

# **ISSUES AND PROGRAMS LIST**

**SUNDAY – January 7, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

## **ISSUE: REFUGEE CRISIS**

### **WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Panel Discussion about Refugees and  
the Political Crisis of Our Time**

**DATE:** Sunday January 7, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

### **BRIEF DESCRIPTION OF THE PROGRAM:**

**From the RSA:**

*We are in the midst of a global refugee crisis. Sixty five million people are fleeing for their lives. The choices are urgent, not just for them but for all of us. What can we possibly do to help?*

Describing his family story as the son of refugees, and drawing revealing lessons from his life in politics, David Miliband shows that if we fail refugees then we betray our own history, values and interests.

Taking us from war zones in the Middle East to the heart of Europe, he explores the current crisis and shows what can be done, not just by governments with the power to change policy but by citizens with the urge to change lives.

Miliband says this is a fight to uphold the best of human nature in the face of rhetoric and policy that humour the worst. He defends the international order built by western leaders out of the ashes of the Second World War, but says now is the time for reform.

The message is simple: rescue refugees and we rescue ourselves.

#### **About David Miliband:**

David Wright Miliband (born 15 July 1965) is a British Labour Party politician, charity chief executive and public policy analyst who was the Secretary of State for Foreign and Commonwealth Affairs from 2007 to 2010 <sup>[1]</sup> and the Member of Parliament (MP) for South Shields from 2001 to 2013. He and his brother, Ed Miliband, were the first siblings to sit in the Cabinet simultaneously since Edward, Lord Stanley, and Oliver Stanley in 1938.

Born in London, Miliband studied at Oxford University and the Massachusetts Institute of Technology,<sup>[2]</sup> after which he started his career at the Institute for Public Policy Research. Aged 29 he became Tony Blair's Head of Policy whilst the Labour Party was in opposition, and he was a contributor to Labour's manifesto for the 1997 election, which brought the party to power. Blair subsequently made him head of the Prime Minister's Policy Unit from 1997 to

2001, at which point Miliband was elected to Parliament for the seat of South Shields.

Miliband spent the next few years in various junior ministerial posts, including at the Department for Education and Skills, before joining the Cabinet in 2006 as Environment Secretary. His tenure in this post saw climate change consolidated as a priority for policymakers. On the succession of Gordon Brown as Prime Minister in 2007, Miliband was promoted to become Foreign Secretary.<sup>[3]</sup> At the age of 41, he became the youngest person to hold that office since David Owen 30 years earlier. In September 2010, Miliband narrowly lost the Labour leadership election to his brother Ed. On 29 September 2010, he announced that to avoid "constant comparison" with his brother Ed, and because of the "perpetual, distracting and destructive attempts to find division where there is none, and splits where they don't exist, all to the detriment of the party's cause", he would not stand for the Shadow Cabinet.<sup>[4]</sup>

On 15 April 2013, Miliband resigned from Parliament in order to take up the posts of President and CEO of the International Rescue Committee in New York City, which triggered a by-election.<sup>[1][5][6]</sup>

# **ISSUES AND PROGRAMS LIST**

**SUNDAY – January 14, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

**ISSUE: NO RADIO SHOW**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**  
**NO RADIO SHOW**

**DATE:** Sunday January 14, 2017  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

**BRIEF DESCRIPTION OF THE PROGRAM:**

No Radio Show

Pat Murphy fills in for Christine

# **ISSUES AND PROGRAMS LIST**

**SUNDAY – January 21, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

## **ISSUE: DESTRUCTION OF CULTURE**

### **WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Panel Discussion about Culture Under Fire**

**DATE:** Sunday January 21, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

### **BRIEF DESCRIPTION OF THE PROGRAM:**

**From the Forum for European Philosophy:**

From the recent destruction of Palmyra and the looting of the National Museum of Iraq, cultural artefacts are one of the many casualties of armed conflict. What exactly is cultural property and whose property is it? How should we weigh its value against other priorities during times of conflict? What risks should be

taken to protect it, and who is responsible for rebuilding and restoring when the conflict is over? Our speakers discuss the political and ethical issues around culture in war zones.

**Speakers:**

**Helen Frowe**, Professor of Practical Philosophy and Director of the Stockholm Centre for the Ethics of War and Peace, Stockholm University

**Issam Kourbaj**, Lector in Art, University of Cambridge; Syrian artist

**Vernon Rapley**, Director of Cultural Heritage Protection and Security, Victoria & Albert Museum; Special Advisor for Cultural Protection Fund, The British Council

**Eleanor Robson**, Professor of Ancient Middle Eastern History and Director of the Nahrein Network, UCL

**Chair:**

**Sarah Fine**, Fellow, The Forum; Senior Lecturer in Philosophy, King's College London

# **ISSUES AND PROGRAMS LIST**

## **SUNDAY – January 28, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

### **ISSUE: PERSONAL PHILOSOPHY FOR LIFE**

#### **WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Jordan Peterson in conversation about Twelve Rules for Life**

**DATE:** Sunday January 28, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

#### **BRIEF DESCRIPTION OF THE PROGRAM:**

**From the RSA:**

*What are the most valuable things everyone should know?*

Clinical psychologist Jordan Peterson has built a following of tens of millions of viewers with his online lectures on topics from ancient mythology to modern relationships. In an era of often disorienting change and divisive politics, his

message, emphasising individual responsibility and ancient wisdom, has resonated around the world, especially with young people.

Peterson has now distilled his teachings into twelve practical principles for how to live a meaningful life. His advice ranges from putting your own house in order before criticising others, to comparing yourself to who you were yesterday, rather than someone else today. Happiness is a futile goal, he says. Instead, we must search for meaning, not for its own sake, but as a defence against the suffering that is intrinsic to existence.

Drawing examples from his personal life as well as clinical practice, cutting-edge psychology and philosophy, and lessons from humanity's oldest myths and stories, Peterson offers an antidote to chaos, applying eternal truths to today's problems.

### **About Jordan Peterson:**

Jordan B. Peterson is a professor of psychology at the University of Toronto.

Formerly a professor at Harvard University, he was nominated for its prestigious Levinson Teaching Prize.

With his students and colleagues, Dr. Peterson has published over a hundred scientific papers. He is the author of *Maps of Meaning: The Architecture of Belief* and *12 Rules for Life: An Antidote to Chaos* (Penguin, 2018).



### **About Jordan Peterson (from his website):**

Dr. Peterson is a professor at the University of Toronto, a clinical psychologist and the author of 12 Rules for Life: An Antidote to Chaos (Jan 2018, Penguin Books). His now-classic book, Maps of Meaning: The Architecture of Belief, offers a revolutionary take on the psychology of religion, and the hundred or more scientific papers he published with his colleagues and students have substantively advanced the modern understanding of creativity and personality. As a Harvard professor, he was nominated for the prestigious Levinson Teaching Prize, and is regarded by his current University of Toronto students as one of three truly life-changing professors. His classroom lectures on mythology and psychology, based on Maps of Meaning, were turned into a popular 13-part TV series on TVO.

Dr. Peterson's YouTube channel, Jordan Peterson Videos features his university and public lectures (including the most recent 15-part biblical series), responses to the polarizing political crises of today, and interviews with people such as Camille Paglia, Jonathan Haidt and Ayaan Hirsi Ali. As of December 2017, the channel has 300 videos, 550,000 subscribers, and 30 million views.

Dr. Peterson and his colleagues have also produced two online programs to help people understand their personalities and improve their lives. The newest, UnderstandMyself, provides its users with detailed information about their personalities, based on work he published with his students here. Tens of thousands have now used it to determine who they are, and to help others understand them, as well. His original self-analysis program, the Self Authoring Suite, (featured in O: The Oprah Magazine, CBC radio, and NPR's national website), has helped over 200,000 people resolve the problems of their past, rectify their personality faults and enhance their virtues, and radically improve their future. Research indicating the program's effectiveness at helping university students stay in school and thrive can be found here and here.

Dr. Peterson has appeared on many popular podcasts and shows, including the Joe Rogan Experience ([#877](#), [#958](#), [#1006](#)), The Rubin Report ([12 Rules for Life: An Antidote to Chaos](#), [Free Speech](#), [Psychology](#), [Gender Pronouns](#)), H3H3 ([#37](#)), and many more.

# **ISSUES AND PROGRAMS LIST**

**SUNDAY – February 4, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

**ISSUE: CRITIQUE OF POST-MODERNISM AND NEO-MARXISM,**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Jordan Peterson in conversation Camille Paglia**

**DATE:** Sunday February 4, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

**BRIEF DESCRIPTION OF THE PROGRAM:**

From YouTube – Jordan Peterson's Channel:

Dr. Camille Paglia is a well-known American intellectual and social critic. She has been a professor at the University of the Arts in Philadelphia, Pennsylvania (where this discussion took place) since 1984. She is the author of seven books focusing on literature, visual art, music, and film history, among other topics.

The most well-known of these is *Sexual Personae* (<http://amzn.to/2xVGEEV>), an expansion of her highly original doctoral thesis at Yale. The newest, *Free Women, Free Men: Sex, Gender, Feminism*, was published by Pantheon Books in March 2017 (<http://amzn.to/2hGycTG>). Dr. Paglia has been warning about the decline and corruption of the modern humanities for decades, and she is a serious critic of the postmodern ethos that currently dominates much of academia. Although she is a committed equity feminist, she firmly opposes the victim/oppressor narrative that dominates much of modern American and British feminism. In this wide-ranging discussion, we cover (among other topics) the pernicious influence of the French intellectuals of the 1970's on the American academy, the symbolic utility of religious tradition, the tendency toward intellectual conformity and linguistic camouflage among university careerists, the under-utilization of Carl Jung and his student, Erich Neumann, in literary criticism and the study of the humanities, and the demolition of the traditional roles and identity of men and women in the West.

A Facebook page is maintained for Dr. Paglia by Pantheon at Penguin Random House in New York: <https://www.facebook.com/CamillePagli...>

Relevant Links: JB Peterson Patreon:

<https://www.patreon.com/jordanbpeterson>

Self Authoring: <http://selfauthoring.com/>

NEW: BFAS Personality Assessment: <http://www.understandmyself.com>

Jordan Peterson Website: <http://jordanbpeterson.com/>

Podcast: <http://jordanbpeterson.com/jordan-b-p...>

Reading List: <http://jordanbpeterson.com/2017/03/gr...>

Twitter: <https://twitter.com/jordanbpeterson>

Category

Education

**About Jordan Peterson (from his website):**

Dr. Peterson is a professor at the University of Toronto, a clinical psychologist and the author of *12 Rules for Life: An Antidote to Chaos* (Jan 2018, Penguin Books). His now-classic book, *Maps of Meaning: The Architecture of Belief*, offers a revolutionary take on the psychology of religion, and the hundred or more scientific papers he published with his colleagues and students have substantively advanced the modern understanding of creativity and personality. As a Harvard professor, he was nominated for the prestigious Levinson Teaching Prize, and is regarded by his current University of Toronto students as one of three truly life-changing professors. His classroom lectures on mythology and psychology, based on *Maps of Meaning*, were turned into a popular 13-part TV series on TVO.

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their personalities, based on work he published with his students here. Tens of thousands have now used it to determine who they are, and to help others understand them, as well. His original self-analysis program, the Self Authoring Suite, (featured in O: The Oprah Magazine, CBC radio, and NPR's national website), has helped over 200,000 people resolve the problems of their past, rectify their personality faults and enhance their virtues, and radically improve their future. Research indicating the program's effectiveness at helping university students stay in school and thrive can be found [here](#) and [here](#).

Dr. Peterson has appeared on many popular podcasts and shows, including the Joe Rogan Experience (#877, #958, #1006), The Rubin Report (12 Rules for Life: An Antidote to Chaos, Free Speech, Psychology, Gender Pronouns), H3H3 (#37), and many more.

#### **About Camille Paglia (from Wikipedia):**

**Camille Anna Paglia** (/ˈpɑːliə/; born April 2, 1947) is an American academic and social critic. Paglia has been a professor at the University of the Arts in Philadelphia, Pennsylvania, since 1984.<sup>[1]</sup> Paglia is critical of many aspects of modern culture,<sup>[2][3]</sup> and is the author of *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (1990). She is a critic of American feminism and of post-structuralism as well as a commentator on multiple aspects of American culture such as its visual art, music, and film history. In 2005, Paglia was ranked No. 20 on a *Prospect/Foreign Policy* poll of the world's top 100 public intellectuals.<sup>[4]</sup> Her eighth, and second-largest book, *Provocations*, will be published by Pantheon in October 2018.

## Personal life[edit]

Paglia was born in Endicott, New York, the eldest child<sup>[6]</sup> of Pasquale and Lydia Anne (née Colapietro) Paglia. All four of her grandparents were born in Italy. Her mother immigrated to the United States at five years old from Ceccano, in the province of Frosinone, Lazio, Italy.<sup>[2][6]</sup> Additionally, Paglia has stated that her father's side of the family were from the Campanian towns of Avellino, Benevento, and Caserta.<sup>[7]</sup> Paglia attended primary school in rural Oxford, New York, where her family lived in a working farmhouse.<sup>[8]</sup> Her father, a veteran of World War II,<sup>[9]</sup> taught at the Oxford Academy high school, and exposed his young daughter to art through books he brought home about French art history. In 1957, her family moved to Syracuse, New York, so that her father could begin graduate school; he eventually became a professor of Romance languages at Le Moyne College.<sup>[10]</sup> She attended the Edward Smith Elementary School, T. Aaron Levy Junior High and William Nottingham High School.<sup>[11]</sup> In 1992 Carmelia Metosh, her Latin teacher for three years, said, "She always has been controversial. Whatever statements were being made (in class), she had to challenge them. She made good points then, as she does now."<sup>[12]</sup> Paglia thanked Metosh in the acknowledgements to *Sexual Personae*, later describing her as "the dragon lady of Latin studies, who breathed fire at principals and school boards".<sup>[11]</sup>

She took a variety of names when she was at Spruce Ridge Camp, including Anastasia (her confirmation name, inspired by the film *Anastasia* starring Ingrid Bergman), Stacy, and Stanley.<sup>[13]</sup> A crucially significant event for her was when an outhouse exploded after she poured too much lime into the latrine. "That symbolized everything I would do with my life and work. Excess and extravagance and explosiveness. I would be someone who would look into the latrine of culture, into pornography and crime and psychopathology... and I would drop the bomb into it".<sup>[14][15]</sup>

For more than a decade, Paglia was the partner of artist Alison Maddex.<sup>[16][17]</sup> Paglia legally adopted Maddex's son (who was born in 2002).<sup>[18]</sup> In 2007 the couple separated<sup>[19]</sup> but remained "harmonious co-parents," in Paglia's words, who lived two miles apart.<sup>[5]</sup>

## Education[edit]

Paglia entered Harpur College at Binghamton University in 1964.<sup>[20]</sup> The same year, Paglia's poem "Atrophy" was published in the local newspaper.<sup>[21]</sup> She later said that she was trained to read literature by poet Milton Kessler, who, "believed in the responsiveness of the body, and of the activation of the senses to literature... And oh did I believe in that".<sup>[22]</sup> She graduated from Harpur as class valedictorian in 1968.<sup>[10]</sup>

According to Paglia, while in college she punched a "marauding drunk,"<sup>[15]</sup> and takes pride in having been put on probation for committing 39 pranks.<sup>[11]</sup>

Paglia attended Yale as a graduate student, and she claims to have been the only open lesbian at Yale Graduate School from 1968 to 1972.<sup>[15][23]</sup> At Yale, Paglia quarreled with Rita Mae Brown, whom she later characterized as "then darkly nihilist," and argued with the New Haven, Connecticut Women's Liberation Rock Band when they dismissed the Rolling Stones as sexist.<sup>[24]</sup> Paglia was mentored by Harold Bloom.<sup>[20]</sup> *Sexual Personae* was then titled "The Androgynous Dream: the image of the androgyne as it appears in literature and is embodied in the psyche of the artist, with reference to the visual arts and the cinema."<sup>[25]</sup>

Paglia read Susan Sontag and aspired to emulate what she called her "celebrity, her positioning in the media world at the border of the high arts and popular culture." Paglia first saw Sontag in person on October 15, 1969 (Vietnam Moratorium Day), when Paglia, then a Yale graduate student, was visiting a friend at Princeton. In 1973, Paglia, a militant feminist and open lesbian, was working at her first academic job at Bennington College. She considered Sontag



a radical who had challenged male dominance. The same year, Paglia drove to an appearance by Sontag at Dartmouth, hoping to arrange for her to speak at Bennington, but found it difficult to find the money for Sontag's speaking fee; Paglia relied on help from Richard Tristman, a friend of Sontag's, to persuade her to come. Bennington College agreed to pay Sontag \$700 (twice what they usually offered speakers but only half Sontag's usual fee) to give a talk about contemporary issues. Paglia staged a poster campaign urging students to attend Sontag's appearance. Sontag arrived at Bennington Carriage Barn, where she was to speak, more than an hour late, and then began reading what Paglia recalled as a "boring and bleak" short story about "nothing" in the style of a French New Novel.<sup>[26]</sup>

As a result of Sontag's Bennington College appearance, Paglia began to become disenchanted with her, believing that she had withdrawn from confrontation with the academic world, and that her "mandarin disdain" for popular culture showed an elitism that betrayed her early work, which had suggested that high and low culture both reflected a new sensibility.<sup>[26]</sup>

#### Career[edit]

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In the autumn of 1972, Paglia began teaching at Bennington College, which hired her in part thanks to a recommendation from Harold Bloom.<sup>[27]</sup> At Bennington, she befriended the philosopher James Fessenden, who first taught there in the same semester.<sup>[28]</sup>

Through her study of the classics and the scholarly work of Jane Ellen Harrison, James George Frazer, Erich Neumann and others, Paglia developed a theory of sexual history that contradicted a number of ideas in vogue at the time, hence her criticism of Marija Gimbutas, Carolyn Heilbrun, Kate Millett and others. She laid out her ideas on matriarchy, androgyny, homosexuality, sadomasochism and other topics in her Yale PhD thesis *Sexual Personae: The Androgyne in Literature and Art*, which she defended in December 1974. In September 1976, she gave a public lecture drawing on that

dissertation,<sup>[29]</sup> in which she discussed Edmund Spenser's *The Faerie Queene*, followed by remarks on Diana Ross, Gracie Allen, Yul Brynner, and Stéphane Audran.<sup>[30]</sup>

Paglia wrote that she "nearly came to blows with the founding members of the women's studies program at the State University of New York at Albany, when they categorically denied that hormones influence human experience or behavior".<sup>[31]</sup> Similar fights with feminists and academics culminated in a 1978 incident which led her to resign from Bennington, after a lengthy standoff with the administration, Paglia accepted a settlement from the college and resigned in 1979.<sup>[27]</sup>

Paglia finished *Sexual Personae* in the early 1980s, but could not get it published. She supported herself with visiting and part-time teaching jobs at Yale, Wesleyan, and other Connecticut colleges. Her paper, "The Apollonian Androgyne and the Faerie Queene", was published in *English Literary Renaissance*, Winter 1979, and her dissertation was cited by J. Hillis Miller in his April 1980 article "Wuthering Heights and the Ellipses of Interpretation", in *Journal of Religion in Literature*, but her academic career was otherwise stalled. In a 1995 letter to Boyd Holmes, she recalled: "I earned a little extra money by doing some local features reporting for a New Haven alternative newspaper (*The Advocate*) in the early 1980s". She wrote articles on New Haven's historic pizzerias and on an old house that was a stop on the Underground Railroad.<sup>[32]</sup>

In 1984, she joined the faculty of the Philadelphia College of Performing Arts, which merged in 1987 with the Philadelphia College of Art to become the University of the Arts.

Paglia is on the editorial board of the classics and humanities journal *Arion*.<sup>[33]</sup> She wrote a regular column for Salon.com from 1995 to 2001, and again from 2007 to 2009. Paglia resumed writing a Salon.com column in 2016.<sup>[34]</sup>

Paglia cooperated with Carl Rollyson and Lisa Paddock in their writing of *Susan Sontag: The Making of an Icon*, sending them detailed letters from which they quoted with her permission. Rollyson and Paddock note that Sontag "had her lawyer put our publisher on notice" when she realized that they were investigating her life and career.<sup>[26]</sup>

Paglia participates in the decennial poll of film professionals conducted by *Sight & Sound* which asks participants to submit a list of what they believe to be the ten greatest films of all time. According to her responses to the poll in 2002 and 2012, the films Paglia holds in highest regard include *Ben-Hur*, *Citizen Kane*, *La Dolce Vita*, *The Godfather*, *The Godfather: Part II*, *Gone with the Wind*, *Lawrence of Arabia*, *North by Northwest*, *Orphée*, *Persona*, *2001: A Space Odyssey*, *The Ten Commandments*, and *Vertigo*.<sup>[35][36]</sup>

In 2005, Paglia was named as one of the top 100 public intellectuals by the journals *Foreign Policy* and *Prospect*.<sup>[19]</sup> In 2012, an article in *The New York Times* remarked that "[a]nyone who has been following the body count of the culture wars over the past decades knows Paglia".<sup>[37]</sup> Paglia has said that she is willing to have her entire career judged on the basis of her composition of what she considers to be "probably the most important sentence that she has ever written": "God is man's greatest idea."<sup>[38]</sup>

[Views\[edit\]](#)

**[Feminism\[edit\]](#)**

Though Paglia admires *Simone de Beauvoir* and *The Second Sex* ("the supreme work of modern feminism... its deep learning and massive argument are unsurpassed") as well as *Germaine Greer*,<sup>[20]</sup> *Time* magazine critic Martha Duffy writes that Paglia "does not hesitate to hurl brazen insults" at several feminists. In an interview, Paglia stated that to be effective, one has to "name names"; criticism should be concrete. Paglia stated that many critics "escape into abstractions", rendering their criticism "intellectualized and tame".<sup>[39]</sup>

Paglia accused Greer of becoming "a drone in three years" as a result of her early success; Paglia has also criticized the work of activist Diana Fuss.<sup>[10]</sup> Elaine Showalter calls Paglia "unique in the hyperbole and virulence of her hostility to virtually all the prominent feminist activists, public figures, writers and scholars of her generation", mentioning Carolyn Heilbrun, Judith Butler, Carol Gilligan, Marilyn French, Zoe Baird, Kimba Wood, Susan Thomases, and Hillary Clinton as targets of her criticism.<sup>[20]</sup> Paglia has accused Kate Millett of starting "the repressive, Stalinist style in feminist criticism."<sup>[40]</sup> Paglia has repeatedly criticized Patricia Ireland, former president of the National Organization for Women, calling her a "sanctimonious", unappealing role model for women<sup>[41]</sup> whose "smug, arrogant" attitude is accompanied by "painfully limited processes of thought".<sup>[42]</sup> Paglia contends that under Ireland's leadership, NOW "damaged and marginalized the women's movement".<sup>[43]</sup>

In 1999, Martha Nussbaum wrote an essay called "The Professor of Parody", in which she criticized Judith Butler for retreating to abstract theory disconnected from real world problems.<sup>[44]</sup> Paglia reacted to the essay by stating that the criticism was "long overdue", but characterized the criticism as "one PC diva turning against another". She criticized Nussbaum for failing to make her criticisms earlier while accusing her of borrowing Paglia's ideas without acknowledgement. She called Nussbaum's "preparation or instinct for sex analysis...dubious at best", but nevertheless stated that "Nussbaum is a genuine scholar who operates on a vastly higher intellectual level than Butler".<sup>[45]</sup>

Many feminists have criticized Paglia; Christina Hoff Sommers calls her "Perhaps the most conspicuous target of feminist opprobrium," noting that the *Women's Review of Books* described *Sexual Personae* as patriarchy's "counter-assault on feminism". Sommers relates that when Paglia appeared at a Brown University forum, feminists signed a petition censuring her and demanding an investigation into procedures for inviting speakers to the campus.<sup>[46]</sup> Some feminist critics have characterized Paglia as an "anti-

feminist feminist", critical of central features of much contemporary feminism but holding out "her own special variety of feminist affirmation".<sup>[47]</sup>

Naomi Wolf traded a series of sometimes personal attacks with Paglia throughout the early 1990s. In *The New Republic*, Wolf wrote that Paglia "poses as a sexual renegade but is in fact the most dutiful of patriarchal daughters" and characterized Paglia as intellectually dishonest.<sup>[48][49][50][51]</sup> In a 1991 speech, Paglia criticized Wolf for blaming anorexia on the media.<sup>[52]</sup> Gloria Steinem said of Paglia that, "Her calling herself a feminist is sort of like a Nazi saying they're not anti-Semitic."<sup>[53]</sup> Paglia called Steinem "the Stalin of feminism".<sup>[54]</sup> Katha Pollitt calls Paglia one of a "seemingly endless parade of social critics [who] have achieved celebrity by portraying not sexism but feminism as the problem". Pollitt writes that Paglia has glorified "male dominance", and has been able to get away with things "that might make even Rush Limbaugh blanch," because she is a woman.<sup>[55]</sup>

Paglia's view that rape is sexually motivated has been endorsed by evolutionary psychologists Randy Thornhill and Craig T. Palmer; they comment that "Paglia ... urges women to be skeptical toward the feminist 'party line' on the subject, to become better informed about risk factors, and to use the information to lower their risk of rape".<sup>[56]</sup>

In an essay critiquing the Hollywood/celebrity fad of "Girl Squads", made popular in 2015 by pop-icons like Taylor Swift, Paglia argued that rather than empowering women the cliquish practice actually harms the self-esteem of those who aren't rich, famous, or attractive enough to belong to the group, while further defining women only by a very narrow, often sexualized stereotype. She challenged that to be truly empowering, these groups need to mentor, advise, and be more inclusive, for more women to realize their true, individual potential.<sup>[57]</sup>

## French thought[edit]

Paglia is critical of the influence modern French writers have had on the humanities, claiming that universities are in the "thrall" of French post-structuralists,<sup>[68]</sup> that in the works of Jean Baudrillard, Jacques Derrida, Jacques Lacan and Michel Foucault, she never once found a sentence that interested her;<sup>[69]</sup> and that post-structuralism has broken the link between the word and the thing, and thus endangers the Western canon.<sup>[60]</sup> François Cusset writes that Paglia, like other major American public intellectuals after World War II, owes her broader recognition mainly to the political repercussions of polemics that first erupted on college campuses, in her case to a polemic against foreign intellectualism. He says she achieved phenomenal success when she called Foucault a "bastard", thereby providing (together with Alan Sokal's *Social Text* parody) the best evidence for Paul de Man's view that theory should be defined negatively, based on the opposition it arouses.<sup>[61]</sup> However, Paglia's assessment of French writers is not purely negative. She has called Simone de Beauvoir's *The Second Sex* (1949) "brilliant", and identified Jean-Paul Sartre's work as part of a high period in literature. Paglia has praised Roland Barthes' Mythologies (1957) and Gilles Deleuze's Masochism: Coldness and Cruelty (1967), while finding both men's later work flawed. Of Gaston Bachelard, who influenced Paglia, she wrote "[his] dignified yet fluid phenomenological descriptive method seemed to me ideal for art", adding that he was "the last modern French writer I took seriously".<sup>[62][63][64]</sup>

## Politics[edit]

Paglia characterizes herself as a libertarian.<sup>[68][65]</sup> She opposes laws against prostitution, pornography, drugs, and abortion, and is also opposed to affirmative action laws.<sup>[66][67]</sup> Some of her views have been characterized as conservative.<sup>[10]</sup> She is critical of current transgender discourse<sup>[68]</sup> and has long rejected what she describes as "the political agenda that has slowly accrued" around the issue of climate change.<sup>[69]</sup> In a 2017 interview with *The*

Weekly Standard, Paglia stated, "It is certainly ironic how liberals who posture as defenders of science when it comes to global warming(a sentimental myth unsupported by evidence) flee all reference to biology when it comes to gender."<sup>[70]</sup>

Paglia criticized Bill Clinton for not resigning after the Monica Lewinsky scandal, which she says "paralyzed the government for two years, leading directly to our blindsiding by 9/11".<sup>[71]</sup> In the 2000 U.S. presidential campaign she voted for the Green Party candidate Ralph Nader, "[because] I detest the arrogant, corrupt superstructure of the Democratic Party, with which I remain stubbornly registered."<sup>[71]</sup>

In the 2004 U.S. presidential election, Paglia supported John Kerry; and in 2008, she supported Barack Obama.<sup>[72]</sup> In 2012, she supported Green Party candidate Jill Stein.<sup>[73]</sup> Paglia was highly critical of 2016 presidential candidate Hillary Clinton, calling her a "fraud" and a "liar".<sup>[74]</sup> Paglia refused to support either Hillary Clinton or Donald Trump in the 2016 U.S. presidential election, indicating in a March Salon.com column that if Hillary Clinton won the Democratic Party's nomination she would either cast a write-in vote for Bernie Sanders or else vote for Green Party candidate Stein, as she did in 2012.<sup>[75]</sup> Paglia later clarified in a statement that she would vote for Stein.<sup>[76]</sup>

Books<sup>[edit]</sup>

***Sexual Personae***<sup>[edit]</sup>

*Main article: Sexual Personae*

Paglia's Sexual Personae was rejected by at least seven different publishers before it was published by Yale University Press, whereupon it became a best seller, reaching seventh place on the paperback best-seller list, a rare accomplishment for a scholarly book.<sup>[10]</sup> 'Paglia called it her "prison book", commenting, "I felt like Cervantes, Genet. It took all the resources of being Catholic to cut myself off and sit in my cell."<sup>[20]</sup> *Sexual Personae* has been

called an "energetic, Freud-friendly reading of Western art", one that seemed "heretical and perverse", at the height of political correctness; according to Daniel Nester, its characterization of "William Blake as the British Marquis de Sade or Walt Whitman and Emily Dickinson as 'self-ruling hermaphrodites who cannot mate' still pricks up many an English major's ears".<sup>[22]</sup>

In the book, Paglia argues that human nature has an inherently dangerous Dionysian or chthonic aspect, especially in regard to sexuality.<sup>[77]</sup> Culture and civilization are created by men and represent an attempt to contain that force.<sup>[77]</sup> Women are powerful, too, but as natural forces, and both marriage and religion are means to contain chaotic forces.<sup>[10]</sup> A best seller, it was described by Terry Teachout in a New York Times book review as being both "intellectually stimulating" and "exasperating".<sup>[78]</sup> *Sexual Personae* received critical reviews from numerous feminist scholars.<sup>[79]</sup> Anthony Burgess described *Sexual Personae* as "a fine disturbing book" that "seeks to attack the reader's emotions as well as his or her prejudices".<sup>[80]</sup>

### ***Sex, Art and American Culture***<sup>[edit]</sup>

*Sex, Art and American Culture: Essays* (1992) is a collection of short pieces, many published previously as editorials or reviews, and some transcripts of interviews.<sup>[67]</sup> The essays cover such subjects as Madonna, Elizabeth Taylor, rock music, Robert Mapplethorpe, the Clarence Thomas Supreme Court nomination, rape, Marlon Brando, drag, Milton Kessler, and academia. It made the New York Times bestseller list for paperbacks.<sup>[81]</sup>

### ***Vamps and Tramps***<sup>[edit]</sup>

*Vamps and Tramps: New Essays* (1994) is a collection of 42 short articles and a long essay, "No Law in the Arena: a Pagan Theory of Sexuality". It also contains a collection of cartoons from newspapers about Paglia. Writing for *The New York Times*, Wendy Steiner wrote "Comic, camp, outspoken, Ms. Paglia throws an absurdist shoe into the ponderous wheels of academia".<sup>[82]</sup> Michiko Kakutani, also writing for *The New York Times*, wrote: "Her writings on education ... are



highly persuasive, just as some of her essays on the perils of regulating pornography and the puritanical excesses of the women's movement radiate a fierce common sense... Unfortunately, Ms. Paglia has a way of undermining her more interesting arguments with flip, hyperbolic declarations".<sup>[83]</sup>

### ***The Birds***[\[edit\]](#)

In 1998, and in commemoration of the 35th anniversary of the release of Alfred Hitchcock's *The Birds*, the British Film Institute commissioned Paglia to write a book about the film. Paglia's book interprets the film as "in the main line of British Romanticism descending from the raw nature-tableaux and sinister femme-fatales of Coleridge".<sup>[84]</sup> Paglia uses a psychoanalytic framework to interpret the film as portraying "a release of primitive forces of sex and appetite that have been subdued but never fully tamed".<sup>[85]</sup>

### ***Break, Blow, Burn***[\[edit\]](#)

*Break, Blow, Burn: Camille Paglia Reads Forty-three of the World's Best Poems* (2005) is a collection of 43 short selections of verse with an accompanying essay by Paglia.<sup>[86]</sup> The collection is oriented primarily to those unfamiliar with the works.<sup>[86]</sup> Clive James noted that Paglia tends to focus on American works as it moves from Shakespeare forward through time, with Yeats, following Coleridge, as the last European discussed,<sup>[86]</sup> but emphasized her range of sympathy and her ability to juxtapose and unite distinct art forms in her analysis.<sup>[86]</sup> Christopher Nield remarked that Paglia has "a rare gift to capture a poem's mood and scene in terse, spiky phrases of descriptive insight" and exhibits brilliance, but also notes that some of her selections from recent writers fall flat. He also praises her pedagogical slant towards basic interpretation, suggesting that her approach might be what is required to reinvigorate studies in the humanities.<sup>[80]</sup>

### ***Glittering Images***[\[edit\]](#)

*Main article: Glittering Images*

*Glittering Images: A Journey Through Art from Egypt to Star Wars* (2012) is a series of essays about notable works of art from ancient to modern times, published in October 2012.<sup>[87]</sup> Writer John Adams of the *New York Times Book Review* was skeptical of the book, accusing it of being "so agenda driven and so riddled with polemic asides that its potential to persuade is forever being compromised".<sup>[87]</sup> Gary Rosen of *The Wall Street Journal*, however, praised the book's "impressive range" and accessibility to readers.<sup>[88]</sup>

### ***Free Women, Free Men***[\[edit\]](#)

Paglia's *Free Women, Free Men: Sex, Gender, and Feminism* was published by Pantheon in 2017.<sup>[89]</sup> It is a series of essays from 1990 onward. Dwight Garner in the *New York Times* said Paglia's essays address two main targets: modern feminism, which, Paglia writes, "has become a catchall vegetable drawer where bunches of clingy sob sisters can store their moldy neuroses," and modern American universities, of which she asks, "How is it possible that today's academic left has supported rather than protested campus speech codes as well as the grotesque surveillance and overregulation of student life?"<sup>[90]</sup>

### ***Provocations***[\[edit\]](#)

Her fourth essay collection, *Provocations: Collected Essays*, is to be published by Pantheon on October 9, 2018.<sup>[91]</sup> It will cover topics from "Picasso to punk rock, from religion to Rihanna," and according to the publisher will present her take "on the rise of the right, the death of Prince, developing a writing style, the state of LGBT activism, and presidents past and present (to name just a few topics)."

# **ISSUES AND PROGRAMS LIST**

## **SUNDAY – February 11, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

### **ISSUE: ECOLOGY & PHILOSOPHY**

#### **WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Timothy Morton lecture on ecology and our place in the world.**

**DATE:** Sunday February 11, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

#### **BRIEF DESCRIPTION OF THE PROGRAM:**

From RSA:

*How should we act in the face of all that we know about global warming? What measure of individual responsibility should we assume? Should we feel guilt? Or can we face up to our age of mass extinction, and live joyfully? What does*

*authentic ethical and political engagement with our ecological condition look like?*

Timothy Morton, named one of the world's most influential living philosophers, and a cross-disciplinarian who has collaborated with Björk, Pharrell Williams and Hans Ulrich Obrist, is at the forefront of a group of thinkers offering new insights into ecological awareness and the human experience in the Age of the Anthropocene.

In his new work, Morton confronts the information-dump fatigue of the digital age, by offering no ecological 'facts' but instead a radically invigorated and liberating approach to understanding ourselves, our interconnectedness with each other and the biosphere that sustains us.

Whether we know it or not, he argues, we already have the capacity and the will to change the way we see the place of humans in the world, and our very understanding of the term 'ecology'.

### **About Timothy Morton:**

**Timothy Bloxam Morton** (born 19 June 1968)<sup>[1]</sup> is Professor and Rita Shea Guffey Chair in English at Rice University.<sup>[2]</sup> A member of the object-oriented philosophy movement, Morton's work explores the intersection of object-oriented thought and ecological studies. Morton's use of the term 'hyperobjects' was inspired by Björk's 1996 single 'Hyperballad' although the term 'Hyperobjects' (denoting  $n$ -dimensional non-local entities) has also been used in computer science since 1967. Morton uses the term to explain objects so

massively distributed in time and space as to transcend localization, such as climate change and styrofoam.<sup>[3]</sup>

Morton has also written extensively about the literature of Percy Bysshe Shelley and Mary Shelley, Romanticism, diet studies, and ecocriticism.<sup>[4]</sup>

### **Ecological theory[edit]**

Since 2009, Morton has engaged in a sustained project of ecological critique, primarily enunciated in two works, *Ecology Without Nature* (2007) and *The Ecological Thought* (2010), through which he problematizes environmental theory from the standpoint of ecological entanglement. In *Ecology Without Nature*, Morton proposes that an ecological criticism must be divested of the bifurcation of nature and civilization, or the idea that nature exists as something that sustains civilization, but exists outside of society's walls.<sup>[6]</sup> As Morton states:

Ecological writing keeps insisting that we are "embedded" in nature. Nature is a surrounding medium that sustains our being. Due to the properties of the rhetoric that evokes the idea of a surrounding medium, ecological writing can never properly establish that this is nature and thus provide a compelling and consistent aesthetic basis for the new worldview that is meant to change society. It is a small operation, like tipping over a domino...Putting something called Nature on a pedestal and admiring it from afar does for the environment what patriarchy does for the figure of Woman. It is a paradoxical act of sadistic admiration.<sup>[7]</sup>

Viewing "nature," in the putative sense, as an arbitrary textual signifier, Morton theorizes artistic representations of the environment as sites for opening ideas of nature to new possibilities. Seeking an aesthetic mode that can account for the differential, paradoxical, and nonidentificational character of the

environment, he proposes a materialist method of textual analysis called 'ambient poetics', in which artistic texts of all kinds are considered in terms of how they manage the space in which they appear, thereby attuning the sensibilities of their audience to forms of natural representation that contravene the ideological coding of nature as a transcendent principle.<sup>[18]</sup> Historicizing this form of poetics permits the politicization of environmental art and its 'ecomimesis', or authenticating evocation of the author's environment, such that the experience of its phenomena becomes present for and shared with the audience.<sup>[19]</sup>

Art is also an important theme in *The Ecological Thought*, a "prequel" to *Ecology Without Nature*, in which Morton proposes the concept of 'dark ecology' as a means of expressing the "irony, ugliness, and horror" of ecology.<sup>[20]</sup> From the vantage point of dark ecology, there exists no neutral theoretical ground on which to articulate ecological claims. Instead, all beings are always already implicated within the ecological, necessitating an acknowledgement of coexistential difference for coping with ecological catastrophe that, according to Morton, "has already occurred."<sup>[21]</sup>

Closely related to dark ecology is Morton's concept of the 'mesh'. Defining the ecological thought as "the thinking of interconnectedness," Morton thus uses 'mesh' to refer to the interconnectedness of all living and non-living things, consisting of "infinite connections and infinitesimal differences."<sup>[22]</sup> He explains:

The ecological thought does, indeed, consist in the ramifications of the "truly wonderful fact" of the mesh. All life forms are the mesh, and so are all the dead ones, as are their habitats, which are also made up of living and nonliving beings. We know even more now about how life forms have shaped Earth (think of oil, of oxygen—the first climate change cataclysm). We drive around using crushed dinosaur parts. Iron is mostly a by-product of bacterial metabolism. So is oxygen. Mountains can be made of shells and fossilized bacteria. Death and

the mesh go together in another sense, too, because natural selection implies extinction.<sup>[23]</sup>

The mesh has no central position that privileges any one form of being over others, and thereby erases definitive interior and exterior boundaries of beings.<sup>[24]</sup> Emphasizing the interdependence of beings, the ecological thought "permits no distance," such that all beings are said to relate to each other in a totalizing open system, negatively and differentially, rendering ambiguous those entities with which we presume familiarity.<sup>[25]</sup> Morton calls these ambiguously inscribed beings 'strange strangers', or beings unable to be completely comprehended and labeled.<sup>[26]</sup> Within the mesh, even the strangeness of strange strangers relating coexistentially is strange, meaning that the more we know about an entity, the stranger it becomes. Intimacy, then, becomes threatening because it veils the mesh beneath the illusion of familiarity.<sup>[26]</sup>

# **ISSUES AND PROGRAMS LIST**

## **SUNDAY – February 18, 2018**

**STATION:** KXLU Los Angeles – 88.9 FM  
**PUBLIC AFFAIRS DIRECTOR:** Christine Palma  
**PROGRAM:** Echo in the Sense

\*\*\*Program summaries and an audio archive of shows available online at  
<http://www.EchoInTheSense.com>

**ISSUE: ECOLOGY & PHILOSOPHY**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Ananya Roy lecture racial banishment, gentrification, dispossession**

**DATE:** Sunday February 18, 2018  
**TIME:** 19:00 to 20:00  
**DURATION:** 01:00 Hour

**BRIEF DESCRIPTION OF THE PROGRAM:**

From LSE website:

In cities around the world, especially in the United States, processes of socio-spatial restructuring continue to unfold. Often understood as neoliberal urbanism and often identified through concepts such as gentrification, these processes entail the displacement of subaltern classes to the far edges of urban life. In this talk, Ananya Roy argues that it is necessary to analyse such



transformations through a theorisation of racial capitalism.

In particular, she draws on research conducted by scholars and social movements in Los Angeles to delineate processes of racial banishment. In doing so, Roy argues that the standard conceptual repertoire of urban studies is ill-equipped to study such processes. In particular, influential explanations that invoke neoliberalisation often miss the long histories of dispossession and disposability that are being remade in the contemporary city. Put another way, she makes the case for how urban studies must contend with legacies of white liberalism and the elision of the race question. Relying on both postcolonial theory and the black radical tradition, Roy demonstrates that what is at stake is not only a more robust analysis of urbanism but also attention to the various forms of movement and mobilisation that are challenging racial banishment.

#### **About Ananya Roy (from Wikipedia):**

Ananya Roy is a scholar of international development and global urbanism. Born in Calcutta, India (1970), Roy is Professor and Meyer and Renee Luskin Chair in Inequality and Democracy at the UCLA Luskin School of Public Affairs. She has been a professor of City and Regional Planning and Distinguished Chair in Global Poverty and Practice at the University of California, Berkeley. She holds a Bachelor of Comparative Urban Studies (1992) degree from Mills College, and Master of City Planning (1994) and Doctor of Philosophy (1999) degrees from the Department of City and Regional Planning at the University of California at Berkeley.

#### **Career**

Roy does work in three areas:

1. the analysis of urban poverty in the global South;

2. the investigation of new frontiers of capital accumulation, notably the conversion of economies of poverty into globally circulating capital; and
3. the examination of new formations of global urbanism, notably bold urban planning experiments undertaken by nation-states in Asia.

Roy engages with feminist and ethnographic methodologies and often draws upon post-colonial feminism for theoretical inspiration.

In the field of urban studies, Roy is well known for advancing the theoretical concept of “urban informality”<sup>[1]</sup> and the call for “new geographies of theory” that are attentive to the urban condition of the global South<sup>[2]</sup> She argues for a transnational approach to urbanism and urban planning, and more recently, for a transnational approach to politics and ethics<sup>[3]</sup>

In 2015 Roy was named Professor of Urban Planning and Social Welfare and Meyer and Renee Luskin Chair in Inequality and Democracy at the UCLA Luskin School of Public Affairs. She had been Professor of City and Regional Planning and Distinguished Chair in Global Poverty and Practice at the University of California at Berkeley, and, prior to that, held the Friesen Chair in Urban Studies and was a founder of the Urban Studies major at UC Berkeley. She also served as Education Director of the Blum Center for Developing Economies, where she was the founding chair of the undergraduate minor in Global Poverty and Practice at UC Berkeley.<sup>[4]</sup> She served as co-director of the Global Metropolitan Studies Center from 2009 to 2012, and she served as Associate Dean of International and Area Studies from 2005 to 2009.

At Berkeley, Roy taught graduate and undergraduate students. Her undergraduate course, "Global Poverty: Challenges and Hopes in the New Millennium," drew 700 students each Fall at UC Berkeley. In 2006, she was awarded the Distinguished Teaching Award, the highest teaching honor UC Berkeley bestows on its faculty. Also in 2006, Roy was awarded the Distinguished Faculty Mentors award, a recognition bestowed by the Graduate Assembly of the University of California at Berkeley. In 2008, Roy was the

recipient of the Golden Apple Teaching award, the only teaching award given by the student body. She was the 2009 California Professor of the Year by CASE/Carnegie Foundation. Most recently, Roy received the 2011 Excellence in Achievement Award of the California Alumni Association, a lifetime achievement recognition.

Along with colleagues in the UC system, Roy has been active in the mobilizations for public education in California. Her role in such struggles was chronicled in *The New Yorker* in 2009.<sup>[5]</sup> Roy herself has written about fragile solidarities of the movement under the theme, "We Are All Students of Color Now"<sup>[6]</sup> Roy has appeared on *Democracy Now!* to discuss these issues, as well as her work on poverty capitalism.

## **Work**

Her book, *Poverty Capital: Microfinance and the Making of Development*<sup>[7]</sup> is the recipient of the 2011 Paul Davidoff Book Award of the Association of Collegiate Schools of Planning. The primary book award in urban planning, the Davidoff prize "recognizes an outstanding book publication promoting participatory planning and positive social change, opposing poverty and racism as factors in society and seeking ways to reduce disparities between rich and poor; white and black; men and women."<sup>[8]</sup> Roy has argued that microfinance is an instrument of financial inclusion, a part of the "democratization of capital," but also that it is potentially a new global subprime market, one in which debt is securitized and traded<sup>[9]</sup> In a recent special issue of *Public Culture*, which she guest-edited, Roy highlights the making of poverty capitalism and markets in humanitarian goods<sup>[10]</sup> Her work contrasts such approaches with poverty interventions that are concerned with social protection and the transformation of inequality.

# ISSUES AND PROGRAMS LIST

## TUESDAY- FEBRUARY 20, 2018

STATION: KXLU Los Angeles – 88.9FM  
PUBLIC AFFAIRS DIRECTOR: Mark Gordon  
PROGRAM: Center Stage

ISSUE: INTERVIEW WITH AUTHOR TIM DEROCHE

WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:

Interview with author,  
Tim DeRoche

DATE: February 20, 2018  
TIME: 7pm-8pm  
DURATION: 01:00 Hour

### BRIEF DESCRIPTION OF THE PROGRAM:

Tim DeRoche is the author of *The Ballad of Huck & Miguel*, a modern-day retelling of Mark Twain's *Huck Finn* set on the Los Angeles River.

In *The Ballad of Huck & Miguel*, DeRoche explores themes of race and identity as a tribute to Twain's groundbreaking original novel. Huck's moral conflict with his abusive father Pap is at the center of the story and their "ventures" in California, the Promised Land, where Huck escapes soon after they arrive and makes a new best friend named Tom Sawyer in Los Angeles. The book navigates the endless and enticing sprawl of LA, from Venice Beach to the hillside ranch where Miguel, an undocumented Mexican worker or 'Mexigrant' who tends horses, becomes Huck's trusted mentor.

The LA River itself is a character in *The Ballad of Huck & Miguel*, where winter storms bring flash floods, the threat of danger looms around every bend, and Huck and Miguel find their only escape route when Miguel is wrongly accused of heinous crimes perpetrated by Pap. Daniel González captures the unsung beauty of the Los Angeles River with his 44 linocut illustrations for *The Ballad of Huck & Miguel*, which was edited by author David Ulin, 2015 Guggenheim Fellow and former book editor of the *Los Angeles Times*.

Advance praise for *The Ballad of Huck & Miguel*:

"The Ballad of Huck and Miguel by Tim DeRoche pulls the drama of Huckleberry Finn into this century for a beautiful, heartbreaking story of survival, escape, and

finding home. Worldly-wise Huckleberry Finn is a scapegrace and a troublemaker, up to the same old hijinks as his eponymous predecessor.”  
– *ForeWord Clarion Reviews* \*5 Stars\*

"A smart, highly entertaining update on a classic story. What DeRoche truly understands about the Huck Finn character is his outsider's perspective. Along the way, illustrator González's woodcut-style images are nice additions." – *Kirkus Reviews*

# **ISSUES AND PROGRAMS LIST TUESDAY- FEBRUARY 27, 2018**

**STATION:** KXLU Los Angeles – 88.9FM  
**PUBLIC AFFAIRS DIRECTOR:** Mark Gordon  
**PROGRAM:** Center Stage

**ISSUE: INTERVIEW WITH JAVIER ESPINOZA**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

**Interview with Javier Espinoza,  
director of Distortion: A Social Media Story**

**DATE:** February 27, 2018  
**TIME:** 7pm-8pm  
**DURATION:** 01:00 Hour

## **BRIEF DESCRIPTION OF THE PROGRAM:**

Javier Espinoza is a writer and director from Los Angeles, California. He taught film production in public schools for over 10 years and recently completed his first feature film, *Distortion: A Social Media Story*, which examines the impact of social media on youth culture. He has been recognized by Telemundo for his innovative program that taught English to migrant students using broadcast journalism techniques. He is currently adapting Eugenea Couture's autobiography, *Adoption Not An Option*, into a feature film.

# ISSUES AND PROGRAMS LIST

## TUESDAY- MARCH 6, 2018

**STATION:** KXLU Los Angeles – 88.9FM  
**PUBLIC AFFAIRS DIRECTOR:** Mark Gordon  
**PROGRAM:** Center Stage

**ISSUE: INTERVIEW WITH FILMMAKER KIRBY DICK**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**

Interview with documentary filmmaker,  
Kirby Dick

**DATE:** March 6, 2018  
**TIME:** 7pm-8pm  
**DURATION:** 01:00 Hour

### **BRIEF DESCRIPTION OF THE PROGRAM:**

The statistics are staggering. One in five women in college are sexually assaulted, yet only a fraction of these crimes are reported, and even fewer result in punishment for the perpetrators. From the intrepid team behind The Invisible War comes The Hunting Ground, a piercing, monumental exposé of rape culture on campuses, poised to light a fire under a national debate.

In a tour de force of verité footage, expert insights, and first-person testimonies, the film follows undergraduate rape survivors pursuing both their education and justice, despite ongoing harassment and the devastating toll on them and their families.

Scrutinizing the gamut of elite Ivies, state universities, and small colleges, filmmakers Kirby Dick and Amy Ziering reveal an endemic system of institutional cover-ups, rationalizations, victim-blaming, and denial that creates perfect storm conditions for predators to prey with impunity.

Meanwhile, the film captures mavericks Andrea Pino and Annie Clark, survivors who are taking matters into their own hands—ingeniously employing Title IX legal strategy to fight back and sharing their knowledge among a growing, unstoppable network of young women who will no longer be silent.

Since the film's premiere at Sundance, it had been screened at the White House and hundreds of college campuses across the country. The documentary has inspired new laws in New York and California and changes in campus policies.

## **Kirby Dick, WRITER/DIRECTOR**

Kirby Dick is an Academy Award®-nominated and two-time Emmy Award®-winning documentary film director. His most recent feature, *THE INVISIBLE WAR*, a groundbreaking investigation into the epidemic of rape within the U.S. military, won 2014 Emmy Awards for Best Documentary and Outstanding Investigative Journalism, Long Form; a 2013 Peabody Award; and the 2012 Sundance Film Festival Audience Award. It was also nominated for an Academy Award®- for Best Documentary Feature. Dick's prior film, *OUTRAGE*, an indictment of the hypocrisy of powerful, closeted politicians and the institutions that protect them, was nominated for an Emmy for Outstanding Investigative Journalism. In 2006 he directed *THIS FILM IS NOT YET RATED*, a breakthrough investigation of the highly secretive film-ratings system that compelled the MPAA to make long-overdue changes. In 2004, he directed *TWIST OF FAITH*, the story of a man confronting the trauma of his past sexual abuse by a Catholic priest, which received an Oscar® nomination for Best Documentary Feature.

Dick's other films include *DERRIDA*, a complex portrait of the world-renowned French philosopher Jacques Derrida, which won the Golden Gate Award at the San Francisco Film Festival, and the internationally acclaimed *SICK: THE LIFE & DEATH OF BOB FLANAGAN*, *SUPERMASOCHIST*, which won the Special Jury Prize at the Sundance Film Festival and the Grand Prize at the Los Angeles Film Festival.



# **ISSUES AND PROGRAMS LIST**

## **TUESDAY- MARCH 13, 2018**

**STATION:** KXLU Los Angeles – 88.9FM  
**PUBLIC AFFAIRS DIRECTOR:** Mark Gordon  
**PROGRAM:** Center Stage

**ISSUE: NO PROGRAM**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**  
**NO PROGRAM**

**DATE:** March 13, 2018  
**TIME:** 7pm-8pm  
**DURATION:** 01:00 Hour

### **BRIEF DESCRIPTION OF THE PROGRAM:**

No program. Show pre-empted for LMU Basketball.

# ISSUES AND PROGRAMS LIST

## TUESDAY- MARCH 20, 2018

**STATION:** KXLU Los Angeles – 88.9FM  
**PUBLIC AFFAIRS DIRECTOR:** Mark Gordon  
**PROGRAM:** Center Stage

**ISSUE: INTERVIEW WITH SCOTT WILSON**

**WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:**  
**Interview with Actor,  
Scott Wilson**

**DATE:** March 20, 2018  
**TIME:** 7pm-8pm  
**DURATION:** 01:00 Hour

### **BRIEF DESCRIPTION OF THE PROGRAM:**

Scott Wilson talks about his work on the film *IN COLD BLOOD* as well as his career working as an actor for some of Hollywood's most distinguished filmmaker including, Norman Jewison, John Frankenheimer, Philip Kaufman, Richard Brooks and William Peter Blatty.

*In Cold Blood*, the film version of Truman Capote's immensely popular true crime novel, was nominated for four top Oscars in 1967. Richard Brooks received two nominations, for Best Director and Best Adapted Screenplay, and the film was also nominated for Conrad Hall's striking cinematography and Quincy Jones' memorable score.

In his best-selling book, Capote chronicled the events leading up to and following the senseless murders of a family of four in Holcomb, Kansas in 1959. He drew a pointed contrast between the prosperous, all-American Clutter family and the two social outsiders, Perry Smith and Richard Hickok, who committed the murders.

In adapting the book, Brooks (the Oscar-winning writer-director of such films as *The Blackboard Jungle*, *Cat on a Hot Tin Roof*, *Elmer Gantry*, and *Sweet Bird of Youth*) resolved to be as faithful as possible to Capote's chronicle, even filming in many of the actual locations where the events took place. With Capote's encouragement, Brooks cast unknown actors as the two killers, and the performances of Robert Blake as Smith and Scott Wilson as Hickok earned critical raves. More established actors John Forsythe, Paul Stewart, and Will Geer filled out the supporting cast. Brooks also bucked the industry practice and

decided to shoot the film in black-and-white at a time when color cinematography had become virtually mandatory for big-studio films.

Reviews at the time were largely positive. *The Saturday Review's* Arthur Knight declared the film to be "one of the finest pictures of the year, and possibly of the decade." Its reputation has not diminished. In an article in *The Wall Street Journal* in January of 2017, critic Peter Cowie called the film "a classic of American cinema" and added, "*In Cold Blood* retains its relevance today, even as random shootings continue to appall."

### **About Scott Wilson**

Scott Wilson made his film debut earlier in 1967, in the Oscar-winning *In the Heat of the Night*. *In Cold Blood* was only his second movie. He went on to co-star in John Frankenheimer's *The Gypsy Moths*, the Robert Redford version of *The Great Gatsby*, Philip Kaufman's *The Right Stuff*, Richard Fleischer's *The New Centurions*, William Peter Blatty's *The Ninth Configuration*, and more recent appearances in *Dead Man Walking*, *The Last Samurai*, *Monster*, and *Junebug*. He also is known for his roles in the popular TV series *CSI* and *The Walking Dead*.

2017 will mark the 50th anniversary of the release of Scott Wilson's first two films "In the Heat of the Night" and "In Cold Blood". Both films are listed on the National Film Registry of culturally, historically or aesthetically significant films worthy of preservation in the Library of Congress.

In a highly diversified motion picture career Scott Wilson has emerged as the choice of an impressive list of the film industry's most admired directors, who have called on the accomplished actor to fill leading and pivotal roles that often are lauded by film critics as the highlights of a film. The heralded actor has scored memorable film characterizations for a long list of directors who have gained from the profound characterizations that have placed Wilson at the top of his profession. It was Norman Jewison who first spotted Wilson's potential when he cast him as a murder suspect proven innocent in the classic "In the Heat of the Night", opening the door for Richard Brooks to star him as Richard Hickock in one of the screen's most insightful portrayals of a complex killer, in the Truman Capote classic "In Cold Blood".

A native of Atlanta, Georgia, Wilson found his professional destiny when he hitchhiked to Los Angeles, California and landed in an acting class where he was given a scene to read from the Eugene O'Neill play "A Long Voyage Home". It was a moment that catalyzed his dedication over the next five years to learning all aspects of the craft of acting even as he struggled through a variety of menial jobs to continue his studies.

After the success of his early films, the industry took note and Wilson was cast in key roles in Phil Kaufman's "The Right Stuff", HBO's "The Tracker", Walter Hill's "Johnny Handsome", John Frankenheimer's "The Gypsy Moths", Sydney

Pollack's "Castle Keep", Robert Aldrich's "The Grissom Gang", Jack Clayton's "The Great Gatsby", Tim Robbins' "Dead Man Walking", Steve Kloves' "Flesh and Bone", Christopher Macquarrie's "Way of the Gun", Patty Jenkins' "Monster", Ridley Scott's "G.I. Jane", and Michael Bay's "Pearl Harbour" among a group of such varied performances that he soon became known as an actor who could play anything.

Recognizing his body of work, Scott Wilson has received a Golden Globe nomination as Best Supporting Actor for "Ninth Configuration" and a Lifetime Achievement award from the Florida Film Festival amongst other film festival awards and his films have been chosen for screening at such festival's as Roger Ebert's Overlooked Film Festival, the Heartland Film Festival, Chicago's Children's Film Festival which recognized his performance in two "Shiloh" films and the Floating Film Festival that awarded him an Exemplary Achievement award for his body of work as an actor.

International critics hailed Wilson's performance in Krzysztof Zanussi's "A Year of the Quiet Sun", winner of the Venice Film Festival's Golden Lion and the great Polish director sought him out again to play the Polish Saint Brother Albert in "Our God's Brother", based on a play written by Karol Wojtyla, who later became Pope John Paul II. The Pope himself invited Wilson to screen the picture at Castel Gandolfo, complementing the actor as reaching deeply into his own thoughts about the character. The Catholic Church has embraced the film internationally.

On television Scott Wilson was seen in a recurring role as Sam Braun, on the top-rated CBS series "CSI: Crime Scene Investigation" and as the universally beloved character, Hershel Greene, on the wildly successful AMC series "The Walking Dead". He will shortly be appearing as a regular in the role of Abel Johnson in the Netflix original series "The OA" with Brit Marling, directed by Zal Batmanglij.

# ISSUES AND PROGRAMS LIST

## TUESDAY- MARCH 27, 2018

STATION: KXLU Los Angeles – 88.9FM  
PUBLIC AFFAIRS DIRECTOR: Mark Gordon  
PROGRAM: Center Stage

ISSUE: INTERVIEW WITH FILM COMPOSER, MARK MCKENZIE

WE RAN THE FOLLOWING PROGRAM TO ADDRESS IT:

Interview with film composer,  
Mark McKenzie

DATE: March 27, 2018  
TIME: 7pm-8pm  
DURATION: 01:00 Hour

### BRIEF DESCRIPTION OF THE PROGRAM:

After earning his masters and doctorate in composition from the University of Southern California School of Music studying with Morten Lauridsen, Pierre Boulez Witold Lutoslawski and others, Mark spent his formative years working behind the scenes as *Variety* writes “the go to” talent orchestrating for John Barry, Bruce Broughton, Danny Elfman, Jerry Goldsmith, Alan Silvestri, Marc Shaiman, John Williams and pop icons like Michael Jackson and Paul McCartney. He orchestrated ***Spiderman, Sum of All Fears, Good Will Hunting, The Mummy Returns, Men in Black, Mr. and Mrs. Smith, Sleepless In Seattle, Nightmare Before Christmas***, and the Academy Award winning ***Dances With Wolves*** among others. The legendary Academy Award winning composer Jerry Goldsmith turned to Mark to help him compose on films such as Robert Redford’s *The Last Castle* and Warner Bros Looney Tunes.

Mark has composed 23 indie films with 21 commercial soundtracks such as Francis Ford Coppola’s *My Family/ Mi Familia*, James Garner and Abigail Breslin’s *The Ultimate Gift*, International Film Music Critics Association’s “Best Score of the Year” and Hollywood Music and Media “Best Indie Score of the year *The Greatest Miracle*. His score to ***Saving Sarah Cain*** won the best score of the year “Best of Show” accolade and has been a top performer on the Adult Contemporary charts for over 10 years. Mark’s most recent score ***Max and Me*** for violin virtuoso Joshua Bell, Choir, Symphony orchestra and London’s Libera boys choir was recorded at Abbey Road Studios and will be released soon on the Sony Classical International Label. Mark McKenzie is one of the very few movie composers who in addition to working extensively with electronics in his

state of the art studio, composes and orchestrates every note himself. His original soundtracks have garnered sensational reviews such as in Variety's "Eye on the Oscars:" "Mark McKenzie's commanding orchestral prowess puts him among the foremost symphonists in Hollywood. "Mark McKenzie is a member of The Academy of Motion Picture Arts and Sciences Composers branch (voting on Oscars), A board member on The Society of Composers and Lyricists (SCL), a member of the American Society of Music arrangers and composers (ASMAC) and belongs to the BMI performing rights organization.