



NATIONAL ENDOWMENT FOR THE ARTS

FINAL DESCRIPTIVE REPORT

For use for any year

rev. October 2005

Submit the completed Final Descriptive Report (FDR) within 90 days after the grant period end date. In Part I, describe your project and its accomplishments. In Part II, provide quantitative data about project activities and audiences/participants.

You may complete the information on-line, or print out and type on this form, or copy this information onto your personal computer. For further instructions, consult your *Reporting Requirements*. You may fax the report to 202/682-5609 or 5610.

Grantee: Pacifica Foundation / Pacifica Radio Archives		Grant #: <u>05-3400-7004</u>
Contact Person: Brian DeShazor		E-Mail: pacarchive@aol.com
Telephone: (818) 506 – 1077	ext. 263	Fax: (818) 506 – 1084
Project Related Web site, if any: http://www.pacificaradioarchives.org		
Period of Support:	Start Date (mm/dd/yy): 04 / 01 / 05	End Date (mm/dd/yy): 04 / 30 / 06

PART I: Project Narrative. Begin by briefly summarizing the project in the space below (i.e., what activities were carried out, for whom, and with what results?)

In this phase of our preservation & access initiative, Pacifica Radio Archives restored and digitized 25 exceptional historic radio arts broadcast recordings from our collection, and preserved and digitized five (printed "Folio"s) historic station program guides. We improved our preservation practices for both tape recordings and print materials, and began a collection inventory. We made progress towards improving our cataloging and description. A pilot national radio program brings freshly restored or discovered material to new audiences.

Continue your narrative in the next section. Address the following points, as applicable. (Attach up to 2 additional pages; the section will NOT continue automatically to a second page. Include Grantee Name and Grant # on all pages.)

1. **What activities did the grant support and what did the project accomplish?**
2. **Were you able to carry out the approved project activities? If not, please explain.**
3. **Who were the key artists and partnering organizations, and what was the nature of their involvement?**
4. **What Arts Endowment outcome did you address with this project? Was it achieved? What indicators were used to measure outcome achievement? Note: beginning with grants awarded in FY 04, all grantees must respond to this question; also FY 02 and 03 Arts Learning grantees.**
5. **Beyond the project's direct accomplishments, what was the impact on – or benefit to – your organization, your discipline/field, and/or community?**

Note: We encourage you to include "human interest" stories or other anecdotal information about the project. You may also include programs, reviews, relevant news clippings, or other evidence of your accomplishments, including evidence of your acknowledgement of Arts Endowment support, (no more than three copies of each item) as attachments. Finally, be sure to review your "Reporting Requirements" to determine if you must submit work products in addition to your narrative.

NEA Grant # 05-3400-7004 supported the continuation of the Pacifica Radio Archives (PRA) Preservation and Access Project to identify, preserve, make available, and contextualize radio programs of the highest historic, cultural and artistic value in our collection of approximately 40,500 program masters, and additional related materials.

1. Grant Activities and Accomplishments: In this phase, we restored and digitized original reel-to-reel tape recordings of 25 historic radio programs [See: "list of 25 restored programs"], and improved our tape duplication and preservation practices [See: "SafeSound Archive Standards" / George Blood; and "draft - best practices manual" / David Seubert]. We made significant progress towards expanding access to, and use of our collection by making immediate improvements and longer-range plans for upgrading our catalog descriptions and our databases.[See: "Analysis of Pacifica Radio Archives Catalog Database" / Karen Coyle.] This grant also allowed us to survey, collect, and create a preservation and access plan for the Pacifica Radio Stations' historic printed program guides (Folio's). [See: "Folio collection notes" and "Preliminary Folio inventory".] Runs of Folio's collected at the PRA site were inventoried, assessed, organized and processed. Featuring original art, essays and interviews, these periodic Folio's were created and published by individual Pacifica stations, and distributed to their subscribers, from the inception of the network, until recent years. -continued on page 2 attached

Final Descriptive Report, continued
Grantee: Pacifica Foundation / Pacifica Radio Archives

Grant #: 05-3400-7004

For Part II, figures should encompass only those activities and individuals *directly affected by or involved in* your project between your grant start and end dates. Leave blank any items that are not applicable or for which you do not have actual figures or reasonable estimates.

PART II A. PROJECT ACTIVITY:

_____ **# of artworks created**
 (Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.)

_____ **# of concerts/performances/readings**

_____ **# of lectures/demonstrations/workshops/symposiums**

_____ **# of exhibitions curated/presented**
 (Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.)

_____ **# of books and/or catalogues published**
 (The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary materials.)

30 _____ **# of artworks conserved/restored to save or prevent from decay or destruction**

_____ **# of artworks identified/documentated**
 (For the purpose of creating a comprehensive list, inventory, or catalog. Include works digitally converted for documentation or access purposes.)

_____ **# of artists' residencies**
 (Artists' activities in schools or other community settings over an extended period of time.)

_____ **# of schools (pre-K through grade 12) that actively participated**
 (Those schools that were involved actively in your project, not those to which material simply was distributed.)

_____ **# of organizational partners**
 (Organizations that combined resources and worked together to make the project happen. Do NOT include funders unless they actively participated.)

_____ **# of apprenticeships/internships**

_____ **# of hours broadcast on radio, television, or cable**
 (For series, include hours for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this grant. Do NOT include public service announcements, advertising, or other promotional activities, or Web-casts.)

PART II B. PARTICIPANTS/AUDIENCES BENEFITED:

_____ **# of artists**
 (Those artists who actively participated in the project, including members of performing groups and living artists whose work was represented. Do NOT include technical, managerial, or administrative support. If an artist is also a teacher, you may count that person as **either** an artist **or** a teacher, but not both.)

_____ **# of teachers**
 (Those teachers who actively participated in the project. If a teacher also is an artist, you may count that person as **either** an artist **or** a teacher, but not both.)

_____ **# of children/youth**
 (Those 18 years of age or younger.)

_____ **Total # individuals benefiting**
 (Include all those from the left column plus others involved in the project during the "Period of Support." Do NOT include broadcast audiences; see below.)

_____ **For radio, television, and cable broadcasts, total audience**
 (For series, include audience totals for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this grant. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)

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Final Report Narrative – continued (additional page 1)

The Folio's contextualize our collection, and could serve as “finding aids” and research guides. They also stand alone as documents of the cultural, political and social concerns of the latter Twentieth Century. In this pilot stage we scanned 8 (eight) complete issues, 7 (seven) of which have been transformed into OCR (optical character readable form – that is, they are computer searchable). [See: "Folio project standards and procedures" / Ginna Allison; and attached sample "Folio" excerpts] Five of these Folio's will soon be available to the general public on the Pacifica Radio Archives website (<http://www.pacificaradioarchives.org>).

In June, 2005, former KPFA Drama & Literature Department Directors Susan Stone and Erik Bauersfeld joined PRA Director Brian DeShazor and PRA Preservation & Access Coordinator Adi Gevins to conduct an onsite analysis and review of radio drama and related programs. They surveyed the repository shelves, identified tapes; helped develop a process for high-level assessment and review of drama, literature, and radio-art related tapes; and created a preliminary list of high-priority tapes for restoration. [See: “sample D&L review”; and “letter from Susan Stone”.]

Also in June, 2005, former PRA Archivist, Roger Bowerman, and former PRA Director, Pamela Burton, joined PRA Director Brian DeShazor and PRA Preservation & Access Coordinator Adi Gevins at the PRA site to kick off a complete collection inventory and assessment. [See attachment: “Sample Notes – PRA tape inventory”.] A great deal was learned about legacy documentation systems and criteria. The collection inventory process is continuing, carried out by PRA staff as possible, and by volunteers and interns as available.

2. Limitations, Accommodations, and Serendipitous Triumphs.

For necessary economy of cost and labor most of the tapes sent to SafeSound Archives in Philadelphia, in April 2005 for special restoration, and returned in December, 2005 via U.S. Art Company, were among those art/cultural heritage programs identified by our panel of expert advisors during previous phases of this project. We will seek funding for preservation of additional radio dramas and related programs identified by Susan Stone and Erik Bauersfeld in their June, 2005 site visit.

Some of the tapes preserved, digitized, and processed in the course of this and previous NEA grants found new lives in Pacifica Radio Archives radio broadcasts [See: CD samples and “audio CD sample description”] and PRA's new national radio series, “From the Vault” (<http://www.fromthevaultradio.org>) For example, "Vault" program #001 includes excerpts from the radio drama, “Section on a Soliloquy on a poem by Robert Lowell”. In an additional, unplanned benefit, research for the series has identified many significant arts and cultural programs in the PRA collection, some of which have been digitized in-house, or designated for special treatment. This process has also resulted in corrected catalog entries, promotion, and clarification of ownership and rights to specific programs.

At this early, pilot stage, PRA staff has benefited from the Folio Preservation and Digitization Pilot Project by being able to identify unknown treasures in the collection, and to obtain new information, and correct misinformation about Programs restored by this and previous NEA Grants. Many of these programs have been identified and contextualized by Folio entries. Some examples include Howl read by Allen Ginsberg, with a panel discussion, "Why We Can't Hear Howl"; "I Remember Mahler" from the KPFK Folio, July 6-19, 1964 (The special "Mahler" edition of the KPFK Folio). Antonin Artaud's original reading of his, "To Have Done with the Judgment of God". We've also discovered programs related to those which have been preserved by NEA grants, and we've become aware of important programs which are not in our collection. The last point motivates us to seek funding for an acquisition and collection project in the near future, while the program producers are still available. In addition, we've discovered and corrected mistakes in the database catalog. We've found the OCR searchable Folio's to be very powerful research tools, even at this pilot stage. In the age of multi-media, and multi-format presentations (podcasts, website, etc.) the photographs, original drawings, and other artwork and in-depth essays provided by the Folio's add depth and dimension to PRA's program offerings. Using the workstation, PRA staff and volunteers can scan Folio's and other 2-dimensional artifacts, digitize in a range of graphic formats for purposes from web to print, can tweak and adjust the properties of the historic images, and can transform the original Folio into searchable text files.

3. Key Artists and Partnering Organizations --- N.A.

4. Arts Endowment Outcome and Performance Measures.

Outcome: Artistic works and cultural traditions are preserved Twenty-five historic reel-to-reel radio programs were restored and preserved. Eight historic station program guides Folio's were preserved, digitized, and prepared for web-access, of which 5 were rendered word-searchable. A substantial run of historic Folio's from KPFA (Berkeley, CA), KPFK (Los Angeles, CA) and WBAI (NYC) were acquired, inventoried, organized and processed (cleaned, placed in individual archival envelopes, boxed, and stored in temperature-controlled environment).

Performance measures: Twenty-five exceptional arts/cultural heritage radio programs were successfully tendered to preservation & conservation procedures, and returned to PRA. Eight historic Folio station program guides were selected, scanned, digitized, and will be made available on PRA's website [mid-August, 2006]. Project procedures and results have been, and continue to be shared with colleagues at conferences (including Society of American Archivists, 2005 and 2006; National Federation of Community Broadcasters, 2005 and 2006; Grassroots Radio Conference, 2005), and in private conversations. Technical reports will be posted on the Pacifica Radio Archives website by mid-August. (<http://www.pacificaradioarchives.org>) [See: "SafeSound Archives standards"/ George Blood; "draft - best practices manual"/ David Seubert; "Analysis of Pacifica Radio archives Catalog Database" / Karen Coyle; "Folio project standards and procedures" / Ginna Allison] Plans are in hand for reporting web traffic and requests for Folio-described and linked programs, and will be available after the debut of the pilot Folio Digitization Project on the PRA website.

5. Summary of Benefits to Pacifica Radio Archives, Pacifica Radio, Historic Broadcast Archives, and PRA Community (including Pacifica Radio Station Listeners and Broadcasters,

Community/Public Radio Broadcasters and Audiences, Scholars and Educators, and the General Public.

Restored historic programs are now available for broadcast and study [See: "list of 25 restored programs"]; excerpts of restored programs are used in new radio documentary programs, reaching new audiences [See: "From the Vault", PRA's new, nationally distributed radio series <http://www.fromthevaultradio.org>]; important arts/cultural heritage programs are discovered by studying historic Folio's (among them programs related to NEA-restored programs); improved catalog and database program descriptions bring more attention to PRA programs; improved care and treatment of historic programs and Folio's by staff and volunteers; education and inspiration for other community radio program archives is palpable.

NEA Grantee: Pacifica Foundation / Pacifica Radio Archives

NEA Grant #: 05-3400-7004

Appendix 1: "List of 25 Restored Programs"

Summary:

In April, 2005 as part of Phase III (the grant period reported on here) the 25 selected program masters were transported to Safe Sound Archive where they were transferred to digital format. In December, 2005 the copies and masters were returned to the Pacifica Radio Archives for proper storage.

List of Advisors:

Erik Bauersfeld, drama and literature director, KPFA-Berkeley, 1960-1991

Susan Stone, drama and literature director KPFA-Berkeley, 1991-2005

25 Key Arts & Art as Radio Recordings Preserved:

1. *Jacques Tati, interviewed by Albert Johnson*
PRA# BC1466.07
Series: San Francisco Film Festival no. 2
Actor and film director discusses his movie *Traffic*, the American debut of his *Playtime*(1967), *Jour de Fete* (1949), *Monsieur Hulot's Holiday* (1943), and *Mon Oncle* (1958). Recorded October 21, 1972
2. *The Tendency of Mass Media to Corrupt Works of Art / John Houseman, 1967*
PRA# BB1850
Talk at the California Shakespeare Festival on the dangers of marketing art.
RECORDED: at University of Santa Clara, 7 Aug. 1967.
3. *Interview with Annette Rosenshine, childhood friend of Alice B. Toklas / interviewed by Lou Hartman. 1968*
PRA# BB1837
4. *From the Coconut Grove / Kenneth Anger and Susan Sontag, 1967*

PRA# BB1847

5. *The Undecided Molecule / produced by Ed Borgers, 1992*
PRA# SZ0679.04
Series explores the life and work of Norman Corwin, one of the foremost American writers of radio drama. SERIES: Invitation to Corwin no. rebroadcast one of Norman Corwin's science fiction comedies, *The Undecided Molecule*. CAST: Robert Benchley, Keenan Synn, Vincent Price, Groucho Marx. BROADCAST: 1992.
6. *Elsa Lanchester, herself, 1968*
PRA# BB1682
Actress talks about her life and work. Elsa Lanchester presents views from her
7. *Elsa Lanchester, herself, 1968 (continued)*
life, including impression of Sitwell, T.S. Eliot, and her former husband Charles Laughton. BROADCAST: KPFK, 27 Sept. 1967.
8. *The Theater of the Absurd / Martin Esslin. 1966*
PRA# BB0918
Talk on experimental theater.
9. *New Nihilism or New Art / moderated by Bruce Glazer, 1964*
PRA# BB3394
Dan Flavin, Don Judd, and Frank Stella discuss contemporary art.
10. *An Interview with Marcel Marceau / Interviewed by Richard Schechner, 1970*
BB3759
Discussion on the mime's life and work.
11. *An Interview with Kurt Vonnegut, Jr. / by Bill Henderson, 1970*
BB3971
Science fiction author discusses his views about time, good and evil, the end of the world, and reads selections from an upcoming book. Includes sensitive language.
12. *A Conversation with John Cage interviewed by Richard Friedman, 1969*
BB4151
The contemporary American composer discusses his life and work. -
RECORDED: at the University of California, Davis, 6 December 1969.
13. *Cage, Music, Talk, Etc: John Cage on Rauschenberg, Duchamp, Johns, etc., 1965*
BB4874A
Composer John Cage talks about artists Robert Rauschenberg and Marcel Duchamp. Recorded at the Los Angeles County Museum of Art, 6 Jan 1965.
14. *Cage, Music, Talk, Etc: John Cage on Rauschenberg, Duchamp, Johns, etc., 1965*

BB4874B

Composer John Cage talks about artists Robert Rauschenberg and Marcel Duchamp. Recorded at the Los Angeles County Museum of Art, 6 Jan 1965.

15. *Teevee Comedy Panel / Groucho Marx and Steve Allen, 1961*
BB5006
Two comedians discuss television humor.
16. *Norman Corwin and Pete Seeger: An Informal Chat, 1969*
BB5206
Singer sings and discusses his life and music.
17. *James Baldwin on Angela Davis; Interviewed by Joe Walker and George Cain, 1972*
BC0642
Discussion of the Angela Davis trial and a reading by Baldwin of his "An open Letter to my sister, Angela Davis."
18. *Audre Lorde / produced by Mimi Anderson*
BC0949.04
SERIES: Talk with a Bedford Whaler no. 4. Poet reads selections of her own work.
19. *Eroticism and Pornography / Audre Lord; produced by Helene Rosenbluth, 1978*
KZ0884
Speech by Lorde and a poem by Adrienne Rich. The major part of this tape is a speech given by Audre Lorde in San Francisco, November, 1978. She talks about erotica, why it's needed, what it is, and why it's feared. Helene Rosenbluth gives a long introduction that includes definitions of both pornography and erotica. The conclusion of the tape is of Adrienne Rich reading a poem inspired by her visit to Crete and seeing the statues of women there. Mixed with music.
20. *They Remember Bartok, 1965 (2 reels)*
SOS151
William Malloch conceived and produced this radio documentary with music and interviews with those who worked with him.
21. *They Remember Bartok*
SOS249
William Malloch conceived and produced this radio documentary with music and interviews with those who worked with him.
22. *"Section on a Soliloquy" on a poem by Robert Lowell, by Lewis Hill*
SOS232
Early radio drama based on a poem by Robert Lowell, written and performed by Lewis Hill, founder of Pacifica Radio.

23. *Lecture on Bartok, 1964*
SOS250
Lecture on Bartok by Professor Otto Deri of the City College of New York.
24. *Miriam Makeba interviewed by Philip Maldari, 1991*
SOS251
The "Empress of Africa" discusses her singing career and the conditions in South Africa
25. *Lenny Bruce Comes Clean, 1963*
PRA #BB1120 (SOS0254)
Lenny Bruce, forefather of the socially conscious comic speaks before a live audience about drugs, the police and his arrests. Bruce speaks openly about his own addictions, being arrested by the LAPD and the violation of his civil rights.
26. *The Trouble with Being Alive a Dialogue on a Poem by Robert Lowell*
SOS258
Radio Drama/ Dialogue based on the Lowell poem "At the Indian Killer's Grave".

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Attachment: Preliminary *Folio* Inventory

KPFA Folio Inventory

final folios arrived: 6/13/05

sorted: 7/13 - 22/05

inventoried: 7/25-8/1/05

scope notes:

KPFA went on air April 15, 1949.

KPFA Interim is the period before a permanent license was granted. KPFA Interim was on the air for 16 months, from April 15, 1949 to August 6, 1950. [Though the folio indicates programming up to August 12th.]

KPFA was then off the air for 9 months while a community campaign worked to raise money.

KPFA returned to air May 18 [19?], 1950.

First folio available of volume 2 is #7, June 3 - 16, 1951.

There is no folio from December 15th, 1951 to January 13th, 1952, because KPFA was off the air due to a windstorm which flew down the antenna on Panoramic Way. At the same time, KPFA moved from 2054 University Ave., 6th floor, to 2207 Shattuck Ave, 2nd floor, in the section to the left of the stairs. The middle section was added in September 1956. The farthest away section (2217 Shattuck) was acquired first for Pacifica use in October 1961 and later

became KPFA when the Folio computer work was moved outside Pacifica. [Note: this paragraph taken from note paperclipped to a 1951 folio.]

Bill Triest of the early staff at KPFA says that Lew Hill wrote most of the page one essays up to the time of his death in 1957. Following his death, the next six cover essays were about KPFA: 'KPFA Part 1', 'KPFA Part 2: Where the money goes', 'KPFA Part 3: Structure', 'Part 4: Non-Commercial Radio', 'Part 5: The Listener-Subscription Theory', and 'Part 6: The KPFA Staff'.

Normally, there are 26 issues every year (i.e. every 2 weeks). 1957 however, was a "catch up" year, since the folio every 14 days for 26 weeks makes a 264 day year.

The KPFA sign-on music mentioned in Vol. 9 # 8 page 2 (1957) was still used by KPFA Music Director Charler Amirkhanian until 1983.

Vera Hopkins notes, in 1983, that "calendar year is the most useful way to file the KPFA folios. Volume number is not used in 1983 and is incorrectly used on some issues along the way."

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Attachment: Sample pages *Folio* Inventory – page 2

sizes:

- A: 5 1/2" x 8 1/2" (sometimes 8 1/4") - used from 1949 to 1958
- B: 6" x 9" (sometimes 9 1/8") - used in 1958
- C: 5 5/8" x 9" - used from 1959 to ...
- D

year month volno notes

1949

- June vol 1 # 1 xerox copy, no original can be found; dates: 6/5 - 6/18; size A
- June/July # 2 dates: 6/19 - 7/2
- July # 3 dates: 7/3 - 7/16
- July # 4 dates: 7/17 - 7/30
- July/August # 5 dates: 7/31 - 8/13
- August # 6 dates: 8/14 - 8/27
- August/September # 7 dates: 8/28 - 9/10; 2 copies
- September # 8 dates: 9/11 - 9/24
- September/October # 9 dates: 9/25 - 10/8
- October # 10 dates: 10/9 - 10/22
- October/November # 11 dates: 10/23 - 11/5
- November # 12 dates: 11/6 - 11/19
- November/December # 13 dates: 11/20 - 12/3
- December # 14 dates: 12/4 - 12/17
- December # 15 dates: 12/18 - 12/31

Xerox copies of first five folios

1950

January # 16 dates: 1/1 - 1/14; mimeographed?; cheap
paper; 2 copies

January # 17 dates: 1/15 - 1/28

January/February # 18 dates: 1/29 - 2/11

February # 19 dates: 2/12 - 2/25

February/March # 20 dates: 2/26 - 3/11

March # 21 dates: 3/12 - 3/25

March/April # 22 dates: 3/26 - 4/8

April # 23 dates: 4/9 - 4/22

April/May # 24 dates: 4/23 - 5/6

May # 25 dates: 5/7 - 5/20

1950 May/June # 26 dates: 5/21 - 6/3; mislabeled as "vol 1 # 27"

June vol 2 # 1 dates: 6/4 - 6/17; mislabeled as "vol 1 # 28"

June/July # 2 dates: 6/18 - 7/1; mislabeled as "vol 1 # 29"

July # 3 dates: 7/2 - 7/15

July # 4 dates: 7/16 - 7/29

July/August # 5 dates: 7/30 - 8/12

1951

"Representative Issue"; "For 1950 -51 campaign to return to air"; 3 copies

May/June # 6 dates: 5/18 - 6/2

June # 7 dates: 6/3 - 6/16; no longer such cheap paper

June # 8 dates: 6/17 - 6/30

July # 9 dates: 7/1 - 7/14

July # 10 dates: 7/15 - 7/28

July/August # 11 dates: 7/29 - 8/11

August # 12 dates: 8/12 - 8/25

August/September # 13 dates: 8/26 - 9/8

September # 14 dates: 9/9 - 9/22

September/October # 15 dates: 9/23 - 10/6

October # 16 dates: 10/7 - 10/20

October/November # 17 dates: 10/21 - 11/3

November # 18 dates: 11/4 - 11/17

November/December # 19 dates: 11/18 - 12/1

December # 20 dates: 12/2 - 12/15

1952

January # 21 dates: 1/13 - 1/26

January/February # 22 dates: 1/27 - 2/9

February # 23 dates: 2/10 - 2/23

February/March # 24 dates: 2/24 - 3/8

March # 25 dates: 3/9 - 3/22
March/April # 26 dates: 3/23 - 4/5
April vol 3 # 1 dates: 4/6 - 4/19
April/May # 2 dates: 4/20 - 5/3
May # 3 dates: 5/4 - 5/17
May # 4 dates: 5/18 - 5/31
June # 5 dates: 6/1 - 6/14
June # 6 dates: 6/15 - 6/28
June/July # 7 dates: 6/29 - 7/12
July # 8 dates: 7/13 - 7/26
July/August # 9 dates: 7/27 - 8/9

1952

August # 10 dates: 8/10 - 8/23
August/September # 11 dates: 8/24 - 9/6
September # 12 dates: 9/7 - 9/20
September/October # 13 dates: 9/21 - 10/4
October # 14 dates: 10/5 - 10/18
October/November # 15 dates: 10/19 - 11/1
November # 16 dates: 11/2 - 11/15
November # 17 dates: 11/16 - 11/29
November/December # 18 dates: 11/30 - 12/13
December # 19 dates: 12/14 - 12/27

1953

December/January # 20 dates: 12/28 - 1/10
January # 21 dates: 1/11 - 1/24
January/February # 22 dates: 1/25 - 2/7
February # 23 dates: 2/8 2/21
February/March # 24 dates: 2/22 - 3/7
March # 25 dates: 3/8 - 3/21
March/April # 26 dates: 3/22 - 4/4
April vol 4 # 1 dates: 4/5 - 4/18
April/May # 2 dates: 4/19 - 5/2
May # 3 dates: 5/3 - 5/16
May # 4 dates: 5/17 - 5/30
May/June # 5 dates: 5/31 - 6/13
June # 6 dates: 6/14 - 6/27
June/July # 7 dates: 6/28 - 7/11
July # 8 dates: 7/12 - 7/26
July/August # 9 dates: 7/26 - 8/8; repeated scheduled for 7/26 from previous folio
August # 10 dates: 8/9 - 8/22
August/September # 11 dates: 8/23 - 9/5
September # 12 dates: 9/6 - 9/19
September/October # 13 dates: 9/20 - 10/3
October # 14 dates: 10/4 - 10/17

October # 15 dates: 10/18 - 10/31
November # 16 dates: 11/1 - 11/14
November # 17 dates: 11/15 - 11/28
November/December # 18 dates: 11/29 - 12/12
December # 19 dates: 12/13 - 12/27

1954

December/January # 20 dates: 12/27 - 1/9
January # 21 dates: 1/10 - 1/21
January/February # 22 dates: 1/24 - 2/6 [check dates?]
February # 23 dates: 2/7 - 2/20
February/March # 24 dates: 2/21 - 3/6
March # 25 dates: 3/7 - 3/20
March/April # 26 dates: 3/21 - 4/3
April vol 5 # 1 dates: 4/4 - 4/17
April/May # 2 dates: 4/18 - 5/1
May # 3 dates: 5/2 - 5/15
May # 4 dates: 5/16 - 5/29
May/June # 5 dates: 5/30 - 6/12
June # 6 dates: 6/13 - 6/26
June/July # 7 dates: 6/27 - 7/10
July # 8 dates: 7/11 - 7/24
July/August # 9 dates: 7/25 - 8/7; has subscription receipt inserted
August # 10 dates: 8/8 - 8/21
August/September # 11 dates: 8/22 - 9/4
September # 12 dates: 9/5 - 9/18
September/October # 13 dates: 9/19 - 10/2
October # 14 dates: 10/3 - 10/16
October # 15 dates: 10/17 - 10/30
October/November # 16 dates: 10/31 - 11/13
November # 17 dates: 11/14 - 11/27
November/December # 18 dates: 11/28 - 12/11
December # 19 dates: 12/12 - 12/25

1955

December/January # 20 dates: 12/26 - 1/8
January # 21 dates: 1/9 - 1/22
January/February # 22 dates: 1/12 - 2/5
February # 23 dates: 2/6 - 2/19
February/March # 24 dates: 2/20 - 3/5
March # 25 dates: 3/6 - 3/19
March/April # 26 dates: 3/20 - 4/2
April vol 6 # 1 dates: 4/3 - 4/16
April # 2 dates: 4/17 - 4/30
May # 3 dates: 5/1 - 5/14
May # 4 dates: 5/15 - 5/28

May/June # 5 dates: 5/29 - 6/11
June # 6 dates: 6/12 - 6/25
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July/August # 9 dates: 7/24 - 8/6
August # 10 dates: 8/7 - 8/20
August/September # 11 dates: 8/21 - 9/3
September # 12 dates: 9/4 - 9/17
September/October # 13 dates: 9/18 - 10/1
October # 14 dates: 10/2 - 10/15
October # 15 dates: 10/16 - 10/29
October/November # 16 dates: 10/30 - 11/12
November # 17 dates: 11/12 - 11/26
November/December # 18 dates: 11/27 - 12/10
December # 19 dates: 12/11 - 12/24

1956

December/January # 20 dates: 12/25 - 1/7
January # 21 dates: 1/8 - 1/21
January/February # 22 dates: 1/22 - 2/4
February # 23 dates: 2/5 - 2/18
February/March # 24 dates: 2/19 - 3/3
March # 25 dates: 3/4 - 3/17
March # 26 dates: 3/18 - 3/31
April vol 7 # 1 dates: 4/1 - 4/14
April # 2 dates: 4/15 - 4/28
April/May # 3 dates: 4/29 - 5/12
May # 4 dates: 5/13 - 5/26
May/June # 5 dates: 5/27 - 6/9
June # 6 dates: 6/10 - 6/23
June/July # 7 dates: 6/24 - 7/6
July # 8 dates: 7/8 - 7/21
July/August # 9 dates: 7/22 - 8/4
August # 10 dates: 8/5 - 8/18
August/September # 11 dates: 8/19 - 9/1
September # 12 dates: 9/2 - 9/15
September # 13 dates: 9/16 - 9/29
September/October # 14 dates: 9/30 - 10/13
October # 15 dates: 10/14 - 10/27
October/November # 16 dates: 10/28 - 11/10; "KPFA Listener's Survey"
November # 17 dates: 11/11 - 11/24; subscription/gift envelope attached
November/December # 18 dates: 11/25 - 12/8
December # 19 dates: 12/9 - 12/22; mislabeled as "# 18"

1957

December/January # 20 dates: 12/23 - 1/5; mislabeled as "# 19"; questionnaire results;

FOLIO MISSING

January # 21 dates: 1/5 - 1/19
January/February # 22 dates: 1/20 - 2/2
February # 23 dates: 2/3 - 2/16
February/March # 24 dates: 2/17 - 3/2
March # 25 dates: 3/3 - 3/16
March # 26 dates: 3/17 - 3/30
March/April vol 8 # 1 dates: 3/31 - 4/13
April # 2 dates: 4/14 - 4/27; chart of station grown since 1950
April/May # 3 dates: 4/28 - 5/11
May # 4 dates: 5/12 - 5/25
May/June # 5 dates: 5/26 - 6/8
June # 6 dates: 6/9 - 6/22; KPFA reception area map; mislabeled "vol 6 # 5"
June/July # 7 dates: 6/23 - 7/6
July # 8 dates: 7/7 - 7/20
July/August # 9 dates: 7/21 - 8/3; area consultants
August # 10 dates: 8/4 - 8/17
August # 11 dates: 8/18 - 8/31; announcement of Lewis Hill's suicide
September # 12 dates: 9/1 - 9/14
September # 13 dates: 9/15 - 9/28
September/October # 14 dates: 9/29 - 10/12
October # 15 dates: 10/13 - 10/26
October/November # 16 dates: 10/27 - 11/9
November # 17 dates: 11/10 - 11/23
November/December # 18 dates: 11/24 - 12/7
December # 19 dates: 12/8 - 12/21

1958

December/January # 20 dates: 12/22 - 1/4
January # 21 dates: 1/5 - 1/18; size B
January/February # 22 dates: 1/19 - 2/1
February # 23 dates: 2/2 - 2/15
February/March # 24 dates: 2/16 - 3/1
March # 25 dates: 3/2 - 3/15
March/April # 26 dates: 3/16 - 3/29
April vol 9 # 1 dates: 3/30 - 4/12
April # 2 dates: 4/13 - 4/26
April/May # 3 dates: 4/27 - 5/10
May # 4 dates: 5/11 - 5/24
May/June # 5 dates: 5/25 - 6/7; subscription envelope attached
June # 6 dates: 6/8 - 6/21
June/July # 7 dates: 6/22 - 7/5; Pacifica Foundation operations statement/budget for 1957
July # 8 dates: 7/6 - 7/19
July/August # 9 dates: 7/20 - 8/2
August # 10 dates: 8/3 - 8/16

August # 11 dates: 8/17 - 8/30
August/September # 12 dates: 8/31 - 9/13
September # 13 dates: 9/14 - 9/27
September/October # 14 dates: 9/28 - 10/11
October # 15 dates: 10/12 - 10/25
October/November # 16 dates: 10/26 - 11/8
November # 17 dates: 11/9 - 11/22
November/December # 18 dates: 11/23 - 12/6; first cover art
December # 19 dates: 12/7 - 12/20; report from public affairs

1959

December/January # 20 dates: 12/21 - 1/3; report to the subscriber
January # 21 dates: 1/4 - 1/17
January # 22 dates: 1/18 - 1/31
February # 23 dates: 2/1 - 2/14
February # 24 dates: 2/15 - 2/28
March # 25 dates: 3/1 - 3/14; cover art
March # 26 dates: 3/4 - 3/28; report to the listener
March/April # 27 dates: 3/29 - 4/11
April vol 10 # 1 dates: 4/12 - 4/25; "Tenth Anniversary" issue
April/May # 2 dates: 4/26 - 5/9; Pacifica Foundation operations statement/budget for 1958
May # 3 dates: 5/10 - 5/23
May/June # 4 dates: 5/24 - 6/6
June # 5 dates: 6/7 - 6/20
June/July # 6 dates: 6/21 - 7/4
July # 7 dates: 7/5 - 7/18; report from the listener
July/August # 8 dates: 7/19 - 8/1
August # 9 dates: 8/2 - 8/15
August # 10 dates: 8/16 - 8/29; report from the listener, part 2
August/September # 11 dates: 8/30 - 9/12
September # 12 dates: 9/13 - 9/26
September/October # 13 dates: 9/27 - 10/10
October # 14 dates: 10/11 - 10/24
October/November # 15 dates: 10/25 - 11/8
November # 16 dates: 11/9 - 11/22
November/December # 17 dates: 11/23 - 12/6
December # 18 dates: 12/7 - 12/20

1960

December/January # 19 dates: 12/21 - 1/3
January # 20 dates: 1/4 - 1/17
January # 21 dates: 1/18 - 1/31
February # 22 dates: 2/1 - 2/14
February # 23 dates: 2/15 - 2/28
February/March # 24 dates: 2/29 - 3/13
March # 25 dates: 3/14 - 3/27

March/April # 26 dates: 3/28 - 4/10
April vol 11 # 1 dates: 4/11 - 4/24
April/May # 2 dates: 4/25 - 5/8
May # 3 dates: 5/9 - 5/22
May/June # 4 dates: 5/23 - 6/5
June # 5 dates: 6/6 - 6/19
June/July # 6 dates: 6/20 - 7/3
July # 7 dates: 7/4 - 7/17
July # 8 dates: 7/18 - 7/31
August # 9 dates: 8/1 - 8/14
August # 10 dates: 8/15 - 8/28
August/September # 11 dates: 8/29 - 9/11
September # 12 dates: 9/12 - 9/25
September/October # 13 dates: 9/26 - 10/9
October # 14 dates: 10/10 - 10/23; two folio special - one copy inserted into the other copy
October/November # 15 dates: 10/24 - 11/6
November # 16 dates: 11/7 - 11/20
November/December # 17 dates: 11/21 - 12/4
December # 18 dates: 12/5 - 12/18

1961

December/January # 19 dates: 12/19 - 1/1
January # 20 dates: 1/2 - 1/15
January # 21 dates: 1/16 - 1/29
January/February # 22 dates: 1/30 - 2/12
February # 23 dates: 2/13 - 2/26
February/March # 24 dates: 2/27 - 3/12
March # 25 dates: 3/13 - 3/26
March/April # 26 dates: 3/27 - 4/9
April vol 12 # 1 dates: 4/10 - 4/23
April/May # 2 dates: 4/24 - 5/7
May # 3 dates: 5/8 - 5/21
May/June # 4 dates: 5/22 - 6/4
June # 5 dates: 6/5 - 6/18
June/July # 6 dates: 6/19 - 7/2
July # 7 dates: 7/3 - 7/16
July # 8 dates: 7/17 - 7/30
July/August # 9 dates: 7/31 - 8/13
August # 10 dates: 8/14 - 8/27
August/September # 11 dates: 8/28 - 9/10
September # 12 dates: 9/11 - 9/24
September/October # 13 dates: 9/25 - 10/8
October # 14 dates: 10/9 - 10/22
October/November # 15 dates: 10/23 - 11/5
November # 16 dates: 11/6 - 11/19
November/December # 17 dates: 11/20 - 12/3

December # 18 dates: 12/4 - 12/17
December # 19 dates: 12/18 - 12/31

1962

January # 20 dates: 1/1 - 1/14
January # 21 dates: 1/15 - 1/28
January/February # 22 dates: 1/29 - 2/11
February # 23 dates: 2/12 - 2/25
February/March # 24 dates: 2/26 - 3/11
March # 25 date: 3/12 - 3/25
March/April # 26 dates: 3/26 - 4/8
April vol 13 # 1 dates: 4/9 - 4/22
April/May # 2 dates: 4/23 - 5/6
May # 3 dates: 5/7 - 5/20
May/June # 4 dates: 5/21 - 6/3
June # 5 dates: 6/4 - 6/17
June/July # 6 dates: 6/18 - 7/1
July # 7 dates: 7/2 - 7/15
July # 8 dates: 7/16 - 7/29
July/August # 9 dates: 7/30 - 8/12
August # 10 dates: 8/13 - 8/26
August/September # 11 dates: 8/27 - 9/9
September # 12 dates: 9/10 - 9/23
September/October # 13 dates: 9/24 - 10/7
October # 14 dates: 10/8 - 10/21
October/November # 15 dates: 10/22 - 11/4
November # 16 dates: 11/5 - 11/18
November/December # 17 dates: 11/19 - 12/2
December # 18 dates: 12/3 - 12/16
December # 19 dates: 12/17 - 12/30

1963

December/January # 20 dates: 12/31 - 1/13
January # 21 dates: 1/14 - 1/27
January/February # 22 dates: 1/29 - 2/10
February # 23 dates: 2/11 - 2/24
February/March # 24 dates: 2/25 - 3/10
March # 25 dates: 3/11 - 3/24
March/April # 26 dates: 3/25 - 4/7
April vol 14 # 1 dates: 4/8 - 4/21
April/May # 2 dates: 4/22 - 5/5
May # 3 dates: 5/6 - 5/19
May/June # 4 dates: 5/20 - 6/2
June # 5 dates: 6/3 - 6/16
June # 6 dates: 6/17 - 6/30
July # 7 dates: 7/1 - 7/14

July # 8 dates: 7/15 - 7/28
July/August # 9 dates: 7/29 - 8/11
August # 10 dates: 8/12 - 8/25
August/September # 11 dates: 8/26 - 9/8
September # 12 dates: 9/9 - 9/22
September/October # 13 dates: 9/23 - 10/6
October # 14 dates: 10/7 - 10/20
October/November # 15 dates: 10/21 - 11/3
November # 16 dates: 11/4 - 11/17
November/December # 17 dates: 11/18 - 12/1
December # 18 dates: 12/2 - 12/15
December # 19 dates: 12/16 - 12/29

1964

Nov 1972 - Dec 1979

and also:

Vol 17 No 1 March 21 - April 17, 1966

Feb 1978

Oct 1978

May 1979

June 1979

Grantee: Pacifica Foundation / Pacifica Radio Archives

NEA Grant #: 05-3400-7004

Attachment: Sample pages *Folio* Inventory

KPFA Folio Inventory

final folios arrived: 6/13/05

sorted: 7/13 - 22/05

inventoried: 7/25-8/1/05

scope notes:

KPFA went on air April 15, 1949.

KPFA Interim is the period before a permanent license was granted. KPFA Interim was on the air for 16 months, from April 15, 1949 to August 6, 1950. [Though the folio indicates programming up to August 12th.]

KPFA was then off the air for 9 months while a community campaign worked to raise money. KPFA returned to air May 18 [19?], 1950.

First folio available of volume 2 is #7, June 3 - 16, 1951.

There is no folio from December 15th, 1951 to January 13th, 1952, because KPFA was off the air due to a windstorm which flew down the antenna on Panoramic Way. At the same time, KPFA moved from 2054 University Ave., 6th floor, to 2207 Shattuck Ave, 2nd floor, in the section to the left of the stairs. The middle section was added in September 1956. The farthest away section (2217 Shattuck) was acquired first for Pacifica use in October 1961 and later became KPFA when the Folio computer work was moved outside Pacifica. [Note: this paragraph taken from note paperclipped to a 1951 folio.]

Bill Triest of the early staff at KPFA says that Lew Hill wrote most of the page one essays up to the time of his death in 1957. Following his death, the next six cover essays were about KPFA: 'KPFA Part 1', 'KPFA Part 2: Where the money goes', 'KPFA Part 3: Structure', 'Part 4: Non-Commercial Radio', 'Part 5: The Listener-Subscription Theory', and 'Part 6: The KPFA Staff'.

Normally, there are 26 issues every year (i.e. every 2 weeks). 1957 however, was a "catch up" year, since the folio every 14 days for 26 weeks makes a 264 day year.

The KPFA sign-on music mentioned in Vol. 9 # 8 page 2 (1957) was still used by KPFA Music Director Charler Amirkhanian until 1983.

Vera Hopkins notes, in 1983, that "calendar year is the most useful way to file the KPFA folios. Volume number is not used in 1983 and is incorrectly used on some issues along the way."

sizes:

A: 5 1/2" x 8 1/2" (sometimes 8 1/4") - used from 1949 to 1958

B: 6" x 9" (sometimes 9 1/8") - used in 1958

C: 5 5/8" x 9" - used from 1959 to ...

D

year month volno notes

1949

June vol 1 # 1 xerox copy, no original can be found; dates: 6/5 - 6/18; size A

June/July # 2 dates: 6/19 - 7/2

July # 3 dates: 7/3 - 7/16

July # 4 dates: 7/17 - 7/30

July/August # 5 dates: 7/31 - 8/13

August # 6 dates: 8/14 - 8/27

August/September # 7 dates: 8/28 - 9/10; 2 copies

September # 8 dates: 9/11 - 9/24

September/October # 9 dates: 9/25 - 10/8

October # 10 dates: 10/9 - 10/22

October/November # 11 dates: 10/23 - 11/5

November # 12 dates: 11/6 - 11/19

November/December # 13 dates: 11/20 - 12/3

December # 14 dates: 12/4 - 12/17
December # 15 dates: 12/18 - 12/31

Xerox copies of first five folios

1950

January # 16 dates: 1/1 - 1/14; mimeographed?; cheap
paper; 2 copies

January # 17 dates: 1/15 - 1/28
January/February # 18 dates: 1/29 - 2/11
February # 19 dates: 2/12 - 2/25
February/March # 20 dates: 2/26 - 3/11
March # 21 dates: 3/12 - 3/25
March/April # 22 dates: 3/26 - 4/8
April # 23 dates: 4/9 - 4/22
April/May # 24 dates: 4/23 - 5/6
May # 25 dates: 5/7 - 5/20

1950 May/June # 26 dates: 5/21 - 6/3; mislabeled as "vol 1 # 27"

June vol 2 # 1 dates: 6/4 - 6/17; mislabeled as "vol 1 # 28"

June/July # 2 dates: 6/18 - 7/1; mislabeled as "vol 1 # 29"

July # 3 dates: 7/2 - 7/15

July # 4 dates: 7/16 - 7/29

July/August # 5 dates: 7/30 - 8/12

1951

"Representative Issue"; "For 1950 -51 campaign to return to air"; 3 copies

May/June # 6 dates: 5/18 - 6/2

June # 7 dates: 6/3 - 6/16; no longer such cheap paper

June # 8 dates: 6/17 - 6/30

July # 9 dates: 7/1 - 7/14

July # 10 dates: 7/15 - 7/28

July/August # 11 dates: 7/29 - 8/11

August # 12 dates: 8/12 - 8/25

August/September # 13 dates: 8/26 - 9/8

September # 14 dates: 9/9 - 9/22

September/October # 15 dates: 9/23 - 10/6

October # 16 dates: 10/7 - 10/20

October/November # 17 dates: 10/21 - 11/3

November # 18 dates: 11/4 - 11/17

November/December # 19 dates: 11/18 - 12/1

December # 20 dates: 12/2 - 12/15

1952

January # 21 dates: 1/13 - 1/26

January/February # 22 dates: 1/27 - 2/9

February # 23 dates: 2/10 - 2/23
February/March # 24 dates: 2/24 - 3/8
March # 25 dates: 3/9 - 3/22
March/April # 26 dates: 3/23 - 4/5
April vol 3 # 1 dates: 4/6 - 4/19
April/May # 2 dates: 4/20 - 5/3
May # 3 dates: 5/4 - 5/17
May # 4 dates: 5/18 - 5/31
June # 5 dates: 6/1 - 6/14
June # 6 dates: 6/15 - 6/28
June/July # 7 dates: 6/29 - 7/12
July # 8 dates: 7/13 - 7/26
July/August # 9 dates: 7/27 - 8/9

1952

August # 10 dates: 8/10 - 8/23
August/September # 11 dates: 8/24 - 9/6
September # 12 dates: 9/7 - 9/20
September/October # 13 dates: 9/21 - 10/4
October # 14 dates: 10/5 - 10/18
October/November # 15 dates: 10/19 - 11/1
November # 16 dates: 11/2 - 11/15
November # 17 dates: 11/16 - 11/29
November/December # 18 dates: 11/30 - 12/13
December # 19 dates: 12/14 - 12/27

1953

December/January # 20 dates: 12/28 - 1/10
January # 21 dates: 1/11 - 1/24
January/February # 22 dates: 1/25 - 2/7
February # 23 dates: 2/8 2/21
February/March # 24 dates: 2/22 - 3/7
March # 25 dates: 3/8 - 3/21
March/April # 26 dates: 3/22 - 4/4
April vol 4 # 1 dates: 4/5 - 4/18
April/May # 2 dates: 4/19 - 5/2
May # 3 dates: 5/3 - 5/16
May # 4 dates: 5/17 - 5/30
May/June # 5 dates: 5/31 - 6/13
June # 6 dates: 6/14 - 6/27
June/July # 7 dates: 6/28 - 7/11
July # 8 dates: 7/12 - 7/26
July/August # 9 dates: 7/26 - 8/8; repeated scheduled for 7/26 from previous folio
August # 10 dates: 8/9 - 8/22
August/September # 11 dates: 8/23 - 9/5
September # 12 dates: 9/6 - 9/19

September/October # 13 dates: 9/20 - 10/3
October # 14 dates: 10/4 - 10/17
October # 15 dates: 10/18 - 10/31
November # 16 dates: 11/1 - 11/14
November # 17 dates: 11/15 - 11/28
November/December # 18 dates: 11/29 - 12/12
December # 19 dates: 12/13 - 12/27

1954

December/January # 20 dates: 12/27 - 1/9
January # 21 dates: 1/10 - 1/21
January/February # 22 dates: 1/24 - 2/6 [check dates?]
February # 23 dates: 2/7 - 2/20
February/March # 24 dates: 2/21 - 3/6
March # 25 dates: 3/7 - 3/20
March/April # 26 dates: 3/21 - 4/3
April vol 5 # 1 dates: 4/4 - 4/17
April/May # 2 dates: 4/18 - 5/1
May # 3 dates: 5/2 - 5/15
May # 4 dates: 5/16 - 5/29
May/June # 5 dates: 5/30 - 6/12
June # 6 dates: 6/13 - 6/26
June/July # 7 dates: 6/27 - 7/10
July # 8 dates: 7/11 - 7/24
July/August # 9 dates: 7/25 - 8/7; has subscription receipt inserted
August # 10 dates: 8/8 - 8/21
August/September # 11 dates: 8/22 - 9/4
September # 12 dates: 9/5 - 9/18
September/October # 13 dates: 9/19 - 10/2
October # 14 dates: 10/3 - 10/16
October # 15 dates: 10/17 - 10/30
October/November # 16 dates: 10/31 - 11/13
November # 17 dates: 11/14 - 11/27
November/December # 18 dates: 11/28 - 12/11
December # 19 dates: 12/12 - 12/25

1955

December/January # 20 dates: 12/26 - 1/8
January # 21 dates: 1/9 - 1/22
January/February # 22 dates: 1/12 - 2/5
February # 23 dates: 2/6 - 2/19
February/March # 24 dates: 2/20 - 3/5
March # 25 dates: 3/6 - 3/19
March/April # 26 dates: 3/20 - 4/2
April vol 6 # 1 dates: 4/3 - 4/16
April # 2 dates: 4/17 - 4/30

May # 3 dates: 5/1 - 5/14

May # 4 dates: 5/15 - 5/28

May/June # 5 dates: 5/29 - 6/11