERT GABRIELLI: Sacrae Symphoniae for Choir, Organ, Brass
 ENZINA: Songs of the Palace
 GRANDOS: Tonadillos
 COURBOIS: Don Quichotte excerpts

8:00 P.M.

KMET ⑤ Folk, rock w/Tom Gamache
 KOGO ⑤ EVENING SYMPHONY WALTON: Shakespeare Suite; Walton/Philharmonia (10)
 VAUGHAN-WILLIAMS: Serenade to Music; Adele Addison,

Lucine Amara, Eileen Farrell, Lili Chookasian, Jennie Tourel, Shirley Verrett, Charles Bressler, Richard Tucker, Jon Vickers, Donald Bell, Ezio Flagello, George London; Bernstein/NY Phil (14)
 VAUGHAN-WILLIAMS: Cto for Two Pianos: Vitya Vronsky, Victor Babin, pianists; Bould/London Phil Orchestra (26)
 VAUGHAN-WILLIAMS: A London Symphony; Barbirolli/Halle Orch (48)
 WALTON: "Henry V" Suite Walton/Philharmonia (15)
 KTYM Jazz w/Paul Adams

9:00 P.M.

KBCA ⑤ Jazz w/Dennis Smith Feat B.B. King
 KXLU ⑤ FOREIGN RADIO SERIES Finnish Broadcasting Co. Ltd Finnish Serious Music (60)

10:00 P.M.

KBBI ⑤ KOREAN HOUR
 KOGO ⑤ SHOWCASE of SPOKENART SHAKESPEARE: "Romeo & Juliet"; scenes from the J. Arthur Rank film, introduced w/a prologue by Sir John Gielgud w/Laurence Harvey, Susan Shentall, Flora Robson, supporting cast (45)
 KXLU ⑤ SATURDAY SESSION Jazz w/Gary Firth

11:00 P.M.

KOGO ⑤ SERENADE
 KUSC DIMEBAG w/Zany Stein & I lles
 KKOP 12M SKYWAY til DAWN
 KPFK lam LIGHT UP & LISTEN Cross section of rock, jazz, blues, classics

Sunday 2

8:00 A.M.

KBCA ⑤ Town Hall w/Don Hoffman
 KMET ⑤ Folk & rock w/Mikel Hunter
 KPFK MUSIC OF JOHANN SEBASTIAN BACH w/John Horn
 KSDO Country/Western 24hr

9:00 A.M.

KBCA ⑤ JAZZ from JAPAN w/Kogi Sayama

KLOS ⑤ Folk, rock w/Dave Herman
 KPFK WAYLESS WAY A Meditation be-ing
 KVFM B'NAI SHALOM w/Phil Blazer

10:00 A.M.

KEDC SUNDAY CLASSICS
 KPMP Popular music 24hr
 KOGO ⑤ CLASSICS IN STEREO
 KSDO Country/Western 24hr

12:00 NOON

KBCA ⑤ BOB SUMMERS - jazz
Feat Dinah Washington
KNAC Progressive Rock w/Jim Ladd
KMET ⑤ Folk, rock w/ the RABBITT
KPKF SUNDAY OPERA
KUSC Jazz from Southern Calif.

1:00 P.M.

KLOS ⑤ Rock & folk w/TJ Jackson
KOGO ⑤ OPERA IN STEREO
Karl-Birger BLOMDAHL:
"Aniara", a drama of mankind
in The Space Age; Werner
Janssen, soloists of the
Royal Opera, Stockholm, chor
& orch of Vienna Volksoper
(1 hr. 45 min)

2:00 P.M.

KLLU YOUR STORY HOUR
w/Aunt Sue & Uncle Dan
KPBS The Composer - Classical
KTYM Ron Wilson and Jazz

3:00 P.M.

KBCA ⑤ GERALD WILSON - jazz
Feat various Mexican Jazz
Artists
KOGO ⑤ ARTISTS IN CONCERTO
BLOCH: Cto for violin, orch
Hyman Bress, violinist;
Jindrich Rohan/Prague Sym(35)
KPBS BBC WORLD THEATER
KUSC CONCERT HALL

4:00 P.M.

KLLU Music for a Sunday afternoon
KMET ⑤ Folk, rock music
w/B. Mitchell Reed

5:00 P.M.

KEDC CONCERT HALL
KLOS ⑤ POP CHRONICLES
KUSC ORGAN RECITAL
5:30 SHOWTIME
KVFM B'NAI SHALOM w/Phil Blazer
KXLU Keyboard Immortals
Play Again

6:00 P.M.

KDIG Contemporary Jazz 24hr
KLOS ⑤ Progressive rock w/Tony Pigg
KNAC Rock music w/Al Dinero
KUSC PSYCHOLOGY NOW
KXLU ⑤ 6:00 PROGRAM
ALBINONI: Cto a cinque in G
min, Op 9 #8; Driehuys, oboe;
I Musici (11)
CHOPIN: Polonaise #7 in A
flat, Op 61; Schein, piano (13)
MOZART: Quartet for oboe, str

in F maj, Boskovsky Quar
BRAHMS: Sonata in F min for
clarinet, piano, Op 120 #2;
Wright, clarinet, Goldsmith,
piano (21)

7:00 P.M.

KOGO ⑤ MUSIC ROOM at 7:30
KMUZ ⑤ 7:30 THE CONCERT
KTYM Bill Brown w/jazz music
KXLU ⑤ SUNDAY CONCERT

8:00 P.M.

KLLU University Concert Hall
KMET ⑤ Folk, rock w/Jack Margolis
KOGO ⑤ EVENING SYMPHONY
Music by MOZART:
Ovt to "Cosi fan Tutte"
Bruno Walter/Columbia Sym
(5) Piano Cto #16 in D;
Ingrid Haebler, pianist; Colin
Davis/London Sym (25) Quintet
for clarinet, 2 violins,
viola, cello; Karl Leister,
clarinet; Thomas Brandis &
Hanns-Joachim Westphal,
violins; Siegbert Ueberschaer,
viola; Wolfgang Boettcher,
cello (33) Sym #28 in C;
Szell/Cleveland Orch (17)
KOST Commentary w/artists,
writers, guests of interest
KUSC COMIC RELIEF
KVFM RANDY HAUCK SHOW
Feat Anita Kerr, Sid Ramin,
Ray Stevens, Bob Crewe

9:00 P.M.

KEDC BBC WORLD THEATER
KBCA ⑤ RICHARD LEOS SHOW
Feat Bobby Montez
KOGO ⑤ 9:30 SHOWCASE
OF SPOKEN ARTS
SEAN O'CASEY: "Juno and
the Paycock" a tragic-comedy
of Dublin; Siobhan McKenna,
Seamus Kavanagh, Leo Leyden,
Maureen Cusack, Cyril
Cusack, supporting cast
(1 hr 40)
KPKF 9:30 FOLKSCENE
KUSC MEMORY LANE

10:00 P.M.

KPBS CHAMBER MUSIC CONCERT
KXLU ⑤ FOLK SOUNDS w/Paul
Vaughan, music of the
past decade

11:00 P.M.

KOGO ⑤ SERENADE
KUSC OPENING UP THE LID
w/Don Shafer
KKOP 12M SKYWAY til DAWN
KBCA ⑤ 4:30 JIM HERRIN SHOW
Feat Ester Phillips

LISZT: Hungarian Fantasy
for piano, orch; Shura
Cherkassy, piano; Herbert
von Karajan/Berlin Phil(16)
ANONYMOUS: 4 Intradas
in D maj for organs, trumpets,
kettle drums; Various artists
BEETHOVEN: Prometheus
(ballet); Yehudi Menuhin/
Menuhin Festival Orch(60)
WILLIAM SCHUMAN: To Thee
Old Cause; Bernstein/NY
Phil Orch (18)

KSDO Country/Western 24hr
KSRF Contemporary, variety 24hr
KUSC FESTIVAL OF CLASSICS
SUPPE: Ovt to "The
Beautiful Galatea" Bernstein/
NY Phil (8)
BEETHOVEN: Piano Cto
in C, Op 15; Rubinstein,
piano; Leinsdorf/Boston
Sym Orch (35)
SCHUBERT: Sym #8 in B min
"Unfinished"; Szell/Cleve-
land Orchestra (23)
MOZART: Horn Cto #4 in
E flat; Mason Jones, Horn;
Ormandy/Phil Orch (16)
TELEMANN: Sonata in F maj
for flute, continuo; Jean-
Pierre Rampal, flute; Robert
Veyron-Lacroix, hpschd (10)
TELEMANN: Cto in B min
for flute, hpschd obligato;
Jean-Pierre Rampal, flute;
Robert Veyron-Lacroix,
hpschd (20)

2:00 P.M.

KACE Popular music 24hr
KBBI ⑤ Journey into Music
w/Bill Babcock
semi-classical music
Good variety music til 12M
2:30 French-Italian
Popular music til 12M
Country/Western music
STU OLSON SHOW
Feat Sergio Mendes
& Peter Nero

3:00 P.M.

KARL Popular music
KBCA ⑤ CHUCK NILES SHOW
Feat Tom Scott
KEDC News, request rock
KLOS ⑤ Rock, folk w/TJ Jackson
KPKF Classical, folk, contemporary
issues
KTYM Sonny Macon w/jazz music
KUSC FESTIVAL OF CLASSICS
Orlando Di LASSO:
Prophetiae Sibyllarum;
Prague Madrigal Choir(28)
BRAHMS: Quintet in F min
Op 34; Hollywood String
Quartet (40)
HONEGGER: Sym #3
"Liturgical" Czech Phil-
harmonia (27)
KVEN Semi-classical & popular

4:00 P.M.

KMET ⑤ Folk, rock w/B. Mitchell Reed
KNJO "Middle of the Road" music
KPCS FOLK MUSIC
KOLA "Pop Sounds" 24hr
KVFM JOEY MITCHELL SHOW
Feat Roger Williams,
Herb Alpert

5:00 P.M.

KEDC 5:30 CONCERT HALL
KPCS Country West
KTYM Tommy Bee w/Jazz Music
KUSC FESTIVAL OF CLASSICS
Alexander Schreinder
Organ Recital
5:30 BEETHOVEN: String
Quartet in E flat, Op 74;
Guarneri Quartet;
ROUSELL: Suite in F, Op 33;
Lamoureux Orch

KXLU ⑤ AGE OF THE ORGAN
J.S. BACH: Preludes, Fugues
Part 3: Prelude, Fugue in
C min, "The Great";
Prelude, Fugue in C min
"Arnstadt", Biggs, organ;
Prelude, Fugue in G maj,
Durufle-Chevalier, organ;
Fantasia, Fugue in A min,
Durufle, organ; Prelude,
Fugue in E min, "The
Wedge"; Heiller, organ (49)

6:00 P.M.

KNAC Progressive rock w/Jolle
KPCS NO SCHOOL TODAY
For the Children
KUSC 6:30 RAPLINE w/Joe Gazin
KXLU ⑤ 6:30 PROGRAM
BRAHMS: Var and fugue on a
theme by Handel; Ormandy/
Phil Orch (24)
BACH, J.S.: French Suite
#5 in G maj; Malcolm,
hpschd (16)
VIVALDI: Bassoon Cto #8
in F; Walt, bassoon; Zimble
Sinfonietta (11)
GABRIELI: Canon Arioso,
Biggs, organ (5)

7:00 P.M.

KECR FOCUS '71 - interviews,
Christian music
KEDC Special report, local issues
KMUZ 7:30 THE CONCERT
KOGO ⑤ MUSIC ROOM
COLGRASS: "As Quiet As"
... a leaf turning color, an
uninhabited creek, an ant
walking, children sleeping,
time passing, a soft rainfall,
the first star coming out;
Leinsdorf/Members Boston
Sym Orch (14)
KPCS Georgetown Forum
Current affairs
KVFM COURTNEY HARRINGTON
Feat Eluis, Janis Joplin,
Linda Ronstadt
KXLU ⑤ TOWER THEATER
SHAW: "Don Juan in Hell"

8:00 P.M.

KDIG Vicki Lynn & jazz music
KFAC ⑤ EVENING CONCERT
KLLU University Concert Hall
KMET ⑤ Folk, rock w/Jack Margolis
KOGO ⑤ EVENING SYMPHONY
BERNSTEIN: Ovt to "Candide"
Bernstein/NY Phil (4)
BERNSTEIN: Suite from
"Fancy Free", Bernstein/NY
Philharmonic Orch (24)
COPLAND: Appalachian Spring
Bernstein/NY Phil (25)
HANSON: Fantasy Var on a
theme of Youth; Hanson/
Eastman-Rochester Orch (11)
HANSON: "Nordic" Sym #1
in E min, Op 21; Hanson/
Eastman-Rochester Orch (27)
COPLAND: Suite from "The
Tender Land" Copland/
Boston Sym (21)
KUSC 8:30 TROJAN SPORTS

9:00 P.M.

KBBI ⑤ CONCERT HALL of the
AIR w/Mike Trout
KBCA ⑤ BOB SUMMERS SHOW
Feat Stan Kenton
KPCS KEYBOARD IMMORTALS
KPKF Music of William Kraft -
Distinguished L.A. composer
and timpanist
KUSC 9:30 AIRBAG w/Elliott Mass
KVFM T.G. NICHOLSON SHOW
Feat Peter Nero, Dionne
Warwick, Paul Mauriat

Monday 3**9:00 A.M.**

KDB Variety music throughout
the Day w/news
KPKF 9:30 MORNING READING
KPOL "Good Music" 24hr

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Feat Oliver Nelson
KEDC CLASSICS '71
KOCM Popular Music til 2 am
KOGO ⑤ CLASSICS in STEREO
KPCS ⑤ OPUS JAZZ
KTYM Roy Loggins w/Jazz music

11:00 A.M.

KKOP Popular music 24hr
KMET ⑤ Folk, rock w/ the RABBITT
KPCS Classical, folk, country music
KTBT Contemporary music til 12M

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Feat Billie Holiday
KEDC 12:30 Japanese-Swedish
Classical, popular music
w/commentary til 10pm
KLOS ⑤ Folk, rock w/Dave Herman
KNAC Progressive rock w/Jim Ladd
KPKF NOON CONCERT
KTYM WALLY THOMPSON w/Jazz
KUSC FESTIVAL OF CLASSICS
VAUGHAN-WILLIAMS: A
Sea Sym; Andre Previn/
London Sym Orch, Chor (65)

1:00 P.M.

KBBI ⑤ Studio 107 w/Mike Trout
Sacred classical music
KEDC German 1, 2, 3,
KOST "Easy Listening" - 24hr
KPCS ⑤ CLASSICS in CONCERT

10:00 P.M.

KBCA ⑩ 10:30 RICHARD LEOS
Feat Willie Colon
KEDC BLACK MUSIC & VIEWS
w/Kisasi
KNAC Progressive Rock 24hrs
KOGO ⑩ CONTEMPORARY HOUR
RUGGLES: Sun Treader;
Rozsnyai/Columbia Sym (18)
IVES: Calcium Night Light,
Set 1; Schuller/orch (9)

SCHULLER: Seven Studies on
themes of Paul Klee;
Leinsdorf/Boston Sym (21)
KXLU ⑩ BLUES PLUS w/John Dossi

11:00 P.M.

KLOS ⑩ Folk music w/Tony Pigg
KPFK EVENING NEWS
KUSC 12M DISCOVERY w/Mike Bayer
Kyms Contemporary music 24hr
KBCA ⑩ 4:30 AM JIM HERRIN
Feat Hank Crawford

8:00 P.M.

KFAC ⑩ EVENING CONCERT
KLLU University Concert Hall
KMET ⑩ Folk, rock w/Tom Gamache
KOGO ⑩ EVENING SYMPHONY
The Philadelphia Orchestra
in recorded concert; Jorge
Mester conducting;
RESPIGHI: Ancient Airs
& Dances
MENDELSSOHN: Italian Sym
#4, and
BARTOK: Cto for Orchestra
8:30 THE GOON SHOW-comedy
KPCS CLOSE-UP; Behind the Head-
lines w/Prof. Chas. Powell

KPBS OPUS 89.5 - classical
KPCS SPECTRUM USA
KVFM T.G. NICHOLSON SHOW
Feat Paul Anka, Vicki Carr,
Linda Ronstadt

10:00 P.M.

KNAC Progressive Rock 24hr
KOGO ⑩ CONCERT SHOWCASE
RAVEL: Daphnis et Chloe;
Monteux/London Sym Orch
& chor of Royal Opera House,
Covent Garden (53)

11:00 P.M.

KUSC 12M To Know it is to Love It
KYMS Contemporary Music 24hr
KBCA 4:30 am JIM HERRIN SHOW
Feat Joe Jones(Guitarist)

Tuesday 4**9:00 A.M.**

KDB Variety music w/news
KPOL "Good Music" 24hr
KUSC Agriculture Report

land Triptych; Ormandy/
Phil Orch (16)
BARBER: Knoxville: Summer
of 1915; Leontyne Price(s);
Schippers/New Philharmonia
MOZART: Sym #36 in C maj
"Linz"; Bernstein/NY Phil (26)
BRAHMS: Piano Cto #1 in
D min, Op 15; Artur Ruben-
stein, piano; Erich Leins-
dorf/Boston Sym Orch (36)
KVEN Semi-classical & popular

10:00 A.M.

KBCA ⑩ DENNIS SMITH SHOW
Feat Miles Davis
KOCM "Middle of the Road" music
KOGO ⑩ CLASSICS IN STEREO

11:00 A.M.

KPSC Classical, folk, country music
KUSC MORNING MAGAZINE
w/Scott Alevy

4:00 P.M.

KVFM JOEY MITCHELL SHOW
Feat Oldies, Jimmy Rodgers
KSPC Classical, folk, rock

12:00 NOON

KBCA ⑩ TOLLIE STRODE - jazz
Feat Gabor Szabo
KEDC 12:30 German, 4, 5, 6
KLLU Classical, commentary til 10P
KPFK NOON CONCERT
KUSC FESTIVAL OF CLASSICS
BRAHMS: String Quartet #1
in C min, op 51, #1; Quartetto
Italiano (34)
SCHUBERT: Sonatina #1 for
violin, piano in D maj, Op
137 #1; Arthur Grumiaux,
violin; Riccardo Castagnone,
piano (11)
FIALA: Saxophone Quartet #2
Bourque Saxophone Quartet

KVEN 5:30 CONCERT HALL

5:00 P.M.

KUSC FESTIVAL OF CLASSICS
Charles DODGE: Earth's
Magnetic Field; Columbia
University Computer Center(30)
BEETHOVEN: Piano Sonata
#23 in F min, Op 57
"Appassionata"; Artur
Rubenstein, Piano (24)
KXLU ⑩ MUSICAL MASTERPIECES
LALO: Ovt, Le Roi d'Ys;
Ansermet/L'Orchestre de la
Suisse Romande (12)
CHOPIN: Berceuse, Op 57;
Rubinstein, piano (5)
DVORAK: Sym #4 in G maj;
Op 88; Giuliani/Philharmonia

1:00 P.M.

KEDC Russian Lesson
KOST "Easy Listening"
KPCS ⑩ CLASSICS IN CONCERT
MUSSORGSKY: Dawn of the
Moskua Riber; Szell/
Cleveland Orch (8)
SHOSTAKOVICH: Sym #14;
Rudolf Barshai/Moscow Cham
Orch (48)
PROKOFIEV: Sym #5; Ladislav
Slovak/Czech Phil (44)
GLINKA: Jota Aragonesa;
Andre Kostelanetz (8)
KUSC FESTIVAL OF CLASSICS
CHABRIER: Espana;
Schercher/Vienna State Opera
BEETHOVEN: Sym #6 in F,
Op 68, "Pastorale"; Ormandy/
Phil Orch (31)
GERSHWIN: Rhapsody in Blue
Abravanel/Utah Sym (17)
BARTOK: Piano Music; Three
Studies; Out of Doors; Noel
Lee, piano (23)

4:00 P.M.

KNAC Progressive Rock w/Jolle
KUSC 6:30 RAPLINE
KXLU ⑩ 6:00 PROGRAM
PICHL: Sym in D maj "Mars"
Prague Chamber Orch (16)
BACH, JS: Fantasia in A min;
Kipnis, hpschd (8)
BOCCHERINI: Sonata in D;
Heifitz, violin; Piatigorsky,
cello (9)
MOZART: Cto in D flat for
two pianos; R & G Casadesus,
pianos; Ormandy/Phil Orch(24)

7:00 P.M.

KEDC Special report, local issues
KLOS ⑩ Folk, rock w/Larry Miller
KMUZ ⑩ 7:30 THE CONCERT
KOGO ⑩ MUSIC ROOM
MENDELSSOHN: Octet in E
flat maj, Op 20; Jaime Laredo,
Alexander Schneider, Arnold
Steinhardt, John Dalley, violins
Michael Tree, Samuel Rhodes,
violas; Leslie Parnas, David
Soyer, cellos (34)
Stories of the North
KPCS COURTNEY HARRINGTON
KVFM Feat Elton John, Association,
Lupine Lazoo, Dionne Warwick
KXLU ⑩ CANTIONES PROFANAE
PROKOFIEV: The Love for
Three Oranges; Koroshetz,
Lipushchek, Stritar, Merlak,
Leskovich

9:00 P.M.

KBBI ⑩ Concert Hall of the Air

Wednesday 5**9:00 A.M.**

KPOL "Good Music" 24hr
KUSC Education & Public Affairs

KSDO Country/Western 24hr
KVFM STU OLSON SHOW Feat
Ed Ames, Mary Hopkin

3:00 P.M.

KARL "Middle of the Road" music
KBCA ⑩ CHUCK NILES SHOW
Feat Billy Taylor
KPBS Classical, folk, and
contemporary issues
KTYM SONNY MACON - jazz
KUSC FESTIVAL OF CLASSICS
Violin Virtuosi w/Henry Roth
KRUMPHOLTZ: Sonata in F
maj for flute, harp; Jean-Pierre
Rampal, flute; Lily Laskin,
harp (13)
GASSMAN: Electronic music
for the ballet "Electronics"
Oskar Sala Sound Studio(18)
MOZART: Piano Sonata #6
in D maj; Glen Gould, piano

10:00 A.M.

KBCA ⑩ DENNIS SMITH SHOW
Feat Yusef Lateef
KOGO ⑩ CLASSICS IN STEREO
KPCS ⑩ OPUS JAZZ
KTYM ROY LOGGINS - Jazz

11:00 A.M.

KMET ⑩ Folk, rock w/the RABBITT
KPSC Classical, folk, country
KUSC MORNING MAGAZINE

12:00 NOON

KBCA ⑩ TOLLIE STRODE SHOW
Feat Herbie Mann
KEDC 12:30 Japanese-Swedish
KLLU Classical, popular, commentary
KPFK NOON CONCERT
KUSC FESTIVAL OF CLASSICS
SCHUMANN: String Quartet
#1 in A min, Op 41 #1;
Quartetto Italiano (26)
SCHUBERT: Sonatina #2 for
violin, piano in A min, Op 137
#2; Arthur Grumiaux, violin;
Riccardo Castagnone, piano

KOLA "Pop Sounds" 24hr
KVFM JOEY MITCHELL SHOW
Feat Andy Williams,
Dionne Warwick
KSPC Classical, folk, rock til lam

5:00 P.M.

KEDC CONCERT HALL at 5:30
KPCS Country West
KTYM TOMMY BEE - Jazz
KUSC FESTIVAL OF CLASSICS
BARTOK: Cto for orch;
Seiji Ozawa/Chicago Sym (38)
CARTER: Cto for Orch;
Bernstein/NY Philharmonic
⑩ MUSICAL MASTERPIECES
THOMAS Ovt to Mignon;
Bernstein/NY Phil Orch(9)
LISZT: Mephisto Waltz #1;
Davis, piano (12)
BLOCH: Cto for violin, orch
Bress, violin; Rohan/Prague
Sym Orch(36)

1:00 P.M.

KEDC German 1, 2, 3
KOST "Easy Listening" 24hr
KPCS ⑩ CLASSICS IN CONCERT
WAGNER: Ovt & Venusberg
Music from Tannhauser;
Ormandy/Phil (23)
MICHAEL HAYDN:
Nythologische Operette;
Miklos Erdeiye/Budapest
Chamber Orch (32)
RIMSKY-KORSAKOV:
Scheherazade; Stokowski/
London Sym (44)
LISZT: Hungarian Rhap #4;
Herbert von Karajan/Berlin
Phil (12:30)
KUSC FESTIVAL OF CLASSICS
DVORAK: Sym #9 in E min
Op 95 "From the New World"
Szell/Cleveland Orch (40)
RAMEAU: Suite in E min;
Kenneth Gilbert, hpschd(21)
PROKOFIEV: Sinfonia
Concertante, Op 125;
Mstislav Rostropovich, cello
Sir Malcolm Sargent/Royal
Philharmonic (39)

KXLU ⑩ MUSICAL MASTERPIECES
THOMAS Ovt to Mignon;
Bernstein/NY Phil Orch(9)
LISZT: Mephisto Waltz #1;
Davis, piano (12)
BLOCH: Cto for violin, orch
Bress, violin; Rohan/Prague
Sym Orch(36)

4:00 P.M.

KPBS NO SCHOOL TODAY
KUSC For the Children
KXLU 6:30 RAPLINE w/Burt Wilson
⑩ 6:00 PROGRAM
GABRIELI: Canzon Septimi
Toni #1; Sayard/Brass Ensem.
of the Vienna State Opera
Orch (5)
BACH, JS: Well Tempered
Clavier (Preludes, fugues
1-6); Kirkpatrick, clavichord
MOZART: Divertimento in
E flat maj; Brymer/London
Wind Soloists (13)
CORELLI: Cto Grosso #8 in
G min; Munchinger/Stuttgart
Cham Orch (14)

2:00 P.M.

KBOB Good variety music til 12M
KEDC 2:30 French-Italian
KPMJ Popular music til 12M

7:00 P.M.

KECR Sacred Concert Hall(classical)
KMUZ ⑤ 7:30 THE CONCERT
KOGO ⑤ MUSIC ROOM
WOLF: Italian Serenade; KPBS
Robert Mann & Isidore Cohen,
violin; Raphael Hillyer, KPFK
viola; Claus Adam, cello;
Juillard Quartet (7)
DVORAK: String Quintet in
G, Op 18; Dvorak String
Quartet w/Frantisek Posta
double bass (34)
KPBBS Finnish Composer
KVFM COURTNEY HARRINGTON
Feat Bobby Vinton, 5th
Dimension, O C Smith, Anne
Murray.
KXLU ⑤ DEL REY CONCERT
WEBER: Jubilee Ovt;
Scherchen/Orch of Nat'l
Opera Theater of Paris(7)
BERNSTEIN:Jeremiah Sym;
Tourel(s);Bernstein/NY Phil
SCHUMANN: Humoreske in B
flat;Arrau, piano (28)
SHOSTAKOVICH:Quartet #3
Smetana Quartet (29)
SHOSTAKOVICH:Quartet #4
Borodin String Quartet (22)

8:00 P.M.

KDIG VICKI LYNN and Jazz
KFAC ⑤ EVENING CONCERT
KLLU University Concert Hall
KOGO ⑤ EVENING SYMPHONY
DVORAK: Sym #7 in D min
Szel/Cleve Orch (37)

BRAHMS: Piano Cto #2
in B flat, Op 33;
Sviatoslav Richter, pianist;
Leinsdorf/Chicago Sym (46)
BEETHOVEN: Sym #1 in C,
Op 21;Bernstein/NY Phil (26)
8:30 Wednesday Night
at the Opera
8:30 L.A. PHILHARMONIC
CONCERT

9:00 P.M.

9:30 Airbag w/Howard Gershur
T.G. NICHOLSON SHOW
Feat Fifth Dimension, New
Seekers, Herb Alpert
⑤ BROADWAY SONGBOOK
Featuring Cole Porter, Part 5

10:00 P.M.

LA PHILHARMONIC
w/Zubin Mehta
⑤ SAN DIEGO OPEN FORUM
"Ecology & Perspective"
w/commentary by
Dr. Michael Soule &
Dr. Irving Kaplan, recorded
during the presentation
at the First Unitarian Church
of San Diego (1-1/2hr)
⑤ ANYTHING GOES - jazz

11:00 P.M.

12M SKYWAY til DAWN
⑤ Folk, rock w/Tony Pigg
12M GODFREY Kas the Lone
Contemporary Music 24hr
⑤ 4:30am JIM HERRIN
Feat Spanky Wilson

KVEN Semi-classical, popular
4:00 P.M.
KOLA "Pop Sounds" 24hr
KVFM JOEY MITCHELL SHOW
Feat Petula Clark,
Bobby Vinton
KSPC Classical,folk,rock til lam
KUSC FESTIVAL OF CLASSICS
MUSSORGSKY: Pictures at
an Exhibition;Baudo/Orch.
de Paris (25)
RESPIGHI: Feste Romane
Bernstein/NY Phil

5:00 P.M.

5:30 CONCERT HALL
TOMMY BEE - Jazz
⑤ DAWN OF THE CLASSICS
TELEMANN: Ovt in F sharp
min; Leonhardt, hpschd;
Rieu/Amsterdam Cham Orch(17)
HANDEL: Cto #11 in G min
for organ, orch, Op 7, #5;
Biggs, organ;Boult/London
Phil Orch (12)
BACH: Suite #6 in D maj
for unaccompanied cello;
Starker, cello (22)
FARNABY: Woody Cock;
Stanley Taylor Recorder
Consort (4)

6:00 P.M.

Progressive Rock w/Jolle
⑤ 6:00 PROGRAM
FRESCOBALDI: Canzon Prima
for organ, brass; Biggs, organ;
New England Brass Ensem (4)
CHOPIN: Ballade #1 in G min
Op 23;Harasiewicz, piano(9)
HANDEL: Cto Grosso, Op 6
#11 in A maj;Menuhin/Bath
Festival Orch (19)
BEETHOVEN: Sonata #7 in
C min, Op 30 #2;Francescatti
violin;Casadesus, piano (24)

7:00 P.M.

Special report, local issues
⑤ Folk, rock w/Larry Miller
⑤ 7:30 THE CONCERT
⑤ MUSIC ROOM
DEBUSSY: Quartet in G min,
Op 10;Joseph Roisman,
Alexander Schneider, violins;
Boris Kroyt, viola;Mischa
Schneider, cello;Budapest
String Quartet (26)
RAVEL: Trio in A min;David
Oistrakh, violin;Lev
Oborin, piano;Sviatoslav
Knushevitzy, cello (26)

KVFM COURTNEY HARRINGTON
Feat Oldies
KXLU ⑤ DEL REY CONCERT
WAGNER: March in Homage
to Ludwig II of Bavaria;
Desire Dondeyne/Musique
des Gardiens de la Paix(12)
BRAHMS: Sym #4;Dorati/
London Sym (40)
BEETHOVEN: Sonata #2 in
G min;Rostropovich, cello;
Richter, piano (28)
SIBELIUS: Rakastava;
Winograd/String Orch (13)
MAC DOWELL: Suite #1
Hanson/Eastman Rochester
Orch (20)

8:00 P.M.

⑤ EVENING CONCERT
University Concert Hall
⑤ EVENING SYMPHONY
The Cleveland Orchestra
in recorded performance,
Pierre Boulez conducting;
DEBUSSY: Three Nocturnes
SCHOENBERG: Erwartung
SCHOENBERG: Kammer -
symphonie
VARESE: Ancana
MYSTICAL INSIGHTS

9:00 P.M.

⑤ Concert Hall of the Air
OPUS 89.5 - classical
9:30 Airbag w/Mitch Kampf
T.G. NICHOLSON SHOW
Feat Dean Martin, The
Hump, Trini Lopez

10:00 P.M.

San Fernando Valley State
College Faculty Music
Department Series
Progressive Rock 24hr
⑤ CONCERT SHOWCASE
BERG: Wozzeck;Dietrich
Fischer-Dieskau, Evelyn Lear,
Fritz Wunderlich, w/
supporting cast;Karl Bohm/
Orch, Chor of the German
Opera, Berlin (1-1/2hr)
⑤ TASTE OF JAZZ
w/Derek Driezen

11:00 P.M.

⑤ Folk, rock w/Tony Pigg
12M Rock w/Geo. Dykstra
Contemporary Music 24hr
⑤ 4:30am JIM HERRIN
Feat Eddie Harris

Thursday



7:00 A.M.

KARL "Middle of the Road" music
KBIG ⑤ Popular music w/news
KDIG Contemporary Jazz
KMET ⑤ Folk, rock w/Mikel Hunter
KPBBS Classical,folk ,contemporary
issues
KUSC MORNING THING
w/Bob Haydon
KVFM 8:30 Musical Caravan
w/Ofie Martinez - spanish
KVEN Middle of the Road and
classical music
KDB Variety Music throughout
the Day
KPFK 9:30 MORNING READING
KUSC Masterworks from France
9:30 Adventures in Music

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Feat Bill Evans
KOGO ⑤ CLASSICS IN STEREO
KUSC ACTION ECOLOGY

11:00 A.M.

KKOP Popular music 24hr
KPSK Classical, folk , country
KTBT Contemporary music
KUSC MORNING MAGAZINE

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Feat Bud Shanks
KEDC 12:30 German 4, 5, 6
KLLU Classical, popular music
KPFK NOON CONCERT
KUSC FESTIVAL OF CLASSICS
TELEMANN: Cto A tre in F for
Recorder, Horn, Continuo
Concentus Musicus of
Denmark (10)
MOZART: String Quartets
in Bflat;Guarneri Quartet

1:00 P.M.

⑤ Studio 107 w/Mike Trout
Sacred classical
Russian Lesson
"Easy Listening" 24hr
⑤ CLASSICS IN CONCERT
VON WEBER: Ovt to
Euryanthe, Rafael Rubelik/
Orchestre des Bayerischen
Rundfunks (9)
STRAVINSKY: Fire Bird Suite;
Stokowski/London Sym (22)
SHOSTAKOVICH:The Execu-
tion of Stepan Razin;
Kondrashin/Moscow Phil(28)
MAHLER:Sym #1 in D maj;
Karl Ancerl/Czech Phil (53)
Contemporary, variety 24hr
FESTIVAL OF CLASSICS
DELIBES: Suites from
Sylvia & Coppelia;Irving/
Philharmonia Orch (45)
STRAUSS: Also Sprach
Sarthustra;Bernstein/NY Phil
(35)
BRAHMS:Piano Cto #2 in
B flat (46)

2:00 P.M.

⑤ Journey into Music
w/Bill Babcock
Semi-classical
Popular music til 12M
Country/Western 24hr
STU OLSON SHOW Feat
Connie Francis, James Last

3:00 P.M.

"Middle of the Road" music
⑤ CHUCK NILES SHOW
Feat Hampton Hawes
⑤ Folk,rock w/J Jackson
FESTIVAL OF CLASSICS
MUSSORGSKY: A Night on
Bald Mountain;Bernstein/
NY Phil (11)
STRAUSS: Death &
Transfiguration (20)
GROFE: Grand Canyon Suite
Kostelanetz (32)

Friday



9:00 A.M.

KEDC 12:30 Japanese-Swedish
KPFK NOON CONCERT
KUSC Keyboard Immortals Play
Again w/Joseph Tushinsky

10:00 A.M.

9:30 MORNING READING
Heartbeat Theater
9:45 Book Parade
KBBB ⑤ Studio 107 w/Mike Trout
Sacred classical
German 1, 2, 3
KEDC "Easy Listening" 24hr
KOST ⑤ CLASSICS IN CONCERT
KPCS HOVHANNES: And God
Created Great Whales;
André Kostelanetz(12)
RANDALL THOMPSON:
Sym #2 in E min;Bernstein/
NY Phil (28)
GREGOR WERNER: Cto
in B for organ, orch;
Pastorale in G for organ
& orch; Miklos Erdelyi/
Budapest Cham Orch (23)
SHOSTAKOVICH:Sym #9
in E flat maj;Kondrashin/
Moscow Phil (25)
BERLIOZ: March of the
Pilgrims ;Bernstein/NY Phil

11:00 A.M.

Popular Music 24hr
⑤ Folk, rock w/the RABBITT
Classical, folk , country
MORNING MAGAZINE

12:00 NOON

⑤ TOLLIE STRODE SHOW
Feat Freddie Hubbard

KNAC Progressive Rock 24hr
 KOGO ③ CONTEMPORARY HOUR
 MARTIN: Petite Symphonie
 Concertante for harp, hpschd,
 piano, 2 string orchestras;
 Gloria Agostini, harp;
 Albert Fuller, hpschd; Mitchell
 Andres, piano; Stokowski, orch
 BERG: Chamber Cto for violin,
 piano, 13 wind instruments;
 Sachko Gawriloff, violin;

Daniel Barenboim, piano;
 Boulez/Members of BBC Sym
11:00 P.M.
 KLOS ③ Folk w/Tony Pigg
 KUSC 12M DISCOVERY w/Mike Bayer
 KYMS Contemporary music 24 hrs
 KBKA ③ 4:30 am JIM HERRIN
 Feat McCoy Tyner

BACH, J.S.: Prelude, fugue
 in D min "Fiddle";
 Biggs, organ (8)
 VIVALDI: Cto #6 in A
 maj "La Cetra" I Musici
 MOZART: Fantasia in F min
 Hautzig, piano (13)

KPCS
 KUSC
 in recorded concert
 8:30 The Goon Show-comedy
 Close-up; behind the head-
 lines w/Prof.Chas.Powell

9:00 P.M.

③ Concert Hall of the Air
 OPUS 89.5 - classical
 9:30 Airbag w/Don Shafer
 T.G.NICHOLSON SHOW
 Feat Sammy Davis, Frank
 Sinatra, Doors

10:00 P.M.

BBC WORLD THEATER
 Progressive Rock 24hr
 ③ CONCERT SHOWCASE
 ③ JAZZ LIGHT w/Don Ferrin

11:00 P.M.

SKYWAY til DAWN
 ③ FOLK w/Tony Pigg
 ③ 2M To Know it is to Love It
 Contemporary Music 24hr
 ③ 4:30 am JIM HERRIN
 Feat Johnny Lytle

Tuesday 11

9:00 A.M.

KPFK 9:30 MORNING READING
 KPOL "Good Music" 24hr
 KUSC Agriculture Report, farm scene

10:00 A.M.

KBKA ③ DENNIS SMITH SHOW
 Feat Les McCann
 KEDC CLASSICS '71
 KOGO ③ CLASSICS IN STEREO
 KTYM ROY LOGGINS - jazz music

11:00 A.M.

KMET ③ Folk, rock w/the RABBITT
 KPSC Classical, folk, country
 KTBT Contemporary music til 12M
 KUSC MORNING MAGAZINE
 w/Scott Alevy

12:00 NOON

KBKA ③ TOLLIE STRODE SHOW
 Feat Mel Lewis, Thad Jones
 KEDC 12:30 German 4, 5, 6
 KLLU Classical, popular, commentary
 KPFK NOON CONCERT
 KUSC FESTIVAL OF CLASSICS
 COLGRASS: Var for 4 drums,
 viola (1957) Boston Sym
 Players (16)
 SCHUBERT: Sonatina #3 for
 violin, piano in G min, Op
 137 #3; Arthur Grumiaux,
 violin; Riccardo Castagnone,
 piano (14)
 BRAHMS: Piano Trio in C
 maj, Op 87; Beaux Arts Trio

1:00 P.M.

KBBI ③ Studio 107 w/Mike Trout
 Sacred, classical
 KEDC Russian Lesson
 KOST "Easy Listening" 24hr
 KPCS ③ CLASSICS IN CONCERT
 BLOCH: Schelomo; Leonard
 Rose, cellist; Ormandy/
 Phil Orch (22)
 MOZART: Sym #41 in C maj
 Bruno Walter/Columbia Sym
 MOZART: Sym #35 in D maj
 Bruno Walter/Columbia Sym
 SMETANA: Dance of the
 Comedians; Bernstein/NY Phil
 TCHAIKOVSKY: Waltz of the
 Flowers; Bernstein/ NY Phil
 HEROLD: Zampa Ovt;
 Bernstein/ NY Phil
 FALL: Ritual Fire Dance;
 Bernstein/ NY Phil
 BERNSTEIN: Ovt to "Candide"
 Bernstein/ NY Phil
 GROFE: On the Trail;
 Bernstein/ NY Phil
 GRIEG: Norwegian Dance
 #2, Op 35; Bernstein/ NY
 Phil
 CHABRIER: Espana; Bernstein/
 NY Phil
 KSDO Country/Western 24hr
 KSRF Contemporary & variety music
 KUSC FESTIVAL OF CLASSICS
 SHOSTAKOVICH: Sym #2 in
 C maj, Op 14 "To October"
 Morton Gould/Royal Phil
 Orch, Chor (20)
 BEETHOVEN: Piano Sonata #8
 in C min, Op 13 "Pathetique"
 Raymond Lewenthal, piano (18)

TELEMANN: Trio Sonatas in
 D min, E Min; Members of
 the Concentus Musicus of
 Denmark (17)
 BRUCKNER: Sym #6 in A
 maj; Kiemperer/New Philhar-
 monia Orch (55)

2:00 P.M.

KACF "Middle of the Road" music
 KLOS ③ Folk, rock w/ J J Jackson
 KPMJ Popular music til 12M
 KVFMM STU OLSON SHOW feat
 Ann Murray, Roger Williams

3:00 P.M.

KBKA ③ CHUCK NILES SHOW
 Feat Errol Garner
 KEDC News, Request Rock
 KUSC FESTIVAL OF CLASSICS
 LISZT: Hungarian Rhap #5 in
 E min; Scherchen/Vienna
 State Opera Orch (12)
 TCHAIKOVSKY: Violin Cto
 in D maj, Op 35; David
 Oistrakh, violin; Ormandy/
 Phil Orch (40)
 GLAZUNOV: Finnish Fantasy,
 Op 88; Svetlanov/Moscow
 Radio Sym Orch (13)
 SCHUBERT: Sym #8 in B
 min, "Unfinished" Walter/
 NY Phil (25)
 KVEN Semi-Classical, popular

4:00 P.M.

KNJO "Middle of the road" music
 KVFMM JOEY MITCHELL SHOW
 Feat Dean Martin,
 Leslie Uggams
 KSPC Classical, folk, rock

5:00 P.M.

KEDC 5:30 CONCERT HALL
 KUSC FESTIVAL OF CLASSICS
 DEBUSSY: Rhap for
 Saxophone, orch; First
 performed May 11, 1919 in
 Paris; Sigurd Rascher,
 saxophone; Bernstein/NY
 Phil (11)
 KXLU ③ MUSICAL MASTERPIECES
 WEBER: Ovt: Abu Hassan;
 Scherchen/Orch of the
 Nat'l Opera Theater of
 Paris (4)
 GRIEG: Lyric Suite, Op 54;
 Glaser, piano (23)
 Symphony #60 in C;
 Brusilov/Philadelphia
 Chamber Sym (24)
 BACH, J.C.: Sonata in G
 maj for flute, piano; Rampal
 flute; Veyron-Lacroix, piano

6:00 P.M.

KUSC 6:30 RAPLINE
 KXLU ③ 6:00 PROGRAM
 HAYDN: Sinfonia
 Concertante in B flat maj
 for violin, violincello, oboe,
 orch; Neuhaus, violin;
 Plummacher; violencello;
 Hucke, oboe; Mauruschat,
 bassoon; Lehan/Consortium
 Musicum (21)

KMUZ
 KOGO
 KPCS
 KVFMM

7:00 P.M.

③ 7:30 THE CONCERT
 ③ MUSIC ROOM
 Stories of the North
 COURTNEY HARRINGTON
 Feat Otis Redding, Orient
 Express, Nitty Gritty Dirt
 Band
 KXLU ③ CANTIONES PROFANAE
 ROSSINI: L'Italiana in
 Algeri; Berganza, Corena,
 Alva, Varviso

8:00 P.M.

KDIG VICKI LYNN and jazz music
 KFAC ③ EVENING CONCERT
 KLLU University Concert Hall
 KOGO ③ EVENING SYMPHONY
 The Philadelphia Orchestra

KBBI
 KPBS
 KUSC
 KVFM

KEDC
 KNAC
 KOGO
 KXLU

KKOP
 KLOS
 KUSC
 KYMS
 KBKA

Wednesday 12

9:00 A.M.

KPFK 9:30 MORNING READING
 KPOL "Good Music" 24hr
 KUSC Education & Public Affairs

Boston Sym Orch (29)

2:00 P.M.

2:30 French-Italian
 Country/Western 24hr
 STU OLSON SHOW feat
 Trini Lopez, Petula Clark

10:00 A.M.

KBKA ③ DENNIS SMITH SHOW
 Feat Roberta Flack
 KOCM Middle of the Road music
 KOGO ③ CLASSICS IN STEREO
 KPSC ③ OPUS JAZZ
 KTYM ROY LOGGINS and jazz music

KBKA
 KEDC
 KUSC

11:00 A.M.

③ Folk, rock w/the RABBITT
 Classical, folk, country
 MORNING MAGAZINE

KVEN

12:00 NOON

KBKA ③ TOLLIE STRODE SHOW
 Feat Clifford Brown
 KEDC 12:30 Japanese-Swedish
 KLLU Classical, popular,
 commentary til 10PM
 KPFK NOON CONCERT
 KUSC FESTIVAL OF CLASSICS
 SCHUBERT: Octet in F maj
 for strings, winds, Op 166
 Members of the Melos
 Ensemble (57)

KNJO
 KOIA
 KVFMM

KSPC

1:00 P.M.

German 1, 2, 3
 ③ CLASSICS IN CONCERT
 TCHAIKOVSKY: Violin Con-
 certo; Moscow National Sym,
 Oistrakh, Kondrashin,
 conducting (35)
 BERLIOZ: Sym Fantastique
 Op 14; Bamberg Sym, Jonel
 Perlea, conducting (56)
 TARTINA: Cto in D min for
 violin, string orch; Francescatti
 violin; Edmond de Stoutz/
 Zurich Chamber Orch
 PAGANNI: I Palpiti;
 Francescatti, violin; Zurich
 Chamber, Edmond de Stoutz,
 conducting
 Country/Western 24hr
 FESTIVAL OF CLASSICS
 SHOSTAKOVICH: Sym #1 in
 F maj, Op 10; Ormandy/Phil
 Orch (first performed May 12,
 1926 in Leningrad) (31)
 BACH-VIVALDI: Cto #2 in A
 min; E. Power Biggs, pedal
 hpschd(13)
 SCHARWENKA: Piano Cto
 #1 in B flat min, Op 32;
 Earl Wild, piano; Leinsdorf/

KEDC
 KPSC
 KUSC

KXLU

KSDO
 KUSC

KNAC
 KUSC
 KXLU

5:00 P.M.

5:30 CONCERT HALL
 Country West
 FESTIVAL OF CLASSICS
 BERLIOZ: Sym Fantastique
 Beecham/French Nat'l
 Radio Orch (54)
 BEETHOVEN: Piano Sonata
 #14 in C sharp min, Op 27;
 #2 "Moonlight"
 Artur Rubenstein, piano(16)
 ③ MUSICAL MASTERPIECES
 ROSSINI: Ovt "The Barber
 of Seville" Benzi/Lamoureux
 Orch (7)
 MENDELSSOHN: Cto #2
 in D min for piano, orch Op
 40; Serkin, piano; Ormandy/
 Columbia Sym Orch (23)
 DEBUSSY: Images, Book One;
 Entremont, piano; (15)
 COPLAND: Quiet City;
 Hanson/Eastman-Rochester
 Orch (10)

6:00 P.M.

Progressive rock w/Jolle
 6:30 RAPLINE w/Burt Wilson
 ③ 6:00 PROGRAM
 RAMEAU: Concert en Sextour

#6;Couraud/Stuttgart Baroque Ensemble (10)
 BACH: Goldberg var, Part I of 2 part series)Var. 1-15;
 Leonhardt, hpschd/
 HANDEL: Cto #1 in E min for organ, orch; Op 4 #1; Kohler, organ; Thomas/Leipzig String Orch (17)
 LAVIGNE: Sonata "La Bersan" Pigué, oboe; Lange, bassoon; Rogg, hpschd (7)

⑤ EVENING SYMPHONY PROKOFIEV: Classical Sym Op 25; Efreim Kurtz/Philharmonia Orch (14)
 DVORAK: Cello Cto in B min Ludwig Hoelscher, cellist; Joseph Keilberth/Hamburg State Philharmonic Orch(40)
 RACHMANINOFF: Sym #2 in E min, Op 27; Paul Kletzki/Suisse Romande Orch (55)
 8:30 L.A. PHILHARMONIC CONCERT

7:00 P.M.
 KPBS French Masterworks
 KVFM COURTNEY HARRINGTON
 XKLU Feat Oldies
 ⑤ DEL REY CONCERT
 REZNICEK: Donna Diana Ovt; Bernstein/NY Phil (6)
 KHATCHATURIAN: Sym #3 (1947) (Sym poem); Stokowski/Chicago Sym(23)
 KPBS BERLIOZ: Harold in Italy; KVFM
 Lincer, viola; Bernstein/NY Phil (42)
 XKLU BEETHOVEN: Quartet #10 in E, harp; Budapest Str Quar (30);
 ARNOLD: Four Scottish Dances, Op 59; Arnold/London Phil (10) KNAC
 KOGO

Claudio Abbado conducting:
 WEBERN: Five Pieces for orch
 PROKOFIEV: Piano Cto #3 w/Maurizio Pollini, pianist
 BRAHMS: Sym #1
 MYSTICAL INSIGHTS

7:00 P.M.

9:00 P.M.
 ⑤ CONCERT HALL of the AIR
 T.G. NICHOLSON SHOW
 Feat Sandy Nelson, Andy Williams, Mary Hopkin
 ⑤ BROADWAY SONGBOOK
 Continuing the Cole Porter Special ... tonight Part 6

8:00 P.M.
 ⑤ EVENING CONCERT
 ⑤ EVENING SYMPHONY
 The Cleveland Orchestra in recorded performance,
 KPAC
 KOGO

9:00 P.M.
 OPUS 89.5 - classical
 T.G. NICHOLSON SHOW
 Feat Jimmy Rodgers, Percy Faith, Claudine Longet
 ⑤ PAST FORTY

KEDC Sacred Concert Hall-classical
 KLOS ⑤ Folk, rock w/Larry Miller
 KMUZ ⑤ 7:30 THE CONCERT
 KOGO ⑤ MUSIC ROOM
 KPBS Finnish Composer
 KPSC 7:15 Travel the World in Song - international
 KVFM COURTNEY HARRINGTON
 Feat Neil Diamond
 XKLU ⑤ DEL REY CONCERT
 BRAHMS: Tragic Ovt; Van Beinum/Concertgebouw(15)
 WEBER: Sym #2 in C; Van Otterloo/Hague Phil (18)
 SCHUBERT: Sonata in B flat Fou Ts'ong, piano (41)
 SHOSTAKOVICH: The Age of Gold suite; Irving/Philharmonia (17)
 RACHMANINOFF: Fantasy Suite #2; Vitya Vronsky, piano Victor Babin, piano (21)

KBBI
 KVFM
 KXLU
 KEDC
 KOGO

10:00 P.M.
 L.A. PHILHARMONIC w/Zubin Mehta
 ⑤ CONCERT SHOWCASE
 LEONCAVALLO: "I Pagliacci"
 Mario del Monaco, Cornell MacNeil, Gabriella Tucci, supporting cast; Francesco Milinari-Pradelli/Chorus & Orch of Accademia di Santa Cecilia, Rome

8:00 P.M.
 ⑤ DENNIS SMITH SHOW
 Feat Paul Desmond
 ⑤ OPUS JAZZ
 Sleeping Prophet of Virginia Beach
 KPAC
 KOGO
 KBCA
 KPSC
 KUSC

10:00 P.M.
 Progressive rock 24hr
 ⑤ CONCERT SHOWCASE
11:00 P.M.
 12M Rock w/George Dykstra
 ⑤ 4:30 am JIM HERRIN
 Feat Jessie Belvin

Friday 14

8:00 P.M.

KDIG VICKI LYNN and jazz
 KFAC ⑤ EVENING CONCERT
 KLLU University Concert Hall
 KMET ⑤ Folk, rock w/Tom Gamache

KLOS
 KUSC
 KBCA

11:00 P.M.
 ⑤ Folk, rock w/Tony Pigg
 12M GODFREY Kas the Loner
 ⑤ 4:30am JIM HERRIN SHOW
 Feat Paul Desmond

9:00 A.M.
 9:30 MORNING READING
 Heartbeat Theater
10:00 A.M.
 ⑤ DENNIS SMITH SHOW
 Feat Paul Desmond
 ⑤ OPUS JAZZ
 Sleeping Prophet of Virginia Beach
 KPFK
 KUSC
 KBCA
 KPSC
 KUSC

BALAKIREV: Sym #1 in C maj; Karajan/Philharmonia Orchestra
 PROKOFIEFF: Cto #3 in C maj for piano, orch; Prokofieff, pianist; Coppola/London Sym Orchestra
 SAINT-SAENS: Le Rouet d'Omphale (Omphale's Spinning Wheel Sym Poem) Mengelberg/NY Phil
 ⑤ DAWN OF THE CLASSICS
 GABRIELI: Canzon Septimi Toni, #2; Stone/Brass Ensem of the Vienna State Opera Orchestra (4)
 HANDEL: Cto #14 in A maj for organ, orch; Biggs, organ; Boulton/London Phil Orch (16)
 TELEMANN: Sonata in D min; Schulze, recorder; Walters, hpschd (8)
 COUPERION, Louis: Works for Organ; Chapuis, organ(27)

Thursday 13

9:00 A.M.

KPOL "Good music" 24hr
 KUSC Masterworks from France

KACE
 KVFM

2:00 P.M.

10:00 A.M.
 KBCA ⑤ DENNIS SMITH SHOW
 Feat Joe Jones
 KUSC ACTION ECOLOGY
 KBCA
 KEDC
 KVEN

3:00 P.M.

1:00 P.M.
 ⑤ CLASSICS IN CONCERT
 BARTOK: Cto for orch;
 Szell/orch
 JANACEK: Sinfonietta for orch; Szell/orch
 IVES: Sym #4; Stokowski/American Sym Orch (31)
 COPLAND: Third Sym; Bernstein/NY Phil (44)
 HOLBORNE: Suite/Phil Brass
 New releases, listener requests
 KXLU

4:00 P.M.

KPSC Classical, folk, country
 KTBT Contemporary music

KVFM

5:00 P.M.

11:00 A.M.
 KBCA ⑤ TOLLIE STRODE SHOW
 Jazz feat Shelly Mann
 NOON CONCERT
 FESTIVAL OF CLASSICS
 MOZART: Quintette in C; Heifetz - Piatigorsky(27)
 MOZART: Quartet #19 in C; Droic Quartet (28)

KSPC

5:30 CONCERT HALL
 ⑤ DAWN OF THE CLASSICS
 MUFFAT: Sonata #5 from "Armonico Tributo";
 Concentus Musicus (21)
 HANDEL: Cto #13 in E maj for organ, orch, Op 7; #7;
 "The Cuckoo and the Nightingale"; Biggs, organ; Boulton/London Phil (16)
 BACH: Suite #5 in E min (English); Walcha, hpschd(17)

2:00 P.M.
 ⑤ Journey into music w/Bill Babcock; semi-classical
 Country/Western 24hr
 STU OLSON SHOW feat Frank Sinatra, Herb Alpert
 KBCA
 KEDC
 KVEN

6:00 P.M.
 ⑤ 6:00 PROGRAM
 HAYDN: Sym #11 in E flat maj; Goberman/Vienna State Opera Orch (18)
 GEMINIANI: Cto Grosso, Op 3 #2; Mainardi/Vienna State Folk Opera Orch(11)
 BEETHOVEN: Quartet in C min, Op 18 #4; Budapest String Quartet (21)
 ALBENIZ: Mallorca (Barcarola); Ghiglia, guitar (7)

1:00 P.M.

12:00 NOON
 KBCA ⑤ TOLLIE STRODE SHOW
 Jazz feat Shelly Mann
 NOON CONCERT
 FESTIVAL OF CLASSICS
 MOZART: Quintette in C; Heifetz - Piatigorsky(27)
 MOZART: Quartet #19 in C; Droic Quartet (28)

KEDC
 KXLU

6:00 P.M.

3:00 P.M.
 ⑤ CHUCK NILES SHOW
 Jazz feat Leo Parker
 News, request rock
 Semi-classical, popular
 KBCA
 KEDC
 KVEN

7:00 P.M.
 ⑤ MUSIC ROOM
 BACH: Italian Cto in F; Anthony Newman, hpschd(10)
 BACH: Cto for two violins, strings in D min; Erica Morini, Nathan Milstein, violinists; Betty Fischer, piano w/chamber orch (16)
 Israel Concert Hall
 COURTNEY HARRINGTON
 Feat requests tonight
 ⑤ DEL REY CONCERT
 RESPIGHI: Roman Festivals; Bernstein/NY Phil (24)
 BEETHOVEN: Sym #5 in G min; Szell/Concertgebouw (32)
 SHOSTAKOVICH: Cto #2 for piano, orch; Eugene List, piano; Victor Desarzens/Vienna State Opera (19)
 BEETHOVEN: Trio in B flat Op 97, Archduke; Suk Trio(37)

10:00 A.M.
 KPCS ⑤ CLASSICS IN CONCERT
 STRAVINSKY: "Rite of Spring"; Bernstein/NY Phil
 RESPIGHI: "Pines of Rome" Reiner/Chicago Sym(20)
 HAYDN: Sonata in F maj; Ivan Davis, pianist (23)
 NIELSEN: Sym #6; Ormandy/Phil Orch (33)
 KUSC FESTIVAL OF CLASSICS
 MENDELSSOHN: Italian Sym Szell/ Cleve Orch(28)
 DUKAS: Sorcerer's Apprentice; Bernstein/NY Phil (11)
 RAVEL: Mother Goose Suite Baudo/Orch de Paris (13)

KXLU

⑤ 6:00 PROGRAM
 CHERUBINI: Sonata #1 in F maj for horn; Deccarossi, horn; Mannino/Orch. dell' Angelicum (4)
 BACH: Goldberg var (part 2 of 2 part series); Leonhardt, hpschd (23)
 HAYDN: Sym #46 in B maj; Newstone/Haydn Orch (18)
 VIVALDI: Cto #10 in B min; Rossi/Vienna State Orch (11)

4:00 P.M.
 ⑤ Folk w/B. Mitchell Reed
 JOEY MITCHELL SHOW
 Feat Poppycock Family, Oldies
 KMET
 KVFM
5:00 P.M.
 CLYMAN'S CORNER w/ Shelly Clyman
 BERLIOZ: Ovt Beatrice & Benedict; Harty/London Phil
 KUSC
 KFAC
 KOGO

8:00 P.M.
 ⑤ EVENING CONCERT
 ⑤ EVENING SYMPHONY

MOZART: "Linz" Sym #36 in C; Philharmonia Orch w/Klemperer conducting(30)
 STRAUSS: Don Quixote; Paul Tortelier, cello; Guisto Cappone, viola; Siegfried Borries, violin; Rudolf Kempe/Berlin Phil Orch (42)
 STRAUSS: Suite from "Le Bourgeois Gentilhomme"
 Anshel Brusilow/Chamber Sym of Philadelphia (34)
 WOLF: Italian Serenade; Brusilow/Chamber Sym of Philadelphia (7)

RIEGGER: Nonet for brass, Op 49; Barnett/Members of the Alumni of the Nat'l Orchestral Association (9)
 FRANCO: As the Prophets Foretold (1955); Meyer(s); McDonald(t); Graham(b) Chapman(caprillon); Prussing/Choir of the NY Avenue Presbyterian Church, Washington, D.C. (21)

w/Gary Firth

11:00 P.M.

KKOP

12M SKYWAY til DAWN

KUSC
KPFK

DIMEBAG w/Zany Stein & Illes
 1:00 am LIGHT UP & LISTEN
 Cross section of rock, jazz, blues, classics

Sunday 16

9:00 P.M.

KBBI
 KPBS
 KVFM
 KXLU
 KUSC
 KBKA

Ⓢ Concert hall of the air
 L.A. Philharmonic
 T.G. NICHOLSON SHOW
 Feat Glen Campbell, Barbra Streisand, Blood Sweat & Tears
 Ⓢ 20th CENTURY UNLIMITED
 BENNETT: Sym #1 (First Recording); Buketoff/Royal Phil Orch (23)

KOGO

10:00 P.M.

Ⓢ CONCERT SHOWCASE
 GRIEG: Cto in A min; Ormandy/Phil Orch (30)
 LISZT: Cto #1 in E flat; Ormandy/Phil Orch (19)

KMET
KPFK

8:00 A.M.

Ⓢ Folk, rock w/Mikel Hunter
 MUSIC OF JOHANN SEBASTIAN BACH w/John Horn

KDIG
KPFK
KUSC
KXLU

4:00 P.M.

Contemporary Jazz 24hr
 IT'S YOUR WORLD TOO
 Ecology w/Gil Deane
 PSYCHOLOGY NOW
 Ⓢ 6:00 PROGRAM
 TORELLI: Sinfonia for four trumpets, oboes, timpani, continuo; Di Zagreb/I Solisti
 BEETHOVEN: Sonata #3 in A maj, Op 69; Rastropovich, cello; Richter, piano(26)
 BACH, J.S.: Chaconne in D min; Yepes, guitar (15)
 MOZART: Minuets, #11-14; Boskovsky/Vienna Mozart Ensemble

9:00 A.M.

Ⓢ Japanese, American Jazz featuring Japanese traditional instruments Koto and Shakuhachi
 10:30 Morning interlude feat. Red Norvo
 B'NAI SHALOM w/Phil Blazer

10:00 A.M.

SUNDAY CLASSICS
 Ⓢ CLASSICS IN STEREO

12:00 NOON

Ⓢ BOB SUMMERS SHOW
 Jazz feat Bill Evans
 Progressive rock w/Jim Ladd
 SUNDAY OPERA
 Jazz from Southern Calif.

KOGO

8:00 P.M.

Ⓢ EVENING SYMPHONY
 MAHLER: Songs of a Wayfarer; Christa Ludwig (m-s); Boult/Philharmonia(17)
 MAHLER: Song of the Earth
 Maureen Forrester, Richard Lewis, soloists; Reiner/Chicago Sym (63)
 University Concert Hall
 Commentary w/artists, writers, guests of interest
 COMIC RELIEF
 RANDY HAUCK SHOW
 Feat Carol Burnett, Nelson Riddle, Elvis, Al Hirt

Saturday 15

8:00 A.M.

KLLU
 KUSC
 KPFK
 KVFM

Classical, commentary
 HIGH FREQUENCY
 Rock w/Lee Lefton

KVFM

KXLU

9:00 A.M.

9:30 BOOKS w/Joseph Hansen
 8:30 Musical Caravan w/Ofie Martinez-Spanish

KPFK
KVFM

10:00 A.M.

KEDC
 KOGO
 KPFK
 KTYM

NO SCHOOL TODAY
 For the Children
 Ⓢ CLASSICS IN STEREO
 Recent Releases w/Wm. Strother, guests
 DEWITT BROWN and jazz

KVFM

KXLU

11:00 A.M.

KEDC
 KPFK
 KTYM

MUSICAL STORYTIME
 11:30 Classical Music from Germany
 11:30 Kids 'n Books 'n Things w/Bonnie Kruckhoff

KEDC

KOGO

KTYM

KXLU

12:00 NOON

KBCA
 KEDC

Ⓢ TOLLIE STRODE SHOW
 Jazz feat Thelonius Monk
 CINEMA SOUNDS

KFAC

KOGO

3:00 P.M.

KACE
 KBCA
 KUSC

"Middle of the road" music
 Ⓢ CHUCK NILES SHOW
 Jazz feat Bill Smith
 OPERA SHOWCASE
 w/Art Johnson

4:00 P.M.

KBBI
 KEDC
 KMET
 KOGO
 KVFM

Ⓢ American Yugoslav music
 Countree w/Mike Horn
 Ⓢ Folk, rock w/B. Mitchell Reed
 Ⓢ CLASSICS BY REQUEST
 Musical tour through Germany w/Michael Fitzke

5:00 P.M.

KOLA
 KUSC
 KVEN
 KXLU

"Pop Sounds" 24hr
 AROUND THE BANDSTAND
 w/Shelly Clyman
 Harry Mortimer/The Fairey Band
 Semi-classical, popular
 Ⓢ THE ART OF
 JEAN-PIERRE RAMPAL(Flute)
 Selections of Baroque and Classical Music

KBCA

KXLU

4:00 P.M.

KOGO
 KBBI
 KXLU

Ⓢ CONCERT MINIATURES

KBBI

KXLU

7:00 P.M.

Rock w/Doug Chandler
 Ⓢ MUSIC ROOM-classical
 24hr of jazz music
 Ⓢ CHORAL CONCERT
 CHARPONTIER: "Magnificat"
 Songs of the Auvergne

KBCA

KPFK

KOGO

KUSC

8:00 P.M.

Ⓢ OPERA IN STEREO
 Ⓢ EVENING SYMPHONY
 JANACEK: Sinfonietta for Orch; Szell/Cleve Orch (24)
 SCHOENBERG: Transfigured Night; George Sebastian/Leipzig Gewandhaus Orch(30)
 MILHAUD: La Creation du Monde; Geo. Pretre/Paris Conservatory Orch (17)
 MILHAUD: Suite for violin, clarinet, piano; Manuel Compinsky, violin; Kalman Bloch, clarinet; Sara Compinsky piano (11)
 KODALY: Suite from "Hary Janos"; Szell/Cleveland Orch
 JANACEK: Fanfares, from "Sinfonietta for Orch"
 Szell/Cleveland Orch (5)

KLLU

KMET

KOGO

KEDC

KLOS

KUSC

KVFM

KXLU

9:00 P.M.

Ⓢ DENNIS SMITH SHOW
 Jazz feat Gerlad Wilson
 Ⓢ FOREIGN RADIO SERIES
 Radio Germany; Bamberg Symphony Orchestra, #1:
 Furtwangler; Third Sym in C sharp min (49)

KPFK

KPOL

KBCA

KEDC

KPSC

KTBT

10:00 P.M.

Ⓢ KOREAN HOUR
 Ⓢ Saturday Session - Jazz

KBCA

2:00 P.M.

THE COMPOSER - classical
 Your Story Hour
 w/Aunt Sue & Uncle Dan

KEDC

KBCA

3:00 P.M.

Ⓢ GERALD WILSON - jazz
 Music of the past, present & future feat Woody Shaw
 Ⓢ ARTISTS IN CONCERT
 CONCERT HALL

KOGO

KUSC

4:00 P.M.

Music for a Sunday afternoon
 Ⓢ Folk, rock w/B. Mitchell Ree
 Ⓢ Music from Germany

KOGO

5:00 P.M.

CONCERT HALL
 Ⓢ POP CHRONICLES
 ORGAN RECITAL
 B'NAI SHALOM w/Phil Blazer
 Keyboard Immortals

KFBS

KOGO

KBCA

Monday 17

9:00 A.M.

9:30 MORNING READING
 "Good music" 24hr

KEDC

KLOS

KLLU

KUSC

10:00 A.M.

Ⓢ DENNIS SMITH SHOW
 Jazz feat Quincy Jones
 CLASSICS '71

Jazz feat John Coltrane
 12:30 Japanese-Swedish
 Ⓢ Folk, rock w/D. Herman
 Classical, commentary
 FESTIVAL OF CLASSICS
 TELEMANN: Ovt in D maj for trumpet, oboe, str. & continuo; Roland Duatte/Collegium Musicum of Paris(27)
 HAYDN: Sym #96 in D maj "Miracle"; Szell/Cleveland Orch (23)
 C.P.E. BACH: Cto in G maj for organ, strings, continuo; Schippers/Vienna Baroque Ensem(25)

11:00 A.M.

Classical, folk, country
 Contemporary music

12:00 NOON

Ⓢ TOLLIE STRODE SHOW

Tuesday 18

1:00 P.M.

KEDC German 1, 2, 3
KOST "Easy Listening" 24hr
KPCS © CLASSICS IN CONCERT
SHOSTAKOVICH: Sym #1
in F maj; Ormandy/Phil
Orch (29)
PROKOFIEV: Lt Kife Suite;
Goberman/New Vienna
Symphony Orch (20)
BERLIOZ: Sym Fantastique
Ormandy/Phil Orch (49)
STRAUSS: Til Eulen-
spiegel's Merry Pranks;
Bernstein/NY Phil (16)
KSRF Contemporary, variety
KUSC FESTIVAL OF CLASSICS
ROSSINI: Ovt to "The
Barber of Seville" (8)
BEETHOVEN: Piano Cto
#3 in C min, op 37;
Rubinstein, piano;
Leinsdorf/Boston Sym(38)
GRIEG: Peer Gynt Suites
#1 & #2; Rozhdestvensky/
Moscow Radio Sym (42)
MOZART: Sym #35 in D
maj; "Haffner"; Szell/
Cleveland Orch (19)

2:00 P.M.

KACE "Middle of the Road" music
KLOS © Folk-rock w/J Jackson
KVFM STU OLSON SHOW
Feat Antonio Carlos
Jobim, Henry Mancini

3:00 P.M.

KARL Popular music
KBCA © CHUCK NILES SHOW
Jazz feat Kenny Burrell
KEDC News, request rock
KPBS Classical, folk,
& contemporary issues
KTYM SONNY MACON & jazz
KUSC FESTIVAL OF CLASSICS
SCHUMANN: Frauenliebe
und leben, Op 42;
Lotte Lehman(s); Bruno
Walter, piano(20)
DEBUSSY: La Mer; Boulez/
New Philharmonia (24)
HONEGGER: Sym #2
"For Strings" Czech,
Philharmonic (25)
MESSIAEN: Et Exspecto
Resurrectionem
Mortuorum (30)
KVEN Semi-classical & popular

4:00 P.M.

KMET © Folk w/B. Mitchell Reed
KOLA "Pop Sounds" 24hr
KVFM JOEY MITCHELL SHOW
Feat Trini Lopez,
& Paul Anka
KSPC Classical, folk, rock

5:00 P.M.

KJOI 5:30 POINT OF VIEW
Guest Editorials
KUSC FESTIVAL of CLASSICS
Alexander Schreiner
Organ Recital (30)
BEETHOVEN: String
Quartet in E flat, Op 127
Guarneri Quartet (37)
KXLU © AGE of the ORGAN
J.S. BACH: Preludes,
Fugues, Part 5:
Pastorale in F maj;
Fugue in G min "The
Little" Biggs, organ;
Fantasia in G maj;
Passacaglia & Fugue in
C min; Heiller, organ;
Tocata, Adagio, Fugue
in C maj; Litaize, organ

6:00 P.M.

KNAC Progressive Rock w/Jolle
KPCS No School Today...
For the Children
KUSC 6:30 RAPLINE - discussion
w/Joel G.izin

KXLU © 6:00 PROGRAM
HEWITT: Battle of Trenton
Biggs, organ (11)
RESPIGHI: Ancient
Dances and Airs for Lute,
Suite III: I Musici(21)
J.S. BACH: Cto #4 in
A maj for piano, orch;
Gould, piano; Gloschmann/
Columbia Sym Orch (19)

7:00 P.M.

KECR Focus '71...interviews,
& Christian music
Special report on
local issues
KEDC © Folk-rock w/Larry Miller
KLOS © 7:30 THE CONCERT
KMUZ © MUSIC ROOM
KOGO RACHMANINOFF: Sym
Dances, Op 45; duo-
pianists Vitya Vronsky,
Victor Babin (26)
KPCS Georgetown Forum...
current affairs
KVFM COURTNEY HARRINGTON
Feat "off-the-cuff" stuff
KXLU © TOWER THEATER
DYLAN THOMAS: "Under
the Milk Wood"
"A Boy Growing Up"

8:00 P.M.

KFAC © EVENING CONCERT
BEETHOVEN: Leonore
Ovt #2; George Szell/
Cleveland Orch (15)
HAYDN: Sym #72 in D
maj; Antal Dorati/Phil-
harmonia Hungarica (22)
PROKOFIEV: Cto #2 in G
min; John Browning,
pianist; Erich Leinsdorf/
Boston Sym Orch (31)
SCHOENBERG: Pelleas et
Melisande; Sir John
Barbirolli/New Phil-
harmonia Orch (42)
KLLU University Concert Hall
KMET © Rock w/Jack Margolis
KOGO © EVENING SYMPHONY
HONEGGER: Pacific 231;
Serge Baudo/Czech Phil
Orch (6)
HONEGGER: Summer
Pastorale; Baudo/Czech
Phil Orch (9)
RAVEL: Piano Cto in G;
Samson Francois, pianist;
Cluytens/Paris Conserva-
tory Orchestra (20)
RAVEL: Cto for the Left
Hand; Francois, pianist;
Cluytens/Paris
Conservatory Orch (18)
ORFF: Catulli Carmina;
soloists Judith Blegen,
Richard Kness; Ormandy/
Phil Orch, Temple Univ.
Choir (36)
ROUSSEL: Bacchus et
Ariane, Suite 2; Cluytens/
Paris Conservatory Orch
8:30 Trojan Sports

9:00 P.M.

KBBCA © BOB SUMMERS SHOW
Feat Della Reese
KUSC 9:30 Airbag...rock
w/Elliott Mass
KVFM T.G. NICHOLSON SHOW
Feat Ladies choice nite
KVCR Soul Serenade, soul music

10:00 P.M.

KBBCA © 10:30 RICHARD LEOS
Feat Mongo Santamaria
Black music & views
w/Kisasi
KEDC © CONTEMPORARY HOUR
PROKOFIEV: Sym Cto for
cello, orch; Samuel Mayes,
cellist; Leinsdorf/
Boston Sym (37)
KOGO © BLUES PLUS w/Doss

9:00 A.M.

KDB Variety music throughout
the day w/news
KFPK 9:30 MORNING READING
KUSC Agriculture Report...
the farm scene
KVFM Musical Caravan
w/Ofie Martinez--spanish

10:00 A.M.

KBBCA © DENNIS SMITH SHOW
Feat Donald Byrd
KEDC CLASSICS '71
KOCM Middle of the Road music
KOGO © CLASSICS in STEREO
KPCS Rhythm & Blues
KTYM ROY LOGGINS & Jazz

11:00 A.M.

KBBCA © TOLLIE STRODE SHOW
Jazz feat Mongo Santamaria
12:30 German 4, 5, 6
KEDC © Folk-rock w/Dave Herman
KLOS Classical, popular
KLLU NOON CONCERT
KFPK FESTIVAL OF CLASSICS
KUSC CARTER: Sonata for cello,
piano (1948); Joel Krosnick,
cello; Paul Jacobs, piano
DVORAK: String Quartet
in A flat, Op 105;
Guarneri Quartet (30)
KVCR Lunch Bunch: contemp.
music, interviews

1:00 P.M.

KEDC Russian Language
KPCS © CLASSICS in CONCERT
SCHUBERT: Piano Sonata
in A maj; Serkin (41)
MOZART-BRAHMS-
MENDELSSOHN: London
Symphony Orch (21)
DVORAK: Quintet in E
flat, Op 97; Budapest
String Quartet
BARTOK: Assai Lento;
Allegro Molto; Bernstein/
NY Phil Orch
KSDO Country/Western 24hr
KSRF Contemporary, variety
KUSC FESTIVAL of CLASSICS
GOLDMARK: Rustic
Wedding Sym; Bernstein/
NY Phil (Karl Goldmark,
born May 18, 1830) (45)
BARTOK: Piano Cto #2;
Alexis Weissenberg, piano
Ormandy/Phil Orch (29)

2:00 P.M.

KBBI © Journey into Music w/
Bill Babcock; semi-classical
KLOS © Folk, rock w/J Jackson
KVFM STU OLSON SHOW
Feat Andre Kostelanetz,
Tony Bennett

3:00 P.M.

KBBCA © CHUCK NILES SHOW
Feat Oliver Nelson
KEDC News, request rock
KPBS Classical, folk, contemp.
KUSC FESTIVAL OF CLASSICS
BEETHOVEN: Bagatelles,
Op 126; Jacob Lateiner,
piano (20)
KVCR STRAVINSKY: Persephone;
Stravinsky/Columbia
Sym Orch (56)
KVEN Semi-classical, popular

4:00 P.M.

KNJO "Middle of the Road"
KVFM JOEY MITCHELL SHOW
Feat Percy Faith,
The Fifth Dimension
KSPC Classical, folk, rock

5:00 P.M.

KEDC 5:30 CONCERT HALL
KJOI 5:30 Point of View-editorial
KUSC FESTIVAL of CLASSICS
DVORAK: Cello Cto in
B min; Rostropovich, cello;
Boult/Royal Phil (40)
SCHUBERT: Sonata in C
maj; Rudolf Serkin, piano(26)
KXLU © MUSICAL MASTERPIECES
SUPPE: Ovt Tantalusqualen
Krippe/Philharmonia
Promenade Orch(9)
DELIBES: Suite from the
ballet "Coppelia"; Golsch-
mann/St. Louis Sym(14)
BEETHOVEN: Sym #4 in B
flat maj, Op 60; von
Karajan/Berlin Phil Orch

6:00 P.M.

KPCS SERENADE by CANDLELIGHT
KXLU © 6:00 PROGRAM
HANDEL: Cto Grosso, Op
3 #6; Mariner/Academy of
St Martin-in-the-Field(7)
SCARLATTI: Sonata in B
min; Valenti, hpschd
VIVALDI: Four Seasons
"Summer"; Warchal, violin;
Cuberka, hpschd; Slovak
Chamber Orchestra (11)
PAGANINI: Caprices #4, 5, 6
Ricci, violin (14)
HAYDN: Sym #44 in E
min "Traversersymphonie"
Janigro/Sym Orch of
Radic Zagreb (20)

7:00 P.M.

KLOS © Folk-rock w/Larry Miller
KMUZ © 7:30 THE CONCERT
KOGO © MUSIC ROOM
KPCS Stories of the North
KVFM COURTNEY HARRINGTON
Feat Santana, Hollies,
George Harrison
KXLU © CANTIONES PROFANAE
BIZET: Carmen; Price,
Corelli, Merrill, Freni
w/von Karajan

8:00 P.M.

KDIG VICKI LYNN and Jazz
KFAC © EVENING CONCERT
TCHAIKOVSKY: Hamlet
Ovt Fantasia; Igor
Markevitch/New Phil-
harmonia Orch (18)
CHAUSSON: Sym in B flat
maj; Charles Munch/Boston
Symphony Orchestra (31)
DVORAK: Cto in A min;
Nathan Milstein, violinist;
Rafael Fruhbeck de
Burgos/New Philharmonia
Orchestra (29)
MOZART: Sinfonia
Concertante in E flat maj;
Daniel Barenboim/English
Chamber Orchestra (32)
KLLU University Concert Hall
KMET © Folk-rock w/Tom Gamache
KOGO © EVENING SYMPHONY
BACH: St. Matthew Passion
Part I; The Philadelphia
Orchestra in recorded
concert w/Eugene
Ormandy conducting
KPCS 8:30 The Goon Show-comedy
KUSC Close-Up...behind the head-
lines w/Prof Chas Powell

9:00 P.M.

KBBI © Concert Hall of the Air
w/Mike Trout
KPBS OPUS 89.5 - classical
KUSC 9:30 AIRBAG
w/Don Shafer

KVFM T.G.NICHOLSON SHOW
Feat Chet Atkins, Bobby
Vinton, Chicago

10:00 P.M.

KEDC BBC WORLD THEATER
KNAC Progressive Rock 24hr
KOGO ⑤ CONCERT SHOWCASE
KXLU ⑤ JAZZ LIGHT
w/Don Ferrin

KGUD Lone Ranger, Sherlock
Holmes, Shadow originals
KLOS ⑤ Folk w/Tony Pigg
KUSC 12M TO KNOW IT IS TO
LOVE IT (rock)
KYMS Contemporary music 24hr
KBCA ⑤ 4:30 am JIM HERRIN
Jazz feat Arthur Prysock

A min, Op 6 #4; De Stoutz/
Zircher Orchestra

7:00 P.M.

KECR Sacred Concert Hall
KEDC Special report on
local issues
KMUZ ⑤ 7:30 THE CONCERT
KFBS Finnish Composer
KPCS 7:15 Travel the World
in Song - international
KVFM COURTNEY HARRINGTON
Feat Chicago, Carpenters
Jefferson Airplane,
Glenn Campbell
KXLU ⑤ DEL REY CONCERT
ROSSINI: Ovt Barber of
Seville; Schippers/
Columbia Sym (7)
BERLIOZ: Requiem; Schreier
(t); Chorus, Sym Orch of
Bavarian State Radio,
munich (84)
HOLST: Suite #1 (10) &
Suite #2 (11 min); Fennell/
Eastman Wind Ensemble

KOGO

KPFK
KPBS

BRAHMS: Feldeinsamkeit
MOZART: Das Veilchen
BACH: Willst du dein
Herz mir schenken
SCHUBERT: Heidenros-
lein; FRANZ: Fur Musik
SCHUBERT: Im Abendroth
BRAHMS: Wiegenlied
Hans Carste/Chamber
Orchestra (35)
RAMEAU: Les Indes
Galantes, ballet music
The Collegium Aureum(36)
⑤ EVENING SYMPHONY
HAYDN: Sym #95 in C
min; Szell/Cleve Orch(?)
VIOTTI: Violin Cto #3 in A
min; Giuseppe Precepe,
violinist; Franco
Caracciolo/Orch Rossini
di Napoli (22)
DVORAK: Sym #5 in F
min, Op 24; Istvan
Kertesz/London Sym(41)
HAYDN: Sym #96 in D;
Szell/Cleve Orch (23)
8:30 LA. PHIL. ORCH.
8:30 WEDNESDAY NITE
AT THE OPERA

Wednesday 19

9:00 A.M.

KPFK 9:30 MORNING READING
KUSC Education and Public
Affairs Forum
KVFM Musical Caravan
w/Ofie Martinez-spanish

KBBI ⑤ Journey into Music
w/Bill Babcock
Semi-classical
KEDC 2:30 French-Italian
KLOS ⑤ Folk-rock w/J J Jackson
KPMJ Popular music til 12M
KVFM STU OLSON SHOW
Feat Lana Cantrell &
Ramsey Lewis

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Jazz feat Kenny Burrell
KOCM "Middle of the Road"
KPCS ⑤ Opus Jazz
KTYM ROY LOGGINS and jazz

KBCA ⑤ CHUCK NILES SHOW
Feat Bud Powell
KEDC News, request rock
KPBS Classical, folk, contemp.
issues
KTYM SONNY MACON & jazz
KUSC FESTIVAL OF CLASSICS
Violin Virtuosi
w/Henry Roth (60)
MESSIAEN: Et Exspecto
Resurrectionem
Mortuorum; Pierre
Boulez conducting (31)
Semi-classical, popular

11:00 A.M.

KKOP Popular music 24hr
KMET ⑤ Folk, rock w/the RABBITT
KUSC Classical, folk, country
MORNING MAGAZINE

KVEN

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat Pucho and the
Latin Soul Brothers
KEDC 12:30 Japanese-Swedish
KNAC Progressive Rock
w/Jim Ladd
KPFK NOON CONCERT
KTYM WALLY THOMPSON & Jazz
KUSC FESTIVAL OF CLASSICS
SCHUBERT: Piano Trio in
B flat maj, Op 99;
Immaculate Heart Trio
Lunch Bunch; contemp.
music & interviews
KVCR

KMET ⑤ Folk w/B. Mitchell Reed
KNJO "Middle of the road" music
KOLA "Pop Sounds" 24hr
KVFM JOEY MITCHELL SHOW
Feat Connie Francis
& Ed Ames
KSPC Classical, folk, rock

5:00 P.M.

KOST "Easy Listening" 24hr
KPCS ⑤ CLASSICS IN CONCERT
MUSSORGSKY:
Khovantchina Prelude;
Bernstein/NY Phil (6)
GLINKA: Russian and
Ludmilla Ovt; Bernstein/
NY Phil (6)
MUSSORGSKY: Night on
Bald Mountain; Bernstein/
NY Phil (11)
BORODIN: Polovetsian
Dances from "Prince
Igor"; Bernstein/NY Phil
IPPOLITOV-IVANOV:
Two Caucasian Sketches
Op 10; Bernstein/NY Phil
VIVALDI: Cto for woodwinds
& String Orch; Goberman/
NY Sinfonietta (10)
MOZART: Cto #22 in E
flat maj; Philippe Entre-
mont/Ormandy/Phil (36)
BRAHMS: Horn Trio, Op 40;
Serkin at Marlboro Music
Festival (30)
KSDO Country/Western 24hr
KSRF Contemporary, variety
KUSC FESTIVAL OF CLASSICS
SHOSTAKOVICH: Sym #12
in D min; Op 112 (1917)
Mravinsky/Leningrad
Philharmonic (38)
SCHUBERT: Moments
Musicauz; Rudolf Serkin,
piano (30)

KEDC 5:00 report
5:30 Concert Hall
5:30 Point of View-editorials
KJOI TOMMY BEE & jazz
KTYM FESTIVAL OF CLASSICS
KUSC EASDALE: Suite from "The
Red Shoes"; Golschmann/
St. Louis Sym (17)
NIELSEN: Sym #4, Op 29
"Inextinguishable";
Bernstein/NY Phil (41)
KXLU ⑤ MUSICAL MASTERPIECES
VERDI: Prelude; La Traviata
Act 3; von Karajan/Phil-
harmonia Orch (4)
GRIEG: Cto in A min for
piano, orch, Op 16;
Fleischer, piano; Szell/
Cleveland Orch (29)
TCHAIKOVSKY: Marche
Slav; Reiner/Chicago
Sym Orchestra (11)
FRANCK: Fantasie in A
maj; Schreiner, organ (12)

6:00 P.M.

KNAC Progressive rock w/Jolle
KPCS SERENADE by CANDELIGHT
KUSC 6:30 RAPLINE w/
Burt Wilson - discussion
KXLU ⑤ 6:00 PROGRAM
DITTERSDORF: Cto in B
flat maj for hpschd, orch;
Veyron-Lacroix, hpschd;
Redel/Pro Arte Orch of
Munich (21)
MOZART: Sonata #5 in G
maj; Krauss, piano (13)
TELEMANN: Divertissement
Andre, Lagorce, trumpets;
Rampal, flute; Birbaum/
Ensem (7)
HANDEL: Cto grosso in

KFAC

8:00 P.M.

⑤ EVENING CONCERT
WOLF-FERRARI: The
Secret of Suzanne Ovt;
Ladislav Slovak/Slovak
Phil Orch (2)
DVORAK: Sym #3 in E
flat maj; Istvan Kertesz
London Sym Orch (36)
Felicia Weathers(s)
performs from:
BEETHOVEN: Ich liebe
dich
SCHUBERT: Uber allen
Gipfeln, ist Ruh;
SCHUBERT: Die Forelle
FRANZ: Es hat die Rose
sich beklagt
LISZT: Es muss ein
Wunderbares sein
SCHUBERT: Wiegenlied

KVFM

KXLU

KEDC

KNAC

KGUD

KBCA

Thursday 20

9:00 A.M.

KDB Variety music all day
KUSC Masterworks from France
9:30 Adventures in
Music
KVFM Musical Caravan w/
Ofie Martinez - spanish

KBBI

KEDC

KOST

KPCS

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Jazz feat Herbie Hancock
KOGO ⑤ CLASSICS in STEREO
KPCS ⑤ RHYTHM & BLUES
KTYM ROY LOGGINS & jazz
KUSC Action Ecology

11:00 A.M.

KKOP Popular music 24hr
KMET ⑤ Folk, rock w/the RABBITT
KPSC Classical, folk, country
KTBT Contemporary Music
KUSC MORNING MAGAZINE

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat Eddie Harris
KEDC 12:30 German 4, 5, 6
KLOS ⑤ Folk, rock w/
Dave Herman
KLLU Classical, popular,
& commentary
KNAC Progressive rock
w/Jim Ladd
KPFK NOON CONCERT
KTYM WALLY THOMPSON-jazz
KUSC FESTIVAL OF CLASSICS
KVCR Lunch Bunch: contemp.
music, interviews

KBCA

KOGO

KPCS

KTYM

KUSC

KKOP

KMET

KPSC

KTBT

KUSC

KACE

KBBI

KBOB

KLOS

KPMJ

KVFM

1:00 P.M.

⑤ Sudio 107 w/Mike
Trout; sacred, classical
Russian language
"Easy Listening" 24hr
⑤ CLASSICS IN CONCERT
STRAVINSKY: Cantata;
Adrienne Albert,
Alexander Young, Gregg
Smith Singers (27)
BARTOK: Cto for two
pianos, percussion,
orch; Arthur Gold, Rober
Fitzdale;
BARTOK: Music for String
Instruments, percussion,
Celesta; Ormandy/N Y
Phil (51)
BERNSTEIN: Age of Anxiety
Phillippe Entremont;
Bernstein/NY Phil (37)
SCHOENBERG: Quintet
for Flute, oboe, Clarinet,
Horn, Bassoon, Op 26;
Westwood Wind Quintet/
Robert Craft cond. (27)
Contemp., variety music
FESTIVAL OF CLASSICS

2:00 P.M.

Middle of the Road
⑤ Journey into music
w/Bill Babcock; semi-
classical music
Good variety music
⑤ Folk, rock w/J J Jackson
Popular music
STU OLSON SHOW
Feat Claudine Longet,
Percy Faith

3:00 P.M.

KARL Middle of the Road
 KBKA ⑤ CHUCK NILES SHOW
 Jazz feat Freddie Hubbard

KEDC News, request rock
 KPBS Classical, folk
 KTYM SONNY MACON & jazz
 KVEN Semi-classical, popular

4:00 P.M.

KMET ⑤ Folk, rock w/
 B. Mitchell Reed
 Middle of the Road
 "Pop Sounds" 24hr
 JOEY MITCHELL SHOW
 Feat O.C. Smith,
 Bobby Goldsboro

KSPC Classical, folk, rock

5:00 P.M.

KEDC 5:30 CONCERT HALL
 KJOI 5:30 Point-of-view
 Guest Editorials
 TOMMY BEE & Jazz
 FESTIVAL OF CLASSICS
 ⑤ DAWN of the CLASSICS
 MONDCONVILLE: Sonata #3
 in B flat maj for orch;
 Petit/Orchestre de
 Chambre (12)
 SCARLATTI: Sonata in B
 min; Valenti, hpschd(5)
 HANDEL: Cto #15 in D
 min for organ, orch;
 Biggs, organ; Boulton/London
 Phil Orch (9)
 PALESTRINA: Missa
 "Dum Complerentur";
 Schrems/Regensburg
 Cathedral Choir (28)

6:00 P.M.

KNAC Progressive Rock w/Jolle
 KPBC Serenade by Candlelight
 KXLU ⑤ 6:00 PROGRAM
 BOYCE: Sym #5 in D maj;
 I Solisti di Zagreb/
 Janigro conducting(8)
 BEETHOVEN: Sonata in C
 Op 2 #3; Rubinstein, piano
 TELEMANN: Don Quichotte
 Suite; Wiener Solisten,
 Bottcher conducting(16)
 MOZART: Minuet in C;
 Boskovsky/Vienna
 Mozart Ensem (6)

7:00 P.M.

KEDC Special Report on
 local issues
 KLOS ⑤ Folk w/Larry Miller
 KOGO ⑤ MUSIC ROOM
 KPBS French Masterworks
 KVFM COURTNEY HARRINGTON
 Feat Oldies

KXLU ⑤ DEL REY CONCERT
 WAGNER: Siegfried Idyll;
 Steinberg/Pittsburgh
 Sym (15)
 MENDELSSOHN: String
 Sym #9 in C min; Felix
 Ayo, violin; Musici(26)
 TCHAIKOVSKY: Cto in D
 min for violin, orch;
 Zukerman, violin; Dorati/
 London Sym (34)
 RESPIGHI: The Birds;
 Ormandy/Phil Orch(18)
 SHOSTAKOVICH: Quartet#8
 Borodin String Quartet(18)

8:00 P.M.

KFAC ⑤ EVENING CONCERT
 R. STRAUSS: Festival
 Prelude; Wolfgang Meyer,
 organist; Karl Boehm/
 Berlin Phil Orch (13)
 SCRIABIN: Sym #3 "The
 Devine Poem"; Yevgeny
 Svetlanov/Sym Orch (46)
 VAUGHAN-WMS: The Lark
 Ascending; Hugh Bean,
 violinist; Sir Adrian Boult/
 London Phil (16)
 TCHAIKOVSKY: Souvenir
 de Florence; Boris Kroyt,
 violist; Mischa Schneider,
 violoncellist; The Guaneri
 Quartet (34)
 University Concert Hall

KLLU ⑤ EVENING SYMPHONY
 KOGO The Cleveland Orchestra
 in recorded performance,
 Georg Semkow conducting;
 TCHAIKOVSKY: Romeo &
 Juliet; Fantasy ovt;
 GLAZUNOV: Violin Cto;
 Daniel Majeske, soloist
 SCRIABIN: Sym #2
 MYSTICAL INSIGHTS

9:00 P.M.

KUSC OPUS 89.5 - classical
 KPBS 9:30 AIRBAG w/
 KUSC w/Shelly Clyman
 FLOTOW: Ovt "Martha"
 Isserstedt/German Opera
 House Orch, Berlin
 FRANCK: Sym in D min;
 Stokowski/Phil Orch;
 WIENIAWSKI: Cto #2 in D
 min for violin, orch;
 Helfetz, violinist;
 Barbieroli/London Phil
 SAINT-SAENS: Intro.
 & Rondo Capriccioso;
 Helfetz, violinist;
 Barbieroli/London Phil
 RAVEL: La Valse, Coates/
 Sym Orchestra
 ⑤ DAWN of the CLASSICS
 BIBER: From Fidicinium
 Sacro-Profanum & Sonata
 Harnoncourt/Concentus
 Musicus (6)
 CORELLI: Cto Grosso in
 F maj; Op 6 #2; Menuhin/
 Bath Festival Orch(12)
 HANDEL: Cto #16 in F
 maj for organ, orch;
 Biggs, organ; Boulton/London
 Phil Orch (17)
 SCARLATTI: Cantata "Infirmata
 Vulnerata"
 Fischer-Dieskau(b);
 Nicolet, flute; Heller,
 violin; Picht-Axenford,
 hpschd; Poppen, cello (14)
 BACH: Prelude, Fugue in
 B flat maj; Durufle, organ

KVCR Soul Serenade; soul music
 KXLU ⑤ PAST FORTY

Progressive Rock
 ⑤ TASTE OF JAZZ

Lone Ranger, Sherlock
 Holmes, Snadow originals
 ⑤ Folk w/Tony Pigg
 ⑤ 4:30AM JIM HERRIN
 Jazz feat Johnny Hartman

10:00 P.M.

Progressive Rock
 ⑤ TASTE OF JAZZ

11:00 P.M.

Lone Ranger, Sherlock
 Holmes, Snadow originals
 ⑤ Folk w/Tony Pigg
 ⑤ 4:30AM JIM HERRIN
 Jazz feat Johnny Hartman

Ormandy/Phil Orch (41)
 MUSSORGSKY: Pictures
 at an Exhibition; Thomas
 Schippers/NY Phil(32)
 BARBER: Second Essay for
 Orch, Op 17; Ovt to the
 School for Scandal; Op 5;
 Thomas Schippers/
 NY Phil (19)
 Contemp., variety music
 New Releases & Listener
 Requests

2:00 P.M.

KBOB Good Variety music
 KEDC 2:30 French-Italian
 KLOS ⑤ Folk-rock w/J J Jackson
 KPMJ Popular music til 12M
 KVFM STU OLSON SHOW
 Feat Bobby Hackett,
 Barbra Streisand

3:00 P.M.

KBCA ⑤ CHUCK NILES SHOW
 Jazz feat Gerald Wilson
 KEDC News, request rock
 KTYM SONNY MACON & jazz
 KVEN Semi-classical, popular

4:00 P.M.

KNJO Middle of the Road
 KVFM JOEY MITCHELL SHOW
 Feat Jose Feliciano,
 Vicki Carr
 Classical, folk, rock

5:00 P.M.

KEDC 5:30 CONCERT HALL
 KUSC CLYMAN'S CORNER
 w/Shelly Clyman
 FLOTOW: Ovt "Martha"
 Isserstedt/German Opera
 House Orch, Berlin
 FRANCK: Sym in D min;
 Stokowski/Phil Orch;
 WIENIAWSKI: Cto #2 in D
 min for violin, orch;
 Helfetz, violinist;
 Barbieroli/London Phil
 SAINT-SAENS: Intro.
 & Rondo Capriccioso;
 Helfetz, violinist;
 Barbieroli/London Phil
 RAVEL: La Valse, Coates/
 Sym Orchestra
 ⑤ DAWN of the CLASSICS
 BIBER: From Fidicinium
 Sacro-Profanum & Sonata
 Harnoncourt/Concentus
 Musicus (6)
 CORELLI: Cto Grosso in
 F maj; Op 6 #2; Menuhin/
 Bath Festival Orch(12)
 HANDEL: Cto #16 in F
 maj for organ, orch;
 Biggs, organ; Boulton/London
 Phil Orch (17)
 SCARLATTI: Cantata "Infirmata
 Vulnerata"
 Fischer-Dieskau(b);
 Nicolet, flute; Heller,
 violin; Picht-Axenford,
 hpschd; Poppen, cello (14)
 BACH: Prelude, Fugue in
 B flat maj; Durufle, organ

6:00 P.M.

KXLU NO SCHOOL TODAY
 For the Children
 ⑤ 6:00 PROGRAM
 HANDEL: Royal Fireworks
 Music; Appia/Vienna
 State Opera Orch (25)
 HAYDN: Divertimento for
 Viola d'Amore, Viola,
 Violoncello, Stumpt, viola
 d'amore (8)
 SCARLATTI: Sonata in A
 min; Valenti, hpschd (7)

TORELLI: Sonata a 5 for
 trumpet, strings, continuo;
 I Solisti di Zagreb (5)
 MOZART: Divertimento in
 F maj; Brymer/London Wind
 Soloists (11)

7:00 P.M.

KMUZ ⑤ 7:30 THE CONCERT
 KOGO ⑤ MUSIC ROOM
 KPBS ISRAEL CONCERT HALL
 KVFM COURTNEY HARRINGTON
 Feat Requests tonight
 KXLU ⑤ DEL REY CONCERT
 BARBER: Adagio for Strings;
 I Musici (7)
 RACHMANINOV: Sym #3 in
 A min; Abravanel/Utah
 Sym (38)
 BRAHMS: Cto #2 for
 piano, orch; Watts, piano;
 Bernstein/NY Phil (51)
 NIELSEN: Sym Suite, Op 8;
 Ogdon, piano (16)

8:00 P.M.

KDIG VICKI LYNN & Jazz
 KFAC ⑤ EVENING CONCERT
 DEBUSSY: Prelude to the
 Afternoon of a Faun; Pierre
 Dervaux/Colonne Orch
 of Paris (9)
 HAYDN: Sym #67 in F
 maj; Antal Dorati/Philhar-
 monia Hungarica (24)
 RAVEL: Cto in G maj; Alexis
 Weissenberg, pianist;
 PROKOPIEV: Cto #3 in C maj
 Alexis Weissenberg, pianist;
 Seiji Ozawa/Orch of Paris
 (27) MESSAGER: Ballet
 D; Isoline; Jean-Pierre
 Jacquinet/Orch of Paris(13)
 DUKAS: The Sorcerer's
 Apprentice; Pierre Dervaux/
 Colonne Orch of Paris (12)
 ⑤ Folk-rock w/Tom Gamache
 KMET ⑤ EVENING SYMPHONY
 KOGO BERLIOZ: Ovt to "Benvenuto
 Cellini" Zoltan Kekete/
 Prague Sym Orch (11)
 HAYDN: "London" Sym
 #104 in D; Beecham/Royal
 Phil Orch (26)
 HAYDN: "Spring" &
 "Summer" from "The
 Seasons" Soloists Elsie
 Morison, Alexander
 Young, Michael Langdon;
 Beecham/Beecham Choral
 Society, Royal Phil (71)
 BBC WORLD THEATER

9:00 P.M.

KPBS L.A. PHILHARMONIC
 KUSC 9:30 AIRBAG w/
 Doug Culver
 KVFM T.G. NICHOLSON SHOW
 Feat Hudson & Landry
 KVCN Soul Serenade; soul music
 KXLU ⑤ 20th CENT. UNLIMITED
 STRAVINSKY: Cto for violin
 & orch in D maj;
 Spivakovsky, violin;
 Abrabanel/Utah Sym(23)
 BARTOK: Quartet #1 Op 7;
 Juilliard String Quar(31)

10:00 P.M.

KEDC Million Dollar Music
 KNAC Progressive Rock 24hr
 KXLU ⑤ Ballades Traditional

11:00 P.M.

KLOS ⑤ Folk w/Tony Pigg
 KYMS Contemporary music
 KBKA ⑤ 4:30am JIM HERRIN
 Jazz feat Donald Byrd

Friday 21**9:00 A.M.**

KPFK 9:30 MORNING READING
 KUSC Heartbeat Theater
 9:45 Book Parade

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
 Jazz feat Wes
 Montgomery
 KEDC CLASSICS '71
 KOCM Middle of the Road music
 KOGO ⑤ CLASSICS in STEREO
 KPBC ⑤ OPUS JAZZ
 KTYM ROY LOGGINS & jazz
 KUSC Sleeping Prophet of
 Virginia Beach

11:00 A.M.

KKOP Popular music 24hr
 KMET ⑤ Folk-rock w/the RABBITT
 KPBC Classical, folk, country

KTBT Contemporary music
 KUSC MORNING MAGAZINE

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
 Jazz feat Wes
 Montgomery
 KLLU Classical, popular
 commentary
 KPFK NOON CONCERT
 KUSC Keyboard Immortals w/
 Joseph Tushinsky
 Lunch Bunch: contemp.
 music, interviews

1:00 P.M.

KPBC ⑤ CLASSICS in CONCERT
 MOZART: Cto #17 in G
 maj; Serkin /Columbia
 Sym (31)
 BEETHOVEN: Sym #6 in
 F maj, Op 68 "Pastoral"

KPCS NO SCHOOL TODAY
 For the Children
 ⑤ 6:00 PROGRAM
 HANDEL: Royal Fireworks
 Music; Appia/Vienna
 State Opera Orch (25)
 HAYDN: Divertimento for
 Viola d'Amore, Viola,
 Violoncello, Stumpt, viola
 d'amore (8)
 SCARLATTI: Sonata in A
 min; Valenti, hpschd (7)

Saturday 22

Sunday 23

<p>8:00 A.M. KLLU Classical, commentary KUSC HIGH FREQUENCY Rock w/Lee Lefton</p> <p>9:00 A.M. KPRK 9:30 Books w/Joseph Hansen KVFM 8:30 Musical Caravan w/Ofie Martinez-spanish</p> <p>10:00 A.M. KOGO CLASSICS IN STEREO Recent Releases KPFK w/Wm. Strother, guests KSDO Country/Western 24hr. KTYM DEWITT BROWN & jazz</p> <p>11:00 A.M. KEDC MUSICAL STORYTIME 11:30 Classical Music from Germany KMET Folk, rock w/the RABBIT KPFK 11:30 Kids 'n Books 'n Things w/Bonnie Kruchkoff</p> <p>12:00 NOON KBCA TOLLIE STRODE SHOW Jazz feat Clark Terry KEDC CINEMA SOUNDS KNCAC Progressive Rock w/Bill Slater</p> <p>1:00 P.M. KLOS Folk, rock w/JJ Jackson KNOB Popular music 24hr. KNJO Middle of the road til 12M KSEA Current Hits 24hr.</p> <p>2:00 P.M. KBBI Command Performance w/Bill Babcock; sacred, classical music by request KDIG Contemporary jazz 24hr. KVFM COURTNEY HARRINGTON Contemp top 100</p> <p>3:00 P.M. KACE Middle of the Road, rock KBCA CHUCK NILES SHOW Jazz feat Gabor Szabo KUSC OPERA SHOWCASE w/Art Johnson</p> <p>4:00 P.M. KMET Folk, rock w/ B. Mitchell Reed KOGO CLASSICS by REQUEST KVCR Soul Serenade; Soul Music</p> <p>5:00 P.M. KOLA "Pop Sounds" 24hr KUSC AROUND the BANDSTAND w/Shelly Clyman Lt. John Henry Amers/ Central Band of H.M. Royal Air Force KXLU THE ART OF . . . Andres Segovia(guitar) Sel. of Spanish Guitar</p> <p>6:00 P.M. KNCAC Progressive Rock w/Jolie KVFM MARC ROTHMAN SHOW Feat Ted Heath, Lana Cantrell, Robert Goulet</p>	<p>6:00 PROGRAM KMET WEBER: Invitation to the KPFK Dance, Op. 65 Golschmann/St. Louis Sym. (10) KSDO SAINT-SAENS: Var. for 2 pianos on a theme of Beethoven, Op. 35; Eden & Tarmin, pianos (18) KBCA BOCCHERINI: Concerto in B flat maj for Cello & Orch Hoelscher, cello; Matzerath/ Berlin Phil. (21) KLOS BUXTEHUDE: "Wie Shon KVFM Leuchtet der Morgenstern", de Klerk, organ (8)</p> <p>7:00 P.M. KEDC Folk music w/Tony Pigg KKOP MUSIC ROOM KOGO WAGNER: Siegfried Idyll; Klemperer/members Philharmonia Orch (18) KBCA 24 hrs. of jazz music KNCAC CHORAL CONCERT CHARPENTIER: Te Duem KPFK AHLE: Merk auf, mein Herz</p> <p>8:00 P.M. KLOS OPERA IN STEREO KOGO BORODIN: Prince Igor - Part 1; Mark Emler/Bolshoi Opera Soloists, Chorus & Orch. Ivan Petrov(b); Tatiana Tugarinova(s); Vladimir Atlantov(t); Arthur Eizen(b); Yelena Obrast- sova(ms); Aleksander Vedernikov(b); Aleksander Laptevt(t); Valery Yaroslav- slavtstev(b); Konstantin Baskov(t); Irina Terpilov- skaya(s); Margarita Mig- lay(s). Opera concluded next Saturday. KMET Folk, rock w/Tom Gamache KOGO EVENING SYMPHONY WAGNER: "Das Rheingold"; KBCA Kirsten Flagstad, George London, Jean Madeira, Set Svanholm, Gustav KOGO Neidlinger & supporting cast; Georg Solti/Vienna KPBS Phil Orch (2:26)</p> <p>9:00 P.M. KBCA DENNIS SMITH SHOW Jazz feat Joe Farrell KSDO Country/Western 24hr. KXLU FOREIGN RADIO SERIES RADIO GERMANY: Bamberg Sym Orch #2; Brahms: Piano Cto in B flat maj. Op. 83 (29) KLOS RADIO GERMANY: 1970 KUSC Salzburg Easter Festival #1; Bartok: Music for KVFM Strings, Perc & Celesta (33)</p> <p>10:00 P.M. KOGO CONCERT SHOWCASE KXLU Saturday Session Jazz w/Gary Firth</p> <p>11:00 P.M. KGUD Lone Ranger, Sherlock Holmes, Shadow original programs KOGO SERENADE KPFK 1:00am LIGHT UP & LISTEN Cross section of rock, jazz, blues & classics</p>	<p>8:00 A.M. KMET Folk, rock w/M. Hunter KPFK MUSIC OF JOHANN SEBASTIAN BACH w/ KSDO John Horn Country/Western 24hr.</p> <p>9:00 A.M. KBCA JAZZ from JAPAN w/Kogi Sayama Japanese, American Jazz feat. Japanese traditional instr. koto & shakuhachi KLOS Folk, rock w/Dave Herman KVFM B'NAI SHALOM w/Phil Blazer</p> <p>10:00 A.M. KEDC SUNDAY CLASSICS KKOP Popular music 24 hr. KOGO CLASSICS IN STEREO</p> <p>11:00 A.M. KBCA BOB SUMMERS feat Stanley Turrentine KNCAC Progressive rock w/Jim Ladd; Cal. St. L.B. Forum events of interest KPFK SUNDAY OPERA</p> <p>12:00 NOON KLOS Folk, rock w/JJ Jackson KOGO OPERA IN STEREO MOORE & LATOUCHE: "The Ballad of Baby Doe"; Beverly Sills, Walter Cassel, & Frances Bible; Emerson KSDO Buckley/NY City Opera Orch Country/Western 24 hrs.</p> <p>2:00 P.M. KLLU Your Story Hour w/ KMET Aunt Sue & Uncle Dan KOGO The Composer-classical RON WILSON & Jazz</p> <p>3:00 P.M. KBCA GERALD WILSON-jazz KOGO Music of past, present, future-feat Art Blakey KPBS ARTISTS IN CONCERT BBC WORLD THEATER</p> <p>4:00 P.M. KLLU Music for Sunday Afternoon KMET Folk, rock w/B. KOGO Mitchell Reed MUSIC FROM GERMANY</p> <p>5:00 P.M. KLOS POP CHRONICLES KUSC ORGAN RECITAL KVFM 5:30 showtime B'NAI SHALOM w/Phil Blazer</p> <p>6:00 P.M. KDIG Contemp jazz 24 hrs. KUSC PSYCHOLOGY NOW</p>	<p>6:00 PROGRAM KMET VIVALDI: Concerto #11 in KPFK C min, p. 416 "La Cetra" I Musici (11) KSDO QUANTZ: Trio; Horak, viola demore; Klement, flute; Posta, bass viol; Kredba, KBCA harpsichord (9) TORROBA: Pieces Caracteris- tiques; Segovia, guitar (14) KXLU NAUDOT: Cto. #4 in D maj for flute & orch, Op. 11; Fumet, flute; Petit/Jean-Louis KMET Petit Chamber Orch. (14) KOGO SWEELINCK: Var. sur "Ma jeuven vie a atteunt son terme"; Litaize, organ (7)</p> <p>7:00 P.M. KOGO MUSIC ROOM-7:30 KTYM BILL BROWN & Jazz KXLU SUNDAY CONCERT</p> <p>8:00 P.M. KMET Folk, rock w/J. Margolis KOGO EVENING SYMPHONY RIMSKY-KORSAKOV: Capriccio espagnol; Szell/Cleveland Orch (15) MENDELSSOHN: Scherzo from "A Midsummer Night's KUSC Dream"; Szell/Cleveland KVFM Orch (4) BEETHOVEN: Piano Cto. #5 in E-flat maj Op. 73; Leon Fleisher, pianist; Szell/Cleveland Orch (38) SCHUBERT: "Unfinished" Sym. #8; Szell/Cleveland Orch. (23) COMIC RELIEF RANDY HAUCK SHOW Feat Exotic guitars, John Lennon, S.T. "The Planet of the Apes", Judy Garland</p> <p>9:00 P.M. KBCA RICHARD LEOS SHOW KOGO Jazz feat Joe Cuba 9:30 SHOW CASE OF SPOKEN ARTS OSCAR WILDE: "The Im- portance of being Earnest"; Sir John Gielgud, Roland Culver, Dame Edith Evans, KUSC Pamela Brown, Celia John- son, Jean Cadell & Aubrey Mather (1hr40min) MEMORY LANE</p> <p>10:00 P.M. KPBS CHAMBER MUSIC CONCERT KXLU Folk Sounds - Paul Vaughan & Music of the decade</p> <p>11:00 P.M. KHJ Close-up, maj issues KUSC OPENING UP THE LID w/Don Shafer KBCA 4:30AM JIM HERRIN Jazz feat Herbie Mann</p>
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Monday 24

<p>9:00 A.M. KDB Variety music all day KPFK 9:30 MORNING READING KVFM Musical Caravan w/ Ofie Martinez-spanish</p> <p>10:00 A.M. KBCA DENNIS SMITH SHOW Jazz feat Gabor Szalso</p>
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KOGO ⑤ CLASSICS IN STEREO
KPCS ⑤ OPUS JAZZ
KTYM ROY LOGGINS & Jazz

11:00 A.M.

KKOP Popular music 24 hr.
KMET ⑤ Folk, rock w/RABBITT
KPSC Classical, folk, country
KTBT Contemporary music

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat Sonny Clark
KEDC 12:30 Japanese-Swedish
KLOS ⑤ Folk, rock w/D.Herman
KTYM WALLY THOMPSON & jazz
KUSC FESTIVAL OF CLASSICS
BERLIOZ:Romeo and Juliet
Giulini/Chicago sym.
orch (55)

1:00 P.M.

KEDC German 1, 2, 3
KOST "Easy Listening" 24 hr.
KPCS ⑤ CLASSICS IN CONCERT
OFFENBACH:Orpheus in
Hades; Ansermet/L'Orch
de la Suisse Romande (12)
DELIBES:Suite from the
Ballet "Coppelia"; Vladimir
Golschmann/St.Louis sym.
orch. (14)
KHACHATURIAN: Cto. for
piano & orch; W. Kapell/
Boston Sym. (36)
RACHMANINOFF:18th var.
from Rhapsody on a Theme
of Paganini; Kapell/Robin
Hood Dell Orch. (3)
ALBENIZ: Evocacion; Wm.
Kapell (5)
LISZT:Mephisto Waltz,
Wm. Kapell (10)
DELIOUS:Arabesque; Sir
Thomas Beecham/Royal
Phil. Orch. & B.B.C.
Chorus (13)
DEBUSSY:Rhapsody for Sax
& Orch, Rhapsody #1 for
Clarinet; Bernstein/NY
Phil. (18)
KUSC FESTIVAL OF CLASSICS
REZNICEK:Overture to
Donna Diana; Bernstein/
NY Phil. Orch. (6)
BEEHOVEN: Piano Cto.
#4 in G, Op.58; Rubin-
stein, piano; Leinsdorf/
Boston Sym. Orch. (39)
MOZART: Sym. #40 in
G min., K550; Szell/
Cleveland Orch. (26)
RACHMANINOFF:Sym.
#3 in a min.; Svetlanov/
Moscow Radio Sym.
Orch. (42)

2:00 P.M.

KACE Middle of the road 24hr.
KBOB Good variety music
KEDC 2:30 French-Italian
KLOS ⑤ Folk, rock w/JJ Jackson
KSOD Country/Western 24hr.
KVFM STU OLSON SHOW
Feat Jimmy Rodgers,
Charlie Byrd

3:00 P.M.

KBCA ⑤ CHUCK NILES SHOW
Jazz feat Cal Tjader
KEDC News, request rock
KTYM SONNY MACON & Jazz
KUSC FESTIVAL OF CLASSICS
MENDELSSOHN:Incidental
music to "A Midsummer
Night's Dream";Otto
Klemperer/Philharmonia
Orch. (40)
DE FALLA: El Amor Brujo;
Stokowski/Phil. (20)
SCHUBERT:Complete
music; Abrauanel/Rusamunde
Utah Sym. (40)

KMET ⑤ Folk, rock w/B.
Mitchell Reed
KOLA "Pop Sounds" 24 hrs.
KVFM JOEY MITCHELL SHOW
Feat Tom Jones,
Englebert Humperdinck
KSPC Classical, folk, rock

5:00 P.M.

KTYM TOMMY BEE & Jazz
KUSC FESTIVAL OF CLASSICS
ALEXANDER SCHREINER,
organ recital
KXLU ⑤ AGE OF THE ORGAN
JS BACH:Concerti for
Organ: Cto. in G maj.;
Cto. in A min.; Cto. in
C maj.; Cto. in D min.;
Heller, organ (49)

6:00 P.M.

KNAC Progressive rock w/Jolle
KPCS NO SCHOOL TODAY
KUSC For the Children
6:30 RAPLINE
w/Joel Gazin
KXLU ⑤ 6:00 PROGRAM
BIBER:Sonata in B flat
for 6 trumpets, timpani,
organ; Wobisch, trumpet;
Janigro/Isolisti di Zagreb
CHOPIN:Etudes, Op.10
Pt.1 of 2 pt. series;
Browning, piano (27)
VIVALDI:Cto.#7 in B flat
maj., p.340; "La Cetra";
I Musici (9)
GIULLIANI:Grand Sonata
in A maj for flute & guitar;
Rampal, flute; Bartoli,
guitar (19)

7:00 P.M.

KECR Focus '71;interviews,
religious music
KLOS ⑤ Folk, rock w/L.Miller
KOGO ⑤ MUSIC ROOM
KPCS Georgetown Forum
current events
KVFM COURTNEY HARRINGTON
Feat Pet Clark, Feliciano,
Ray Stevens, Al Hart
KXLU ⑤ TOWER THEATER
SOPHOCLES:Antigone;
S. BARBER:Medea; YEATS:
Japanese Noh Dramas;
VAUGHN WILLIAMS: Job

8:00 P.M.

KFAC ⑤ EVENING CONCERT
REZNICEK:Donna Diana-
Overture;Leonard Bernstein/
NY Phil. Orch. (4)
BORODIN: Sym.#2 in B
min.; Yevgeny Svetlanov/
Moscow Radio Sym. Orch.
CHOPIN:Cto.#1 in E min.;
Alexis Weissenberg, pianist;
Stanislaw Skrowacewski/
Paris Conservatory Orch.
GLUCK:Orfeo ed Euridice-
Orchestral Excerpts;
Pierre Monteux/Rome
Opera House Orch. (31)
⑤ Folk, rock w/J.Margolis
⑤ EVENING SYMPHONY
RAVEL:Alborada del gracioso;
Cluytens/Paris Conservatory
Orch (7)
TURINA:Sinfonia Sevillana;
Ataulfo Argenta/Nat'l Orch
of Spain (24)
PALAU:Concierto Levantino;
Narcisco Yepes, guitar;
Alonso/Nat'l Orch of
Spain (24)
FALLA:"The Three-cornered
Hat";Victoria de los
Angeles(s);Fruhbeck de
Burgos/Philharmonia
Orch (39)
RAVEL:Bolero;Paul Paray/
Detroit Sym. (13)
8:30 Trojan Sports

9:00 P.M.

KBCA ⑤ BOB SUMMERS SHOW
Jazz feat Carmen McRae
KUSC 9:30 AIRBAG w/
Elliot Mass
KVFM T.G. NICHOLSON
Feat Jose Feliciano,
Wes Montgomery, Bobby
Goldsboro
KVCR Soul Serenade;Soul music

10:00 P.M.

KBCA ⑤ 10:30 RICHARD LEOS

Tuesday 25

7:00 A.M.

KARL Middle of the road
KBBL ⑤ Sacred music & news
KBOB Variety music w/news
KFMX ⑤ Adult Pop Music 24hr
KMET ⑤ Folk, rock w/M.Hunter
KSFR Contemp. & good variety
KUSC MORNING THING
w/Mel Kientz

9:00 A.M.

KDB Variety music all day
KPOL "Good music" 24 hr
KUSC Agriculture Report
...farm scene
KVFM Musical Caravan w/
Ofie Martinez-spanish

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Jazz feat Hubert Laws
CLASSICS '71
KEDC ⑤ CLASSICS IN STEREO
KOGO ⑤ RHYTHM & BLUES
KPCS

11:00 A.M.

KKOP Popular music 24 hr
KPSC Classical, folk, country
KTBT Contemp. music
KUSC MORNING MAGAZINE
w/Scott Alevy

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat Jazz Crusaders
KEDC 12:30 German 4, 5, 6
KLOS ⑤ Folk, rock w/
Dave Herman
KUSC FESTIVAL OF CLASSICS
KVCR Lunch bunch: contemp.
music, interviews

1:00 P.M.

KBBI ⑤ Studio 107 w/Mike
Trout - Sacred classical
Russian
KEDC ⑤CLASSICS IN CONCERT
KPCS COPLAND:Piano Fantasy;
Wm. Masselos (30)
BERLIOZ:Requiem, Op.5;
Temple University Choir;
Ormandy/Phil.Orch. (78)
MACELLO:Cto. in C min
for Oboe & Orch; Ormandy/
Phil. Orch. (911)
Country/Western 24 hr.
KSDO Contemp. & variety
KSFR FESTIVAL OF CLASSICS
KUSC

2:00 P.M.

KACE Middle of the road 24 hr
KBBI ⑤ Journey into music w/
Bill Babcock;semi-classical
KLOS ⑤ Folk, rock w/JJ Jackson
KPMJ Popular music til 12M
KVFM STU OLSON SHOW
Feat Astrid Gilberto,
Les Baxter

3:00 P.M.

KARL Middle of the Road
KBCA ⑤ CHUCK NILES SHOW

KEDC Jazz feat Pete Rodriguez
BLACK MUSIC & VIEWS
w/Kisasi
KOGO ⑤ CONTEMPORARY HOUR
KXLU ⑤ BLUES PLUS w/J.Dossi

11:00 P.M.

KKOP 12M SKYWAY til dawn
KUSC 12M Discovery w/
Mike Bayer
KYMS Contemp. music 24 hrs.
KBCA ⑤ 4:30am JIM HERRIN
Jazz feat Bill Henderson

KEDC Jazz feat Wes Montgomery
KPBS News, request rock
KUSC Classical, folk, contemp.
issues
KVEN FESTIVAL OF CLASSICS
Semi-classical, popular

4:00 P.M.

KMET ⑤ Folk, rock w/
B. Mitchell Reed
KNJO Middle of the road
KOLA "Pop Sounds", 24 hrs.
KVFM JOEY MITCHELL SHOW
Feat Anne Murray, Linda
Ronstadt

5:00 P.M.

KEDC 5:00 Report
KJOI 5:30 Concert Hall
5:30 Point of View -
editorials
KTYM TOMMY BEE & Jazz
KUSC FESTIVAL OF CLASSICS
KXLU ⑤ MUSICAL MASTERPIECES
WAGNER: Overture; Die
Meistersinger; Dorati/
London Sym. Orch. (11)
DIABELLI:Sonata in A for
Guitar; Bream, guitar (18)
MOZART:Sym.#36 in C
maj., K.425; "Linz"
Leitner/Bavarian Sym.
Orch. (53)

6:00 P.M.

KNAC Progressive rock
KPCS w/Jolle
SERENADE by CANDLE-
LIGHT
KXLU ⑤ 6:00 PROGRAM
VIVALDI:Cto.#8 in D
min., P.260 "La Cetra";
I Musici (11)
BACH, J.S.:Prelude &
Eugue in D maj, BWV
532; Rogg, organ (11)
BEEHOVEN:Duo in D
flat for Viola & cello;
Primrose, viola; Feueur-
mann, cello (8)
CHOPIN:Etudes, Op.25,
Pt. 2 of a 2 pt. series;
Browning, piano (27)

7:00 P.M.

KEDC Special report on local
issues
KLOS ⑤ Folk, rock w/
Larry Miller
KOGO ⑤ MUSIC ROOM
KPCS Stories of the North
KVFM COURTNEY HARRINGTON
Feat Boots Randolph, Andy
Williams, Cat Stevens
⑤ CANTIONES PROFANAE
BRITTEN:The Turn of the
Screw; Vyvyan, Cross,
Pears;Britten

8:00 P.M.

KFAC ⑤ EVENING CONCERT
WALLACE:Maritana-
Overture; Richard Bonyne/
London Sym. Orch. (10)
STRAUSS:An Alpine Sym.;

Rudolf Kempe/Royal Phil. Orch. (49) KVMF
 SIBELIUS:Cto. in D min.; Kyung-Wha Chung, violinist; Andre Previn/London Sym. Orch. (31) KVCR
 WAGNER:Siegfried's Rhine Journey & Funeral Music from Die Goetterdammerung; Leopold Stokowski/London Sym. Orch. (22) KEDC
 ⑤ Folk, rock w/ Tom Gamache KNAC
 ⑤ EVENING SYMPHONY KOGO
 BACH:St. Matthew Passion Pt. 2; Eugene Ormandy/The Phil. Orch. KXLU
 KUSC Close-up; behind the Headlines w/Prof. Charles Powell KGUD
 ⑨:00 P.M.
 KPBS OPUS 89.5-classical
 KUSC 9:30 AIRBAG w/

Don Shafer
 T.G. NICHOLSON
 Feat Claude Houdon
 Soul Serenade;Soul music
 10:00 P.M.
 BBC WORLD THEATER
 Progressive rock 24hr.
 ⑤ CONCERT SHOWCASE
 ⑤ JAZZ LIGHT w/ Don Ferrin
 KECR
 KOGO

PAGANINI:Caprices #10, 11, & 12; Ricci, violin
 VIVALDI:Cto. #12 in A maj, Op. 3; Rossi/
 Vienna State Opera Orch.
 GIULIANI:Grand Overture,
 Op. 61; Bream, guitar (8)

MEYERBEER:Nonnes qui repozes from "Robert le Diable";
 MEYERBEER:Piff! Paff! from "Les Huguenots";
 GOUNOD:Mephistopheles Serenade from "Faust";
 BOITO:Son lo spirito che nega from "Mefistofele";
 VERDI:Ella giammai m'amò from "Don Carlo";
 ROSSINI:La Calunnia from "The Barber of Seville";
 VERDI:Del futuro nel buio discerno from "Nabucco";
 BOITO:Ecco il mondo from "Mefistofele";
 Nello Santi Vienna State Opera Orch(44)
 GOULD:Venice; Milton Katims/Seattle Sym. Orch. (26)
 ⑤ EVENING SYMPHONY
 BIZET:Sym. in C;Ansermet/Suisse Romande Orch (28)
 BERLIOZ:Harold in Italy; Joseph de Pasquale, solo viola;Ormandy/Phil.Orch(45)
 MENDELSSOHN:"Scotch" Sym. #3 in A; Bernstein/NY Phil. (38)
 8:30 Wed. Night at the Opera
 8:30 L.A. Philharmonic Concert

Wednesday 28

7:00 A.M.

KDB Good variety music
 KECR Sacred music & commentary
 KLOS ⑤ Phone Show w/ Joe Cleary
 KNJO Middle of the Road
 KTBT Contemp. music/news
 KUSC MORNING THING w/Gene Blinde

9:00 A.M.

KDB Variety music all day
 KPFK 9:30 MORNING READINGS
 KUSC Education & Public Affairs

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
 Jazz feat Aretha Franklin
 KOCM Middle of the Road
 KOGO ⑤ CLASSICS IN STEREO
 KPCS ⑤ OPUS JAZZ
 KTYM ROY LOGGINS & Jazz

11:00 A.M.

KMET ⑤ Folk, rock w/ the RABBIT
 KPSC Classical, folk, country
 KTBT Contemporary music
 KUSC MORNING MAGAZINE

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
 Jazz feat Nancy Wilson
 KEDC 12:30 Japanese-Swedish
 KLOS ⑤ Folk, rock w/Dave Herman
 KPFK NOON CONCERT
 KUSC FESTIVAL OF CLASSICS

1:00 P.M.

KBBI ⑤ Studio 107 w/ Mike Trout
 Sacred classical
 KEDC German 1, 2, 3
 KOST "Easy Listening" 24hr
 KPCS ⑤ CLASSICS IN CONCERT
 BEETHOVEN:Cto.#4 in G Min.;Gould, Bernstein/N.Y. Phil. (37)
 TCHAIKOVSKY:Sym.#5; Ormandy/Phil.Orch(48)
 COPLAND:Piano Fantasy; Masselos (11)
 WILLIAMS:Fantasia on Greensleeves;Ormandy/Phil. Orch.
 KSDO Country/Western 24hr
 KUSC FESTIVAL OF CLASSICS

2:00 P.M.

⑤ Journey into music w/Bill Babcock;semi-classical
 KBOB Good variety music
 KEDC 2:30 French-Italian
 KLOS ⑤ Folk, rock w/J.J. Jackson
 KVMF STU OLSON SHOW
 Feat Chet Atkins, Leroy Holmes

3:00 P.M.

Middle of the Road
 ⑤ CHUCK NILES SHOW
 Jazz feat Oscar Peterson
 News, request rock
 Classical, folk, contemp. issues
 FESTIVAL OF CLASSICS

4:00 P.M.

⑤ Folk, rock w/ B. Mitchell Reed
 Middle of the Road
 JOEY MITCHELL SHOW
 Feat Herbie Mann, Quincy Jones
 Classical, folk, rock

5:00 P.M.

5:30 Point of View - editorials
 TOMMY BEE & Jazz
 FESTIVAL OF CLASSICS
 ⑤ MUSICAL MASTERPIECES
 BORODIN:Overture;
 Prince Igor; Ansermet/
 L'Orchestre de la Suisse Romande (11)
 PISTON:Incredible Flutist
 Hanson/Eastman-Rochester Orch. (17)
 BRUCH: Cto.#1 in G min. for violin & Orch., Op.26; Laredo, violin;
 Mitchell/Nat'l Sym. Orch. (25)

6:00 P.M.

Progressive rock w/Jolie
 SERENADE by CANDLE-LIGHT
 KMAC
 KPCS
 KUSC 6:30 RAPPLINE w/Burt Wilson
 KXLU ⑤ 6:00 PROGRAM
 ALBENIZ:Evocation;
 Dorati/Misseapolis Sym. Orch.
 BEETHOVEN:Sonata #9 in A, Op. 47; Heifetz, violin; Smith, piano

7:00 P.M.

Sacred concert Hall - classical
 ⑤ MUSIC ROOM
 TCHAIKOVSKY:Souvenir of Florence;Sextet for Strings; Arnold Steinhardt & John Dalley, violins; Michael Tree & Boris Kroyt, violas; David Soyer & Mischa Schneider, cellos (35)
 KPBS Finnish Composer
 KPCS 7:15 Travel in the World in Song - intern'l
 KVMF COURTNEY HARRINGTON
 Feat Mack Davis, Jerry Naylor, Perry Como, Richie Havens
 KXLU ⑤ DEL REY CONCERT
 WEBER:Euryanthe-Overture; Ansermet/Orch. de la Suisse Romande (9)
 SCHUMANN:Sym. #1 (Spring) in B flat;Szell/Cleveland Orch. (31)
 BEETHOVEN:Cto. #4 in G for Piano, Orch.;Rubenstein, piano;Krips/Sym. of the Air (34)
 R. STRAUSS:Don Quixote; Szell/Cleveland Orch.(40)

8:00 P.M.

⑤ EVENING CONCERT
 PAINE:As You Like It - Overture;Karl Krueger/
 Royal Phil. Orch. (11)
 SHOSTAKOVICH:Sym.#3 in E flat maj;Morton Gould/Royal Phil. Chorus & Orch. (29)
 Jerome Hines(b) performs:
 GOUNOD:Le veau d'or from "Faust";
 VERDI:Il lacerato spirito from "Simon Boccanegra";
 BERLIOZ:Devant le maison from "The Damnation of Faust";
 VERDI:Tu sul labbro dei vaggenti from "Nabucco";

Thursday 27

7:00 A.M.

Religious music 24 hr.
 Middle of the road
 ⑤ Popular music w/news
 Classical, folk, contemp. issues
 KLOP
 KNOB
 KNX
 KPBS
 KSEA Current Hits 24hr.
 KUSC MORNING THING w/Bob Haydon
 KVCR Contemp.music & talk

9:00 A.M.

"Good music" 24 hrs.
 Masterworks from France (classical)
 9:30 Adventures in Music
 Musical Caravan w/ Ofie Martinez-spanish
 KPOL
 KUSC

10:00 A.M.

⑤ DENNIS SMITH SHOW
 Jazz feat John Coltrane
 CLASSICS '71
 ⑤ CLASSICS IN STEREO
 ⑤ RHYTHM & BLUES
 Action Ecology
 KBCA
 KEDC
 KOGO
 KPCS
 KUSC

11:00 A.M.

Popular music 24 hr.
 Classical,folk,country
 Contemp. music
 MORNING MAGAZINE
 KOP
 KPSC
 KTBT
 KUSC

12:00 NOON

⑤ TOLLIE STRODE SHOW
 Jazz feat Roberta Flack
 12:30 German 4, 5, 6
 Classical, popular, commentary
 Progressive rock w/ Jim Ladd
 FESTIVAL OF CLASSICS
 KBCA
 KEDC
 KLLU
 KNAC
 KUSC

1:00 P.M.

Russian
 ⑤ CLASSICS IN CONCERT
 SCHUMANN:Quintet in E flat maj;Bernstein/N.Y. Phil. (30)
 STRAVINSKY:Rite of Spring;
 Pierre Monteus/Paris Conservatorie Orch (30)
 MOZART:Cto. in E flat maj for 2 pianos K 365;
 KEDC
 KPCS

Ormandy/Phil Orch (24)
TCHAIKOVSKY: Swan Lake;
Pas de deus/Minneapolis
Sym. Orch.
GLIERE: The Red Poppy;
Eastman/Rochester "Pops"
Contemp. & variety
KSRF
KUSC
FESTIVAL OF CLASSICS

2:00 P.M.

KACE Middle of the Road 24 hr
KBBI ⑤ Journey into music w/
Bill Babcock; semi-classical
KPMJ Popular music til 12M
KSDO Country/Western 24hr.
KVFM STU OLSON SHOW
Feat Jack Jones, Paul
Mauriat

3:00 P.M.

KARL Middle of the Road
KBCA ⑤ CHUCK NILES SHOW
Jazz feat John Coltrane
KTYM SONNY MACON & jazz
KUSC FESTIVAL OF CLASSICS
KVEN Semi-classical, popular

4:00 P.M.

KOLA "Pop Sounds" 24 hr.
KVFM JOEY MITCHELL SHOW
Feat Paul Mauriat, Joey's
Mad Look at Los Angeles
KSPC Classical, folk, rock

5:00 P.M.

KEDC 5:00 Report
KUSC 5:30 Concert Hall
KXLU FESTIVAL OF CLASSICS
⑤ DAWN of the CLASSICS
VIVALDI: Cto. #2 in A
maj., Op.9; "La Cetra";
I Musici (11)
RAMEAU: Suite in E maj.
Kipnis, harpsichord (20)
LOEILLET: Sonata in C
min. for Trio; Ponticelli,
Fontarosa, violins; Petit,
harpsichord (14)
BOISMORTIER: Sonata in
D min. for 3 violins,
cello & harpsichord;
Gravoin/Ensemble (9)

6:00 P.M.

KNAC Progressive rock w/Jolle
KPCS SERENADE by
KXLU CANDLELIGHT
⑤ 6:00 PROGRAM
MOZART: Sym. #4 in D
maj., K.19; Leisndorf/
Phil. Orch. of London (7)
BEETHOVEN: Trio #3 in C
min. for piano, violin &
cello, Op. 1 #3 (26)
HAYDN: Suite for 2 string
Orch. "Das Echo"; Wiener
Solisten/Bottcher (15)
SCARLATTI: Sonata for Piano
in E maj.; Fou T'song,
piano (9)

KLOS
KOGO
KPBS
KVFM
KXLU

KDIG
KFCAC

KMET
KOGO

KUSC

KPBS
KUSC
KVCR
KXLU

KEDC
KNAC
KOGO
KXLU

KGUD
KKOP
KUSC
KBCA

7:00 P.M.

⑤ Folk, rock w/L. Miller
⑤ MUSIC ROOM
French Masterworks
COURTNEY HARRINGTON
Feat Oldies
⑤ DEL REY CONCERT
BERLIOZ: Benvenuto Cellini-
Overture; Munch/Boston
Sym. (11)
SIBELIUS: Sym. #7 in C
Watanabe/Japan Phil.
Sym. (21)
GERSHWIN: Rhapsody in
Blue; Pennario, piano;
Slatkin/Hollywood Bowl
Sym. (17)
BEETHOVEN: Quartet #15
in A Min.; Quartetto
Italiano (47)
NIELSEN: Suite for String
Orch. (Little); Winograd/
String Orch. (16)

8:00 P.M.

VICKI LYNN & jazz
⑤ EVENING CONCERT
WEBER: Invitation to the
Dance; Vladimir Golsch-
mann/St. Louis Sym.
Orch. (9)
ADAM: Giselle - Ballet
Music; Albert Wolff/Paris
Conservatory Orch. (49)
ADAM: Le Diable a Quatre;
Richard Bonynge/London
Sym. Orch. (57)
⑤ Folk, rock w/T. Gamache
⑤ EVENING SYMPHONY
The Cleveland Orch.
in recorded performance,
Pierre Boulez conducting;
SCHOENBERG "Accompani-
ment to a Film Scene";
MAHLER "Songs of a
Wayfarer";
BOULEZ "Work for Strings";
BARTOK "Music for Strings,
Percussion & Celeste"
Mystical Insights

9:00 P.M.

OPUS 89.5 - classical
9:30 AIRBAG w/
Mitch Kampf
Soul Serenade; Soul
⑤ PAST FORTY w/
Larry Daugherty

10:00 P.M.

Faculty Concert Series
Progressive Rock 24hr
⑤ CONCERT SHOWCASE
⑤ TASTE OF JAZZ w/
Derek Drietzen

11:00 P.M.

Lone Ranger, Sherlock
Holmes, Shadow -
originals
12M SKYWAY til dawn
12M Rock w/
George Dykstra
⑤ 4:30am JIM HERRIN
Jazz feat Willis Jackson

9:00 A.M.

Variety music all day
9:30 MORNING READING
Heartbeat Theater
9:45 Book Parade
Musical Caravan w/
Ofie Martinez - spanish

10:00 A.M.

⑤ DENNIS SMITH SHOW

KOCM
KOGO
KPCS
KTYM
KUSC

KKOP
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Jazz feat Ray Charles
Middle of the road
⑤ CLASSICS IN STEREO
⑤ OPUS JAZZ
ROY LOGGINS & jazz
Sleeping Prophet of
Virginia Beach

11:00 A.M.

Popular music 24 hr.
⑤ Folk, rock w/
the RABBITT
Classical, folk, country
Contemp. music

12:00 NOON

12:30 Japanese-Swedish
⑤ Folk, rock w/
Dave Herman
WALLY THOMPSON & jazz
KEYBOARD IMMORTALS
w/Joseph Tushinsky
Lunch bunch: contemp.
music, interviews

1:00 P.M.

⑤ Studio 107 w/Mike
Trout Sacred classical
German 1, 2, 3
"Easy Listening" 24hr.
⑤ CLASSICS IN CONCERT
RIMSKY-KORSAKOV: The
Flight of the Bumblebee;
Ormandy/Phil. Orch.
STRAUSS: Tritsch-Tratsch
Polka; Ormandy/Phil. Orch.
OFFENBACH: Barcarolle from
"Gaité Parisienne";
Ormandy/Phil. Orch.
BRAHMS: Hungarian Dance
#5; Ormandy/Phil. Orch.
DEBUSSY: Reverie; Ormandy/
Phil. Orch.
ROSSINI-RESPIGHI: Can-
Can; Ormandy/Phil. Orch.
FRANCH: Sym. in D min.;
Ormandy/Phil. Orch (30)
BIZET: March of the
Toreadors from "Carmen";
Ormandy/Phil. Orch.
SCHUBERT: Ave Maria;
Ormandy/Phil. Orch.
KODALY: Viennese Musical
Clock; Ormandy/Phil. Orch.
TCHAIKOVSKY: Waltz from
"The Sleeping Beauty";
Ormandy/Phil. Orch.
WAGNER: The Ride of the
Valkyries; Ormandy/Phil.
Orch.
TCHAIKOVSKY: Francesca
da Rimini, Op.32;
Ormandy/Phil. Orch.
ENESCO: Roumanian
Rhapsody in A maj., Op.
11, #1; Ormandy/Phil.
Orch. (35)
NEW RELEASES &
LISTENER REQUESTS

2:00 P.M.

Good variety music
2:30 French-Italian
⑤ Folk, rock w/
J.J. Jackson
STU OLSON SHOW
Feat Mort Garson,
Andy Williams

3:00 P.M.

⑤ CHUCK NILES SHOW
Jazz feat Louie Bellson
News, request rock
Classical, folk,
contemp. issues
Semi-classical, popular

4:00 P.M.

⑤ Folk, rock w/
B. Mitchell Reed
Middle of the road
"Pop Sounds" 24hr.
JOEY MITCHELL SHOW
feat Enoch Light,
Oldies

5:00 P.M.

JJOI 5:30 Point of View -
editorials
KTYM TOMMY BEE & Jazz
KUSC CLYMAN'S CORNER
w/Shelly Clyman
⑤ DAWN of the
CLASSICS
KXLU PURCELL: Indian Queen;
Brown; Cantelo; Tear;
Keyte; Partridge; MacKerras/
English Chamber Orch.
(59)

6:00 P.M.

KPCS NO SCHOOL TODAY
KUSC For the Children
6:30 RAPLINE
w/Mike Bayer
KXLU ⑤ 6:00 PROGRAM
HAYDN: Cto. in A maj.
for violin "Melker";
Gerle, violin; Zeller/
Vienna Radio Orch. (26)
GRANADOS: GOYESCAS;
INTERMEZZO: Fennel/
Eastman Sym. Orch. (5)
BEETHOVEN: Sonata #21
in C maj. Op.53; Movaes,
piano (24)

7:00 P.M.

Focus '71; interviews,
religious music
KOGO ⑤ MUSIC ROOM
KPBS Israel Concert Hall
KVFM COURTNEY HARRINGTON
Feat Requests
KXLU ⑤ DEL REY CONCERT
BERLIOZ: Benvenuto
Cellini-Overture; Munch/
Boxton Sym. (11)
SIBELIUS: Sym. #7 in C
Watanabe/Japan Phil.
Sym. (21)
GERSHWIN: Rhapsody in
Blue; Pennario, piano;
Slatkin/Hollywood Bowl
Sym. (17)
BEETHOVEN: Quartet #15
in A min.; Quartetto
Italiano (47)
NIELSEN: Suite for String
Orch.; Winograd/String
Orch. (16)

8:00 P.M.

⑤ EVENING CONCERT
KFCAC ELGAR: Enigma Variations;
Sir Malcolm Sargent/
Philharmonia Orch. (30)
VAUGHAN-WILLIAMS:
Sym. #4 in F min.; Andre
Previn/London Sym.
Orch. (34)
BEETHOVEN: Mass in C
maj.; Janet Baker (ms);
Theo Altmeyer (t); Marius
Rintzler (b); Carlo Maria
Giulini/New Philharmonia
Orch. & Chorus (48)
KMET ⑤ Folk, rock w/
Tom Gamache
KOGO ⑤ EVENING SYMPHONY
RACHMANINOFF Sym.
Dances: Kiril Kondrashin/
Moscow Phil. Orch. (34)
Jennie Tourel (ms) & Allen
Rogers (piano):
RIMSKY-KORSAKOV "A
Flight of Passing Clouds";
MUSSORGSKY "The Magpie
& the Gypsy Dancer";
TCHAIKOVSKY "Lullaby" (10)
RACHMANINOFF: Piano
Cto. #3 in D min (Op.30)
Vladimir Ashkenazy, pianist;
Anatole Fistoulari/London
Sym. (43)
DEBUSSY: La Mer; Boulez/
New Philharmonia Orch.
KPCS BBC WORLD THEATER

9:00 P.M.

KPBS L.A. PHILHARMONIC
KUSC 9:30 AIRBAG w/

Friday 28

7:00 A.M.

KOST "Easy Listening"
KPOL ⑤ Light music,
commentary
KSDO Country/Western 24hr.
KUSC MORNING THING
w/Bob Haydon
KVEN Middle of the road,
semi-classical
KYMS Contemp. Music

KDB
KPKF
KUSC

KVFM

KBCA

KVFM Doug Culver
T.G. NICHOLSON
Feat Elvis
KXLU ⑤ 20th Cent. Unlimited
CHAVEZ: Sinfonia Iadria;
Chavez/Orquester Sin-
fonica Nacional de
Mexico (12)
XENAKIS: Metatasis; Le
Roux/French National
Radio Orch. (9)
JANACEK: M' sa Glagolskaja
(Missa Glagolitica);
Lear(s); Rossel-Majdan(a);
Haefliger(t); Crass(b); B.
Janacek, organ; Kubelik/
Chorus & Orch. of the

Bavarian Radio (32)
10:00 P.M.
Million Dollar Music
KEDC ⑤ CONCERT SHOWCASE
KOGO ⑤ BALLEADES TRADITIONAL
KXLU w/Dick Friedman
11:00 P.M.
⑤ Folk w/Tony Pigg
KLOS 12M Craig Felburg & the
KUSC white plastic collar show
KBCA ⑤ 4:30am JIM HERRIN
Jazz feat Thad Jones,
Mel Lewis

KTYM PAUL ADAMS & Jazz
9:00 P.M.
KBCA ⑤ DENNIS SMITH SHOW
Jazz feat Lee Morgan
KSDO Country/Western 24hr.
KXLU ⑤ FOREIGN RADIO SERIES
RADIO GERMANY: 1970
Salzburg Easter Festival
#2; BRAHMS: Sym. #1 in
C min., Op. 68 (48)
10:00 P.M.
KOGO ⑤ CONCERT SHOWCASE

KXLU ⑤ Saturday Session
Jazz w/Gary Firth
11:00 P.M.
KGDU Lone Ranger, Sherlock
Holmes, Shadow - original
programs
KOGO ⑤ SERENADE
KUSC DIMEBAG w/zany Stein &
Illes
KPFK 1:00am LIGHT UP &
LISTEN - Cross section
of rock, jazz, blues &
classics

Saturday 29

7:00 A.M.
KBBL ⑤ News, discussion,
sacred music
KLOS ⑤ Music, interviews
w/Howard Smith
KLRO Religious music 24hr.
KMET ⑤ Folk, rock w/
Mikel Hunter
KNX ⑤ Popular music w/news
KPOL ⑤ Light music w/new
8:00 A.M.
KLLU Classical, commentary
KSDO Country/Western 24hr.
KUSC HIGH FREQUENCY
Rock w/Lee Lefton
9:00 A.M.
KPFK 9:30 Books w/
Joseph Hansen
KVFM 8:30 Musical Caravan w/
Ofie Martinez - spanish
10:00 A.M.
KPFK Recent Releases w/
Wm. Strother, guests
KSDO Country/Western 24hr.
KTYM DEWITT BROWN & jazz
11:00 A.M.
KMET ⑤ Folk, rock w/RABBITT
KPFK 11:30 Kids 'n Books 'n
Things w/Bonnie Kruchkoff
12:00 NOON
KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat Gloria Lynn
KEDC CINEMA SOUNDS
KUSC Greg's Refresher Course
w/Greg Irving - jazz
1:00 P.M.
KEDC Folk in Focus w/John
Delgatto
KLOS ⑤ Folk, rock w/JJ Jackson
KNJO Middle of the road til 12M
KSEA Current Hits 24 hr.
2:00 P.M.
KDIG Contemp. jazz 24 hr.
KOGO Music for a Saturday
Aftnoon; small jazz
combos
3:00 P.M.
KACE Middle of the Road, rock
KBCA ⑤ CHUCK NILES SHOW
Jazz feat Dave Brubeck
KUSC OPERA SHOWCASE
w/ Art Johnson
4:00 P.M.
KBBI ⑤ American-Yugoslav
KEDC Countree w/Mike Horn

KOGO ⑤ CLASSICS by REQUEST
KVFM Musical tour thru Germany
w/Michael Fitzke
5:00 P.M.
KBBI ⑤ 5:30 German Hour
KOLA "Pop Sounds" 24hr.
KUSC AROUND the BANDSTAND
w/Shelly Clyman
KXLU ⑤ THE ART OF
Issas Stern, violin;
Leonard Rose, cello;
Istomin, piano; selections
by Beethoven & Mendelssohn
6:00 P.M.
KOGO ⑤ CONCERT MINIATURES
⑤ 6:35 They Call is
JASS
KSDO Country/Western 24hr.
KVFM MARC ROTHMAN SHOW
Feat Andy Williams,
Petula Clark, Herbie
Mann
KXLU ⑤ 6:00 PROGRAM
BEETHOVEN: Sonata #1 in
F maj., Op. 5, #1;
Janigro, cello; Demus, piano
VIVALDI: Cto. #12 in B
min., P. 154 "La Cetra";
I Musici (14)
ALBENIZ: Triana; Dorati/
Minneapolis Sym. Orch.
BACH: J.S.: Prelude & Fugue
in E flat maj.; Rogg, organ
7:00 P.M.
KEDC Rock w/Doug Chandler
KOGO ⑤ MUSIC ROOM
KTYM 24hrs. of jazz music
KUSC FOLK MUSIC w/
Dave Klingaman
KXLU ⑤ CHORAL CONCERT
CHERUBINI: Requiem;
DUFAY: Selections
8:00 P.M.
KFAC ⑤ OPERA IN STEREO
BORODIN: Prince Igor -
Pt. 2; Mark Ermler/Bolshoi
Opera Soloists, Chorus &
Orch. (81)
STRAVINSKY: Mavra; Joan
Carlyle(s); Kenneth Mac-
Donald(t); Helen Watts(a);
Monica Sinclair(c); Ernest
Ansermet/L'Orchestre de
la Suisse Romande (28)
KOGO ⑤ EVENING SYMPHONY
STRAUSS: Till Eulenspiegel'
Merry Pranks; Rudolf Kempe,
Berlin Phil. Orch. (14)
STRAUSS: Horn Cto. #2 in
E flat; Barry Tuckwell, horn;
Istvan Kertesz/London
Sym. Orch. (20)
SCHUMAN: Sym. #3;
Bernstein/N.Y. Phil. (31)
STRAUSS: Also sprach
Zarathustra (Op. 30);
Bernstein/N.Y. Phil. (39)

Sunday 30

7:00 A.M.
KECR Sacred music,
commentary
FKMX ⑤ Adult pop music
KLO Religious music 24 hr.
KSPC Classical, folk,
acid rock 24 hr.
KUSC LOW FREQUENCY
Rock w/ J.C.
8:00 A.M.
KBCA ⑤ Town Hall w/Don
Hoffman
⑤ 8:45 L.A. NOW
KMET ⑤ Folk, rock w/
Mikel Hunter
KPFK MUSIC of JOHANN
SEBASTIAN BACH
w/John Horn
KSDO Country/Western 24 hr.
9:00 A.M.
KBCA ⑤ JAZZ from JAPAN
w/ Kogi Sayama
Japanese & American
Jazz feat Japanese
traditional instruments
koto & shakuhachi
10:30 am feat Teddy
Wilson
KLOS ⑤ Folk, rock
w/Dave Herman
KVFM B'NAI SHALOM w/
Phil Blazer

10:00 A.M.
KEDC SUNDAY CLASSICS
KKOP Popular music 24 hr.
KOGO ⑤ CLASSICS IN STEREO
KSDO Country/Western 24 hr.
12:00 NOON
KBCA ⑤ BOB SUMMERS
Feat Woody Herman
KNAC Progressive rock w/
Jim Ladd - Cal St. L.B.
Forum - events of interest
KMET ⑤ Folk, rock w/
the RABBITT
KPFK SUNDAY OPERA
1:00 P.M.
KLOS ⑤ Folk, rock w/
J.J. Jackson
KOGO ⑤ OPERA IN STEREO
STRAUSS: "Ariadne auf
Naxos"; Leonie Rysanek,
Roberta Peters, Sena
Jurinac & Jan Peerce;
Leinsdorf/Vienna Phil.
Orch. (2hrs.)
KSDO Country/Western 24 hr.
2:00 P.M.
KLLU Your Story Hour w/
Aunt Sue & Uncle Dan



All I can do is ask.
Remember, only you can prevent forest fires.

KPBS The Composer - Classical
KTYM RON WILSON & Jazz

3:00 P.M.

KBCA ⑤ GERALD WILSON
Jazz - Music of the
past, present & future
Feat Eric Dolphy
KOGO ⑤ ARTISTS IN CONCERT
KPBS BBC WORLD THEATER
KUSC CONCERT HALL

4:00 P.M.

KLLU Music for a Sunday
Afternoon
KMET ⑤ Folk, rock w/
B. Mitchell Reed
KOGO ⑤ MUSIC FROM GERMANY

5:00 P.M.

KLOS ⑤ POP CHRONICLES
KUSC ORGAN RECITAL
5:30 SHOWTIME
KVFM B'NAI SHALOM w/
Phil Blazer
KXLU Keyboard Immortals

6:00 P.M.

KDIG Contemp. jazz 24 hr.
KNAC Progressive rock w/
Al Dinero
KUSC PSYCHOLOGY NOW
KXLU ⑤ 6:00 PROGRAM
ALBERT: Scherzo, Op. 16
#2; Wild, piano (8)
ROUSSEL: Serenada for
flute, violin, viola, cello,
and harp; Melos/Ensemble
BACH, J.S.: Prelude &
Fugue in G; Weinrich,
organ (8)
MENDELSSOHN: Sonata
#2 in D for cello &
piano, Op. 58; Feuermann,
cello; Rupp, piano (25)

7:00 P.M.

KOGO ⑤ MUSIC ROOM
KMUZ ⑤ 7:30 THE CONCERT
KTYM BILL BROWN & Jazz
KXLU ⑤ SUNDAY CONCERT

8:00 P.M.

KLLU University Concert Hall
KMET ⑤ Folk, rock w/
Jack Margolis
KOGO ⑤ EVENING SYMPHONY
DVORAK: Carnival Overture
Op. 92; Istvan Kertesz/
London Sym. (9)
BRAHMS: Double Cto.;
David Oistrakh, violinist;
Mstislav Rostropovich,
cellist; Szell/Cleveland
Orch (34)
VAUGHAN WILLIAMS:
Pastoral Sym. #3; Boulton/
New Philharmonia Orch.
COMIC RELIEF
RANDY HAUCK SHOW
Feat Jimmy Roselli, Boots
Randolph, Michele Lee,
Ray Anthony

9:00 P.M.

KEDC BBC WORLD THEATER
KBCA ⑤ RICHARD LEOS SHOW
Jazz feat Eddie Palmieri
KOGO ⑤ 9:30 SHOW CASE OF
SPOKEN ARTS
John Betjeman reads a
selection from "Sum-
moned by Bells"
KSDO Country/Western 24 hr.
KUSC MEMORY LANE

10:00 P.M.

KPBS CHAMBER MUSIC
CONCERT
KXLU ⑤ FOLK SOUNDS - Paul
Vaughan & music of
the last decade

11:00 P.M.

KGUD Lone Ranger, Sherlock
Holmes, Shadow -
original programs
Close-up, maj issues
KHJ ⑤ SERENADE
KOGO OPENING UP THE LID
KUSC w/ Don Shafer
KBCA ⑤ 4:30am JIM HERRIN
Jazz feat Ruth Brown

KEDC German 1, 2, 3
KOST "Easy Listening" 24hr.
KPCS ⑤ CLASSICS IN CONCERT
KSDO Country/Western 24hr.
KSRF Contemp. & variety
KUSC FESTIVAL of CLASSICS
GLINKA: Overture to
"Russian & Ludmilla";
KECR Bernstein/N.Y. Phil.
Orch. (5)
KLOS BEETHOVEN: Piano Cto.
#5 in E flat, Op. 70;
KMUZ Rubinstein, piano; Leins-
dorf/Boston Sym. Orch.
KOGO (40)
KVFM TCHAIKOVSKY: Sym. #1
in G min., Op. 13 (44)
MOZART: Sym. #41 in C
maj., K551, "Jupiter";
Szell/Cleveland Orch.
(25)

2:00 P.M.

KACE Middle of the Road 24hr.
KBBI ⑤ Journey into music
w/Bill Babcock; semi-
classical
KEDC 2:30 French-Italian
KLOS ⑤ Folk, rock w/
J.J. Jackson
KPMJ Popular music til 12M
KSDO Country/Western 24hr.
KVFM STU OLSON SHOW
Feat Randy the Rope,
O.C. Smith

3:00 P.M.

KBCA ⑤ CHUCK NILES SHOW
Jazz feat Pat Martino
KEDC News, request rock
KPBS Classical, folk,
contemp. issues
KUSC FESTIVAL OF CLASSICS
MAHLER: Baslied Von
Der Erde; Walter/N.Y.
Phil. (63)
KODALY: Hary Janos
Suite; Szell/Cleveland
Orch. (23)
IVES: American Poets,
a group of songs (20)
KVEN Semi-classical, popular

4:00 P.M.

KMET ⑤ Folk, rock w/
B. Mitchell Reed
KNJO Middle of the road
KOLA "Pop Sounds" 24hrs.
KVFM JOEY MITCHELL SHOW
Feat John Davidson,
Joey's Capsule Review
of a Month
KSPC Classical, folk, rock

5:00 P.M.

KEDC 5:00 Report
5:30 Concert Hall
KTYM TOMMY BEE & Jazz
KUSC FESTIVAL OF CLASSICS
ALEXANDER SCHREINER
organ recital
KXLU ⑤ AGE OF THE ORGAN
Music of J.S. BACH,
Trio Sonatas, Pt. 1;
Trio Sonata #1 in E
flat Maj.; Trio Sonata
#2 in C min.; Trio
Sonata #3 in D min.;
Trio in G min.; Wienrich/
organ (48)

6:00 P.M.

KPCS NO SCHOOL TODAY
For the Children
KUSC 6:30 RAPLINE
w/ Joe Gazin
KXLU ⑤ 6:00 PROGRAM
HAYDN: Sym. #20 in C
maj., Gubern/Vienna
State Opera Orch. (17)
BEETHOVEN: Sonata #4
in C maj., Op. 102,
#1; Rostropovich, cello;
Richter, piano (16)
WEISS: Fantasia in E
min., Ghiglia, guitar(3)
MOZART: Cto. #4 in D

for violin & orch., K
218; Heifetz, violin;
Sargent/New Sym. Orch.
of London (22)

7:00 P.M.

KECR Focus '71; interviews,
religious music
KLOS ⑤ Folk, rock w/
Larry Miller
KMUZ ⑤ 7:30 THE CONCERT
KOGO ⑤ MUSIC ROOM
KPCS Georgetown Forum
current events
KVFM COURTNEY HARRINGTON
Feat Partridge Family,
Joe South, New Seekers
KXLU ⑤ TOWER THEATER
BENET: John Brown's
Body;
S. CRANE: The Red
Badge of Courage;
COOPER: The Last of
the Mohicans

8:00 P.M.

KDIG VICKI LYNN & Jazz
KFAC ⑤ EVENING CONCERT
BRAHMS: Tragic Overt-
ure; George Szell/
Cleveland Orch. (14)
BEETHOVEN: Sym. #3
in E flat maj. (Eroica);
Erich Leinsdorf/Boston
Sym. Orch. (50)
MILHAUD: Pacem in
Terris - A Choral Sym.
based on the writings
of Pope John XXIII;
Florence Kopleff(c);
Louis Quilico(b); Utah
Chorus; Maurice
Abravanel/Utah Sym.
Orch. (49)
KMET ⑤ Folk, rock w/
Jack Margolis
KOGO ⑤ EVENING SYMPHONY
RESPIGHI: The Birds;
Ormandy/Phil. Orch. (15)
WAGNER: Siegfried Idyll;
Ormandy/Phil. Orch. (16)
MAHLER: Sym. #9; Bruno
Walter/Columbia Sym.
Orch. (81)
KUSC 8:30 Trojan Sports

9:00 P.M.

KBBI ⑤ Concert Hall of the
air w/Mike Trout
KBCA ⑤ BOB SUMMERS SHOW
Jazz feat Lou Donaldson
KUSC 9:30 AIRBAG w/
Elliot Mass
KVFM T.G. NICHOLSON
Feat Mac Davis, Ritchie
Havens, Hollies
Soul Serenade; Soul music

10:00 P.M.

KBCA ⑤ 10:30 RICHARD LEOS-
Jazz feat Charlie Palmieri
KEDC BLACK MUSIC & VIEWS
w/Kisasi
KNAC Progressive rock 24 hr.
KOGO ⑤ CONTEMPORARY HOUR
BRITTEN: Spring Sym.
(Op. 44); Soloists-Jenni-
fer Vyvyan, Norma Procter
& Peter Pears; Benjamin
Britten/Orch & Chorus
of Royal Opera House
(43)
KXLU ⑤ BLUES PLUS w/
John Dossi

11:00 P.M.

KGUD Lone Ranger, Sherlock
Holmes, Shadow -
originals
KKOP 12M SKYWAY til dawn
KLOS ⑤ Folk w/Tony Pigg
KUSC 12M Discovery w/
Mike Bayer
KYMS Contemp. music 24 hr.
KBCA ⑤ 4:30am JIM HERRIN
Jazz feat

Tuesday 31

7:00 A.M.

KACE Middle of the road, rock
KBBI ⑤ Sounds of Inspiration
KBIG ⑤ Popular music w/news
KDIG Contemp. jazz
KFAC ⑤ IN A BAROQUE MOOD
KLOS ⑤ Phone Show w/
Joe Cleary
KNAC Progressive Rock 24hr.
KOIA "Pop Sounds"
KOST "Easy Listening"

9:00 A.M.

KDB Variety music all day
KPFK 9:30 MORNING READING
KPOL "Good music" 24 hr.
KVFM Musical Caravan w/
Ofie Martinez - spanish

10:00 A.M.

KBCA ⑤ DENNIS SMITH SHOW
Jazz feat Denny Zeitlin
KEDC CLASSICS '71
KOGO ⑤ CLASSICS IN STEREO
KPCS ⑤ OPUS JAZZ
KTYM ROY LOGGINS & jazz

11:00 A.M.

KKOP Popular music 24 hr.
KMET ⑤ Folk, rock w/
the RABBITT
KPSC Classical, folk, country

KTBT Contemp. music

12:00 NOON

KBCA ⑤ TOLLIE STRODE SHOW
Jazz feat B.B. King
KEDC 12:30 Japanese-Swedish
KLOS ⑤ Folk, rock w/
Dave Herman
KNAC Progressive rock w/
Jim Ladd
KPFK NOON CONCERT
KTYM WALLY THOMPSON &
jazz
KUSC FESTIVAL OF CLASSICS
SCHUMANN: Konzertstuck
for 4 horns and orch.
in F maj., Op. 86;
Georges Barbotue,
Michel Berges, Daniel
Dubar, Gilbert Coursier,
horns; Ristenpart/Cham-
ber Orch. of the Sarre
(19)
RESPIGHI: Church Windows
Ormandy/Phil. Orch. (25)
TELEMANN: Suite Con-
certante in G min.;
Redel/Pro Arte Chamber
Orch. of Munica (16)
KVCR Lunch bunch; contemp.
music, interviews

1:00 P.M.

KBBI ⑤ Studio 107 w/ Mike
Trout-Sacred classical

STATION INDEX

KBCA 105.1
KBIG 104.3
KEDC 88.5
KFAC 92.3
KHOF 99.5
KJOI 98.7
KKOP 93.5
KLOS 95.5
KMET 94.7
KMUZ 103.3
KHJ-FM 101.1
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KNOB 97.9
KNX 93.1
KOGO 94.1
KPFK 90.7
KPOL 93.9
KPPC 106.7
KRHM 102.7
KSDO 103.7
KSPC 88.7
KUSC 91.5
KUTE 101.9
KVFM 94.3
KXLU 88.9

STATION INFORMATION

Frequency	Station	Watts	Hours	Address	Phone Number
88.1	KUCR	10	24 Hours	691 Linden St., Riverside	(714) 787-3422
88.5	KEDC	3,000	M-S, 10 am-Mid	18111 Nordhoff St.	349-0336
88.7	KSPC	3,000	M-F, 5 pm-1 am; Sa, Su, 11 am-1 am	Replica House Claremont	
88.9	KXLU	3,000	5 pm-Mid, Daily	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.	(714) 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	877-2711
91.5	KUSC	30,000	24 Hours	University Park, L.A. 90007	746-7808
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	24 Hours	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
93.3	KECR	17,000	24 Hours	312 W. Douglas, El Cajon	714-442-4414
93.5	KKOP	3,000	24 Hours	1617 S. Pacific Coast Hwy., Redondo Beach	373-6363
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	24 Hours	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	(714) BE 4-4181
95.5	KLOS	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*	KFSG	54,000	24 Hours	1100 Glendale Blvd., L.A.	484-1100
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	KJOI	75,000	24 Hours	2555 Briarcrest Road, Beverly Hills	278-5990
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.	937-5230
101.5	KBKB	74,000	24 Hours	4141 Pacific, San Diego	CY 7-2201
101.9	KUTE	640	24 Hours	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	393-9681
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	72,000	24 Hours	1450 7th Ave., 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	7755 Sunset, Hollywood	874-7700
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	(714) BE 2-0144
105.5	KNAC	3,000	24 Hours	850 E. Ocean Blvd., Long Beach 90802	(714) 437-0366
105.9	KWST	72,000	24 Hours	8833 W. Sunset Blvd., L.A.	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	99 S. Chester, Pasadena	681-0447
107.1	KMAX-FM	6,000	M-F, 6 am-11 pm; Sa, 8 am-Mid; Su, 8 am-11 pm	37 W. Huntington Dr., Arcadia	446-2030
107.5	KBBI	70,000	24 Hours	13800 S. Biola Ave., La Mirada	723-4636

*STATIONS DUPLICATING AM SIGNAL

Joy of Cooking

Lawrence and Adele Lovett, Route 1, Cashton, Wisconsin,
played the album in their garden. This was the result...



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Capitol



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