

BETTY FORD-AQUINO

Dear Hal,

I find up the major companies save Westminster, which I

will do Monday or so. Briefed Glasson in detail on these

visits and was slightly taken aback to find him so gleeful

over a hint by Angel that Allan had been up to something.

That when Ann came in he demanded that I repeat it to her.

The winter of her discontent thawed perceptibly and she

gave me a cup of tea - but I myself am not too happy

because I think they are going to make a squabble and I

doubt if you could recover enough records from Allan to

make the wear and tear on the situation worth while.

Main thing as I see it is that the situation is now thorough-

ly cosy and getting cosier.

Today I read that when they proposed to Carol II of

Romania a raise in salary for civil servants, he answered,

"My officials are intelligent enough to earn money themselves."

I shall look at 103 Jack London letters at the Huntington

next week, and will make a ten-minute courtesy call at KPDK.

When you coming back?

Sincerely yours,

BFA

Dear Jerry,

I have no carbon paper on hand at the moment but you may

ask Hal to show you the original of this letter after he has

cut off the X's at the bottom.

Jan. 20/64

July 13, 1962

Mrs. G. M. Tompkin
Napili
Maui, Hawaii
re: Bernard von Frankenberg

Dear Mr. Frankenberg:

You may be receiving correspondence from Betty Ford-Aquino of 2430 Leavenworth, San Francisco. She is a friend of the station whom you may remember for her program on books and people which she conducted a couple of years ago. Since no one here had time to answer your letters, let alone tend to the paintings, we asked Mrs. Ford to investigate when she could.

There are at this moment 33 of your paintings in her basement. She collected them from Poor Man's Gallery. These are all of the paintings of yours which were at the Poor Man's Gallery. The list which you sent to us is attached. The ink-starred items are the ones now in Mrs. Ford's basement. At the time the pictures were collected Mr. Cowan made a quick count and said there were 34 there and 34 were signed for, but when Mrs. Ford checked them out against the list she found there were just 33 as marked.

There is a dinner benefit for KPFA in Golden Gate Park in the new Hall of Flowers on July 31. Mrs. Ford plans to take the paintings there for auction in accordance with the instructions in your Power of Attorney. I hope they will sell and that there will be a check to send to you for your ten percent.

Sincerely,
Vera Hopkins for
Trevor Thomas, manager

Please cc; Betty Ford-Aquino

[Handwritten signature]

BERNARD von FRANKENBERG

On the Island of Maui

April 29, 1962

Mr. Trevor Thomas, Mgr.
KPFA Radio
2207 Shattuck Avenue
Berkeley 4, Cal.

Dear Mr. Trevor, -

Recently I received a notice about the expiration of my subscription. Frankly, I never could understand that it continued for so long, for I was paid up only up to September or Oct. of last year at the time I moved away from San Francisco, unless somebody was charitable on my behalf.

However, what is of great importance to me is to find out whether on January 11 of this year, according to a post office inspector's report, you did in fact receive from me a bulky, registered letter for which I never got my "Return Receipt" back, and whether such, - it was a 5x8 Manila envelope -, contained besides a long letter from me, a list of paintings, a power of attorney, and a note from the Poor Man's Gallery on Polk Street in San Francisco.

I explained at the time that I had moved at the end of March last year from San Francisco to the Islands because with the one lung that I had left after surgery for cancer, I had got pneumonia twice in San Francisco, etc., etc., but above all that I had left well over forty paintings of mine with one Cowan, at the said Poorman's Gallery at 1300 Polk Street, in San Francisco, and that I had assigned them to KPFA; moreover that a checkup ought to be made on what was actually sold, for I had been sent only \$ 37.50 all told.

I have since then been in touch even with the FBI, besides having had a brief communication from the post office inspector in Honolulu, but have to produce and procure as much evidence as is possible, myself. There is something utterly wrong on the island, remote from any Federal offices which could exert a restraint, for checks don't seem to arrive, entire mail pouches have disappeared, but one can't get anybody so easily to come over here from Honolulu on Oahu.

Please, do let me know by return mail, addressing the envelope however simply to Mrs. G.M. Tompkin, Napili, Maui; Hawaii, without my name appearing thereon, at all, whether you did receive the registry from me on the 11th of January and what it contained!

*At Anne's suggestion I gave
this material to Betty Ford for follow-through
don't know her results.
I would say I wrote Mr. von F. to tell him this,
but am not positive.*

I allow myself to be,

thankfully

Mr. Frankenberg
von Frankenberg

P O W E R O F A T T O R N E Y

I, Bernard von Frankenberg, having left on the 22d of March, 1961, Forty-Six Paintings (46) executed by myself, and in part framed, in accordance with the attached list, with one Cowan, doing business under the name of POOR MAN'S GALLERY, at 1300 Polk Street, in the City of San Francisco, which were to be sold at prices specified by me, and from the proceeds of which I was to receive two-thirds of their value (2/3), hereby authorize the representatives of Radio Station KPFA in Berkeley, Cal., to demand an accounting from the said Cowan and to obtain the more than forty(40) of my works which were evidently not sold, in order that they may be auctioned off for the benefit of Radio Station KPFA, with Ten (10) Percent accruing to me.

I also wish to state that since I left San Francisco at the end of March, 1961, residing now on the Island of Maui, Hawaii, I received from the said Cowan but three (3) checks, to wit: one for Ten Dollars (\$ 10.00), one for Two Dollars & Fifty Cents (\$ 2.50) and one for Twenty-Five Dollars (\$ 25.00), altogether Thirty-Seven Dollars & Fifty Cents (\$ 37.50), with no information given in any one of the three instances as to which of my listed and numbered paintings had been sold, or for which he, the said Cowan, had accepted "lay-away" down-payments from parties unknown.

Hahaina, Maui, Hawaii

Bernard von Frankenberg
BERNARD von FRANKENBERG

OIL PAINTINGS from BERNARD von FRANKENBERG to POOR MAN'S GALLERY,
 1300 Polk Street (& Bush) for sale at indicated prices, minus
 33 1/3% commission, as acknowledged by Cowan of Poor Man's Gallery
 on separate sheet:

- 1) AMERICAN FORREST, 23x31 panel, unframed, \$ 80.00 *check*
 *2) EMBROIDERY, Wax encaustic, 10x14 panel, unfrmd., \$ 8.00
 3) WOMAN WITH DOG, palette knife, panel, unfrmd., \$ 1.50
 4) THE OASIS, 4x6, " " " " \$ 1.50
 *5) THE MOON, THE WIND, AND FLOWERS IN THE WINDOW, abstract,
 8x10 panel, unfrmd. \$ 3.50
 6) FOREGROUND ROCKS, 5x7 panel, unfrmd., \$ 2.50
 7) Le Village Sur La Mer Au Midi, 6x8 panel, unfrmd., \$ 2.50
 8) TIMBERLINE, 12x24 panel, unfrmd., \$ 10.00
 *9) LUCIFER, THE CONTORTIONIST, 14x18 panel, unfrmd., \$ 10.00
 *10) THE RUINS, 16x20 panel, unfrmd., \$ 8.00
 *11) MONUMENT VALLEY AS I REMEMBER IT, 16x20 panel, unfrmd., \$ 8.00
 *12) BLACK & GREY, 24x48 plywood panel, framed, \$ 100.00
 *13) RIPARIAN REFLECTIONS, 24x30 canvas, framed, \$ 60.00 *check*
 *14) SUBMARINE MEMORY, 14x18 panel, unfrmd., \$ 10.00
 *15) HIGHLAND STORM, 14x18 panel, unfrmd., \$ 10.00
 *16) REDROCK FALLS, 6x12 panel, unfrmd., \$ 5.00
 *17) THE "EXECUTIVE" CHEF, Wax in actual skillet, \$ 10.00 *check on this one, please*
 *18) GREEN VALLEY, 8x10 panel, unfrmd., \$ 5.00
 19) MOUNTAINS, 8x10 panel, unfrmd., \$ 5.00
 *20) CRACKS IN OUR ANCESTRAL CAVE; 16x20 panel, unfrmd., \$ 8.00
 *21) THE OLD CORRAL, 16x20 panel, unfrmd., \$ 8.00
 *22) SUBMARINE PEOP, 8x10 panel, unfrmd., \$ 3.00
 *23) LITTLE FISH IN THE ANEMONE, abstract, palette knife on
 9x12 panel, unfrmd., \$ 4.00
 *24) THE CONGO JUNGLE, abstract, palette knife on 12x24 panel,
 unfrmd., \$ 12.00
 *25) OLD WIMMEN WITH HAIRDONS, palette knife on 12x24 panel,
 unfrmd., \$ 15.00
 *26) INUNDATION, abstract, 20x26 plywood panel, framed, \$ 100.00 *check!*
 *27) EDGE OF THE DESERT, 14x18 canvas, unfrmd., \$ 20.00
 *28) MEDIEVAL REMAINDER, 24x30 canvas, " " \$ 60.00 *check!*
 *29) THE LIGHTHOUSE, 16x20 panel, framed, \$ 35.00
 *30) THE SEA SERPENT, 12x16 panel, framed, \$ 18.00
 31) THE EAGLES' ROOST, 6x12 panel, unfrmd., \$ 5.00
 *32) VALLEY WITH OLIVE TREES, 8x10 panel, framed, \$ 11.00
 *33) ELDERLY SOCIALITE, 16x20 panel, unfrmd., panel, \$ 10.00
 *34) THE VOODOO ROCKS, framed under glass, \$ 7.50 (7x9 panel)
 *35) EXIT FROM A CAVE, 7x9 panel, framed under glass, \$ 7.50
 36) FIRST SNOW AT TWIN FALLS, framed, from previous consignment, \$ 40.00
 *37) WIND AND DUST..... do. \$ 25.00
 38) MOONLIGHT..... do. \$ 15.00
 *39) CANYON DEL DIABLO..... do. \$ 20.00
 *40) SUDDEN SNOW, MOUNTAIN TOWN. do. \$ 20.00
 41) REFLECTIONS OF A SWAMP, do. \$ 20.00
 42) MEMORY OF MURDER HOLLOW, sold, and I got paid for that one
 do. do.
 *43) SPRING,..... do.
 *44) THE PHYSICISTS'S CAULDRON, unfrmd., also from previous
 consignment, \$ 7.50
 *45) THE OLD MACHINE SHOP, framed, \$ 12.00
 *46) MORNING BREEZE,..... do. \$ 15.00
 47) LOGGERS' ROAD,..... do. \$ 18.00
 *48) OLD RIVERSIDE FARM.. do. \$ 35.00

3/22 1961

SALESMAN

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VIA AIR MAIL
REPLY BY AIR MAIL

HAWAII
JAN 8 1962

BEA
JAN 10 1962
CALIF.

HAWAII
JAN 15 1962

#1-INSTRUCTIONS TO DELIVERING EMPLOYEE

Deliver *ONLY* to addressee Show address where delivered
(Additional charges required for these services)

RETURN RECEIPT

Received the numbered article described on other side.

SIGNATURE OR NAME OF ADDRESSEE (must always be filled in)

SIGNATURE OF ADDRESSEE'S AGENT, IF ANY

DATE DELIVERED

ADDRESS WHERE DELIVERED (only if requested in item #1)

CSS-16-71548-4 GPO

Burton Frank

THE
SUBS
LIT.

*22
*23

*24) THE

*25) OLD

*26) INE

*27) EDG

*28) MEI

*29) THU

*30) THU

*31) TH VA

*32) EL

*33) TH

*34) EL

*35) PJ

*36) W

*37) M

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*40) R

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Ret. Recept. Requ.

The Directorate

Radio Station 17 PFA

2207 Shattuck Ave.

Berkeley 4, Cal.

REGISTERED
#6 621

Received 12-30-61

Lieber von Frankenberg:

Please make arrangements for someone to remove
your paintings as I may go out of business
the first of the year.

Have sold some on lay-a-way and sending you the
deposit.

Believe me I have no bed of orchids, either.

Aloha

POOR MAN'S GALLERY

1500 Polk - GR. 4-9296

San Francisco

POOR MAN'S GALLERY

1300 Polk - CR. 4-9296

San Francisco

Order No. 6041 Dept. _____ Date 3/22 1961

Name Vion Frankenberg

Address PO Box 973, S.F. City _____

Ship To _____

Address _____ City _____

WHEN SHIP	HOW SHIP	TERMS	BUYER	SALESMAN
As per list attached 1/3 to gallery -				

Bernard von Frankenberg P.O.B. 573 Lahaina, Maui, Hawaii

October 27, 1961

Better Business Bureau
Mason Street
San Francisco Cal.

Gentlemen!

This is in the nature of an appeal for help, for I don't know to whom else to turn. For background let me state first that at the end of March, after nigh on fourteen years in San Francisco, I moved from there to the Islands because of my physical condition. I lost my left lung with cancer in June '59, had a second chest operation because of complications three months later, not to mention a mess of other surgery in previous years as well. To top it all, after I had only one lung left, I got pneumonia first last fall and then again early this year. The climate there simply became too rough for me. After talking it over with Dr. Fred C. Blake, I moved here, as I said, albeit on a rather small disability pension.

However, I had been painting for several years, accumulating quite a stock of finished paintings, so on the suggestion of one Robert C. Anacker, a Welfare Department Social Worker in San Francisco, that they might sell there, he took at first some six or seven of my paintings to the Poorman's Gallery on Powell Street (at the time), operated by one Cowan, whose first name I never did get to know. Then I took some more myself, so that there were then altogether seventeen of my paintings on Powell Street. Four were sold there last year, and I got my share of the proceeds. Those four naturally are not on this list (attached) because that was made out this year in March as I shall explain.

When Cowan had to move from Powell Street the first of the year, I was even worried that he might want me to take the thirteen unsold ones home in view of all the merchandise he had to move and transport to his new place at 1300 Polk Street at Bush, but he was more than willing to take my stuff along.

On Polk Street nothing sold for some two months, or so he said, withal I missed two of the thirteen paintings from the original consignment to Powell Street shortly thereafter. Then, when I had made up my mind to leave San Francisco, I went there again, i.e., to the new place on Polk Street, and told him about it, also that I had quite a few additional paintings for sale. I did not even have to urge him to take them over, for not only he but also his assistant urged me to bring in as much more as I wanted to because people were becoming interested in my work, that one woman had even bought two of my paintings in a row, etc. Hence I pulled myself together on the 22d of March, for I was and still am, for that matter, physically not strong and easily exhausted, and carried a few of my paintings at a time down three flights from my attic apartment on Central Avenue to the sidewalk and got a taxi. Naturally the driver had to help me plenty, and I tipped generously. That alone came to \$ 3.00. We had to handle over thirty paintings, some of them quite large and framed.

Enclosed you find a complete typewritten list, together with Cowan's acknowledgment on one of his own order blanks. You will note that he was quite clever not to put his actual signature with it, but if someone were to procure a sample of his handwriting first for comparison, that would prove he was the one who wrote the acknowledgment. I realized that at the time of course, but was under pressure, inasmuch as I had already booked passage on the Pres. Cleveland for the 27th of March.

To date the man has sent me exactly two checks, one for \$ 10.00 and one for \$ 2.50! Nor did he let me know which of the paintings they were supposed to cover. I can only assume that the ten dollars was for No. 25, i.e., \$ 15.00 minus one-third commission, but don't know anything about the \$ 2.50. It was expressly understood that he was to let me always know which was for which.

I have written to him. Acquaintances of mine in San Francisco, as Alexander Holcombe of 1500 Haight Street, Jeweler; T. Englert, Barber and Newsstand owner, 1418 Haight Street; a certain young couple on Pacific Street, as well as a young art student, tried to look after my interests but of course don't have too much time to spare. Chas was four and five months ago, resp. His stories to them did not jibe. Mr. Holbombe, who could not go in person, was told on the phone that nothing had been sold. Mr. Englert, who went there himself, was told yes but that I had received the money. In reality I did not get the two small checks till August and September, resp., nothing before, nothing since.

I don't expect all of my paintings to have been sold by any means, especially all the very small ones. Some of them may have no merit at all, withal it is odd how sometimes others will like something very much while the painter would just as soon destroy it. I am pretty certain, however, that Nos. 1 and 26, for instance, were sold already by the time I made my last visit to Polk Street, the very afternoon before the Pres. Cleveland was to sail, because I did not see them and several others as well. I still had a lot of packing to do and thus had no time to wait. There were some customers in the store. Besides that, Cowan did to me, albeit with a slight touch of irony in his voice, it seemed to me: "Be sure to let us know your address in Hawaii, so we can send you the money!"

Looks more as if I was the sucker who is merely going to whistle for it. I could use some of it very much, though, I have a pension of \$ 125.00 and have to pay out \$ 45.00 for rent. At this time I need dental care very much and would like for once be able to afford a steak, what with the outrageous food prices in these islands, like milk for 37¢ a quart! Above all, ~~those~~ those pictures were painted and even framed by myself, the frames stained! Could someone please go to Polk Street on my behalf, though two tough characters might ~~make~~ make more of an impression on Cowan than one mild man, as it were, and see what is what, so that I may get at least ~~something~~ ~~out~~ ~~of~~ ~~the~~ ~~two~~ ~~best~~ ~~efforts~~ ~~and~~ ~~material~~ I must have been black in the face from the surgical pains and still had a hole in my left side with a drain-pipe, as it were, and a thick dressing, and it does not seem fair if I did all that only to help someone else pay his rent and otherwise get by.

Again let me point out, please, Cowan was more than willing to have my works for sale on a commission basis in his gallery. He accepted them. He could not very well say now that they were altogether without merit. Also, if he claims to have sent me additional checks, besides the two mentioned, let him produce the cancelled ones with my genuine signatures as endorsements.

There is, however, a possibility that he did send some more checks and that I, myself, never got them. There are circumstances on this isolated island which make one suspicious with good cause. I have also been without response to various letters of mine to other people in San Francisco, such as Drs. Fred C. Blake and R. Brodie Stephens, for example. To avoid my having to type the same ideas twice, I take therefore liberty to enclose also the copies of pages 2 and 3 to still another doctor in San Francisco, which will inform you on the matter.

Please, if you can find out anything on my behalf at all, i.e., checking at least on the higher-priced paintings of mine, whether they are still in the so-called Poorman's Gallery or not, and if not, why I was not send the money, will you be good enough to send your ~~next~~ reply to the person and to the address given below, without having my name on the envelope at all?

I allow myself to be,

very sincerely yours and with

thanks as well,

von Frankenberg

Name and Address:



BETTER BUSINESS BUREAU®

of San Francisco, Ltd.

414 MASON ST. • SUITE 500 • SAN FRANCISCO 2, CALIF.

Serving San Francisco, San Mateo, Marin and Sonoma Counties

Assistant Secretary
MRS. VIRGINIA NELSON

Legal Counsel
ARTHUR H. CONNOLLY, JR.

December 20, 1961



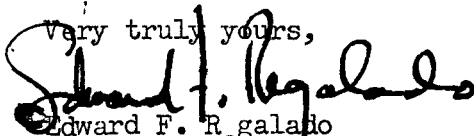
Telephone SUtter 1-3822
VERNON A. LIBBY
Exec. Vice Pres. and
General Manager

Dear Mr. Frankenberg :

Enclosed is the receipt of paintings that you requested in your letter of December 16. Also, enclosed is the list of paintings that you sent to the Bureau.

I hope you can get some satisfaction to your problem.

Very truly yours,


Edward F. Regalado
TRADE PRACTICE CONSULTANT

January 5, 1962

The Directorate and Staff
KPPFA
2207 Shattuck Avenue
Berkeley 4, Cal.

Dear Directorate and Staff:

While there seem to have taken/^{place}quite a few changes in personnel and management since Mr. Winkler disappeared, for so it appears from my corner in the ocean, and I may not be known to anyone at KPPFA now, I have nonetheless been nonplussed that the program folio has kept coming to me ever since I betook myself to these benighted islands, withal my subscription-membership must have expired long since. I don't rightly know whether to be thankful or to cuss you for rubbing it in.

To be reminded ever so often of what I was accustomed to, and what I could still get over the air from KPPFA, if I had at least remained in the Bay Region, if not in San Francisco itself, makes me ever so often madder than ever that I did not listen to some sound advice to the effect that a man with my prejudices and preferences ought not to move to Hawaii, although I did finally so for health reasons.

Indeed, I miss above all, reall, oven-baked and tough ryebread, meanly malodorous cheeses, not the insipid mild ones which "just melt in your mouth", so dear to similarly insipid wimmen, and KPPFA. That I should not be able to get the first two named, here, I suspected beforehand, but I had hoped that there would be at least a reasonable resemblance to intelligent broadcasting. This was the more so the case since some of that propoganda literature about Hawaii mentioned the existence of three FM stations in the islands. There were. Now there is only one in Honolulu on Oahu, which is more than one hundred miles from Maui, and it is but rarely listenable here without tremendous interference, in other words, no pleasure. Moreover, the stuff they do broadcast over KAIM-FM during the day runs largely to waltzes, Tchaikovsky, and other more or less noisy things. It is only between 8-10 PM that one may, or may not, get something half-way decent over AM, Sundays excluded.

On the whole, all the radio stations in the islands are well adjusted to the wishes of morons, nincompoops and nitwits. For, it does indeed appear, that the vast majority of the islanders float everlastingly on a sea of mildly undulating hula and muffled torch singing. Fine chamber music is anathema to this sort of people. That is, of course, the case with most people on the mainland, too, but then, the likes of me had more stations to chose from because I am not the only one with such tastes, there. Here it seems sometimes so. Needless to say, if I had the wherewithal, I would pronto move back to the mainland. This here is simply nuts. It is a vast honky-tonk joint spread over a segment of the Pacific Ocean.

It is of course not only a matter of music, withal I play the viola myself, more or less inadequately, and chamber music does mean a great deal to me, but it is also those discussions and lectures on a high level, which I was in the habit of receiving from KPFA, that I miss so sorely here. Guckenheimer Sauerkraut at parties is not bad, either, like the one at Schroeder's in San Francisco which I remember so well, for that matter.

However, to come to the kernel of this letter, KPFA always needs more money, just as I do, in order to get along, especially if it is a case of wanting only what one has coming for past performance. Nobody likes to get gypped. I am therefore wondering whether it would not be possible for some two or three tough San Francisco enthusiasts of KPFA to go as soon as possible to Polk & Bush Streets and see whether they can get a good accounting, above all to take possession of all those paintings of mine which have not been sold. Considering that I have altogether received but \$ 37.50, well over forty out of forty-six ought still to be there. The attached carbon copies of a letter of mine to the Better Business Bureau in S.F., as well as other papers, explain the whole, hence I don't have to go into more details here.

It seems that this Mr. Regalado never did what I requested him to do, i.e., check at least on the continued presence of the higher priced ones of my works, to see whether they may not have been sold without my seeing any money for the result. Nowadays, people simply do not read thoroughly any more, they just skim over everything. But, because Cowan has all along shrewdly ~~refused~~ refrained from letting me know which numbers ~~are~~ were sold and which are still in his gallery, I don't know where I stand, and now he thinks he is going out of business.

A couple of days ago, I finally received another check from him, this one for \$ 25.00, supposedly for "lay-aways". See attached letter.

Again, if some no-nonsense KPFA followers could go down there to check, demand a reckoning, obtain the more than forty works of mine which allegedly ~~are~~ were never sold, they could then be auctioned off at the next KPFA benefir party for whatever they may ~~bring~~ bring, and I would be satisfied with 10% for my own benefit. This would perhaps at least repay me for material, including some of the the frames.

I am of course afraid that Cowan skimmed off the cream, never paid me for it, and now will claim that nothing is any good, albeit early last March he was anxious to have me bring him more of my stuff. I would like to state once more as well, that I have endorsed only three checks from him, one for \$ 10.00, one for \$ 2.50 and this latest one for \$ 25.00. Any other endorsements of mine would not be genuine.

How about it? Do you think my propostion has merit?

Sincerely and desperate,

Frankenberg
von Frankenberg

Enclosures.

(7)

January 11, 1961

Betty Ford
2430 Leavenworth St.
San Francisco, Calif.

Dear Betty:

"Good God of Manhattan" was one of six programs submitted by KPFA to the 25th American Exhibition of Educational Radio Programs, Ohio State University.

Keep your fingers crossed.

As ever,

Hal Winkler

October 17, 1960

Betty Ford
2430 Leavenworth
San Francisco, Calif.

Dear Betty:

The whole area of art and criticism at KPFA is in total chaos or nonexistent. What is needed is someone who will discover the talent and produce the programs relating to art, art education, movie and drama criticism, etc. etc. The problem for radio lies in presenting some of the thing itself in such a way that criticism of it becomes meaningful. We have made a few faltering steps such as our program with the Museum last year.

Please let me know whether you will accept the responsibility. It is more than a full-time job.

In the interest of staff discipline I will expect the director of this area to follow the same routines as all other departments with relation to production and program coordination.

Cordially,

Harold Winkler

HW:d

October 3, 1960

Dear Harold Winkler,

Please accept my resignation as of the above date of any remaining connections I may have with KPFA. I shall of course be happy to help it in future in any way I can without prejudicing my own welfare.

Very cordially,

Betty Ford Agnew

File

September 30, 1960

Betty Ford-Aquino
2430 Leavenworth St.
San Francisco, Calif.

Dear Betty:

I have hired Miss Jean Rubin as Literature and Drama director.

I really think she will work well with people and serve as a
button rather than wallow in it all.

Her address (after Oct. 1) is Apartment 3, 2751 Clay St., San
Francisco, Walnut 1-1928. I have talked with her about your
interests and I think you'll be able to work with her.

Why don't you phone her and invite her up for a drink?

Cordially,

Hal Winkler

HW:d

August 22, 1960

Dear Hal,

I observe that in the most recent Folio Madeline Duckels is listed between your report to the listener and your interview of Paul Robeson as reviewing a book. I rang up Allan and confirmed the fact that all my mail goes into his hands to be opened and disposed of as he sees fit. Herewith my application to be sole - and unpaid - editor of book reviews for Pacifica Foundation. File it. It is formal, and the only way you can get around it is to find somebody else more qualified - which would be in New York.

With love,

~~Paul Ford Aguirre~~

Dear H

al dear,
Skip it. I realize you aren't the originator of that little piece of
poison. I am going back to yoga.

love....Betty

and the
qualific

Hal dear,

Wednesday the thirty-first. Justin Herman, head of the Redevelopment Agency, is throwing a meeting at his office for the head of the Bay Area Council (is new person coming in), Kent, head of dept. of city planning at U.C., Hirten, head of the Planning and Urban Reconstruction Association, and Klukens, public relations head for Crown Zellerbach. Most of these gentlemen are now telephone pals of mine and Klukens tells me he has written radio documentaries himself. Object of the documentary as stated by me was a definition of the problem of the future of the S. F. Bay area, considering particularly S. F. 's place in the national and even the international picture. I am not taping at this one, but will just let the boys prattle. Looks as if the situation would be pretty cozy, and I hope it is as you wish.

I went past Mike Harris's and told him with my new gadgets I thought I could put his tape together all by myself. He was very happy and said we would do this in September. What with this, S. F. Redevelopment, and the Undine documentary with Glassow September is starting to look active. I would like to tape Henry de Montherlant's "Spanish Cardinal" as next play (the Andersch one seems to my untutored eye to indicate that a lot of permissions would have to be gathered before its taping from the various American authors - Rexroth said he never heard of it - possibly these don't have to be gotten - must see.) and for this Juillard's good will would be needed.

For the last three days consecutively - and KPFA before this figured in the FM highlights every single day - KPFA programs are not listed in the Examiner. Don't know why and it isn't my business to ask. Folio also falling to pieces a little - for instance your lady announcer - forget her name - reading a Saki short story while the Calender of Events was unavailable.

I miss you.....Betty

KPFA (FM)

A NON-PROFIT LISTENER-SUBSCRIPTION RADIO STATION

June 17, 1960

Betty Ford-Aquino
2430 Leavenworth
San Francisco, Calif.

Dear Betty:

There are some programs coming up that should be of more than common interest to reviewers and writers. I am writing both so you can't overlook them and because you know so many literary people who might miss them except for any help you can give them.

In July we will run a series of programs as follows:

THE ROLE OF THE WRITER IN AMERICA: THE FIRST OF FOUR DOCUMENTARIES ON THE WRITERS" SYMPOSIA SPONSORED BY ESQUIRE MAGAZINE IN 1958 AND 1959. This program will be concerned with the first, held at Columbia University in 1958, and including such panelists as Leslie Fiedler, Wright Morris, Dorothy Parker, Saul Bellow, and Robert Gorham Davis. Produced and narrated by Dale Minor.

THE WRITER IN A MASS CULTURE: the first of two programs produced from tapes made at the Second Esquire Magazine Writers' Symposium... at the University of Iowa in 1959. The speakers include Ralph Ellison, Paul Engle, Arnold Gingrich, Mark Harris, Dwight MacDonal and Norman Mailer, produced and narrated by Dale Minor.

<u>PROGRAM</u>	<u>FIRST BROADCASTS</u>	<u>REBROADCASTS</u>
The Role of the Writer In America	8:00 pm Sat. July 2 9:00 pm Sun. July 3	4:15 pm Mon. July 11 3:30 pm Wed. July 13
The Writers in a Mass Culture	8:00 pm Sat. July 16 9:00 pm Sun. July 17	4:15 pm Mon. July 25 3:30 pm Wed. July 27

We hear very little news from Hal. He's busy with staff and with a big campaign for subscribers. I hope you are surviving the heat we have been having.

Sincerely,



(Mrs.) Vera Hopkins
Mr. Winkler's Office

Hal dear,

I had been ardently looking the other way on this one (excuse Archy's typewriter: it skips) but I suppose V.H. would not write me if she were not suggesting that I Do Something. Statement on Mr. Minor his weekend documentaries for the coming-up folio is that last year when I returned from Germany, I was messaged by the university where the more recent of these symposia was held asking if KPFA wanted it. I showed the letter to Allan, who said to reply to it, and then discussed the situation with you, the tapes as described running four hours or longer, and you said they should be cut to a half-hour or an hour. I then sat and waited for tapes to arrive, and when they did not concluded university had made other arrangements, must now presume that the tapes did arrive and that the little studio gremlins who have been censoring my mail withheld them. End of statement.

I am not suggesting that you do anything or implying that you should, as I feel that if Allan is left in charge of the studio, as he is, he is also in charge of the studio for doing stinky things. All in all I am in cold storage as far as KPFA is concerned: I rang him the other day asking about the Bachman play and he said Glassow had not yet submitted it to him, and when I last went over he became flanked by Elsa and Anne looking respectively like Scylla and Charybdis.

I have retrieved some energy, have done some reading over at U.C. in their special little library on the planning situation, and when Archy goes to camp at the end of next week I will start talking to people. It was Justin Herman, head of city planning for S.F. who backed Mike Harris for Councilman in Sausalito, so looks like a chummy situation. Whole Bay Area is wiggling like an eel. Forest Knolls is about to become First Residential, and a golf course is going in down the road.

As yet no postcard in my letter-box saying, "Rejoice, we conquer." I have been sniffing at it hopefully.

This is a summer on which I look with disapproval. Maybe it will improve when you return. I miss you.

Betty

Here with the first example of the KPFA gift folder.

For the past month or so a little old man has been working on it. He said, "It has to be beautiful. It has to be right." The transparencies have been done again and again; the color separations have been tailored; he has nagged at it until it is the equal of Hanfstängl or Piper prints which I lovingly bought in Europe because you couldn't get anything like that here. How he got this quality with no doubt comparatively unskilled workmen I don't know.

Mr. Bluegrass tells me - he is a shy man but he speaks openly to us - that his mother was the daughter of the chief Rabbi of a large German city, his father a German officer, and they met in Italy and within a few days eloped. His mother's family then held a conclove and decided that, the girl having thus disgraced herself, she would with her husband be exiled to Brooklyn, but any offspring of the guilty pair was at the age of six to be returned to Germany for proper education. Under these circumstances he was reared by his grandfather the Rabbi - "but" says he - "I shall always remember my father with love and pride because he believed that Brahms was the highest of all things."

He is alone now. his wife, a physician, was killed in an automobile accident of which he speaks with shuddering. Last year his doctor told him he would have to have a lung removed. This he did not do, but got himself a bottle of a hundred sleeping tablets, which he showed me, and prepared quietly to lose touch with life. He lives in a messy bachelor room littered with old copies of the New York Times, in the middle of which stands a large radio. "I got KPFA by accident. When the radio first came I was playing with it and when I got the station I couldn't believe it." He has mental images of all the station personnel, whose voices are, I think, about the only friends he has admitted to his solitude. He says, "Tell me, Mr. Levy - he has sort of a round face, maybe?" and when I assure him that Mr. Levy has he is delighted.


I had the rather embarrassing job of telling him there would be no meeting here before Christmas so that his folder would not be able to make a formal debut - but stressed quickly that Mr. Partridge hoped to call a general meeting in January at which the folder would be shown. This made him glow, and he asked for the name of our dentist to have himself a set of false teeth made in which to do KPFA credit. He said he had needed them last year but it hadn't seemed worth while under the circumstances.



KRFA

There are people who like Mr. Bluegrass move naturally on the high and austere plateau where KPFA has its being, and there are people like Beth Prael who would dearly love to do so but find life too tight about their shins. I think this was what she was trying to tell you in making the gesture of sending in her masterpiece. Therefore a party, even with the very best paper caps, would not be the answer, but the passage of time would. An uncontrived opportunity will come up to restore her face.

I would enjoy a talk with you, or, more accurately, a chance to hear some of your views. Not about parties. About abstractions like KPFA versus the community.



Mr. Michael Ford Aquino 2430 Leavenworth Street San Francisco 17 California

March 27, 1953

Folinsbee reports that he has now secured a co-author for
Mrs. Michael Ford Aquino's name in the Digest and/or the
2430 Leavenworth
San Francisco, California

target. He is a real publicist and the
Dear Betty:
CO-22 1000 (1) 1000 over

Please do have Mr. Folinsbee check with Dick Moore
if the article is delayed beyond my departure on
Monday evenings.

I have not written a response to your comments about
pacifism and the German experience, because it seems
useless to mount such a subject by mail. The kind
of pacifism you are thinking of is a view which has
always been alien to me. But without going into it
here, let me suggest that when I get back from the
East we sit down again. I have no answers, but I
have some explicit intentions, and sometimes these
are the same. Anyway, I would like to share them
with you.

Sincerely,

Lewis Hill

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Mrs. Michael Ford-Aquino 2430 Leavenworth Street San Francisco 11, California

Folinsbee reports that he has now secured a co-author for the article who often appears in the Digest and/or the SatEvePost, thus getting maximum possibility of hitting his target. He will be ready with his draft Friday and the co-author will take over and perhaps complete over the week-end. If it happens that you have left for the East before this is done I will show it to Mr. Moore, yes?

Betty

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ead. . . .

You may fold this across a couple of times and have Mimi clip it to my card in the file, which would be a nice way of paying me back for my various impertinences.

I was going to talk about myself last night but didn't feel up to it. I came out of Stanford with several excellent convictions, one of which was - as I had heard from the eminent lips of old David Starr Jordan - that war was just something that was foisted on the world by munition makers. It was all settled for me. I was a beautiful pacifist. As far as I was concerned there was nothing else one could be - if one had any sense, that is.

This carried through my post-graduate time in Munich, which was an idyllic scramble of experiences. One warning note - the Dresdener Bank folded, signaling the deluge, and as it happened that most of the students in my boarding-house had their allowances deposited in it I was paying lunch checks for a couple of days until their papas could come to the rescue. Hitler was funny. In one bookshop they sold "Mein Kampf" with him on the cover in a Mussolini pose.

When Hitler came into power I was back in America, either in New York or Washington, and in all the various excitements of the depression it seemed not too important - and perhaps these stories of cruelties were exaggerated - and at any rate things like that happened in a revolution and were later forgotten as the public fever subsided. At any rate after my father died in '33 I went at once to Berlin expecting to find, so to speak, that the Republicans were out and the Democrats were in.

There I found an evil violence in bloom. It was at first expected by my German friends that Hitler, having killed off all the Communists, would presently step aside for a Hohenzollern. They said it was all fixed. A speech was made by von Papen at Marburg saying it was now time to be sensible again. The violence instead of subsiding spread and engulfed not him, but, delicately, his secretary. People stopped talking and wondered about Hindenburg. Hindenburg was no help either. Well, but how do we get back onto the track then? By what means? A Putsch? We wait for a Putsch. No Putsch. The violence fans out. And it spreads and spreads. It is entirely evil. I will perhaps concede that a fair amount of murder and torture can be reasoned away but the aim and end of all this is the destruction of the human spirit because while it exists it judges and threatens.... Then the pressure within Germany mounted too high and the violence leaped across the frontier, and still met no resistance, not from Austria, not from Czecho-Slovakia. By that time I was taking a good kind of sleeping-tablet put out by Bayer called Evipan, which I later learned was used in commercial quantities to kill Jews.

Then it became known that Poland would be taken as soon as the harvest was neatly in. A friend of mine came to bid me farewell and we sat out on a bit of housetop outside my studio window and watched the traffic buzzing down below. He said "Today my godfather -" (a famous man) "flew out at me and said, 'You young men are to blame for it all: we old fellows couldn't be expected to do anything!' Am I guilty?" I said, "Yes." Then we watched the traffic for awhile and he said, "My godfather says this will last ten years." I said, "Afterwards we can build things up again." He said, "Perhaps."

So I went home and tried to occupy my mind with other things, but it was entirely simple to me that if this thing reached us and was still unchecked there was nothing to be done but repulse it with equal fury. That young man and others that I knew died in the war, and in some degree I have killed them, but there is a sorrowful kind of peace between me and their ghosts.

This makes me an odd person to be in juxtaposition to a close pacifist group, so I thought I should be explicit. The moral indignation is there, also the enemy, but the solution. -?

Bele

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RADIO STATION BERKELEY CALIF

DEEPLY MOVED YOUR SPONTANEOUS GREETINGS HAVE TOWN SATURATED
 BEAUTIES OF NONCOMMERCIAL RADIO BY DAILY HERALD AND STATION
 KOVO STOP DUCK SOUP STOP PLEASE ADVISE IF PROVO IN PRIMARY
 RECEIVING AREA STOP HAPPY NEW YEAR

=FORD AQUINO

=AQUINO

January 8, 1953

Mr. Spencer D. Grow
1600 E. 8 North
Provo, Utah

Dear Mr. Grow:

I have been asked by Mrs. Michael Ford-Aquino to make contact with you concerning your interest in the possibility of using KPFA program material on one or more of your radio stations.

The information on your interest in this subject is rather sketchy. Mrs. Ford-Aquino tells me that she left in your hands some copies of KPFA's program publication; and I wonder if you would indicate from those Folios, in a general way, the kinds of programs you would be interested in purchasing. To facilitate our investigation of the subject, we should also know approximately how much program material you would wish to use, and approximately the expenditure you wish to make for it.

The availability of programs from KPFA varies with their content. We do at present send a number of programs to a national network, and to some individual stations in the eastern United States. It is one of the peculiarities of KPFA's broadcasting that we do not limit ourselves to conventional time segments; but our programs can be made available only on condition that they are used unaltered and with the production announcements supplied. They are available, of course, only for non-commercial use, that is, in the case of a commercial station, on wholly sustaining time; and our arrangement is usually on a cost per program basis for one time broadcast only, although we are free to consider any contractual arrangements which might provide for block purchase.

Our programs are supplied on tape of either half-hour or hour sizes, at 7 $\frac{1}{2}$ or 15 ips depending on content, with Ampex alignment.

We will be very happy to explore this matter further with you if you will indicate something of your interests and plans.

Sincerely yours,

Lewis Hill

LH:mv

Spencer D. Grow
1600 E 8 North
Provo, Utah

Station KEYY Provo
Station KEXO(?) Colorado

tel. 3009 J

I would earnestly suggest making the situation as easy, inexpensive, and delightful as possible for Grow.

For this reason:

I have a cross-ruff in Provo which cannot be duplicated elsewhere. Fred Forbes, assistant editor of the Provo Herald, did a lovely job on lining up Grow for me.

If Grow takes this service and is happy and pleased with it and the prestige of KEYY comes up out of the dust-heap -- Forbes will then go to the head of his chain of rural newspapers, whose name is Scripps and who lives in Atherton, California, and who just loves adult education, and who also has a pocketful of rural radio stations -- and point out that a Great Opportunity is hovering before him. At this point, ideally speaking, Mr. Scripps 'phones Mr. Hill and asks if he could spare him a moment.

That would make two chains. You would then be in a position to circulate other rural stations without any more preliminary work.

I will edge over to you in the middle of the merrymaking at the Friday festivities and inquire what evening next week or after would be convenient for you and if you would like to come for dinner or just for a small glass of tepid water.

SPD

January 7, 1953

Mrs. Michael Ford-Aquino
2430 Leavenworth
San Francisco, California

Dear Betty:

I have never formally acknowledged your letter and vignette of Mr. Bluegrass, whom I should be very interested to meet.

The folder is really beautifully executed, and will add some color to our promotion activity which, to say the least, it can use.

Thanks for your many troubles on our behalf, and especially for enjoying them.

Cordially,

Lewis Hill

LH:mv

November 26, 1952

Mrs. Betty Ford-Aquino
2430 Leavenworth
San Francisco, California

Dear Betty:

This note will serve as do those long congratulatory telegrams sent by absentee enthusiasts and delivered from the rostrums of large conventions. I am sorry that I cannot join your wonderful gathering — my family are up in the country and our time together on week-ends is particularly cherished. Besides, if I brought my offspring they would tear the joint down.

It is a very kind and deeply pleasing thing to all of us that you should have this party. Many thanks and good cheer.

Sincerely,

Lewis Hill

LH:av

April 7, 1959

Mrs. Michael Ford-Aquino
2430 Leavenworth St.
San Francisco, 11, Calif.

Dear Mrs. Ford-Aquino:

We thank you for the services rendered and agree that the expenditures were authorized and are considered contributions to the Foundation, since no reimbursement has been given to you.

Thank you very much for the generous and valuable services rendered to the Foundation.

Cordially,

Harold Winkler
President

HW:h

Ford-Aquino

2430 Leavenworth Street, San Francisco II, California

April 1, 1959

Dear Dr. Winkler,

As authorized by you for Pacifica Foundation, I have during the calendar year of 1958 made certain expenditures on behalf of the Foundation, a list of which I enclose, requesting you to initial and return to me for my files.

According to our understanding and upon acknowledgment by you, I hereby consider these amounts as contributions to the station in lieu of reimbursement by you.

Cordially yours,

Betty Ford-Aquino.



KRFEA

THE KPFA STAFF WELCOMES YOU
TO THE COMPANY OF THOSE WHO BELIEVE
THAT IN INTELLIGENT COMMUNICATION
LIES THE BEST HOPE OF MEN OF GOOD WILL.
MAY YOU HAVE MANY ABSORBING HOURS
OF LISTENING IN THE COMING YEAR.

THE KPFA STAFF

This folder for the KPFA program
was designed and executed by two
of its many listener participants.

KPFA

PROGRAM

DECEMBER 28 • JANUARY 10

FOLIO

94.1 MC

FM CHANNEL 231

The Little Symphony Society . . .

The world and particularly the Bay Region are full of people who love good music and wish they could participate more in the enjoyment of the artists who make it. Modern music-making seldom gratifies that wish. The hundred-piece symphony rears a magnificent facade, equal to the large nineteenth-century sonorities in which it specializes. Its instruments and music, like its stage, are no longer close to the auditor. The expense of maintaining it alone decrees that it shall dwell in marble halls, remote from the accidents of intimacy.

It is well that we have such music, as it is undeniably important that we had the nineteenth century. But almost all the orchestral music written prior to that time — Mozart and Haydn, for example — was intended to be played by smaller ensembles of 25 to 30 pieces. The same is true of much contemporary orchestral music. Bigger does not mean better in this case, musically speaking; nor can any great assemblage of noise, however round and awesome, substitute for the wonderful lucidity and instrumental definition inherent in music originally written for the small orchestra.

KPFA subscribers will be glad to learn of the formation of The Little Symphony Society, which aims to support regular public concerts of The Little Symphony Orchestra conducted by Gregory Millar. The repertoire to be made available through these concerts will be an essentially new experience for most persons, including those whose collections of classical recordings are large. Concentrating on East Bay performances during the forthcoming year, The Little Symphony hopes to become a permanent part of the area's cultural life.

The Society, however, plans more than public concerts. We pass along its membership scheme as the perfect solution for those who would enjoy more direct contact with the interpretation of music. Dues-paying members of The Little Symphony Society (dues are \$10 a year) are to gather each month for a combination business meeting and chamber music recital by Little Symphony personnel. At these informal and primarily social gatherings the discussion of the music and the instruments along with their performance may well lead to a new kind of community music activity. We are glad to recommend the Society to KPFA's listeners, and invite interested persons to write the Society at the station's address for more information.

Published bi-weekly by Radio Station KPFA, 2207 Shattuck Avenue, Berkeley 4, Calif. Telephone ASHberry 3-6767. Available only to subscribers to the KPFA Listener Fund.

Subscription rate: \$10 per year; \$5.50 for six months. Special student rate: 9 months - \$5.00; 4 1/2 months - \$2.50.

DAILY PROGRAM SCHEDULE

Broadcast Hours: 5 - 11 p.m. daily.

Re-broadcast schedule: 8 - 11 a.m. Monday through Friday (listed in small type).

SUNDAY, December 28

- 5:00 FIRST CONCERT**
MILHAUD Quartet #14 (Budapest String Quartet)
- 6:15 MISCELLANY**
- 6:30 THE MERRY ADVENTURES OF ROBIN HOOD:** A dramatized reading by Chuck Levy from the Howard Pyle book. Part one.
- 7:00 GLASGOW ORPHEUS CHOIR,** under Hugh S. Robertson. Program notes by George S. Emmerson.
arr. ROBERTON Isle of Mull
BRAHMS in silent night
ELGAR Showers
HANDEL Haste thee, nymph
arr. ROBERTON Dashing white ser-geant; Ellen Vanin; Peat fire smoorin' prayer; Bonny Dundee
arr. BANTOCK Sea sorrow
arr. ROBERTON Crimond
- 7:35 WAY BEYOND THE WEST:** A series of talks by Alan W. Watts, author and Asian scholar.
- 7:55 GOLDEN VOICES:** Selected and annotated by Anthony Boucher. Singers who died during 1952: first of two programs.
Riccardo Martin, tenor (1879-1952) (records of 1910-1911)
MASCAGNI Cavalleria rusticana: Ad-
dio alla madre
MASSENET Le Cid: O souverain!
PUCCINI Mme. Butterfly: Lo so che alle sue pene (Fornia, Scotti)
Emma Eames, soprano (1865-1952) (records of 1903-1908)
HOLLMAN Chanson d'amour
PUCCINI Tosca: excerpts (recorded during actual performance Jan. 3, 1903)
MOZART Magic Flute: Là dove prende (de Gogorza)
MOZART Marriage of Figaro: Letter duet (Sembrich)

- 8:25 BAY CROSSINGS:** A discussion of the merits of some proposed bridges in the Bay Area.
- 8:55 ENGINEER'S REPORT:** Bruce Harris, KPFA's chief engineer, discusses the history of FM and its status in the Bay Area.
- 9:10 SECOND CONCERT**
BEETHOVEN Prometheus: overture (NBC Symphony - Toscanini)
MOZART Symphony #40, G minor (Minneapolis Sym. - Dorati)
BERLIOZ Fantastic symphony (Philadelphia Orch. - Ormandy)
- 10:35 GOETHE'S FAUST:** Read in the original German and in the English translation of George Madison Priest, by Paul C. Tyndall. Seventh and final program — Midnight (from Part II)

MONDAY, December 29

- 8:00 The String Quartets of Haydn (Dec. 26)
8:30 Indians in America (Dec. 27)
9:00 First Concert (Dec. 26)
10:20 Robin Hood (Dec. 28)
- 5:00 FOLK SONGS FOR CHILDREN:** With Lori Campbell. Up on Sourwood mountain.
- 5:15 STORY CYCLE:** Selected and read by Sam Holmes.
- 5:30 MUSIC OF OTHER LANDS**
- 5:45 FABULOUS BEASTS:** A reading from the book by Peter Lum.
- 6:00 FIRST CONCERT**
ROBERT BLUM Lamentatio angelo-
rum (Radio Zurich Orch. - Blum)
MAHLER Symphony #5, C# minor (Vienna State Opera Orch. - Hermann Scherchen)
- 7:15 MISCELLANY**
- 7:30 COMMENTATOR SERIES:** A. J. Muste.
- 7:45 FOLK MUSIC SERIES:** Cumulative songs.

- 8:00 YOUNG ARTISTS RECITAL:** Laura Lee Lukas, pianist.
BRAHMS Intermezzo, E# minor, Op. 118
BEETHOVEN Variations and fugue in E# major "Eroica", Op. 35
DOHNANYI Rurália Hungarica: Mol-
to vivace
BARTOK 6 Roumanian folk dances
CHOPIN Scherzo #3, C# minor, Op. 39
- 8:40 MEN AND ISSUES:** An interview series conducted by Robert Schutz.
- 9:10 THE STRING QUARTETS OF HAYDN**
Quartet, E# major, Op. 20, #1 (Pro Arte Quartet: Onofiu, Halleux, Prevost, Maas)
- 9:30 ART IN OUR TIME:** Tenth in a series of talks by Grace Clements.
- 9:50 SECOND CONCERT**
PURCELL Rejoice in the Lord alway (Bach Cantata Club-Kennedy Scott)
HENRY VI Sanctus, Benedictus (Nash-
dom Abbey Singers - Hughes)
JOAO IV Crux fidelis (Dijon Cathed-
ral Choir-Samson)
JACOB HANDL Ascendit deus (San Jose State College A Cappella Choir-Erlendson)
GASPARINI Adoramus te (Rich, Stras-
bourg Cathedral Choir-Hoch)
PALESTRINA Assumpta est Maria: excerpts (Dijon Cathedral Choir - Samson)
JOSQUIN DE PRES Ave verum coelo-
rum (Dijon Cathedral Choir-Sam-
son)
- 10:50 NEWS:** Wallace Hamilton

TUESDAY, December 30

- 8:00 Way Beyond the West (Dec. 28)
8:20 Cruelty (Dec. 27)
8:40 Second Concert (Dec. 28)
10:05 Engineer's Report (Dec. 28)
10:20 Mediator (Dec. 25)
- 5:00 FOLK SONGS FOR CHILDREN:** With Lori Campbell. Tuning up the glasses.
- 5:15 PICTURE STORY:** Listen to the story and draw a picture about it.
- 5:30 CHILDREN'S CONCERT:** Peter Loeb.
- 5:45 ONCE UPON A TIME:** Stories told from memory by Josephine Gardner.
- 6:00 FIRST CONCERT**
MASSENET Thaïs (excerpts) (Boué, Giraudau, Paris Opera Chorus and Orch. - Sebastian)
- 7:15 MISCELLANY**
- 7:30 COMMENTATOR SERIES:** Marion Patterson.
- 7:45 FOLK MUSIC SERIES:** Spirituals - I
- 8:00 ADOLESCENT LEISURE:** Fifth pro-gram — a commentary on parental attitudes and their effect on teenage recreation.

- 8:30 CONCERT PREVIEW**
- 8:45 THE NATURE OF THE UNIVERSE**
The origin of the earth and the planets — fifth in the series of talks by Fred Hoyle, a Cambridge mathematician.
- 9:15 SECOND CONCERT**
MOZART Piano quartet #2, E# major, K. 493 (Szell; Roismann, Kroyt, Schneider)
BARTOK Quartet #3 (New Music String Quartet)
- 10:20 JAZZ:** Recordings showing the history and development of jazz, selected and annotated by Philip F. Elwood. Three blues artists: Blind Blake, Lemon Jefferson, and Willie Johnson. (records of 1926 - 1931)
- 10:50 NEWS:** Wallace Hamilton

WEDNESDAY, December 31

- 8:00 Folk Music Series (Dec. 30)
8:15 Commentator: Patterson (Dec. 30)
8:30 Concert Preview (Dec. 30)
8:45 Bay Crossings (Dec. 28)
9:15 First Concert (Dec. 28)
10:35 Art in Our Time (Dec. 29)
- 5:00 FOLK SONGS FOR CHILDREN:** With Lori Campbell. Wassail, wassail.
- 5:15 STORY CYCLE:** Selected and read by Sam Holmes.
- 5:30 CHILDREN'S CONCERT:** Tim Loeb and David Talcott.
- 5:45 STARS OF THE WINTER NIGHT**
A talk on astronomy by Earle G. Linsley, former director of Chabot Observatory.
- 6:00 FIRST CONCERT**
BACH-COHEN Sanctify us with thy goodness (Harriet Cohen)
J. C. BACH Sonata #6, C minor (Margaret Tolson)
BEETHOVEN Theme and variations, F major, Op. 34 (Shure)
BRAHMS Ballade #5, G minor, Op. 118 #3 (Wilhelm Bachaus)
BARTOK Mikrokosmos: Staccato and Ostinato (Bartok)
SESSIONS Sonata #2 (Abramowitsch)
- 7:00 SCIENCE QUESTIONNAIRE**
- 7:30 COMMENTATOR SERIES:** Karl Olson
- 7:45 FOLK MUSIC SERIES:** Spirituals - II
- 8:00 BBC DRAMA:** "All's Well That Ends Well" by William Shakespeare, with Gladys Young, Sir Lewis Casson, and Barbara Jefford; Three minute intermission at approximately 9:05 p.m.
- 10:20 SECOND CONCERT**
GOSTA NYSTROEM Sinfonia del mare (Eksell, Swedish State Sym. - Tor Mann)
- 11:00 NEWS:** Wallace Hamilton

THURSDAY, January 1

No Morning Rebroadcast

- 5:00 **ALADDIN AND THE WONDERFUL LAMP:** A radio adaptation of an original play by Jan Mauser. Produced in the KPFA studios by the Children's Theater of the East Bay.
- 6:10 **FIRST CONCERT:** The Budapest String Quartet in a Beethoven program.
 Quartet #2, G major, Op. 18 #2
 Quartet #3, D major, Op. 18 #3
 Quartet #9, C major, Op. 59 #3
- 7:30 **COMMENTATOR SERIES:** Jeffery Cohelan.
- 7:45 **FOLK MUSIC SERIES:** The Gower Wassail Song.
- 8:00 **SOUTH AFRICA:** A survey of the causes of racial conflict in the area by George Houser of the Fellowship of Reconciliation.
- 8:40 **NETHERLANDS COMPOSERS**
 ALEXANDER VOORMOLEN Overture "Viva Carolina" (Utrecht Municipal Orch. - Hupperts)
 HENDRIK ANDRIESEN Capriccio (Utrecht Municipal Orch.-Hupperts)
 PETER VAN ANROOY Piet Hein Rhapsody (Amsterdam Concertgebouw Orch. - Hein Jordans)
- 9:10 **TRUSTEESHIP:** A definition of United Nations policy by Ralph Bunche, assistant secretary-general for trusteeship.
- 9:25 **SECOND CONCERT**
 SCHUMANN Symphony #3, E \flat major (NY Philharmonic-Walter)
 MILHAUD Incidental music to "L'Orestie d'Eschyle" (van Hertbruggen, van Steenberg, Croiza, Antwerp Coecilia Chorus, Antwerp Concert Orch. - de Vocht)
- 10:35 **AESOP'S FABLES:** Re-told and read by Fred Safier.
- 10:50 **NEWS:** Wallace Hamilton.

FRIDAY, January 2

- 8:00 Second Concert (Dec. 31)
 8:40 Adolescent Leisure (Dec. 30)
 9:10 Folk Music Series (Dec. 31)
 9:25 Men and Issues (Dec. 29)
 9:55 First Concert (Dec. 30)

- 5:00 **FOLK SONGS FOR CHILDREN:** With Lori Campbell. Nancy day.
- 5:15 **STORY CYCLE:** Selected and read by Sam Holmes.
- 5:30 **CHILDREN'S CONCERT**
- 5:45 **FOREST LORE:** Jack Parker, Naturalist for the East Bay Regional Parks, tells about the wild life in this area.

- 6:00 **FIRST CONCERT**
 VIVALDI Juditha triumphans (excerpts) (Schola Cantorum of Venice-Ephrikian)
- 7:15 **MISCELLANY**
- 7:30 **COMMENTATOR SERIES**
- 7:45 **CALENDAR OF EVENTS:** A review of current activities in the theaters, concert halls, and art galleries in the Bay Area. Conducted by Alan Tory and Jane Rawson.
- 8:00 **ARTISTS CONCERT:** Raylene Pierce, William Corbett Jones, pianists.
 MOZART Sonata, B \flat major; Fantasy, F minor, K. 608
 SCHUBERT Hungarian divertissement
 STRAVINSKY Five easy pieces (1917)
 ALAN RAWSTHORNE The Creel (Suite after Isaak Walton)
- 9:00 **CHESS:** George Koltanowski
- 9:15 **THE STRING QUARTETS OF HAYDN**
 Quartet in G minor, Op. 74 #3 (Budapest String Quartet: Roismann, Ortenberg, Kroyt, Schneider)
- 9:35 **BOOKS:** Kenneth Rexroth
- 9:50 **SECOND CONCERT**
 RAVEL The Child and the sorcerers (Sautereau, Scharley, Vessières, Michel, Marc'hadour, Peyron, Turbarbier, Angelici, Prigent, Legouhy, Verneuil, French National Radio Choir and Orch. - Ernest Bour)
- 10:50 **NEWS:** Wallace Hamilton

SATURDAY, January 3

- 5:00 **CHILDREN'S OPERA:** Sleeping Beauty, performed by Gingold's Children's Opera of San Francisco.
- 5:50 **THE SWISS FAMILY ROBINSON**
 Eric Portman as Father Robinson in part three of the BBC adaptation.
- 6:20 **FIRST CONCERT**
 RIMSKY-KORSAKOV Sinfonietta on Russian themes (Vienna Sym.-Svoboda)
- 7:30 **MISCELLANY**
- 7:45 **THE U.S.A. AND THE U.N.**
 Notes on American policy regarding Korea, South Africa, and the admission of new member nations to the United Nations, by Charles E. Allen of the permanent American mission to the U.N.
- 8:15 **CONCERT PREVIEW**
- 8:45 **THE BOSWELL STORY:** A program from the BBC concerning the discovery of the letters, journals, and other personal papers of James Boswell.
- 9:45 **SECOND CONCERT**
 BEETHOVEN Trio #6, E \flat , Op. 70 #2 (Istomin, Schneider, Casals)

Stars of the Winter Night

STAR MAP

KPFA

94.1 MC — FM Channel 23.1

WEDNESDAY AFTERNOONS AT 5:45

A series of talks on astronomy by Dr. Earle G. Linsley, Professor Emeritus at Mills College, and formerly Director of Chabot Observatory.

A HANDY GUIDE FOR STAR GAZERS

Keep this chart. It will help you to become acquainted with the stars. The chart is drawn to represent the sky over your head. Face south and hold the map over your head with the top toward the north, and you will see the stars as they appear in the sky.

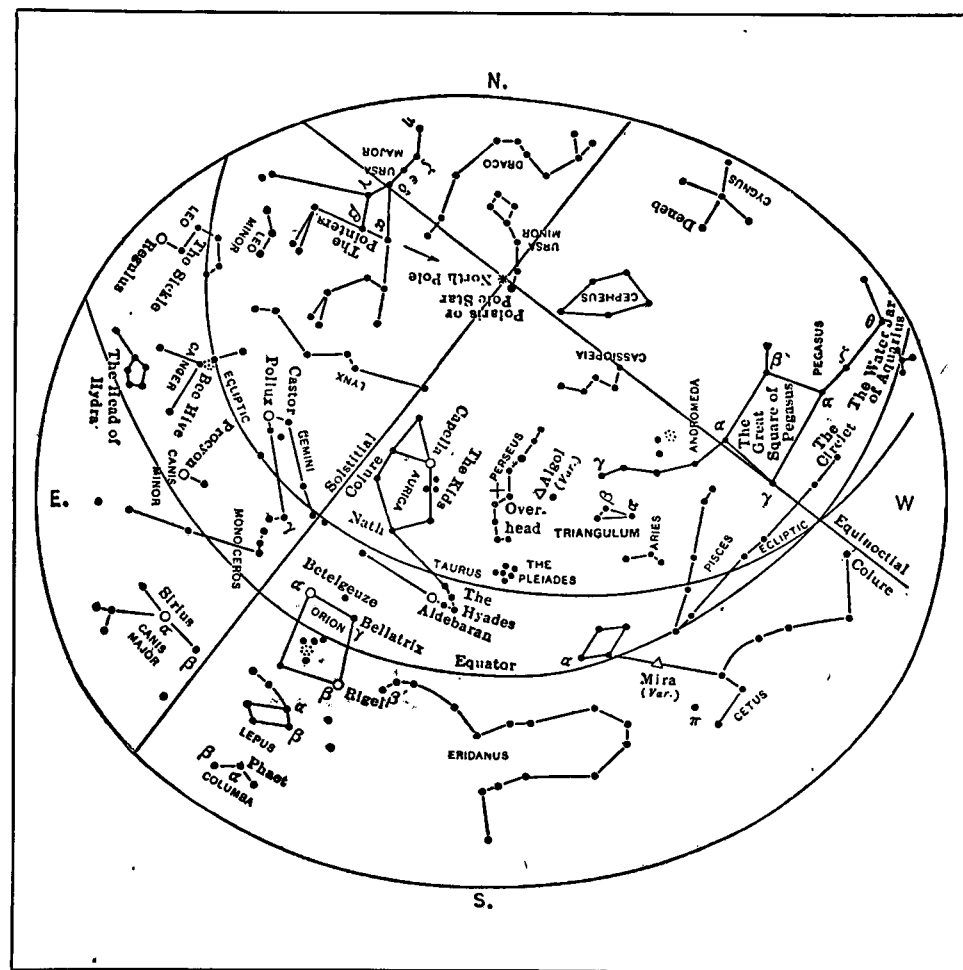
It is much more convenient, however, to turn the chart around as you face in the different directions. If you are facing north, then turn the side marked north to the bottom, and you will see the stars as they are above the northern horizon. You will notice that the printing for the northern constellations will then be right side up.

Since the stars differ in brightness, the size of the dots vary to show the apparent brightness of the stars. The stars are linked together by lines to show the constellations. Each star group may be known by a Latin name: Ursa Major means the Greater Bear. Only part of the group known as the Greater Bear are included in the "Big Dipper." Ursa Minor means the Lesser Bear; a portion of this group is known as the "Little Dipper." At the end of the handle of this dipper is the star called Polaris, the Pole Star, or the North Star.



DR. EARLE G. LINSLEY, who gives these talks each Wednesday over KPFA, was for many years director of the Chabot Observatory of the Oakland Public Schools. He is a research associate in astronomy at the California Academy of Sciences in San Francisco. We believe that listeners to his talks may well be interested in the programs given at the Academy's Morrison Planetarium. There are showings at the Planetarium daily, except Monday and Tuesday, at 3:30 and 8:15 p.m. There is an additional show on Saturdays, Sundays, and holidays at 2:00 p.m.

STARS OF THE WINTER NIGHT



Other Science Programs for Young People Broadcast by KPFA

- Fridays at 5:45 p.m. — "FOREST LORE" — Jack Parker, Naturalist for the East Bay Regional Parks, tells about the wild life in this area.
- Wednesdays at 7:00 p.m. — "SCIENCE QUESTIONNAIRE" — scientists answer questions by the Boy Paleontologists.

SUNDAY, January 4

- 5:00 FIRST CONCERT**
 BEETHOVEN Quintet, C major, Op. 29 (Pascal Quartet, Gerhard)
 FRANZ SCHMIDT Quintet, G major (Demus, Barylli Quartet)
- 6:15 MISCELLANY**
- 6:30 THE MERRY ADVENTURES OF ROBIN HOOD:** A dramatized reading by Chuck Levy from the Howard Pyle book. Part two.
- 7:00 CONCERT PREVIEW**
- 7:30 WAY BEYOND THE WEST:** A series of talks by Alan W. Watts, author and Asian scholar.
- 7:50 GOLDEN VOICES:** Selected and annotated by Anthony Boucher. Singers who died during 1952: 2nd of two programs.
 Jeanne Gordon, contralto (1893-1952) (records of 1920-1922)
 THOMAS Mignon: Connais-tu le pays?
 PONCHIELLI Gioconda: Voce di donna
 May Peterson, soprano (1888-1952) (records of 1922-1924)
 DVORAK Songs my mother taught me
 FOLKSONGS A la claire fontaine
 Giacomo Rimini, baritone (188? - 1952) (records of 1923 - 1924)
 VERDI Masked ball: Alla vita che t'arride
 WOLF-FERRARI Jewels of the Madonna: Serenata
 GIORDANO Fedora: Canzonetta Russa
 VERDI Trovatore: Mira d'acerbe lagrime (Rosa Raïsa)
- 8:20 YUGOSLAVIA:** Comments on the nation's foreign policy and domestic civil liberties by Leo Mates, assistant minister of foreign affairs of the Yugoslav Government, and delegate to the United Nations 7th General Assembly.
- 8:50 ENGINEER'S REPORT:** Bruce Harris, KPFA's chief engineer, discusses home music systems.
- 9:05 SECOND CONCERT**
 BACH Brandenburg concerto #4, G major (London Baroque Ens. - Karl Haas)
 DONAUDY O del mio amato ben (Muzio, Orch. - Molajoli)
 REFICE Umbra di nube (Muzio, Orch. - Licinio Refice)
 BALAKIREV-CASELLA-Islamey (Hollywood Bowl Sym. - Goossens)

10:20 FROM THE GAELIC: A lecture reading by Arthur Geddes, of the University of Edinburgh, of early Gaelic hymns and poems.

MONDAY, January 5

- 8:00 Netherlands Composers (Jan. 1)
 8:30 Trusteeship (Jan. 1)
 8:45 Folk Music Series (Jan. 1)
 9:00 Aesop's Fables (Jan. 1)
 9:15 First Concert (Jan. 3)
 10:35 Calendar of Events (Jan. 2)
- 5:00 FOLK SONGS FOR CHILDREN:** With Lori Campbell. New blues.
- 5:15 STORY CYCLE:** Selected and read by Sam Holmes.
- 5:30 MUSIC OF OTHER LANDS**
- 5:45 FABULOUS BEASTS:** A reading from the book by Peter Lum.
- 6:00 FIRST CONCERT**
 VAUGHAN WILLIAMS Concerto for 2 pianos (Whittemore, Lowe, Robin Hood Dell Orch. - Golschmann)
- 7:15 MISCELLANY**
- 7:30 COMMENTATOR SERIES:** George Reeves.
- 7:45 FOLK MUSIC SERIES:** Moishe Bresler in a program of Jewish songs.
- 8:00 YOUNG ARTISTS RECITAL:** To be announced.
- 8:30 MEN AND ISSUES:** An interview series conducted by Robert Schutz.
- 9:00 THE STRING QUARTETS OF HAYDN**
 Quartet, D major, Op. 76 #5 (Vienna Concerthouse Quartet)
- 9:30 ART IN OUR TIME:** Eleventh in a series of talks by Grace Clements.
- 9:50 MEET THE COMPOSER:** Kenneth Klaus performs 2 piano sonatas, his Tokas #1-6, 3 Chorale-preludes.
- 10:35 NEWS AND INTERVIEW:** Wallace Hamilton.

TUESDAY, January 6

- 8:00 The String Quartets of Haydn (Jan. 2)
 8:25 South Africa (Jan. 1)
 9:05 Way Beyond the West (Jan. 4)
 9:25 First Concert (Jan. 5)
 10:45 Art in Our Time (Jan. 5)
- 5:00 FOLK SONGS FOR CHILDREN:** With Lori Campbell. Songs about states.
- 5:15 PICTURE STORY:** Listen to the story and draw a picture about it.
- 5:30 CHILDREN'S CONCERT:** Dick Conrat
- 5:45 ONCE UPON A TIME:** Stories told from memory by Josephine Gardner.
- 6:00 FIRST CONCERT**
 VERDI Forza del destino (excerpts) (Guerrini, Pirazinni, Campora, La Scala Chorus and Orch. - Parodi)

- 7:15 **MISCELLANY**
 7:30 **COMMENTATOR SERIES:** Roy Kepler
 7:45 **FOLK MUSIC SERIES:** Survey of American Ballads - I.
 8:00 **ADOLESCENT LEISURE:** Sixth program—representatives of community agencies concerned with teenagers give an estimate of objectives in adolescent development.
 8:30 **CONCERT PREVIEW**
 8:45 **THE NATURE OF THE UNIVERSE** "The Expanding Universe"—sixth in the series of talks by Fred Hoyle, a Cambridge mathematician.
 9:15 **SECOND CONCERT**
 BACH Cantata #4 "Christ lay in death's bonds" (RCA Victor Orch. and Robert Shaw Chorale-Shaw)
 10:20 **JAZZ:** Recordings showing the history and development of jazz, selected and annotated by Philip F. Elwood. The Alabama Rascals (records of 1932)
 10:50 **NEWS:** Wallace Hamilton

WEDNESDAY, January 7

- 8:00 The String Quartets of Haydn (Jan. 5)
 8:30 The USA and the UN (Jan. 3).
 9:00 First Concert (Jan. 6)
 10:20 Robin Hood (Jan. 4)
- 5:00 **FOLK SONGS FOR CHILDREN:** With Lori Campbell. Spinning tunes.
 5:15 **STORY CYCLE:** Selected and read by Sam Holmes.
 5:30 **CHILDREN'S CONCERT:** Tim Loeb and David Talcott.
 5:45 **STARS OF THE WINTER NIGHT** A talk on astronomy by Earle G. Linsley, former director of Chabot Observatory.
 6:00 **FIRST CONCERT**
 WAGNER Attente; Mignon (Lail, Moore)
 SCHUMANN Melancholie; Er ist's; Mutter, Mutter; Lass mich ihm am Busen hangen (Thebom, Hughes)
 FRANZ Abends (Lail, Moore)
 DEBUSSY Il pleure dans mon coeur (Croiza, Poulenc)
 ROUSSEL Sarabande (Croiza, Roussel)
 RACHMANINOV Before my window; Sorrow in springtime (Tourel, Kahn)
 GRANADOS Three tonadillas (Conchita Supervia)
 FALLA Seven popular Spanish songs (Supervia, Marshall)
 7:00 **SCIENCE QUESTIONNAIRE**
 7:30 **COMMENTATOR SERIES:** Robert Moon.

- 7:45 **FOLK MUSIC SERIES:** French Folk Songs sung by Sally Eustis.
 8:00 **BBC DRAMA:** "A Tale of Two Cities"—a dramatization by Terence Rattigan and John Gielgud of the novel by Charles Dickens.
 9:30 **SECOND CONCERT**
 GLAZUNOV Symphony #4, E \flat major, Op. 48 (St. Cecilia Orch - Jacques Rachmilovich)
 CHOPIN Concerto #2, F minor (Malczuzynski, Philharmonia Orchestra-Paul Kletzki)
 PROKOFIEV Lieutenant Kije suite (Boston Sym. - Koussevitzky)
 10:50 **NEWS:** Wallace Hamilton

THURSDAY, January 8

- 8:00 From the Gaelic (Jan. 4)
 8:40 Second Concert (Jan. 6)
 9:50 Yugoslavia (Jan. 4)
 10:20 Folk Music Series (Jan. 5)
 10:40 Indian Tales: Jaime de Analo
- 5:00 **FOLK SONGS FOR CHILDREN:** With Lori Campbell. Musical shoe-shop.
 5:15 **PICTURE STORY:** Listen to the story and draw a picture about it.
 5:30 **CHILDREN'S CONCERT:** John Starr
 5:45 **ONCE UPON A TIME:** Stories told from memory by Josephine Gardner.
 6:00 **FIRST CONCERT**
 SCHUBERT Quintet, C major, Op. 163 (Hollywood Quartet, Reher)
 7:15 **MISCELLANY**
 7:30 **COMMENTATOR SERIES:** Jeffery Cohelan.
 7:45 **FOLK MUSIC SERIES:** Survey of American Ballads - II.
 8:00 **SOUTH AFRICA:** Notes on the development of non-violent resistance methods in the current racial conflict in South Africa by George Houser of the Fellowship of Reconciliation.
 8:40 **NETHERLANDS COMPOSERS:**
 JOHAN WAGENAAR Suite "Doge of Venice" (Utrecht Municipal Orch. - Hupperts)
 GUILLAUME LANDRE Symphony #3 (Amsterdam Concertgebouw Orch. - Rafael Kubelik)
 9:10 **THE PRINTED BOOK:** First in a series of talks by Henry Evans, attempting to explain and describe the printing of books. Introduction.
 9:25 **SECOND CONCERT**
 ELLIOTT CARTER Piano sonata (Beveridge Webster)
 10:35 **AESOP'S FABLES:** Re-told and read by Fred Safier.
 10:50 **NEWS:** Wallace Hamilton

FRIDAY, January 9

- 8:00 Folk Music Series (Jan. 7)
 8:15 Men and Issues (Jan. 5)
 8:45 Second Concert (Jan. 7)
 10:05 South Africa (Jan. 8)
 10:45 The Printed Book (Jan. 8)
- 5:00 **FOLK SONGS FOR CHILDREN:** With Lori Campbell. Folk songs of the birds.
 5:15 **STORY CYCLE:** Selected and read by Sam Holmes.
 5:30 **CHILDREN'S CONCERT**
 5:45 **FOREST LORE:** Jack Parker, Naturalist for the East Bay Regional Parks, tells about the wild life in this area.
 6:00 **FIRST CONCERT**
 STRAVINSKY Symphony of psalms (London Philharmonic Choir and Orch. - Ansermet)
 7:15 **MISCELLANY**
 7:30 **COMMENTATOR SERIES:** Emil Sekerak.
 7:45 **CALENDAR OF EVENTS:** Alan Tory and Jane Rawson.
 8:00 **ARTISTS CONCERT:** Francesco Mazzi, Ferdinand Claudio, violins; Robert Gottlieb, viola; Robert Grant, cello.
 BEETHOVEN Quartet #2, G major, Op. 18 #2
 ANDREW IMBRIE Quartet, B-flat
 HAYDN Quartet, D major, Op. 64 #5
 9:00 **CHESS:** George Koltanowski
 9:15 **THE STRING QUARTETS OF HAYDN** Quartet, B \flat major, Op. 103 (The Schneider Quartet)
 9:30 **BOOKS:** Kenneth Rexroth
 9:45 **SECOND CONCERT:** Richard Bales conducts the National Gallery Orchestra in a Mozart program.
 Zaide: Ruhe sanft (Troxell)
 Concerto #16, D major (Haen)
 10:50 **NEWS:** Wallace Hamilton
- 8:00 **FOLK MUSIC SERIES:** Survey of American Ballads - III.
 8:15 **REPORT TO THE LISTENERS**
 8:30 **THE MAN WHO COULD WORK MIRACLES:** An Unusual Tale by H. G. Wells. (from the BBC)
 9:00 **SECOND CONCERT**
 MASCAGNI L'Amico Fritz (complete)
 Suzel: Pia Tassinari
 Fritz Kobus: Ferruccio Tagliavini
 Beppe: Amalia Pini
 David: Saturno Meletti
 Federico: Armando Giannotti
 Hanezo: Pier Luigi Latinucci
 Caterina: Giulia Abba Bersona
 Pietro Mascagni conducts the EIAR Symphony Orch. and Chorus.

To protect subscribers against mailing delays, the first day of the next Folio is included below.

SUNDAY, January 11

- 5:00 **FIRST CONCERT**
 CONRADIN KREUTZER Septet, E \flat , Op. 62 (Vienna Octet members)
 6:15 **MISCELLANY**
 6:30 **THE MERRY ADVENTURES OF ROBIN HOOD:** A dramatized reading by Chuck Levy from the Howard Pyle book. Part three.
 7:00 **CONCERT PREVIEW:** By means of recordings, compositions scheduled for performance in the concert halls are given advance hearings, with special emphasis on unfamiliar works.
 7:30 **WAY BEYOND THE WEST:** A series of talks by Alan W. Watts, author and Asian scholar.
 7:50 **GOLDEN VOICES:** Selected and annotated by Anthony Boucher.
 Pasquale Amato, baritone (1878 - 1942) (first of two programs)
 8:20 **THE MILLENIUM:** A Protestant view of social objectives, with Ralph Hyslop and Dean Robert E. Fitch of the Pacific School of Religion, and Alexander Miller of Stanford University.
 9:00 **SECOND CONCERT**
 MOZART-SERLY Fantasy, K. 608 (New Symphony-Autori)
 SAINT-SAENS Concerto #4, C minor, Op. 44 (Casadesu, N.Y. Philharmonic-Rodzinski)
 BURRILL PHILLIPS American dance (Pezzi, Eastman-Rochester Sym. - Howard Hanson)
 10:25 **W. B. YEATS:** A reading of selections from the poetry of William Butler Yeats, by T. R. Henn of St. Catharine's College, Cambridge.

SATURDAY, January 10

- 5:00 **ONCE UPON A TIME:** Stories told from memory by Josephine Gardner.
 5:15 **LET'S LEARN A SONG**
 5:30 **THE SWISS FAMILY ROBINSON** Fourth and final episode in the adaptation written for the BBC by John Keir Cross, with Eric Portman as Father Robinson.
 6:00 **FIRST CONCERT**
 LUDWIG SPOHR Symphony #3, C minor, Op. 78 (Radio Frankfurt Orch. - Gustav Schlemm)
 7:15 **MISCELLANY**
 7:30 **CHILDREN:** A report by Alice Meigs on the "International Conference in Defense of Children" held in Vienna in 1952.

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Special Program Notes

SOUTH AFRICA: On the generally optimistic assumption that the human species can find a "moral alternative to war" before the race is either fissioned or fused, public attention might be given to the non-violent conflict now in progress in South Africa. Hence, in the previous *Folio*, KPFA broadcast two opposing views of the South African conflict, and in this *Folio*, we present two programs giving more extensive background to the conflict. The speaker is George Houser of the Fellowship of Reconciliation who is also the executive secretary of the Americans for South African Resistance. Thursdays at 8 p.m.

MILHAUD'S "LORESTIE": During the recently concluded readings from Copland's "What to listen for in music", an excerpt from Milhaud's "L'Orestie d'Eschyle" was used as an illustration. Several listeners expressed an interest in the music; and we imagine that they and others will want to hear a more complete representation of the score when it is given on the Second Concert, January 1.

THE PRINTED BOOK: With this *Folio*, Henry Evans, a hand press printer, begins a series of talks attempting to explain and describe the printing of books. First program on Thursday, January 8, at 9:10 p.m., serves as an introduction to the series. Future talks will consider kinds of printing presses, intaglio printing, lithography; printing type, paper, ink, binding, illustration, etc.



HUBERICH 52

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