

# FORECAST FM

**Will Dorati Conquer the Big Apple?  
Bob Dylan Forever? • BSC Loves HB  
Exclusive Preview: Walters Gallery  
It's Vagnuh My Deah!**



091474X3 3-75  
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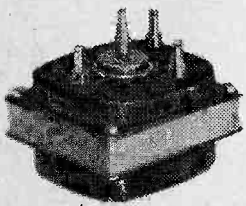
**marantz.**

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# As a British company we'd like to explain our 810 QX automatic turntable in plain English.

## How the 810 QX reproduces recorded music accurately.



The BSR 810 QX has a sophisticated synchronous motor, spinning a heavy 7-lb. platter for accurate speed (regardless of voltage supply or record load) and all-but-nonexistent wow and flutter. Anti-skating force

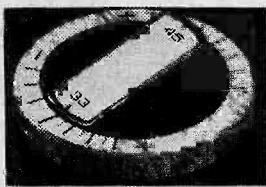


may be adjusted for optimum pressure with either conical or elliptical styli, so stylus sits perfectly centered

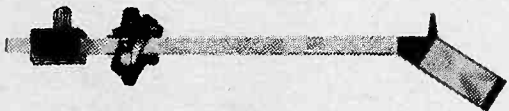


in groove for precise stereo

separation without audible distortion or uneven groove wear. A strobe

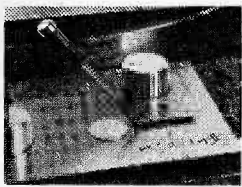


disc is integrated into the platter design and a variable speed control is



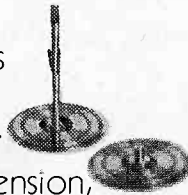
provided should you want to vary from, and later return to, the normal speeds. The tone arm will track as low as 0.25 grams to make use of finest light-weight, high-compliance cartridges for maximum fidelity and dynamic range.

## How the 810 QX protects records and cartridge stylus assembly.

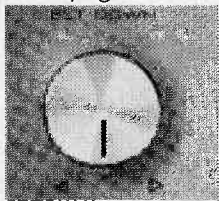


Tone arm descent is viscous-damped in automatic operation and also when using the manual cue and

pause control, for gentle contact with record surface. Platter rubber mat protects records during play and cushions discs during automatic drop. Automatic spindle uses umbrella-type suspension, without outboard balance arm. Stub spindle rotates with record to prevent distortion of center hole.

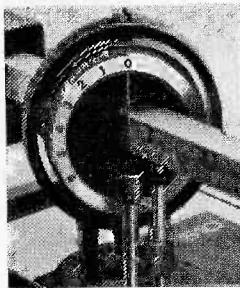


Stylus setdown adjustment prevents stylus damage if dropped outside of entry groove range. Tracking pressure



adjustable down to 0.25 grams for newest lightweight cartridges for minimum record

wear. Stylus brush whisks dust off stylus between plays. Lock automatically secures tone arm to prevent damage to stylus from accidental movement. Stylus wear meter records accumulated stylus use in hours. Knowing



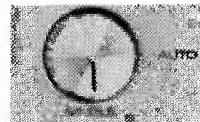
when to replace a worn stylus protects your records.

## How the 810 QX provides convenient operation in any desired mode.

After touching a single feather-weight button, the 810 QX can either: play a stack of records, shutting off after the last one;



play a single record and shut off; or play a single record, and repeat it indefinitely until you stop it.



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and the cue control to lower the stylus.

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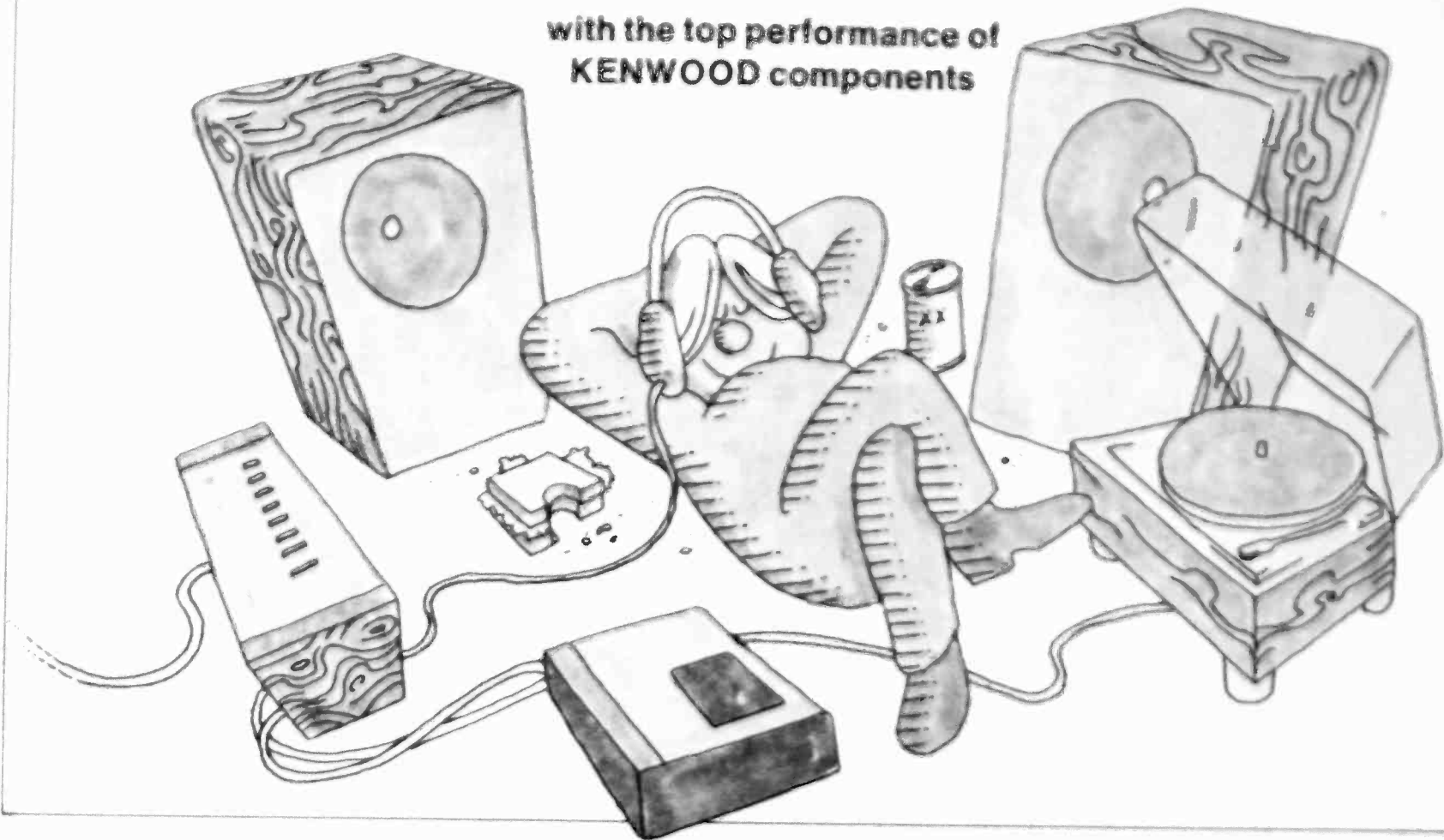
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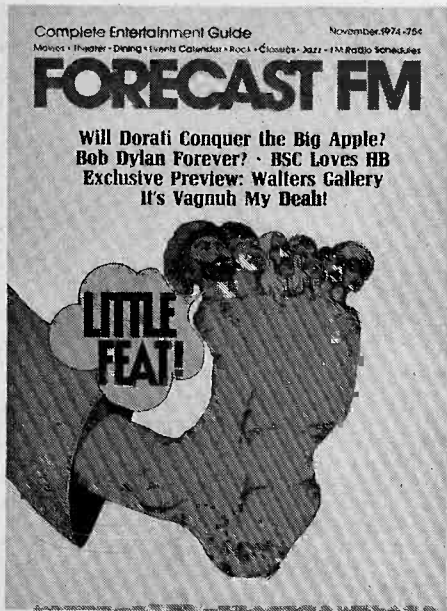


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### OUR COVER

Follow Little Feat as they tiptoe their way to national fame! See exclusive pictures of the new wing of the Walters Gallery! Savor the Big Apple with Maestro Dorati! Sail down the Rhine with Wagner's maidens! And Yeehaw away with the best of bluegrass!—Cover by Joe Scopin.

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## Complete Entertainment Guide

November, 1974 • 75¢

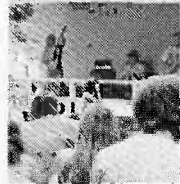
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# FORECAST FM

VOL. 11 / NO. 9

### FEATURES

COUNTRY MUSIC PARK



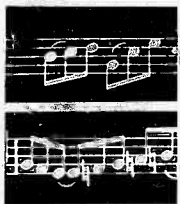
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He was a "post-Romantic," and should be listened to in that perspective. If originality and subsequent influence are any measure of greatness, Mahler's current revival among conductors, audiences and the record-buying public is certainly justified.

Keith Norman  
Arlington, Va.

KUDOS

Sir:

Many thanks for the fine article in Forecast FM regarding Baltimore's Fifth Annual City Fair. Plans are well underway for this year's fair and the whole City is coming alive with anticipation.

Hope you can join us at the Fair.

William D. Schaefer  
Mayor,  
City of Baltimore

Sir:

I just got a look at Mary Ann Fraulo's article in the October issue of Forecast FM. It was both interesting and informative and will undoubtedly serve in the promotion of the Opera Society in general and Poppea in particular. For this I would like to express my gratitude on behalf of this organization.

As you are well aware, we are a non-profit organization; hence, we need all the media support we can get. Forecast FM has been unbelievably sympathetic in this area.

Once again, thanks for the fine work on Poppea.

Charles Croce  
Opera Society of Washington

SINGING FOR YOUR SUPPER

Sir:

In the interview with Robert Evett (September), Mr. Evett asserts, "Nobody ever made a living as a composer." This statement is what the philosopher G. E. Moore would call, "simply an enormous howler." While most composers have also performed their own music, and most in one way or another have also taught, I would ask Mr. Evett exactly how he thinks Handel, Bach, Haydn, Beethoven, Rossini, Berlioz, Wagner, Verdi, Schumann, etc., etc., did earn their livings? In this century how do (did) Britten, Bartok, Stravinsky, Poulenc, Vaughan Williams, Copland, etc., etc., earn theirs?

Mr. Evett is a composer who seems quite bitter that he is unable to earn his in his chosen field. He does so in an era when ASCAP and BMI alone make payments each year totaling millions of dollars. What Mr. Evett either does not understand or refuses to accept is an age old principle which might best be summed up as follows:

"The professional musician must sing for his supper, as professional musicians have always done. How well he eats will depend, as it has always depended, on what he sings, for whom he sings, and how well. And it will depend on how well he pleases."

Henry Pleasants

I assume Mr. Evett is a capable and talented composer. It is his prerogative to write whatever music he wishes. However, it is the public's prerogative to decide what



# Letters to the Editor

THIS MONTH'S PROFILE

Sir:

I was quite taken with the profile (on Dennis Owens, October Forecast FM). I hope you continue this feature. I have often wanted to know what the face looks like, having become so familiar with the voice. One man I am curious about is Edward Merritt. I don't understand when he has time to sleep, what with doing an afternoon show and then an all night show. I suppose tape is the answer but why does he?

I have been reading your magazine regularly since about 67, including the year we were overseas. It gets worn out from use by the end of the month, checking the programs.

As for what I don't like, it's more a matter of what doesn't interest me, but I hesitate to say I don't like it, I don't read it/them, like the Discographer or the Technical article. But I know it turns some on.

Anita Francis  
Falls Church, Va.

*(You are not the only one curious about Mr. Merritt. We'll try to catch up with him soon. In this issue meet Tha Man About Broadway—Bob Chandler, starting on page 108.—Ed.)*

MEASURING GREATNESS

Sir:

If Anthony Orr lost a lot of credibility with me in his offhand dismissal of the Mahler Second Symphony, he lost even more when all he could muster for a defense of his opinion was a collection of quotations from a group of "experts." Anyone can play the game of pointing to the authorities who support one's own personal bias, but one should remember that music criticism is always a subjective exercise; no one, no matter how widely read, is qualified to dictate standards of taste. It would be unfortunate if any of Mr. Orr's readers avoided ever hearing the Mahler 2nd simply because of Mr. Orr's dislike.

Granted that Mahler is not a Beethoven or a Mozart (being born a century too late);

Forecast FM welcomes letters from readers. Published letters are subject to condensation. Letters with writer's name and address should be sent to: Forecast FM, Attn.: Letters to the Editor, 934 Bonifant St., Silver Spring, Md. 20910.



# “Professionally speaking, these are professionals.”

“When I gave the engineers at Pioneer my ideas about a studio quality tape deck the average guy could use,” said Bobby Colomby of Blood, Sweat & Tears, “I realized it was a tall order. But they did it, and more. They came up with the fantastic 2-track RT-1050.

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here’s something you’ll appreciate as I did. It’s a new logic override circuit built into the pause control. It lets you switch from Fast Forward or Rewind to Playback without the usual time lag.

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Visit your Pioneer dealer and have him put the RT-1050 through its paces. Also check out two other great Pioneer tape decks — the RT-1020L (7½, 3¾ ips) and RT-1020H (15, 7½ ips). They incorporate most of the RT-1050’s outstanding features, as well as 4-channel playback. Slightly less at \$649.95 for either. Absolutely professional, and absolutely the best values ever for top quality decks.

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music, it will listen to. Mr. Everett is not entitled to ascribe the fact that he has not earned his living as a composer to the outrageous proposition that it cannot be done.

A.W.O.  
Arlington, Va.

**READER FEEDBACK**

Sir:

I must say first, that I thoroughly enjoy Forecast FM. I hope that a little bit of criticism would be helpful and I think that this is so as far as I can see by your "Reader Feedback." A very good idea!

There is one thing that I would like to comment on, and that is your "Calendar of Events" or "Happenings." I think that Forecast FM should include concerts, both in Baltimore and Washington areas. A sort of "Who's where and when." This would be greatly appreciated. Nevertheless, I'll still enjoy Forecast FM. And thank you.

Nancy Birnbaum  
Baltimore, Md.

*(We do! — that's what the Calendar is all about! — Ed.)*

**DOLBY'S FM DEBUT**

Sir:

There have been several articles in local newspapers and audio magazines about the recent FCC action permitting the use of different pre-emphasis (25 micro-second instead of the conventional 75 micro-second) in the equalization of the treble spectrum of FM broadcasters. Presumably, this will require the change of existing circuitry in all existing FM tuners, plus the use of Dolby circuitry for optimum reception.

I think it merits an article in Forecast FM, and also some attention to provide listeners with a listing of those stations that already have (or plan to) added this feature to their broadcasts.

I'll be interested to have your comments.

Robert Epple  
Rockville, Md.

*(We expect to provide a "Dolby Box Score" shortly. Also, watch "Technically Speaking" in upcoming columns for the latest news on Dolby as well as most other developments. — Ed.)*

**BETTER AND BETTER**

Sir:

Your magazine has improved tremendously during the past months. The best changes have been the new covers, so much better than the old tacky ones. And Ray Bobo's columns, especially the ones on the Grateful Dead, are the highlight of the magazine for me. If it were possible to determine, I bet that the radio ad mentioning the "Dead" article sold more newsstand copies than anything else. Give Ray a raise!

Rebecca Arnade  
E. Riverdale, Md.

Sir:

I have just purchased my first issue of Forecast FM (Oct., 74) and I must say I'm

delighted with it. I do have a few suggestions, however:

p. 96: Station WMOD is listed under "Scanning the Dial" as a Pop Music station. It should be listed as, to use their promo, "solid gold rock and roll," which is all they play.

p. 62: "War of the Worlds" belonged under the "Spoken Word," not the "Opera Box." You might also have included it under Drama and Nostalgia Radio in the "Subject Index" for this one issue.

p. 60: "Jack Armstrong" belongs under Nostalgia Radio, besides Drama. "Great Gildersleeve" does not belong under Drama.

Lastly, Mr. Mostow states in his "Publisher's Note" that he would like to salute "two unsung hero's." Shame on you. The plural of "hero" is "heroes."

Keep up the good work!

David M. Slagovsky  
Arlington, Va.

*(Ms. Arnade's and Mr. Slagovsky's compliments and suggestions are appreciated. We promise to work harder on sandpapering our rough edges. Forecast FM would not be what it is today without the active interest of our readers! — Ed.)*

**THE VERY END . . .**

Sir:

There was a time when I could turn to the back of Forecast FM and immediately find "Scanning the Dial," "Listening Guide," and "Week at a Glance." Unfortunately I must now leaf through ten or more pages of feature articles and advertisements before I find those sections. This paging through the magazine is irritating, especially when I consider that the magazine was once subtitled "The FM Listening Guide," and that the previously-mentioned sections were the main reason for my subscription to Forecast FM. If you must become an entertainment guide—fine—but please keep the program and stations listings in an easily accessible part of your magazine—either at the very beginning (preferably) or at the very end.

D. Derr  
Baltimore, Md.

**PASS IT ALONG**

Sir:

Thank you for the prompt forwarding of July issue replacement.

However, I feel that I must now apologize for the additional trouble and expense that was imposed upon you. The replacement arrived promptly on July 5th and the issue originally mailed arrived at the same time—15 days late.

As requested by you, I shall pass the extra on to a friend.

Thank you for your kindness and thank you for a magazine that is so full of interest and information.

W. Burgess Richardson  
Cambridge, Md.

(Continued on page 24)



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S/N Ratio (Weighted, Signal level 250 pWb/mm): Without Dolby†	50dB or better	49dB or better
With Dolby (Above 5 kHz)	58dB or better	57dB or better
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Speed Accuracy	Within ±1.5%	Within ±2.0%

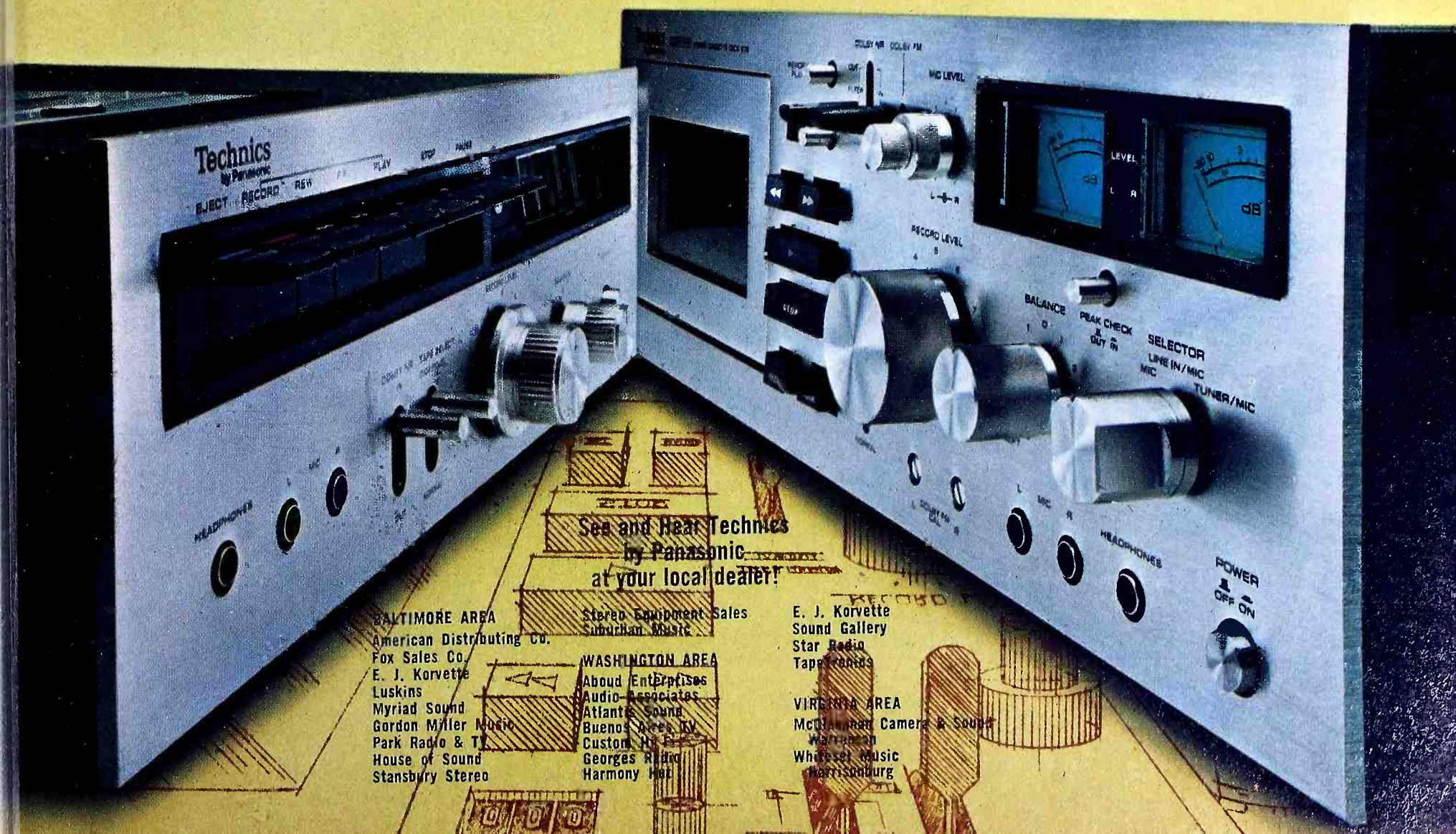
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**THE OPERA SOCIETY OF WASHINGTON** has launched a seven-month fund raising campaign, with a set goal of \$250,000. This is the first broad-based public drive in the Society's 18-year history, and is being conducted because of the "unprecedented economic pressures on the Society due to spiraling costs and the ever-shrinking arts dollar," according to the recently appointed managing director, David M. Baber.

"Many cultural organizations," pointed out Mr. Baber, "are having difficulties in raising operational funds, and the recent collapse of the National Ballet clearly shows how serious the situation is for all of us." This statement is supported by the fact that the Opera Society ended its past fiscal year with a deficit of \$80,000, the first in three years.

Although the Opera Society's current ticket sales are at an all-time high, the management has announced a retrenchment for the 1974-75 season with a cutback from last year's five Kennedy Center productions to three for this season. Ticket revenue traditionally provides only one-third of the organization's operating budget. "For every dollar in ticket sales, two more must be raised to balance the budget."

Fund raising activities to be included in the seven-month campaign include the Annual Opera Ball, the Society's Annual Book and Record Sale and two benefits—one in cooperation with the American Film Institute this month and one Gala in early February.

"The Opera Society of Washington," said Baber determinedly, "is more committed than ever to maintaining our position in this city, and we are going to do—with the community's help—everything possible to insure our survival for many years to come."

**THIS IS THE CENTENNIAL YEAR** for both Charles Ives and Arnold Schonberg. Undoubtedly, the greatest Ives-centered activity will be at Yale, his alma mater. Washington has been luckier than many cities because it has had a lot of Ives' music played here since Richard Bales came to the National Gallery. Bales' advice: "Get his records and play them til they wear their grooves in your head."

**THE ONLY PUBLISHED PLAY** by Alexander Solzhenitsyn will be produced by the Back Alley Theatre during February-March according to the announcement of their 1974-75 season. Perhaps their most ambitious season to date, there will be nine productions—six world premieres and three Washington premieres.

**THE WASHINGTON PERFORMING ARTS SOCIETY** reminds us that the Berlin Phil-  
10 FORECAST FM

harmonic is appearing this month with Herbert von Karajan conducting; and that U.S.-born Eugene Fodor, the only American ever to win the Tchaikovsky prize, will play with the Buffalo Philharmonic.

**A TRIBUTE TO LOUIS CHESLOCK** salutes Peabody Institute's senior faculty member who celebrated his 75th birthday in September. This concert will feature Peabody faculty and student artists in a varied program of Dr. Cheslock's compositions for voice, solo instruments, and ensembles.

**SWASHBUCKLEDOM CONTINUES** at the American Film Institute with four more movies of Douglas Fairbanks: "The Thief of Bagdad," "Don Q. Son of Zorro," "The Gaucho," and "The Iron Mask." The last named movie was Fairbanks' last movie and his farewell to the years of the silents. So it makes a graceful farewell to Douglas Fairbanks for us.

**THE MENDELSSOHN SOCIETY** of Philadelphia is celebrating its 100th birthday this year in honor of which it commissioned a composition from the noted South American composer, Ginastera. "Turbas: Gregorian Passion for Chorus and Orchestra" will be performed November 29 and 30 with the Philadelphia Orchestra.

**NOW THAT THE WALTERS GALLERY** is about to burst into bloom in its new building, they are reminding Baltimoreans of the advantages of membership. Among these are the following activities: Members' Evenings that include previews of exhibitions, receptions, illustrated lectures, films, and concerts; tours, particularly the art tour abroad that is conducted by experienced staff members, at a cost which is considerably less than one might expect, and the one-day trips to special exhibitions in nearby cities; publications that include "The Bulletin" and "The Journal"; and last, but certainly to be considered, discounts, which members are allowed on all purchases made at the sales desk. For more information, call the Gallery (301) 547-9000.

**THE HERWARD LESTER COOKE FOUNDATION** was established in 1973 to give support to visual artists in mid-career. To raise funds for this cause, there will be an auction of the works of some 33 contemporary American artists on Friday, November 1, 1974, at 8:30 pm in the Dimock Gallery of The George Washington University, Lisner Auditorium, 21st and H Streets, N.W.

Cooke, who died in October 1973, was a scholar, author, and art historian. He was particularly concerned with the situation of the "over 40" artists who found themselves beyond the age for fellowships and the immediate recognition often accorded emerging talent, and not yet at the point of full success enjoyed by older, more completely established artists. The Foundation, set up following Cooke's death in 1973, will award grants to visual artists over 40 to give them a period of freedom for reflection and for the further cultivation of their talents.

Among the artists who have donated paintings for the auction are Albert Crist-Janer, Lamar Dodd, Lee Weiss and Jamie Wyeth.

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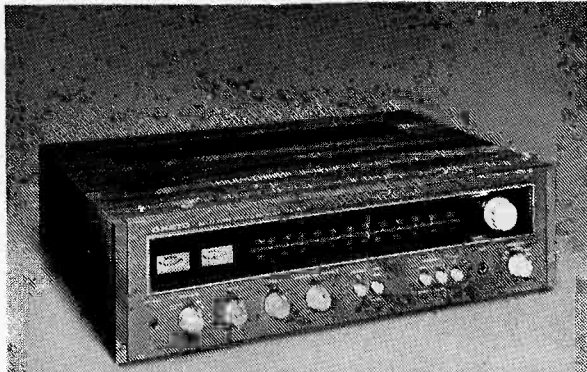
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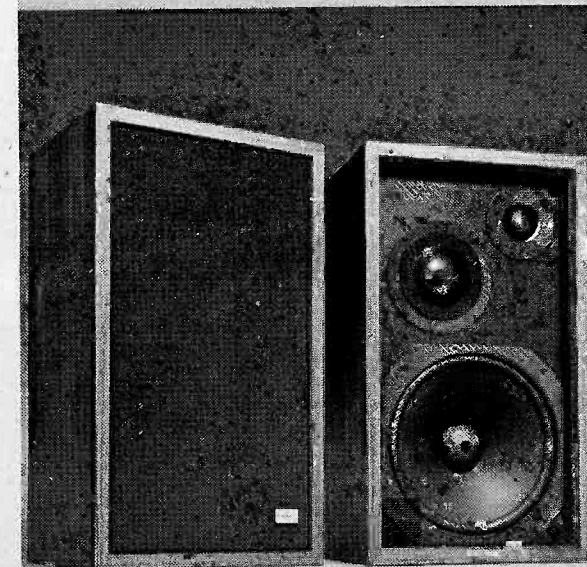
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# Calendar of Events

S	M	T	W	T	F	S	NOVEMBER
					1	2	
3	4	5	6	7	8	9	
10	11	12	13	14	15	16	
17	18	19	20	21	22	23	
24	25	26	27	28	29	30	

Please check times & dates when making plans. Between the time the news is sent to us & the time it is published, a great many things can happen that effect changes.

## DISTRICT OF COLUMBIA

### Music

#### Openings & Single Events

- National Symphony**, Dorati c. Nicanor Zabaleta, harp. Kennedy Center Concert Hall, 1:30 p.m.  
\***American Ballet Theatre** (works from current repertory). Kennedy Center Opera House, thru Nov. 3.  
**Schoenberg-Ives Celebration**: California Institute of the Arts Musicians. Kennedy Center Concert Hall, 8:30 p.m.
- "Music from Marlboro"**. Smithsonian Institution, Baird Auditorium, Museum of Natural History, 5:30 p.m.  
**Berlin Philharmonic**, von Karajan, c. (wpas) Kennedy Center Concert Hall, 8:30 p.m. Repeated Oct. 3 at 3 p.m.  
**Donna Lerew**, violin, Neil Tilkens, piano. Washington Ethical Society, 8:30 p.m.  
**Michel Piquet**, baroque bassoon. Smithsonian Institution, Baird Auditorium, Museum of Natural History, 8:30 p.m.
- Russell Landgrave**, clarinet. The Phillips Collection, 5 p.m.  
**Hirshhorn Gallery Concert Series**, 5:30 p.m.  
**Richard Frederickson**, dbl. bs. National Gallery of Art, 7 p.m.  
**Big Band Cavalcade**. (wpas). Kennedy Center Concert Hall, 8:30 p.m.
- \*Zoot Sims**, tenor sax. Blues Alley, thru Nov. 9.  
**Theatre Chamber Players**, Fleisher dir. Baird Auditorium, Smithsonian Institution, Natural History Museum, 8:30 p.m.
- \*City Center Joffrey Ballet** (works from current repertory). Kennedy Center Opera House, thru Nov. 10.  
\***National Symphony**, Dorati c. Kari Lovaas, sop. Birgit Finnila, m-s. Raymond Gibbs, ten. John Shirley-Quirk, bs. Univ. of Md. Chorus. Kennedy Center Concert Hall, 8:30 p.m. Repeated Nov. 6 & 7.
- William Crosbie**, organ. St. John's Church, Lafayette Square, 12:10 p.m.
- \*Juilliard String Quartet**. Library of Congress, 8:30 p.m. Repeated Nov. 8.
- Alwin Nikolais Dance Theatre** (wpas). Lisner Auditorium, 8:30 p.m.
- Alwin Nikolais Dance Theatre** (wpas). Lisner Auditorium, 8:30 p.m.
- 1 Solisti di Zagreb & Henryk Szeryng**, violin. (wpas). Kennedy Center Concert Hall, 3 p.m.  
**Guy Bovet**, organ. All Souls Unitarian Church, 4 p.m.  
**Ian Shapinsky**, piano. The Phillips Collection, 5 p.m.  
**Ylva Novik**, piano. National Gallery of Art, 7 p.m.  
**Jazz Heritage Concert**. Smithsonian Institution, Baird Auditorium, Museum of Natural History, 8 p.m.
- Philadelphia Orchestra**, Levine c. Kennedy Center Concert Hall, 8:30 p.m.  
**Teddy Wilson**, piano. Blues Alley, thru Nov. 16.  
**Quartetto Esterhazy** (quartets of Mozart & Haydn with instruments of the period). Smithsonian Institution, Baird Auditorium, Museum of Natural History, 8:30 p.m.
- \*National Symphony**, DePriest c. Rudolph Buchbinder, piano. Kennedy Center Concert Hall, 8:30 p.m. Repeated Nov. 13 and 14, 8:30 p.m., and Nov. 15, 1:30 p.m.
- Bruce Henley**, organ. St. John's Church, Lafayette Square, 12:10 p.m.
- \*Annual Fall Dance Concert**. American University. Repeated Nov. 16 and 17.  
**American Brass Quintet**. Library of Congress, 8:15 p.m.  
**Maurice Andre**, trumpet; Wuernttemberg Chamber Orchestra (wpas). Kennedy Center Concert Hall, 8:30 p.m.
- Schoenberg-Ives Celebration**: Univ. of Nebraska Musicians, Wishnow, c. Kennedy Center Concert Hall, 8:30 p.m.

- Oliver Steiner**, violin. The Phillips Collection, 5 p.m.  
**Abendmusik Series**: Jane White, sop. Chamber Choir, with instrumentalists and organ. Union United Methodist Church, 7 p.m.  
**National Gallery Orchestra**, Bates c. National Gallery, 7 p.m.  
**"Alexander's Feast"** (Mendel). Choral Arts Society of Wash., Scribner c. Kennedy Center Concert Hall, 8:30 p.m.  
**Women in Country Music**. Smithsonian Institution, Baird Auditorium, Museum of Natural History, 8:30 p.m.
- Buffalo Philharmonic Orchestra**, Thomas c. (wpas). Kennedy Center Concert Hall, 8:30 p.m.  
**Margo Nystrom**, piano. (Kindler Foundation). Textile Museum, 8 p.m.  
**Milt Jackson**, vibes. Blue Alley, thru Nov. 23.
- \*National Symphony**, DePriest, c. Gyorgy Pauk, violin. Kennedy Center Concert Hall, 8:30 p.m. Repeated Nov. 20 and 21.
- Fred Scott**, organ. St. John's Church, Lafayette Square, 12:10 p.m.
- Eriko Sato**, violin (wpas). Kreeger Music Bldg., American Univ., 8:30 p.m.  
**Baroque Arts Chamber Orchestra**, Radford-Bennet, c. Mount Vernon College Chapel, 8:30 p.m.  
**\*Erick Friedman**, violin; Lorin Hollander, piano. Library of Congress, 8:30 p.m. Repeated Nov. 22.
- Daniel Roth**, organ. National Shrine of the Immaculate Conception, 8 p.m.  
**Warsaw National Orchestra**, Penderecki, c. (wpas). Kennedy Center Concert Hall, 8:30 p.m.
- "Slask" Polish Folk Song & Dance Company**. (wpas). Kennedy Center Concert Hall, 8:30 p.m.  
**The Abreu Brothers**, guitar. Smithsonian Inst. Nat. Hist. Bldg., Baird Auditorium, 8:30 p.m.  
**The Columbia Piano Trio**. Washington Ethical Society, 8:30 p.m.  
\***Cathedral Choral Society**, Callaway, c. "Missa Solemnis." Washington Cathedral, 8 p.m. Repeated Nov. 24, 4 p.m.  
**Quincy Jones**, jazz. Kennedy Center Concert Hall, 8:30 p.m.
- Rudolf Serkin**, piano. (wpas). Kennedy Center Concert Hall, 3 p.m.  
**Ann Zalkind**, piano. The Phillips Collection, 5 p.m.  
**Elwyn Adams**, violin, **Hilda Freund**, piano. National Gallery of Art, 7 p.m.
- Jan Degaetan**, m-s, **Gilbert Galfish**, piano. Music of Charles Ives. Smithsonian Institution, Baird Auditorium, Museum of Natural History, 8:30 p.m.  
**St. John's Choir**, Russell, c. Durufle Requiem and Litanies of the Black Virginis. St. John's Church, Lafayette Square, 8:30 p.m.
- Gilbert Beaud**, French pop singer. Kennedy Center Concert Hall, 8:30 p.m.
- Helen Penn**, organ. St. John's Church, Lafayette Square, 12:10 p.m.  
**Schoenberg-Ives Celebration**: Univ. of Michigan Musicians, Hilbush and Alcantara, c's. Kennedy Center Concert Hall, 8:30 p.m.
- Welsh Guards & The Argyll & Sutherland Highlanders** (wpas). Kennedy Center Concert Hall, 8:30 p.m.  
**Beaux Arts Trio**. Library of Congress, 8:30 p.m.
- Judith Blegen**, sop. (wpas). Kennedy Center Concert Hall, 8:30 p.m.

#### Continuing

Blues Alley. Johnny Hartman, vocal, thru Nov. 2.

### Theatre

#### Openings & Single Events

- "The Thief of Bagdad"** (film). Douglas Fairbanks film festival. AFI Theatre, Kennedy Center, 6:30 and 9 p.m.
- "London Assurance"**. Eisenhower Theatre, thru Nov. 30.
- Marianne Oberhuber**, dance recital. Corcoran Gallery of Art, 8 p.m.

- "Pinnage"** (Playwrights' Theatre) ASTA Theatre thru Dec. 1. Thurs., Fri., Sun. at 8 p.m. Sat. 6:30 and 9 p.m.
- "Native Son"**. Back Alley Theatre, thru Dec. 22.
- "Geranium"** a reading by Playwrights' Theatre. ASTA Theatre, 11 p.m.
- Loretta Lynn** Longhorn World Championship Rodeo. D.C. Armory, 8 p.m. Repeated Nov. 9, 8 p.m., & Nov. 10, 2:30 p.m.
- "Punch and Judy"** (ASTA Puppet Co.) ASTA Theatre, 10 a.m. and 1 p.m.
- "Don Q, Son of Zorro"** (film). Douglas Fairbanks Film Festival. AFI Theatre, Kennedy Center, 6:30 and 9 p.m.
- "Mother Duck"** a reading, followed by discussion with cast and playwright. ASTA Theatre, 8 p.m.
- "3 One-act Plays"**. Washington Area Feminist Theatre. Mt. Vernon College Gymnasium, 8:30 p.m. Thru Nov.  
\***"No Place To Be Somebody"**, Federal City College. Environmental Theatre. Eves. 7:30 p.m. Mats. 2:30 p.m. Repeated Nov. 15, 16, 17, & 22-24.
- Mummerschanz** (Swiss Mime Theater) (wpas). Lisner Auditorium, 8:30 p.m.
- "The Gaucho"** (film). Douglas Fairbanks Film Festival. AFI Theatre, Kennedy Center, 6:30 and 9 p.m.
- "The Prime of Miss Jean Brodie"**. Hartko Theatre, Catholic Univ., thru Dec. 8.
- Jetty Bean Theatre**. Apex Theatre, 10 and 11 a.m.  
\***"Mortimer the Mortified Dragon"** (children's theatre). Smithsonian Associates, 2 p.m. Tele. 361-5157.
- "The Iron Mask"** (film). Douglas Fairbanks Film Festival. AFI Theatre, Kennedy Center, 6:30 and 9 p.m.
- "Henry IV, Part I"**. Folger Theatre Group, thru Dec. 22.

#### Continuing

- Area Stage**. "Death of a Salesman" and "Who's Afraid of Virginia Woolf?" in repertory thru Feb. 16.
- Back Alley Theatre**. "The New Man," thru Nov. 3.  
**Eisenhower Theatre**. "Sherlock Holmes," thru Nov. 2.  
**Folger Theatre Group**. "The Farm," thru Nov. 3.

### Exhibits, Films, Lectures

#### Openings & Single Events

- Washington Invitational Exhibit**. Adams, Davidson Galleries, thru November.  
**Auction of works by 33 contemporary American Artists** to benefit the Hereward Lester Cooke Foundation. Dimock Gallery, George Washington Univ., 8:30 p.m.
- Rug Morning**: Fisher Landreau, Palmi. Textile Museum, 10:30 a.m.  
**Walking Tour**—The U.S. Capitol & Surrounding Area: Architectural Decoration. Corcoran Gallery of Art, tele. 638-3211, ext. 45.  
\***Baudelaire: The Poet as Inspired Critic**, lecture by Rosamond Bernier. The Phillips Collection, 3 p.m.
- Fernand Leger**, lecture by Rosamond Bernier. National Gallery, 4 p.m.
- Pat White/silkscreens**, **Jean Thompson/drawings**. Talking of Michelangelo, thru Nov. 30.  
**Allen Curnow and Thom Gunn**, reading and discussing their poetry with Stanley Kunitz. Library of Congress, 7:30 p.m.
- "Painting of the Week: 'Madame David' (J-L David)**. National Gallery of Art. Tues. thru Sat. 12 and 2 p.m., Sun. 3:30 and 6 p.m.  
**Embassy Films**: "The Expressionist Revolt"—Germany; "Varley"—Canada; "Paintings of Co Westerik"—Netherlands; "At the Turn of the Age"—(Holbein, Germany). Corcoran Gallery, 12 noon.  
\***Tour of the Week: "What is Renaissance?"** National Gallery of Art. Tues. thru Sat. 1 p.m., Sun. 2:30 p.m.  
**Going Like Sixty**: Films. "West Africa: Republics of Dahomey, Togo, and Cameroon." Mt. Pleasant Branch Library.
- Lunchtime talk**, Corcoran Gallery of Art, 12:30 p.m.  
\***"Survey of Eastern Turkish Rug Museums"**, lecture by Anthony Landreau. Textile Museum, 8:15 p.m.
- Gallery Tour**, Corcoran Gallery, 12:30 p.m.  
\***Alumni Collections**: selected works from the private collections of the alumni of the Geo. Washington Univ. Dimock Gallery, thru Nov. 26.
- "La Situation de l'Impressionism"** lecture (in French) by Pierre Courthion. The Phillip Collection, 3 p.m.  
**Rug Morning**: Turkish Rugs, Richard Wright. Textile Museum, 10:30 a.m.
- "Luca della Robbia, Renaissance Sculptor"**, lecture by Sir John Pop-Hennessy. National Gallery of Art, 4 p.m.
- \*Frank Furness Retrospective**. AIA Gallery, thru Dec. 27.  
**Ursula K. LeGuin** speaks in recognition of National Children's Book Week. Library of Congress, 7:30 p.m.
- "Painting of the Week: 'The Presentation in the Temple' (Memling)**. National Gallery of Art, Tues. thru Sat. 12 and 2 p.m. Sunday, 3:30 and 6 p.m.  
\***Tour of the Week: "What is Mannerism."** National Gallery of Art, Tues. thru Sat. 1 p.m. Sun. 3:30 and 6 p.m.

\* Starred events are continuing or repeated. (If a date seems to be without an event, look back a day or two and check the starred events).

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# NIKKO

Embassy Films: "The Fifth Facade"—Australia (Sydney Opera House); "Adventures in Perception"—Escher, Netherlands. Corcoran Gallery, 12 noon.

\*Sculpture by the Canadian Eskimos. Franz Bader Gallery, thru Nov. 30.

13 Lunchtime Talk. Corcoran Gallery of Art, 12:30 p.m.

14 Gallery Tour. Corcoran Gallery, 12:30 p.m. Poets in Person: Linda Pastan and Edward Weismiller. D.C. Public Library—Martin Luther King Jr. Bldg., 7:30 p.m.

15 \*Ansel Adams, photographs. Corcoran Gallery of Art, thru mid-December. Washington International Lions Stamp Show. Wellington Hotel, thru Nov. 17.

"The Discipline of Art," lecture by Marya Mannes (Smithsonian Associates). Carmichael Auditorium, National Museum of History and Technology, 8 p.m.

16 Rug Morning: Persian Rugs. Harold Keshishian. Textile Museum, 10:30 a.m. Opera Society Benefit—Third Annual Book, Art, and Music Sale and Auction. Mayflower Hotel, 12 noon to 5 p.m.

17 Children's Workshop—Textile Design: Tie Dyeing. Corcoran Gallery of Art, 1:45 and 3:15 p.m.

"A Duke Builds His Palace: Federigo Gonzaga and the Palazzo del Te in Mantua," lecture by Egon Verheyen. National Gallery of Art, 4 p.m.

\*D.C. Art Association Show. Anacostia Neighborhood Museum, thru Jan. 5.

19 "Painting of the Week: 'Holy Family on the Steps' (Poussin). National Gallery of Art, Tues. thru Sat. 12 and 2 p.m. Sun. 3:30 and 6 p.m.

Embassy Films: "Bruegel"—Belgium. Corcoran Gallery, 12 noon. Going Like Sixty: Films. "Central Africa: Republics of Chad, Zaire, and Rwanda." Mt. Pleasant Branch Library.

"Siva, Lord of the Dance," lecture by Ashwin Lippe. Freer Gallery of Art, 8:30 p.m.

20 Lunchtime Talk, Corcoran Gallery of Art, 12:30 p.m. The National Archives, history and functions of the Collection. Smithsonian Associates Nat'l. Archives, 8 p.m.

"Prayer Rugs," lecture by Louise W. Mackie. Textile Museum, 8:15 p.m.

21 Gallery Tour, Corcoran Gallery of Art, 12:30 p.m.

22 Rug Morning: Balkan and European Turkey Rugs. Landreau, 10:30.

24 "The Rituals of Bathing: The Bath in Art and Architecture," lecture by Countess Jellicoe. National Gallery of Art, 4 p.m.

25 Robert Creeley and David Ignatow, reading and talking about their poetry. Library of Congress, 7:30 p.m.

26 Embassy Films: "Sculptures"—Australia; "Sidney Nolan"—Australia. Corcoran Gallery, 12 noon.

### Continuing

Anderson House. Permanent Collection: Memorabilia of the American Revolution; European and Asiatic Art.

B'nai B'rith Klutznick Exhibit Hall. American Jewish History and Art.

Columbia Historical Society. Heurich Mansion. Historic House and local history collection.

Corcoran Gallery of Art. 19th Area Exhibition thru Nov. 17; Smithsonian, drawings, and Baltzer, photographs—USA/China, thru Nov. 24.

DAR Museum. Historical society museum—decorative arts, furniture, silver, glass, ceramics, costumes, fabrics, paintings.

D.C. Public Library. Martin Luther King Library has films every Saturday at 12:30 p.m., and many of the branch libraries show free films. For details call the library branch. Also at M. L. King branch is Washingtoniana collection.

Decatur House. Historic house and headquarters for Nat'l. Trust for Historic Preservation.

Dumbarton House. Historic house with period furnishings, collections of silver, china, and costumes.

The Dumbarton Oaks Research Library and Collection. Permanent Collection: Byzantine and Pre-Columbian art.

Franz Bader Gallery. Alma Thomas—Paintings, thru Nov. 9.

The Freer Gallery of Art. Permanent Collection: Near and Far Eastern art, paintings, sculpture, bronzes, ceramics, 19th century American painting.

Hirshhorn Museum and Sculpture Garden. The permanent collection.

Howard University Gallery of Art. American painting, sculpture, graphic art; Alain LeRoy Lock African collection; European graphic art; Samuel H. Kress study collection of Italian paintings and sculpture; Irving Gumbel print collection.

Library of Congress. Literary Manuscripts: James Fenimore Cooper, Emily Dickinson, Langston Hughes, Henry Miller, Vladimir Nabokov, John Steinbeck, Henry David Thoreau, Walt Whitman, Shelley; thru Dec. 21. The Bermuda Triangle, thru Dec. 31. Library Showcase Exhibit: Centennial of the Birth of Harry Houdini, for an indefinite period. 19th Century Views of American College and Universities, for an indefinite period. Recent Acquisitions of Photography, thru Dec. 1. Recent Acquisitions of the Rare Book Division, thru Nov. 8. Color in the Graphic Arts, thru March 1975.

Museum of African Art. Collection of Elliot Rudwick, thru Dec.

National Archives. American Perspectives—6 part exhibit of documents from Colonial times to the present; Versatile Guardian—the U.S. Navy. Both for an indefinite period. Historical films are shown Thursdays at 7:30 p.m. and Fridays at 12 noon and 2:30 p.m. fifth floor theatre.

National Collection of Fine Arts. Horatio Shaw 1847-1918, thru Mar. 16, 1975. Chaim Gross: Sculpture and Drawings, thru Nov. 24.

National Gallery of Art. Permanent Collection. Latest acquisition: "Magdalen" by Georges de la Tour. Painting of the Week: "Self-Portrait" (West). Tues. thru Sat. 12 and 2 p.m. Sun. 3:30 and 6 p.m. Tour of the Week: "What is Gothic?" Tues. thru Sat. 1 and 2:30 p.m.

National Portrait Gallery. "In the Minds and Hearts of the People—Prologue to the American Revolution 1760-1774" thru Nov. 17.

The Navy Memorial Museum (old Washington Navy Yard). Naval memorabilia.

The Octagon. Drawings of Robert Adam, thru Dec.

The Phillips Collection. A Small Exhibition of paintings by Marjorie Phillips; 18th and 19th Century French Drawings. Both thru Dec. 15.

Renwick Gallery. "Man Made Mobile: The Western Saddle" thru Jan. 4, 1976. "Boxes and Bowls: Decorated Containers by 19th Century Haida, Tlingit, Bella Bella and Tsimshian Indian Artists," thru Feb. 6, 1976.

Talking of Michelangelo. Della Voipe, paintings, thru Nov. 2.

Textile Museum. Prayer Rugs from Private Collections, thru Dec. 14. Islamic Prayer Rugs, thru Dec. 28.

Truxtun-Decatur Naval Museum. Historic house and collections relating to naval and maritime history.

Woodrow Wilson House (Nat'l. Trust for Historic Preservation). President Wilson's last residence with memorabilia of World War I.

## MARYLAND

### Music

#### Openings & Single Events

- 1 Margalit Oved—Master Class. Jewish Community Center, 3 p.m.
- 2 Margalit Dance Theatre Company. Jewish Community Center, 8 p.m. Rockville.
- 3 Geoffrey Simon, organ. Cathedral of Mary Our Queen, 5:30 p.m. Baltimore. Margalit Dance Theatre Company. Jewish Community Center, 8 p.m. Rockville.
- 4 Goucher-Hopkins Community Symphony Concert. Goucher College, Kraushaar Auditorium, 8 p.m. Towson.
- 5 Mark Wait, piano (Faculty Recital). Essex Community College, Recital Hall, 8:15 p.m.
- 6 Contemporary Music Ensemble. Leonard Peabody Institute, 12 noon. Baltimore. \*Baltimore Symphony, Commissioned c. Rudolf Buchbinder, piano. Lyric Theatre, 8:15 p.m. Repeated Nov. 7, Baltimore. Michael Sis, btn. Univ. of Md. Tawes Recital Hall, 8:15 p.m. College Park.
- 8 "Sergeant York" (film). University College, Center for Adult Education, Univ. of Md., 8 p.m. College Park. Baltimore Symphony. Queen Anne's County High School, 8:30 p.m. Centreville.
- 9 Marilyn White, piano. Univ. of Md. Tawes Recital Hall, 8:15 p.m. College Park.
- 10 Preservation Hall Jazz Band. Goucher College Kraushaar Auditorium, 8:30 p.m. Towson. Nelda Ormond, sop. Bowie State College, King Communication Arts Center Recital Hall, 8 p.m. Bowie. Baltimore Choral Arts Society. T. Morrison c. Robert Twynham, organ. Cathedral of Mary Our Queen, 5:30 p.m. Baltimore.
- 12 Tribute to Louis Cheslock. Peabody Institute, 8 p.m. Baltimore. Baltimore Symphony. Governor Thos. Johnson H.S., 8 p.m. Frederick. Arno Drucker, David Kreider, pianos, Dale Rauschenberg, percussion (Faculty Recital). Essex Community College, Recital Hall, 8:15 p.m. Essex. Michael Boriskin, piano. Washington County Museum of Art, 3 p.m. Hagerstown. Philadelphia Orchestra. Levine c. Lyric Theatre, 8 p.m. Baltimore.
- 13 Concert Singers, Gregg Smith, dir. Peabody Institute, 12 noon. Baltimore. Baltimore Symphony. Westminster S.H.S., 8:30 p.m. Westminster. Annapolis Brass Quintet. Hood College, Brodbeck Music Hall, 8 p.m. Frederick. Maryland Chamber Ensemble. Univ. of Md. Tawes Recital Hall, 8:15 p.m. College Park.
- 15 Peabody at Hopkins: Black Classical Music. Johns Hopkins Univ., Eisenhower Library, Garrett Room, 12 noon. Baltimore. David Bowie. Capital Center, Largo. "Music in the Great Hall"—chamber music featuring Donna Lerew, violin, and Helen Watson, sop. Catonsville Community College, Maryvale School, 8 p.m. Catonsville. Baltimore Symphony. Howard County S.H.S., 8:30 p.m.
- 16 Amalfi String Quartet, Main Court Walters Art Gallery, 12 noon. Baltimore.

Baltimore Symphony Pops Concert, Fiedler c. Lyric Theatre, 8:15 p.m. Baltimore.

University Bands Night, Univ. of Md., Tawes Theatre, 8:15 p.m. College Park.

Tayo Quartet with Claus Adams, cello. Johns Hopkins Univ. Shriver Hall, 8:30 p.m. Baltimore.

17 New York Chamber Soloists and Charles Bressler, tenor. (Chamber Music Society of Baltimore). Baltimore Museum of Art, 3 p.m. Baltimore.

Washington Cathedral Choir, Callaway c. Cathedral of Mary Our Queen, 5 p.m. Baltimore. Bowie State College Choral, Simpson dr. Johns Hopkins Univ., The Hopkins Union, 7:30 p.m. Baltimore.

18 National Dance Company of Senegal. Coppin State College Aud., 8 p.m. Baltimore. Baltimore Symphony. Holloway Hall, Salisbury State College, 8 p.m. Salisbury.

20 Chamber Orchestra. Leonard Peabody Institute, 12 noon. Baltimore. \*Baltimore Symphony, Commissioned c. Siegfried Palm, cello, Isidor Saslav, violin; Britton Johnson, flute; Timothy Day, flute. Lyric Theatre, 8:15 p.m. Repeated Nov. 21, Baltimore.

21 Kathryn Wilson, sop. Univ. of Md. Tawes Recital Hall, 8:15 p.m. College Park. Eilon Joba. Capital Center, Largo.

22 Baltimore Symphony, Commissioned c. "Encore Night" featuring BSO soloists. Lyric Theatre, 8:15 p.m. Baltimore. Thanksgiving Concert. Naval Academy Band, U.S. Naval Academy, Annapolis.

24 Bach Society of Balto., Ann Flaccavento, dir. Cathedral of the Incarnation, 8 p.m. Baltimore. Shirley Varrett, m-s. Coppin State College Aud., 3 p.m. Baltimore.

Audley Green, hpchd. Cathedral of Mary Our Queen, 5:30 p.m. Baltimore. Brenda Ellis, sop. Bowie State College, King Communication Arts Center Recital Hall, 8 p.m. Bowie.

Artist-Faculty Scholarship Series III: Thomas Schumacher, piano. Univ. of Md. Tawes Recital Hall, 4 p.m. College Park.

Maryland Woodwind Quintet. Univ. of Md. Tawes Recital Hall, 8:15 p.m. College Park. Towson State Jazz Ensemble, Levy c. Johns Hopkins Univ., Shriver Hall, 8 p.m. Baltimore.

Service in Honor of St. Andrew with Killie Band of New York. Emmanuel Episcopal Church, 11 a.m. Baltimore.

27 Guitar Ensemble, Aaron Shearer c. Peabody Institute, 12 noon. Baltimore.

30 Baltimore Symphony Pops Concert, John Green c. Lyric Theatre, 8:15 p.m. Baltimore.

### Theatre

#### Openings & Single Events

- 1 "Clockwork Orange" (film). Univ. of Md. Student Union Theatre, 7 and 9:30 p.m., thru Nov. 3. College Park.
- 2 "All the King's Men" (film). University College, Adult Education Building, Univ. of Md., 8 p.m. College Park.
- 3 "Cabaret" (film). Hood College, Rosenstock Hall, 7:30 p.m. Frederick.
- 4 "Emperor Jones" (film). Enoch Pratt Free Library, 2 p.m. Baltimore.
- 5 Lunch Time Film Series: Five Shorts. Univ. of Md. Student Union Colony Ballroom, 11:30 a.m. - 1 p.m. College Park. Shiras String Quartet. Univ. of Md. Baltimore County, Lecture Hall Two, 8 p.m. Baltimore. "Father's Day," Morris Mechanic, thru Nov. 9. Baltimore.
- 6 "Don Quixote of La Mancha." Children's Theatre Assn. Baltimore Museum of Art, thru Dec. 8. Tues.-Fri., 1 p.m. Sat., 11 a.m. and 2 p.m. Sun. 1:30 p.m. Baltimore.
- 7 "Gypsy." Univ. of Md. Tawes Theatre, 8 p.m. Repeated thru Nov. 12, plus Sun. (Nov. 10) mat. at 2 p.m. College Park.
- 8 "Jesus Christ Superstar" (film). Univ. of Md. Student Union Theatre, 7 and 9:30 p.m. thru Nov. 10. College Park.
- 9 "Inherit the Wind" (film). Univ. of Md. Balto. County, Lecture Hall Two, 8 p.m. Baltimore. "Blood Wedding." UMBC Theatre, 8 p.m. Univ. of Md. Baltimore County. Repeated Nov. 8, 9, 13-16. Baltimore.
- 10 "Breathless" (film). Essex Community College, Lecture Hall, 8:15 p.m. Essex.
- 11 "Sergeant York" (film). University College, Adult Education Bldg., Univ. of Md., 8 p.m. College Park.
- 12 "Butterflies Are Free" (film). Hood College, Rosenstock Hall, 7:30 p.m.
- 13 Lunch Time Film Series: "Grapes of Wrath." Univ. of Md. Student Union Colony Ballroom, 11:30 a.m. - 1 p.m. College Park.
- 14 "Macon County Line" (film). Univ. of Md. Student Union Theatre, 7 and 9:30 p.m., thru Nov. 17. College Park.
- 15 "Fiorello!" Montgomery College Fine Arts Theatre, thru Nov. 17. Wed.-Sat., 8 p.m. Sun., 5 p.m. Rockville.
- 16 "Elvira Madigan" (film). Hood College, Rosenstock Hall, 7:30 p.m. "As We Were" (Theatre Hopkins). A documentary with film and live scenes of the American Theatre from 1767 to 1920. Repeated Nov. 16, 17, 22-24, 29, 30, and Dec. 1. Baltimore. "Once Upon a Mattress." Montgomery Playess, thru Dec. 7. Gaithersburg.
- 17 W. C. Fields Festival (films). Hood College, Rosenstock Hall, 7:30 p.m.

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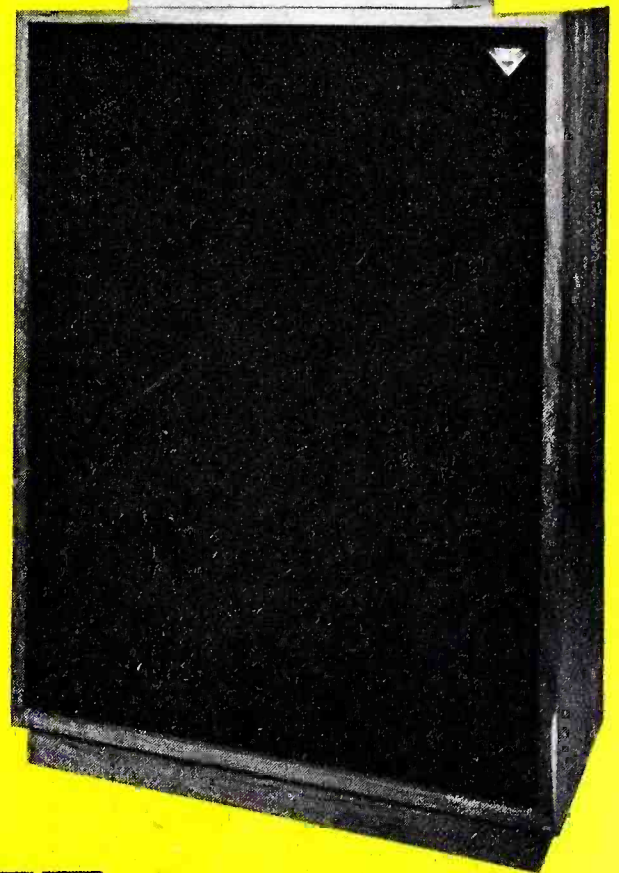
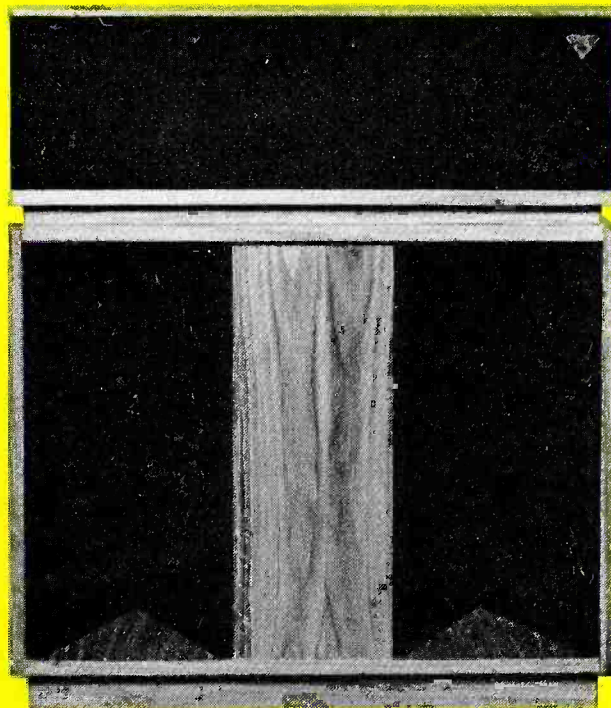
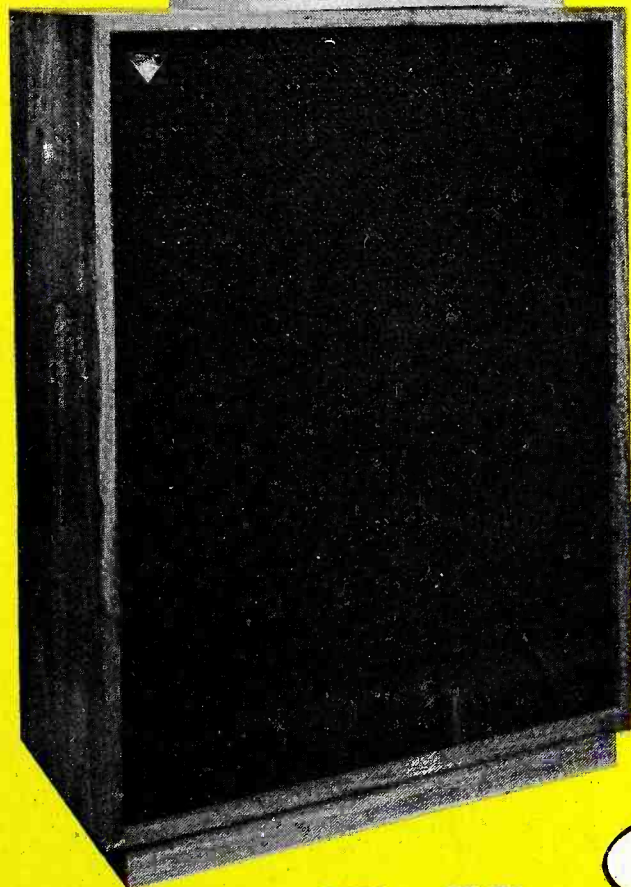
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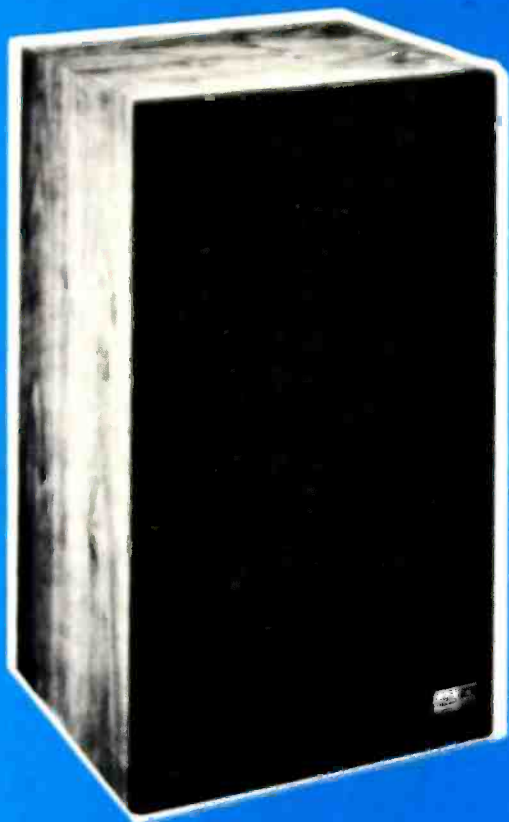
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- 18 **Lunch Time Film Series:** "The 39 Steps." Univ. of Md. Student Union Colony Ballroom, 11:30 a.m. - 1 p.m. College Park.
- 19 **"Behind Every Man."** Oregon Ridge Dinner Theatre, thru Dec. 22. Cockeysville.
- 20 **"Nine Lives of Fritz the Cat"** (film). Univ. of Md. Student Union Theatre, 7 and 9:30 p.m., thru Nov. 24. College Park.
- 21 **"Walkabout"** (film). Essex Community College, Lecture Hall, 8:15 p.m. Essex.
- 22 **"South Pacific"** (Burn Brae Musical Theatre). Bowie State College, King Communication Arts Center Aud., 8 p.m. Bowie.
- 23 **"The Lion in Winter"** (film). Hood College, Rosenstock Hall, 7:30 p.m. Frederick.
- 25 **Lunch Time Film Series:** "Of Mice and Men" Univ. of Md. Student Union Colony Ballroom, 11:30 a.m. - 1 p.m. College Park.
- "Seascape,"** Morris Mechanic, thru Nov. 30. Baltimore.
- 30 **"Great Expectations"** (film). Enoch Pratt Free Library, 2 p.m. Baltimore.

### Continuing

- Adventure Theatre.** "The Reluctant Dragon," thru Nov. 3. Glen Echo.
- Burn Brae Dinner Theatre.** "I Do, I Do," thru Dec. 8. Burtonsville.
- Colony 7 Dinner Theatre.** "Anything Goes," thru December 21. Laurel.
- Essex Community College Theater.** "South Pacific," thru Nov. 2. Essex.
- Harlequin Dinner Theatre.** "Jacques Brel Is Alive and Well and Living in Paris" and "A Funny Thing Happened on the Way to the Forum" in revolving repertory. Thru Nov. 1. Rockville.
- Oregon Ridge Dinner Theatre.** "The Patrick Pearse Motel," thru Nov. 17. Cockeysville.
- Morris Mechanic Theatre.** "The Wiz," thru Nov. 2. Baltimore.
- Villa Rosa Dinner Theatre.** "6 Rms. Riv. Vu." thru Dec. 31. Silver Spring.

## Exhibits, Films, Lectures

### Openings & Single Events

- 1 **Horace Engle Photography Exhibit.** Essex Community College, Lounge Gallery, College Community Center, thru Nov. 22. Essex.
- \*Dance Marathon:** Student Dancers Against Cancer (52 hours of non-stop dancing with live bands and entertainment). Ritchie Coliseum, continuous after 6 p.m. Friday thru Sunday, Nov. 3. College Park.
- Coffeehouse:** Film Orgy—W. C. Fields, Laurel 'n Hardy, Little Rascals. Univ. of Md. Student Union, room 0231, 8 p.m. College Park.
- \*Rockne Krebs,** sculpture (outdoor laser and additional works in the Gallery. Univ. of Md. Art Gallery, thru Dec. 7. College Park.
- \*Photographic Exhibition:** the work of eight leading Baltimore Photographers. Enoch Pratt Free Library, thru Nov. 30. Baltimore.
- 3 **"Nostalgia."** Washington County Museum of Art, thru November. Hagerstown.
- Reopening of Cone Wing,** Baltimore Museum of Art. Baltimore.
- \*Charles Strong—Print Show.** Washington County Museum of Art, thru November. Hagerstown.
- \*Leopold Gould Seyffert, N.A., and Robert Seyffert—paintings.** Phoenix-Chase Galleries, thru Nov. 27. Baltimore.
- \*Paulette Morelli: Architectural Paintings.** Johns Hopkins Univ., Eisenhower Library Galleries, thru Nov. 22. Baltimore.
- 4 **"The Ascent of Man: The Harvest of the Seasons"** (film). Enoch Pratt Free Library, 7:30 p.m. Baltimore.
- Society of Washington Printmakers.** Montgomery College, thru Nov. 20. Rockville.
- \*Embassy Exhibit.** Univ. of Md. Student Union Room 2111, 10 a.m. - 5 p.m., thru Nov. 8. College Park.
- "The Art Tour of Florence and the Hill Towns,"** lecture by Dr. Low. Walters Art Gallery, 8:15. Baltimore.
- 5 **Sculpture.** Baltimore Museum of Art, thru Jan. 5, 1975. Baltimore.
- "From Science Fiction to Science Fact."** Catonsville Community College Planetarium, 11 a.m. Catonsville.
- "Michelangelo in Florence,"** lecture by Dr. Low. Walters Art Gallery, Graham Auditorium, 1 p.m. Baltimore.
- \*"The Ascent of Man: The Harvest of the Seasons"** (film). Enoch Pratt Free Library, 7:30 p.m. Repeated Nov. 6, 2 p.m. Baltimore.
- 8 **Coffeehouse:** Blues Band. Univ. of Md. Student Union, Room 0231, 8 p.m. College Park.
- 11 **"The Ascent of Man: The Grain in the Stone"** (film). Enoch Pratt Free Library, 7:30 p.m. Repeated Nov. 12, 2 p.m. Baltimore.
- "Superior Trees"—garden program.** Brookside Nature Center, Wheaton Regional Park, 8 p.m. Wheaton.
- 13 **A Chinese Experience (Closeup).** Univ. of Md. at the Hyattsville Public Library, 7:30 p.m. Hyattsville.
- 14 **Propagation Workshop Series:** Hardwood Cuttings and Seeds. Brookside Gardens, 8 p.m. Wheaton.
- 15 **Arts and Crafts Show.** Univ. of Md. Student Union, Room 2111, 10 a.m. - 5 p.m. College Park.
- Coffeehouse:** Folk Concert. Univ. of Md. Student Union, Room 0231, 8 p.m. College Park.
- 16 **Walters Art Gallery Opening of New Wing,** 11

- a.m. Baltimore.
- Films,** Walters Art Gallery, 1:30 and 3 p.m. Baltimore.
- 17 **H. Margaret Zassenhaus,** as the Sixth Annual Annis J. Duff Lecturer. Enoch Pratt Free Library, 3 p.m. Baltimore.
- Lecture by Brendan Gill** (New Yorker critic). Walters Art Gallery, 3 p.m. Baltimore.
- 18 **"The Ascent of Man: The Hidden Structure"** (film). Enoch Pratt Free Library, 7:30 p.m. Repeated Nov. 19, 2 p.m. Baltimore.
- "Mt. Vernon Place in the Gilded Age,"** lecture by John Dorsey (of the Sun). Walters Art Gallery, 8:15 p.m. Baltimore.
- 19 **"Pergamum and Ephesus,"** lecture by Mrs. Allen. Walters Art Gallery, Graham Aud., 12 noon. Repeated Nov. 26, 1 p.m. Baltimore.
- "The Art of Sensuous Massage,"** lecture by Gordon Inkeles. Essex Community College, Center Theatre, 8:15 p.m. Essex.
- 21 **Propagation Workshop Series:** Grafting of Deciduous Plants (bring own knife). Brookside Gardens, 8 p.m. Wheaton.
- 22 **Coffeehouse:** National Talent Night. Univ. of Md. Student Union, Room 0231, 8 p.m. College Park.
- 24 **\*Dolores Andrew: Drawings.** Johns Hopkins Univ., Eisenhower Library Galleries, thru Dec. 13. Baltimore.
- "Jack Johnson"** (film). Enoch Pratt Free Library, 2 p.m. Baltimore.
- 25 **"The Ascent of Man: The Music of the Spheres"** (film). Enoch Pratt Free Library, 7:30 p.m. Repeated Nov. 26, 2 p.m. Baltimore.
- "The Womb of Armenian Manuscripts,"** lecture by Dr. Arra Avakian. Walters Art Gallery, 8:15 p.m. Baltimore.
- Montgomery College Art Department—Faculty,** Part I. Montgomery College, thru Dec. 11. Rockville.
- 26 **Maryland Biennial.** Baltimore Museum of Art, thru Jan. 5. Baltimore.
- "Dr. Samuel A. Mudd and the Escape of Assassin John Wilkes Booth,"** lecture by Dr. Richard Mudd. Univ. of Md. Student Union Theatre, 8:15 p.m. College Park.

### Continuing

- Baltimore Museum of Art, American Prints: 1950-1974,** thru Nov. 10. Three Exhibitions: Jack Boul, paintings; John Grazier, drawings; and Grace Turnbull, paintings and sculpture—all thru Nov. 17. 20th Anniversary—Sales and Rental Gallery, thru Dec. 1. **Downtown Gallery** of the Baltimore Museum of Art. "But What Does It Mean?—Aspects of 20th Century Abstraction," thru Nov. 29. Baltimore.
- Baltimore and Ohio Transportation Museum.** Railroad and other transportation relics, and historic building. Baltimore.
- The Baltimore Fireman's Museum.** Firemanic memorabilia. Baltimore.
- Brookside Gardens.** (Md. Nat'l. Capital Park & Planning Comm.) Tuesday thru Saturdays: 9 a.m. to 5 p.m. Sundays: 1 to 6 p.m. Wheaton Regional Park, Wheaton.
- The Carroll Mansion.** City house of Charles Carroll of Carrollton, c. 1815, period furnishings. Baltimore.
- Chase-Lloyd House.** Historic house and furnishings. Annapolis.
- Cyburn Park.** Natural History Museum and Arboretum. Baltimore.
- Evergreen House.** Historic house and art museum: French Impressionist and Post Impressionist Paintings, oil coll.; rare books. Baltimore.
- Fort McHenry National Monument and Historic Shrine.** Historic site. Baltimore.
- Hammond-Harwood House.** Historic house and furnishings. Annapolis.
- Hampton National Historic Site.** Patroness Exhibit: Examples of Their Hobbies, Handcrafts, and Collections. Thru Dec. 1. Towson.
- The Jonathan Hager House.** Historic house and furnishings. Hagerstown.
- Johns Hopkins University,** Eisenhower Library Galleries. Thomas Moen, photography exhibit, thru Nov. 1. Baltimore.
- Kirk Silver Museum.** Sterling silver from 1815 to the present. Baltimore.
- The Maryland Historical Society.** Maryland history, furnishings, portraits, maps, prints, drawings, manuscripts. Baltimore.
- Montpelier.** Historic house and furnishings. Laurel.
- Mount Clare.** Historic House, home of Charles Carroll, Barrister. Carroll Park, Baltimore.
- The Roger Brooke Taney Home.** Historic house and memorabilia of the Supreme Court Chief Justice and Francis Scott Key. Frederick.
- Sotterley Mansion.** Historic house and furnishings. Hollywood.
- The Star Spangled Banner Flag House Assn., Inc.** Historic house and furnishings and relics. Baltimore.
- U.S. Naval Academy Museum.** Naval history and Art. Annapolis.
- Towson State College.** Recent additions to permanent art collections: African, American Indian, Asian. Towson.
- University of Maryland Baltimore County—Library.** Science Fiction Exhibit, thru November. Baltimore.
- The Walters Art Gallery.** Permanent Collection. Baltimore.
- Washington County Museum of Fine Arts.** Summer Exhibitions: Mini-Louvre and Early Ameri-

can Pressed Glass. Thru Labor Day. Hagerstown.

**Washington Monument Historical Information Center.** Exhibits showing Washington's association with Baltimore, the history of the monument, the development of the Mt. Vernon square area, and the places of historical interest in Baltimore.

## VIRGINIA

### Music

#### Openings & Single Events

- 2 **Open Rehearsal—Fairfax Symphony Orchestra,** Hudson c. Fairfax High School, 10 a.m. Fairfax.
- Master Class for violists and violists,** Fairfax Symphony Orchestra, Sergiu Luca, violin. Fairfax High School Band Room, 2 p.m. Fairfax.
- Fairfax Symphony Orchestra,** Hudson c. Sergiu Luca, violin. Fairfax High School, 8 p.m. Fairfax.
- 3 **Concert at Four:** Anthony and Joseph Paratone, piano. College of William and Mary, Campus Center, 4 p.m.
- Alice Weinreb,** flute, and John Marlow, guitar. (Va. Friends of Music). Fairfax H.S., 8 p.m. Fairfax.
- 8 **Richmond Sinfonia.** Scottish Rite Temple, 8:30 p.m. Richmond.
- Earth-Wind and Fire in Concert.** Civic Center. Salem.
- 13 **"The Gondoliers."** College of William and Mary, thru Nov. 16. Williamsburg.
- 17 **Norfolk Chamber Consort:** Bach's "A Musical Offering." Chrysler Museum, 3 p.m. Norfolk.
- EMC Orchestra.** Eastern Mennonite College Chapel, 3 p.m. Harrisonburg.
- 18 **Old Dominion University Concert Series** with Athena Bassil and Theodore Forte. Chrysler Museum, 8 p.m. Norfolk.
- Richmond Symphony,** Houtmann c. Edwin Thayer, fr. horn. Raymond Montoni, viola. The Mosque, 8:30 p.m. Richmond.
- 21 **The Interlochen Jazz Group.** William and Mary Concert Series. Phi Beta Kappa Hall, 8:15 p.m. Williamsburg.
- 24 **Concert—Farmville United Methodist Church,** Hampden-Sydney College Glee Club, and Returning Alumni. Hampden Sydney College, 4 p.m. Hampden Sydney.
- 27 **Grace Linn Donat,** piano. College of William and Mary, Phi Beta Kappa Hall, 8:15 p.m. Williamsburg.
- 28 **Holiday Concert by Candlelight,** Charles Hardin dtr. Governor's Palace, 8 and 9:30 p.m. Williamsburg.
- 29 **Colonial Music at the Capitol—special holiday** program by Tayler Vrooman and Company of Musicians featuring Williamsburg Madrigal Singers. 8 and 9:15 p.m. Williamsburg.
- Winter Blue Grass Concert.** Salem Civic Center. Salem.
- 30 **"After the Overture"—excerpts from operas** in which the overture is familiar but the rest of the work not well known. Opera Theatre of Northern Virginia, Thomas Jefferson Community Theatre. Arlington.
- \*8th Manassas Jazz Festival,** thru Dec. 2. Manassas.

### Theatre

#### Openings & Single Events

- 1 **\*Drama Guild Production.** Eastern Mennonite College. Repeated Nov. 2. Harrisonburg.
- "Pryderri"** (Norfolk Society of Arts, The Welsh Arts Council, and The Art Assn. of Wales). Chrysler Museum, 11 a.m. Norfolk.
- "The Miser."** (Company of Comedians). Williamsburg Lodge Auditorium, 8:30 p.m. Williamsburg.
- 8 **"Purlic."** Museum Theatre, thru Nov. 23. Richmond.
- 14 **"The Circle."** Williamsburg Players, 8 p.m. Repeated Nov. 15, 16, 21, 22, 23, 28, 29, & 30. Williamsburg.
- 15 **"The Death of Bessie Smith"** and "The American Dream." Chrysler Museum Actors' Theatre. Repeated Nov. 16, 17, 23, 24, 29, 30, Dec. 1. Norfolk.
- 18 **"Tom Swift and His . . ."** (Dinglefest Theatre). William and Mary Theatre, Phi Beta Kappa Hall, 8:15 p.m. Williamsburg.
- 20 **"Not Now Darling."** Hayloft Dinner Theatre, thru Dec. 29. Manassas.
- "The Hostage."** Virginia Commonwealth University. Repeated Nov. 21, 22, 23 and Dec. 2 and 3. Richmond.
- 29 **"The Women."** Little Theatre of Alexandria, thru Dec. 14. Alexandria.
- "Our Town."** Museum Theatre, thru Dec. 14. Richmond.
- "Mandragola."** Va. Commonwealth University. Repeated Nov. 30 and Dec. 4-7. Richmond.

### Continuing

- Arlington Dinner Theatre.** "Gigi," thru Nov. 10. Arlington.
- Children's Theatre of Arlington.** "King Patch and Mr. Simpkins." Thomas Jefferson Community Theatre, thru Nov. 2, 3, 9, and 10. Arlington.

**Hayloft Dinner Theatre.** "Fallen Angels." thru Nov. 17. Manassas.

**Lazy Susan Dinner Theatre.** "What the Butler Saw" thru Nov. 3. Woodbridge.

**Shenandoah Dinner Theatre.** "Norman, Is That You?" Thru Nov. 1. Charlottesville.

## Exhibits, Films, Lectures

### Openings & Single Events

- "Chinese Export Porcelain," lecture. Chrysler Museum 8 p.m. Norfolk.
- "Fine Arts Exhibition: Baskin Bronzes and Prints and 20th Century American Sculpture." Andrews Gallery, College of William and Mary, thru Nov. 18. Williamsburg.
- "Annual Chrysanthemum Show." Crossroads Mall thru Nov. 4. Roanoke.
- "Recent Paintings/Fay Zeflin, Recent Works/New Studio Faculty; Recent Photographs/Gary Johnson." Anderson Gallery, Va. Commonwealth Univ. thru Dec. 5. Richmond.
- Introductory Lecture on Emerson, Thoreau, Whitman and Melville by T. Edward Crowley. Hampden Sydney College, Johns Auditorium, 7:30 p.m. Hampden Sydney.
- "Dealing with Deviancy in the Family," lecture by Byron P. Royer (Eastern Mennonite College). Sheraton Inn, 12 noon. Harrisonburg.
- Norfolk Society of Arts Associate Committee. Afternoon of Literature. Chrysler Museum, 3 p.m. Norfolk.
- Soroptimist House Tour: Eastern Shore houses of architectural interest, in Accomack County. Accomack.
- "Virginia Architects/Planners 1974." Virginia Museum, thru Dec. 22. Richmond.
- della Robbia Wreath Workshop. Williamsburg Lodge (reservations necessary). Williamsburg.
- "Catesby Jones Collection." Virginia Museum, thru Dec. 22. Richmond.
- "Theatre of Lorca," lecture by Douglas Day. Chrysler Museum of Norfolk, 3 p.m. Norfolk.
- "Southeastern Virginia Collects Chinese Porcelain." Chrysler Museum, thru Dec. 29. Norfolk.
- Picasso. Virginia Museum, thru Dec. 22. Richmond.
- Films by Tom Davenport. Chrysler Museum, 8 p.m. Norfolk.
- "Rebecca Davenport Retrospective." Chrysler Museum, thru Dec. 31. Norfolk.

### Continuing

- Abby Aldrich Rockefeller Folk Art Collection. Painting and sculpture by American folk artists. Williamsburg.
- Appomattox Manor. Historic House (1763). Hopewell.
- Ash Lawn. Historic House (1799, Thos. Jefferson, Architect). Home of James Monroe. Charlottesville.
- Berkeley Plantation. Historic House (1726) ancestral home of Presidents William Henry Harrison and Benjamin Harrison. Charles City.
- Booker T. Washington National Monument. History Museum. Hardy.
- Bracknell Planetarium (Eastern Mennonite College). "Exploration of Space," every Sunday afternoon at 2:30 and 3:15, thru November. Harrisonburg.
- Carlyle House, 121 N. Fairfax Street. Historic House (1752). Alexandria.
- Chrysler Museum. Changing Gallery — Treasures from the Collections, thru Nov. 3.
- Custis-Lee Mansion. "Arlington." Historic House and Museum. Arlington.
- Ft. Ward Museum. Civil War Fort, 4301 West Braddock Road, Alexandria.
- Gadsby's Tavern. Historic Building, Cameron and N. Royal Sts., Alexandria.
- Gallery 4. Chabes Klabunde's Etchings, thru Nov. 30. Alexandria.
- Gunston Hall. Historic House (1755-58) and furnishings, gardens. Lorton.
- Hampton Institute College Museum. Permanent Collection of Traditional African and American Indian Art. Hampton.
- The Hermitage Foundation Museum. Chinese and Indian Art. Norfolk.
- Hugh Mercer Apothecary Shop. Historic Building and pharmaceutical implements, medical implements, historic papers. Fredericksburg.
- Hume School Historical Museum. Historic Building and museum. 1805 S. Arlington Ridge Road, Arlington.
- James Monroe Law Office Museum and Memorial Library. Historic Building (1758) and manuscript, books, papers collection. Fredericksburg.
- Jamestown Foundation. Preservation of the site of the first permanent English settlement in North America. Jamestown.
- Kenmore. Historic House (1752) with period furnishings. Fredericksburg.
- The Mariners Museum. History and maritime museum. Newport News.
- Mary Washington House. Historic House, period furnishings. Fredericksburg.
- Michie Tavern. Historic Building (1780). English and American 18th century tavern furnishings. Charlottesville.
- Monticello. Historic House; home of Thomas Jefferson, period furnishings. Charlottesville.
- Peaks of Otter Visitor Center and Museum. Natural history museum and herbarium. Bedford.
- Red Hill Shrine. Historic House (1750). Brookneal.

Rising Sun Tavern. Historic Building (c. 1760) period tavern furnishings. Fredericksburg.

Roanoke River Museum. Historic House (1795). Clarksville.

Rockbridge Historical Society. Historical Society Museum and Historic House (1790). Lexington.

Scotchman. Historic House. Ashland.

Sherwood Forest. Historic House (1782), home of Pres. John Tyler. Charles City.

Shirley Plantation. Historic House (1725) and period furnishings. Charles City.

Southwest Virginia Museum. History museum and historic building. Big Stone Gap.

Stabler-Leadbeater Apothecary Museum. Historic Building and Museum. 107 S. Fairfax St. Alexandria.

Stanhewell Jackson's Home. Historic House and Jackson relics. 8 East Washington St. Lexington.

Syms-Eaton Museum. History Museum. Civil War and record pertaining to the first free school in U.S., and to Hampton since 1610. 19 Cary St. Hampton.

Univ. of Va. Museum of Fine Arts. University portraits, 18th and 19th century American painters. Charlottesville.

The Valentine Museum. Historic house (Robert Mills, Architect) Archives, costumes, decorative arts, etc. Richmond.

Virginia Museum. Works on Paper, thru Nov. 10. Permanent Collection.

## PENNSYLVANIA

### Music

#### Openings & Single Events

- "Philadelphia Orchestra, Rafael Fruhbeck de Burgos c. Academy of Music, 2 p.m. Repeated Nov. 2, 8:30 p.m. Philadelphia.
- Coffee Rock. Univ. of Penna., Houston Hall, 9 p.m. Philadelphia.
- Philadelphia Musical Academy Wind Ensemble, Castiglione c. Shubert Theatre, 2:30 p.m. Philadelphia.
- Paul Windt, violin. Brandywine River Museum, 5 p.m. Chadds Ford.
- Martha Hill, sop., and Darina Tuhy, piano (Faculty Recital). Bucknell Univ., Lewisburg.
- The Curtis String Quartet. Free Library, Central, 8 p.m. Philadelphia.
- Buffalo Philharmonic Orchestra. Bucknell University, Lewisburg.
- "Philadelphia Orchestra, Levine c. Academy of Music, 8:30 p.m. Repeated Nov. 8 and 9. Philadelphia.
- The University Choir, Parberry c. Univ. of Penna. St. Mary's Church (on campus), 8:30 p.m. Philadelphia.
- Highwood Stringband (Folk Series). Walnut Street Theatre, 8 p.m. Philadelphia.
- Harrisburg Symphony Orchestra, Epstein c. Jaime Laredo v. The Forum, 8:15 p.m. Harrisburg.
- Bucknell Chapel Choir and St. Mark's Lutheran Choir. Bucknell Univ., Lewisburg.
- Sweet Honey and the Rock (Gospel Series). Walnut Street Theatre, 8 p.m. Philadelphia.
- "Royal Swedish Ballet (All Star-Forum). Academy of Music, 8 p.m. Repeated Nov. 17, 3 p.m. Philadelphia.
- Jimmy Giuffre (jazz program). Walnut Street Theatre, 8 p.m. Philadelphia.
- "Philadelphia Orchestra, Levine c. Joseph Suk, violin. Academy of Music, 2 p.m. Repeated Nov. 26, 8:30 p.m. Philadelphia.
- Pilobolus Dance Theatre. Walnut Street Theatre, 8 p.m. Repeated Nov. 16. Philadelphia.
- The University Symphony Orchestra, Narmour c. Univ. of Penna., 8:30 p.m. Philadelphia.
- Coffee Rock. Univ. of Penna., Houston Hall, 9 p.m. Philadelphia.
- Progressive Chamber Ensemble—Book Concert (introduction to chamber music). Free Library of Philadelphia, 2 p.m. Philadelphia.
- Takeo Fujii, sop. Brandywine River Museum, 5 p.m. Chadds Ford.
- Peter Lang, piano (Faculty Recital). Bucknell Univ., Lewisburg.
- "The Collegium Musicum, Ballard dtr. Univ. of Penna., Annenberg Center, Harold Prince Theatre, 8:30 p.m. Repeated Nov. 21. Philadelphia.
- "Philadelphia Orchestra, Dorati c. Academy of Music, 8:30 p.m. Repeated Nov. 22, 2 p.m., Nov. 23 & 26, 8:30 p.m. Philadelphia.
- Bucknell Jazz & Rock Ensemble. Bucknell University, Lewisburg.
- "Music at the Museum." Univ. of Penna. Museum, Rainey Auditorium, 3:30 p.m. Philadelphia.
- Bucknell University Chorale. Bucknell Univ., Lewisburg.
- The Philadelphia Orchestra, Ormandy c. The Pension Concert. Susan Starr, piano. Academy of Music, 8:30 p.m. Philadelphia.
- "Philadelphia Orchestra, Ormandy c. and the Mendelssohn Club of Phila., Page dtr. Academy of Music, 8:30 p.m. Repeated Nov. 30. Philadelphia.

### Theatre

#### Openings & Single Events

- "The Bacchae" (Cap and Dagger). Bucknell Univ., Repeated Nov. 21. Lewisburg.
- "Alice's Restaurant" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "Alfredo, Alfredo" (film). Univ. of Penna., Irvine Auditorium, 7:30 and 10 p.m. Philadelphia.
- "Peter Rabbit and the Tales of Beatrix Potter" (film). Univ. of Penna. Museum, 10:30 a.m. Philadelphia.
- "The Adventures of Tom Sawyer" (film). Philadelphia Museum of Art, 1:30 p.m. Philadelphia.
- "Who's Afraid of Virginia Woolf?" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 10 p.m. Philadelphia.
- "Monkey Business" (film). Univ. of Penna., Fine Arts Building, Auditorium, 12 midnight. Philadelphia.
- "Mary of Scotland" (film). Free Library of Philadelphia, Central, 2 p.m. Philadelphia.
- "As You Like It." Shubert Theatre, thru Nov. 16. Philadelphia.
- "Charley's Aunt" (Show Festival Production). Zellerbach Theatre, Univ. of Pa., thru Nov. 17. Philadelphia.
- "Room at the Top" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "Oliver." Messiah College, thru Nov. 10. Grantham.
- "Kiss Me, Kate" (Penn Players). Univ. of Penna., Annenberg Center, Harold Prince Theatre, 8 p.m. Repeated Nov. 8, 13, 14, 15, 8 p.m., Nov. 9 & 16 at 6:30 and 10 p.m. Philadelphia.
- "Ebirra Madigan" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "The Touch" (film). Univ. of Penna., Auditorium, Fine Arts Building, 7:30 and 10 p.m. Philadelphia.
- "Scarface" (film). Univ. of Penna., Auditorium, Fine Arts Bldg., 12 p.m. Philadelphia.
- "Black Beauty" (film). Univ. of Penna. Museum, 10:30 a.m. Philadelphia.
- "The Grapes of Wrath" (film). Free Library of Philadelphia, Central, 2 p.m. Philadelphia.
- "Finnegan's Wake" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "Brewster McCleod" (film). Univ. of Penna., Auditorium, Fine Arts Bldgs., 12 p.m. Philadelphia.
- "Ulysses" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "To Be Young, Gifted and Black" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.
- "Westworld" (film). Univ. of Penna., Irvine Auditorium, 7:30 and 10 p.m. Philadelphia.
- "Romeo and Juliet" (film/ballet). Univ. of Penna., University Museum, 2:30 p.m. Philadelphia.
- "Ice Follies." Hersheypark Arena, thru Nov. 24. Hershey.
- "Children of Paradise" (film). Christian Assn. Film Soc. Auditorium, 7:30 p.m. Philadelphia.
- "My Side of the Mountain" (film). Univ. of Penna., University Museum, 10:30 a.m. Philadelphia.
- "Young Mr. Lincoln" (film). Free Library of Philadelphia, Central, 2 p.m. Philadelphia.
- "Lady with the Dog" (film). Univ. of Penna., University Museum, 2:30 p.m. Philadelphia.
- "Grand Illusion" (film). Christian Assn. Film Soc. Auditorium, 7:30 & 9:30 p.m. Philadelphia.

### Continuing

Zellerbach Theatre. "Love for Love." thru Nov. 3. Philadelphia.

## Exhibits, Films, Lectures

### Openings & Single Events

- "Open House—Ironmasters House & Museum. Shippack Pike, thru Nov. 7. Worcester.
- "A History of Furniture: Furniture in England and America," lecture by William Miller. Philadelphia Museum of Art, 10 a.m. Philadelphia.
- "Grizzly" (film). Academy of Natural Sciences, 2:30 p.m. Philadelphia.
- "Naturalists' Field Trips: Hawk Flight at Bake Oven Knob (a birding expedition). Academy of Natural Sciences, tele: LO 7-3700. Philadelphia.
- "Man in the Wilderness" (film). Univ. of Penna., Museum, 2:30 p.m. Philadelphia.
- "Stanley Boorse—watercolors. Univ. of Pennsylvania, Philomathean Gallery, College Hall, thru Nov. 27. Philadelphia.
- Physical Anthropology Lecture Series: Human Evolution—New Fossils, New Theories, New Problems." Alan Mann. Univ. of Penna. Univ. Museum, Rainey Aud., 5:30 p.m.
- Lecture by I. F. Stone (Cognissance). Univ. of Penna., Irvine Auditorium, Philadelphia.
- "Lief Skoogtors and Rochelle Toner. (Penna. Academy of Fine Arts). Peale House, thru Dec. 15. Philadelphia.
- "A History of Furniture: The 19th and 20th Centuries," lecture by Elizabeth Anderson. Philadelphia Museum of Art, 10 a.m. Repeated Nov. 9. Philadelphia.
- "Luca Della Robbia," lecture by Sir John Pope-Hennessy. Philadelphia Museum of Art, 4:30 p.m. Philadelphia.
- Naturalists' Field Trips: South Jersey Fossils. Academy of Natural Sciences, tele: LO 7-3700. Philadelphia.
- "The Lonely Dorymen" (film). Academy of Natural Sciences, 2:30 p.m. Philadelphia.
- "The Artist's Vision" (an event for children) ages 5-10. Institute of Contemporary Art, Univ.

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**HOLLY SERIES:** Garrick Ohlsson playing Chopin... the Westminster Choir... Debussy's *La Mer*...

## IVY SERIES

January 21, 22, 23  
 OKKO KAMU Conducting  
 VIKTOR TRETYAKOV, Violin  
 SALLINEN \*Symphony in One Movement  
 TCHAIKOVSKY Violin Concerto  
 SIBELIUS Symphony No. 1

February 18, 19, 20  
 ANTAL DORATI Conducting  
 LOREN KITT, Clarinet

MOZART Eine kleine Nachtmusik  
 MOZART Clarinet Concerto in A  
 R. STRAUSS \*Symphonia domestica

April 15, 16, 17

ANTAL DORATI Conducting  
 EUGENE ISTOMIN, Piano  
 N.S.O. STRING QUARTET  
 Miran Kojian, Violin  
 Virginia Harpham, Violin  
 Richard Parnas, Viola  
 John Martin, Cello

LEES \*Concerto for String Quartet  
 BEETHOVEN Piano Concerto No. 4  
 BARTOK Concerto for Orchestra

May 6, 7, 8

ANTAL DORATI Conducting  
 GIULIA BARRERA, Soprano  
 CATHEDRAL BOY'S CHOIR  
 Paul Callaway, Director  
 WOMEN OF THE ORATORIO SOCIETY OF WASHINGTON, Robert Shafer, Director  
 MAHLER \*Symphony No. 3

## HOLLY SERIES

January 14, 15, 16  
 GARY BERTINI Conducting  
 GARRICK OHLSSON, Piano

HAYDN Symphony No. 95  
 CHOPIN Piano Concerto No. 2  
 SETER \*\*Judith  
 DEBUSSY La Mer

February 4, 5, 6

ANTAL DORATI Conducting  
 ROBERT ILOSFALVI, Tenor  
 WESTMINSTER SYMPHONIC CHOIR  
 Joseph Flummerfelt, Director

STRAVINSKY \*Symphony of Psalms  
 KODALY \*Psalmus Hungaricus  
 PENDERECKI \*\*The Magnificat

March 18, 19, 20

JAMES DEPREIST Conducting  
 LESLIE PARNAS, Cello  
 VIVALDI \*Concerto Grosso, Op. 3, No. 3  
 HAYDN Cello Concerto in D  
 WALTON \*Symphony No. 1

April 8, 9, 10

ANTAL DORATI Conducting  
 SCHOENBERG Verklarte Nacht  
 BRUCKNER \*Symphony No. 3

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January 28, 29, 30  
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 MICHEL BEROFF, Piano  
 DOTIAN CARTER, Harp  
 UNIVERSITY OF MARYLAND CHORUS  
 Paul Traver, Director  
 RAVEL \*\*Sheherazade  
 Introduction and Allegro  
 Piano Concerto in G  
 \*Daphnis and Chloe (complete)

February 11, 12, 13

ANTAL DORATI Conducting  
 MIRAN KOJIAN, Violin  
 JOHN MARTIN, Cello  
 HOPKINS \*\*\*Phantasms  
 BRAHMS Concerto for Violin and Cello  
 JANACEK \*Sinfonietta

March 25, 26, 27

HOWARD MITCHELL Conducting  
 JAIME LAREDO, Violin  
 W. SCHUMAN American Festival Overture  
 ELGAR Violin Concerto  
 BEETHOVEN Symphony No. 7

April 29, 30, May 1

ANTAL DORATI Conducting  
 CLIFFORD CURZON, Piano  
 MIRAN KOJIAN, Violin  
 MOZART March in D, K. 249  
 \*Piano Concerto in O, K. 537  
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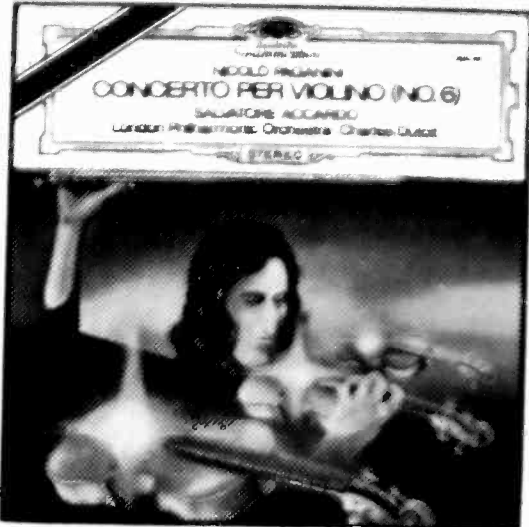
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- 2709 051 Mozart: Abduction from the Seraglio, The Impresario - Auger, Grist, Schreier, Kraemer, Moll, others; Leipzig Radio Chorus, Dresden State Orchestra/Boehm. 3 LP's
- 2530 456 Mozart: Piano Concerto in B Flat Major, K. 595; Two Piano Concerto in E Flat Major, K. 365 - Emil and Elena (in K. 365) Gilels, Pianos; Vienna Philharmonic/Boehm.
- 2530 432 Orff: De Temporum Fine Comedia - Ludwig, Schreier, Greindl; Cologne Radio Chorus and Orchestra/Karajan
- 2530 473 Schubert: Wanderer Fantasie, D. 760; Piano Sonata in A Minor, D. 845 - Maurizio Pollini, Piano.
- 2530 447 Schumann: Symphony No. 3 in E Flat Major, "Rhenish" - BPO/Karajan.
- 2530 368 R. Strauss: Death and Transfiguration; Four Last Songs - Gundula Janowitz, Soprano; BPO/Karajan.

### Best Sellers

- 2530 247 Albinoni: Adagio in G Minor; Pachelbel: Canon and Gigue in D Major; Boccherini: Quintettino; Respighi: Ancient Airs and Dances, Set 3 - BPO/Karajan.
- 2708 013 Bach: Brandenburg Concertos (Complete) - MBO/Richter. 2 LP's
- 2710 004 J. S. Bach: Christmas Oratorio - Janowitz, Ludwig, Wunderlich, Crass; MBO/Karl Richter. 3 LP's
- 138 820 Bach: Violin Concertos - #1 in A minor, #2 in E, Double Cto in D minor - David & Igor Oistrakh; VS & Royal Philharmonic/Oistrakh/Goossens.
- 2707 030 Beethoven: Missa Solemnis - Janowitz, Ludwig, Wunderlich, Berry; Vienna Singverein; BPO/Karajan. 2 LP's
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- 2530 437 Beethoven: Symphony No. 3, "Eroica" - Vienna Philharmonic/Boehm.
- 138 804 Beethoven: Symphony No. 5 - BPO/Karajan.
- 2707 013 Beethoven: Symphonies 8 & 9 ("Choral") - BPO/Karajan, vocal soloists. 2 LP's
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- 2530 291 Chopin: 24 Etudes, Op. 10 & Op. 25 - Maurizio Pollini, Piano.
- 2530 196 Debussy: Images (Books 1 & 2); Children's Corner Suite - Arturo Benedetti Michelangeli, Piano
- 138 922 Dvorak: Symphony No. 9, "New World" - BPO/Karajan.
- 2530 243 Grieg: Peer Gynt Suites Nos. 1 & 2; Sigurd Jorsalfar - BPO/Karajan.
- 2709 045 Handel: The Messiah - Donath, Reynolds, Burrows, McIntyre, John Aldis Choir; London Philharmonic/Karl Richter (Sung in English). 3 LP's
- 2707 044 Haydn: The Creation - Janowitz, Fischer-Dieskau, Wunderlich, Krause, Berry; BPO/Karajan. 2 LP's
- 2530 102 Holst: The Planets - BSO/Steinberg.
- 2530 416 Mendelssohn: Symphonies No. 4 in A Major, "Italian"; No. 5 in D Major, "Reformation" - BPO/Karajan.
- 139 004 Mozart: Eine Kleine Nachtmusik/Divertimento No. 15 in B flat, K. 287 - BPO/Karajan.
- 2709 017 Mozart: The Magic Flute - Lear, Peters, Fischer-Dieskau, Crass, Wunderlich, others; BPO/Boehm. 3 LP's
- 138 783 Mozart: Piano Concertos 17, K. 453 & 21, K. 467 - Geza Ando, Piano & Cond.; Camerata Academica Orch.
- 138 815 Mozart: Symphonies No. 40/No. 01, "Jupiter" - BPO/Boehm.
- 139 010 Mussorgsky: Pictures at an Exhibition/Ravel: Bolero - BPO/Karajan.
- 139 362 Carl Orff: Carmina Burana - Janowitz, Fischer-Dieskau, Stolze; Chorus & Orchestra of German Opera Berlin/Jochum.
- 138 076 Rachmaninoff: Piano Cto No. 2; 6 Preludes - Sviatoslav Richter; Warsaw Philharmonic/Wislocki.
- 139 022 Rimsky-Korsakov: Scheherazade - Berlin Philharmonic/Harbert von Karajan.
- 139 440 Rodrigo: Concierto de Aranjuez; Fantasia para un Gentilhombre - Narciso Yepes, Guitar; Orquesta Sinfonica RTV Espanola/Alonso.
- 2530 252 Stravinsky: The Rite of Spring; King of the Stars - BSO/Tilson Thomas.
- 139 029 Tchaikovsky: 1812 Overture, Romeo and Juliet, Marche Slave - Don Cossack Choir (in 1812); BPO/Karajan.
- 2707 065 Verdi: Requiem - Mirella Freni, Christa Ludwig, Carlo Cossutta, Nicolai Ghiaurov; Vienna Singverein; BPO/Karajan. 2 LP's
- 2530 211 Vivaldi: Complete Concertos for Lute (Guitar) and Mandolin - Narciso Yepes, Guitar; Takashi & Silvia Ochi, Mandolins; Kuentz Chamber Orchestra/Paul Kuentz.
- 2713 001 Wagner: Tristan und Isolde - Nilsson Windgassen, Talvela, Ludwig, Waechter; "Live" Bayreuth Festival recording/Boehm. 5 LP's

Available Mid-November:

Berlioz: THE DAMNATION OF FAUST with Mathis, Burrows, McIntyre, and Paul, Boston Symphony conducted by Ozawa. 3 LP's.

- of Pennsylvania, 11 a.m. Philadelphia.
- 10 "Spareless Old Lady" (film), Univ. of Penna. University Museum, 2:30 p.m. Philadelphia.
- "The Living Wilderness," illustrated lecture by Charles E. Mose, Academy of Natural Sciences, 3 p.m. Repeated Nov. 11, 7:30 p.m. Philadelphia.
- 11 Annenberg Colloquium: The St. Mon. Michael Stewart on "How Far Can Governments Communicate with People?" Univ. of Penna. Annenberg School of Communications, Colloquium Room, 4 p.m. Philadelphia.
- 12 Print Exhibit (assembled by Ferdinand Roten Galleries), Univ. of Penna., Bowl Room, Houston Hall, 10 a.m.-6 p.m. Philadelphia.
- "Birds in Your Garden," lecture by Maurice Brown, Woodmere Art Gallery, 6 p.m. Chestnut Hill.
- 13 Physical Anthropology Lecture Series: "Growing Corn in the New World" by Dr. Solomon Katz, Univ. of Penna. Museum, Biology Auditorium, 5:30 p.m. Philadelphia.
- 14 "A History of Photography: Draping with Light—The Early Years, 1838-1851," lecture by William F. Stapp, Philadelphia Museum of Art, 10 a.m. Repeated Nov. 15, Philadelphia.
- 15 Michael Lasucha, paintings and drawings, Univ. of Penna., Bowl Room, Houston Hall, thru Dec. 3, Philadelphia.
- 16 "The Adventures of Prince Achmed" (film), Univ. of Penna. University Museum, 10:30 a.m. Philadelphia.
- Naturalists' Field Trip: Doleware Museum Shell Trip Academy of Natural Sciences, tele: LO 7-3700, Philadelphia.
- "Penn-Jersey Cat Show," Mt. Airy Lodge, thru Nov. 17, Mt. Pocono.
- Remembrance Day (Civil War Blood Descendants) Gettysburg.
- "Holland Against the Sea" (film), Academy of Natural Sciences, 2:30 p.m. Philadelphia.
- 18 Annenberg Colloquium: Wilson Dizard (USA) on "Current Tension and Challenges in Communicating America to the World," Univ. of Penna., Annenberg School of Communications, Colloquium Room, 4 p.m. Philadelphia.
- "Classical Chinese Culture," lecture by Prof. James Fuxey (Cultural Heritage Series), Bucknell Univ. Lewisburg.
- 20 "Student Show (Penna. Academy), Pease House, thru Dec. 8, Philadelphia.
- "The Arts of the Pennsylvania Germans," lecture by Bea Gervan, Philadelphia Museum of Art, 2 p.m. Philadelphia.
- 21 "A History of Photography: Photography Comes of Age—The Glass Plate," lecture by William F. Stapp, Philadelphia Museum of Art, 10 a.m. Repeated Nov. 23, Philadelphia.
- "Map and the Transformation of Classical Chinese Culture," lecture by Prof. M. Gene Chenoweth (Cultural Heritage Series), Bucknell Univ. Lewisburg.
- 22 "A Touch of Gold"—contemporary jewelry, Philadelphia Museum of Art, thru Dec. 15, Philadelphia.
- 23 "Wild River" (film), Academy of Natural Sciences, 2:30 p.m. Philadelphia.
- Naturalists' Field Trip: Fossil Shells and Whales along the Calvert Cliffs of Maryland, Academy of Natural Sciences, tele: LO 7-3700.
- 25 Annenberg Colloquium: Samuel Lubell on "After Watergate—The Changing Information Needs of Our Society," Univ. of Penna., Annenberg School of Communications, Colloquium Room, 4 p.m. Philadelphia.
- 27 "Thanksgiving Conservatory Display, Longwood Gardens, thru Dec. 1.
- 29 "A Brandywine Christmas" featuring recent paintings by James Wyeth, Brandywine River Museum, thru Jan. 5, Chadds Ford.
- 30 "The Hidden World" (film), Academy of Natural Sciences, 2:30 p.m. Philadelphia.

### Continuing

- The Academy of Natural Sciences, Philadelphia's "whole earth museum" from prehistoric times to the present. Twice daily the Academy presents its Eco-show, a thematic environmental program starring live animals. Philadelphia, Brandywine River Museum, Harvey Dunn (1884-1952) Art Exhibition, thru Nov. 24, Chadds Ford.
- Fairmount Park Houses: Cedar Grove, Mount Pleasant, Sweetbriar, Lemon Hill, Strawberry Mansion, and Woodford. Tours of the mansions available all year long. For information, call PO 3-8100, Philadelphia.
- The Franklin Institute, Science museum and planetarium, Franklin Memorial Hall, the national memorial to Benjamin Franklin is in the Institute, Philadelphia.
- The Free Library of Philadelphia, Rare book collection includes Dickens, Poe, Oriental & medieval manuscripts, Presidential letters, Penna. German Fraktur; Arthur Rackham & Beatrix Potter illustrations, Philadelphia.
- Hershey Museum, History museum with early Americana, Pennsylvania Dutch items, clock collection, Stiegel glass, Indian lore, Hershey, Moore College of Art, Alumni Show, thru Nov. 15, Philadelphia.
- Philadelphia Museum of Art, Recent Acquisitions—particularly "The Massacre of the Innocents" by Massimo Stanzione, Vouet's "Rest on the Flight into Egypt"; Kienbusch Arms and Armor, The Invisible Artist—multi-media exhibition, focussing on the artist as an individual, Philadelphia.
- Rodin Museum, Largest collection, outside Paris, of the works of Auguste Rodin, Philadelphia.

The above is but a partial listing from a very large DGG and Archive catalog. Cassette and 8-Track are also sale priced at \$5.99 per tape. In the above listing, \* - available on cassette and 8-track \*\* - available on cassette only. Mail order: 50¢ for first LP or tape, 10¢ each additional. Charges: BankAmericard - Master Charge - Central Charge - NAC.

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# "If I had \$1199 to spend, this is the stereo system I'd buy."

by Ken Kanzler,  
the Wizard of Atlantis

This \$1199 system is as close as you can come to the perfect system.

Sure, you could spend more.

But unless your hearing is almost as keen as a dog's, I don't believe you'd hear any difference.

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The 901-II's need no introduction to knowledgeable hi-fi enthusiasts. They've been acclaimed the best, regardless of size or price. The series 11 features improved high end, an improved equalizer, and a new cone formulation. All these improvements to the original, world-famous 901's add up to spectacular audio performance unmatched in any other speaker.

**The Harman Kardon 800+ receiver.**

The top-of-the-line 800+ is most interesting. It's really a 4-channel quad receiver (with all the built-in decoding systems and 4 x 25 watts/channel), but when strapped for stereo use, it produces over 50 RMS watts/channel at .3% distortion and has a tuner with a 2.0 uv sensitivity. These specs in stereo make it the finest \$500 receiver available, certainly the most flexible, since your system can be converted to 4-channel just by adding another pair of speakers.

**The Dual 1228 changer.** What more can you say? The 1229 turntable is the top of the line model from the top name company in turntables. A professional choice. With features such as a full size 12" dynamically balanced platter, a true gyroscopic gimbal-mounted tonearm, and a synchronous/continuous motor, it gives you complete flexibility for single or continuous play.

**The Empire 1001 AEX III cartridge.** An excellent cartridge that, like the Harman Kardon 800+ receiver, is compatible with both stereo and quad. And although this system isn't 4-channel, the tracing diamond stylus used in the Empire 4400D4 is superior to the conventional elliptical ones, so this system sounds just that much better.

\*Included at fair trade price of \$550 pr., Bose 901 II.



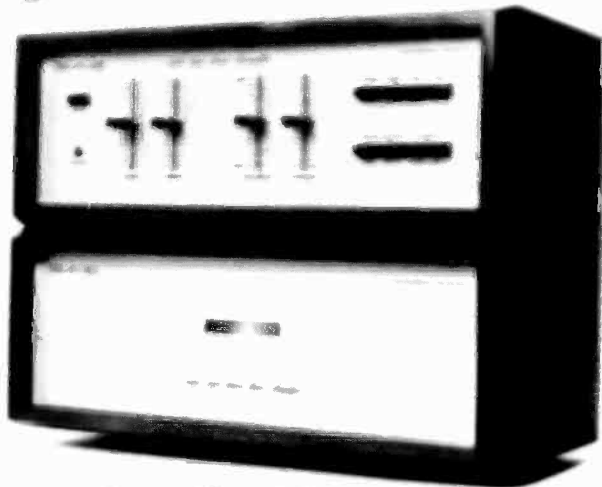
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All Stores

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Wheaton

University of Pennsylvania, Institute of Contemporary Art—"Made in Philadelphia-2" thru Dec. 14. Paintings and Drawings by Geri and Richard Moore, Basil Bissin, Houston Hall, thru Nov. 10.  
University Archaeology Museum: Archaeology of the Near East and Egypt, the Mediterranean, North, Middle, and South America, ethnology of Africa and Oceania, or of China before A.D. 1000. Philadelphia.

## DELAWARE

### Music

#### Openings & Single Events

- 4 Resident String Quartet, Concert Preview, Student Center, Rm. 1912, Univ. of Delaware, 12 noon, Newark.
- Frances Cole, hpcnd. Amy E. du Pont Music Building, Univ. of Delaware, 8 p.m., Newark.
- 6 Resident String Quartet, Amy E. du Pont Music Bldg., Univ. of Delaware, 8 p.m., Newark.
- 20 Ted Lundy's Southern Mountain Boys and the Bluegrass Buddies, Amy E. du Pont Music Bldg., Univ. of Delaware, 8 p.m.
- 22 Madrigal Singers Concert, Amy E. du Pont Music Bldg., Univ. of Delaware, 8:15 p.m., Newark.
- 24 The Waverly Consort, Mitchell Hall, Univ. of Delaware, 8:15 p.m., Newark.
- Band-O-Rama, Amy E. du Pont Music Bldg., Univ. of Delaware, 8:15 p.m., Newark.
- 26 Safari Woodwind Quintet, Amy E. du Pont Music Bldg., Univ. of Delaware, 8:15 p.m.

### Theatre

#### Openings & Single Events

- 14 "Twelfth Night," University Theatre, Mitchell Hall, Univ. of Delaware, 8:15 p.m. Repeated Nov. 15, 16, 21, 22, & 23, Newark.
- "Confessions of Felix Krull" (film), Univ. of Delaware, 140 Smith Hall, 7:15 p.m., Newark.
- 25 "Arabian Nights," Pickwick Puppet Theatre, Bacchus, Student Center, Univ. of Delaware, 8 p.m., Newark.

### Exhibits

#### Openings & Single Events

- 1 "Shaped Canvas Constructions" by Larry Holmes, Univ. of Delaware, Clayton Hall, thru Dec. 4.
- 6 "Aboriginal Adventure" (film), Univ. of Delaware, Clayton Hall, 7 p.m., Newark. Repeated Nov. 7, Goodstay Center, 7:30 p.m., Wilmington.
- 12 "The CIA & The Cult of Intelligence," lecture by Victor Marchetti, Univ. of Delaware, Carpenter Sports Bldg., 9 p.m., Newark.
- 13 "Indochina Odyssey" (film), Univ. of Delaware, Clayton Hall, 7 p.m., Newark. Repeated Nov. 14, Goodstay Center, 7:30 p.m., Wilmington.
- Sarah Cleveland & Dr. Kenneth Goldstein in an interaction (folksinger-storyteller and folklore professor), Univ. of Delaware, Bacchus, Student Center, 8 p.m., Newark.
- 17 "The U. of D. Permanent Collection," Recent Acquisitions, Student Center West Gallery, thru Dec. 21, Newark.
- 20 "Navajo" (film), Univ. of Delaware, Clayton Hall, 7 p.m. Repeated Nov. 21, Goodstay Center, Wilmington.

### Continuing

- The Corbit-Sharp House (1774). Historic house and furnishings. Open Tues.-Sats. 10 a.m. to 5 p.m., Sun. 2 to 5 p.m., Odessa.
- Delaware Art Museum. Permanent Collection; primarily 19th and 20th century American art, including Winslow Homer, Thomas Eakins, Edward Hopper, and Robert Indiana; major collection of paintings and drawings by Howard Pyle, N. C. Wyeth, Frank Schoonover; the Phelps collection of Andrew Wyeth; etchings and lithographs by John Sloan; paintings by the English Pre-Raphaelites.
- The Henry Francis DuPont Winterthur Museum. American decorative arts. Tours by reservation. Gardens open without appointment in the growing season. Winterthur.
- University of Delaware. Student Center: "Protest Prints," thru Nov. 19. Morris Library: "Kurt Vonnegut Works—first, variant, and foreign editions of major works with some manuscripts and ephemera," thru Nov. 30. "Carrier and Ives Prints" thru Dec. 30.
- University of Delaware. "Solar One," the University's solar house open for tours this fall. For schedule, call 302/738-8481. Irene du Pont Mineral Room, Penny Hall; Fossil Exhibit, Penny Hall, Newark.
- Univ. of Delaware. Deutsches Haus Films, 140 Smith Hall, 7:15 p.m. For additional information, call 302/738-1187 or 302/731-9701, Newark.
- Wilson-Warner House (1769). Historic house and furnishings. Open Tues. thru Sats. 10 a.m. to 5 p.m. Sun. 2 to 5 p.m., Odessa.

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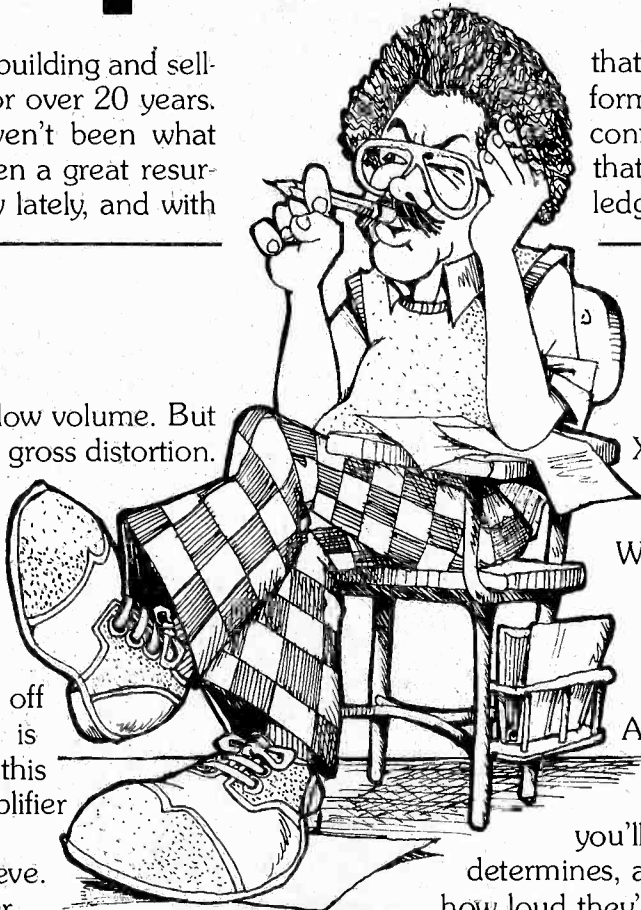
December 11, 7 pm  
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# The Cerwin-Vega Loudspeaker Quiz

At Cerwin-Vega, we've been quietly building and selling high efficiency speaker systems for over 20 years. Frankly, until recently our sales haven't been what you'd call spectacular. But there's been a great resurgence of interest in speaker efficiency lately, and with

that interest, a certain amount of misinformation. To help clear up some of the confusion, we've prepared this little quiz that you can use to test your knowledge of the subject. Pencils ready?



1. Your music system sounds fine at low volume. But when you turn up the volume, you get gross distortion. What's the most likely cause?

- A. Your phono cartridge.
- B. Your amplifier.
- C. Your speakers.

Answer: B. By far the most common cause of volume-related distortion is an underpowered amplifier clipping off the peaks of musical waveforms. It is not "speaker distortion." If you find this hard to believe, borrow a bigger amplifier (with 4 or 5 times the power of your own) and repeat the test. You'll believe. You'll also find you can listen longer without the "listening fatigue" caused by occasional clipping that may not be directly noticeable.

2. You decide that this "clipping distortion" is too much to tolerate. What can you do?

- A. Turn down.
- B. Get a bigger amplifier.
- C. Get more efficient speakers.

Answer: Any of the above. Turning down is of course no fun, so that leaves either a bigger amplifier (which can get expensive—see next question) or more efficient speakers.

3. You decide to get a bigger amplifier. Assuming that you occasionally listen at near-concert hall levels (110-115 dB on peaks), about how many watts should you buy?

- A. 100
- B. 300
- C. 1,000

Answer: C. The typical low efficiency speaker puts out 90-95 dB at 3 feet with a 1 watt input. By simple math, you'll need 100 watts for 110-115 dB. But, since you probably won't be sitting 3 feet from your speakers, figure on perhaps 6 dB of loss due to distance. Which brings you up to 400 watts. Of course, if you accidentally set the volume a notch too high, you'll still get distortion. So, to be really safe, get the thousand watts (we make an excellent amplifier of this size in case you can't find one anywhere else).

Of course, with this much power, you're pushing speaker technology right to the ragged edge. If you're brave (and rich), you may find this exciting.

4. You're about to buy a set of XYZ speakers. The specs look good. The price is about right. And they sounded OK in the showroom. What else do you need to know?

- A. Their efficiency.
- B. Their power handling ability.
- C. The amplifier used to demonstrate them.

Answer: All of the above. Efficiency, as you should have realized by now, determines how much power you'll need to drive the speakers. It also determines, along with the power-handling ability, how loud they'll safely play—something that very few manufacturers bother to tell you (it ranges between 109 and 130 dB at 3 ft. for our systems).

The amplifier you heard the speakers with is important because dealers almost always use a high-powered amp for demos. Naturally, they want all their speakers to sound good, even the inefficient ones, so they make sure there's plenty of power available to drive them. Which means that if you hook low efficiency speakers to your medium-powered receiver, you may be very disappointed in the sound.

To make sure you're not disappointed, next time you shop for speakers, listen to Cerwin-Vega. Because we can give you all the clean, precise sound you want—on 1/4 to 1/10 the power of any low efficiency system. And that can make a big difference. To your budget. And to your ears.

- OK, send me more information on your High Efficiency speaker systems.
- I can't live without my low efficiency speakers. Send me data on your big amplifiers.
- Include material on your PA and musical instrument equipment.

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## NEW JERSEY

Exhibits, Films, Lectures  
Openings & Single Events

### Continuing

New Jersey State Museum. Selections from the Archaeology/Ethnology Collection, thru May, 1975; Selections from the Museum's Fine Arts and Decorative Arts Collection, thru May, 1975; Quilts from the Collection of the Newark Museum, thru Nov. 3. Paintings by James Gwynne and Creative Ceramics by Charles Plosky, thru Nov. 18. Art by New Jersey Children, thru Nov. 3. Trenton.

(Continued from page 8)

### FM STATION MAP

Sir:

Readers who have rotatable directional antennas and those who are installing non-rotatable directional antennas would be helped greatly by a regional map that located every broadcast antenna for which you list program schedules. I suggest you devote the page preceding the "Week at a Glance" to this in each issue.

Israel Rotkin  
Wheaton, Md.

(Because the FM Station Map, which was most recently published in the August issue of Forecast FM, can be easily removed from the magazine to save for later use, and FM stations seldom move their transmitters, we publish it only once every six months or so. Scanning the Dial, on the other hand, changes constantly, so we publish it every month.—Ed.)

### HOURS OF ENJOYMENT

Sir:

I have moved to California, so unfortunately I cannot use your magazine. But let me say, I really truly miss your publication. I don't believe San Francisco has a guide such as yours, and they are really missing the boat.

Thank you for many hours of pleasant and informative reading.

Roger C. Ellis  
Mill Valley, Cal.

### BALTIMORE RECEPTION

Sir:

Forecast FM has been an invaluable guide for me in my classic music listening; I hope in the near future you will be able to get Baltimore station WCAO to renew their listings, since now with my new more powerful Pioneer stereo receiver I can get all those stations except WBAL.

What would you suggest to help get that particular station? I am using an inexpensive rabbit-ear FM/TV antenna that has helped to draw in WCAO, but I do not get WBAL or WBAL.

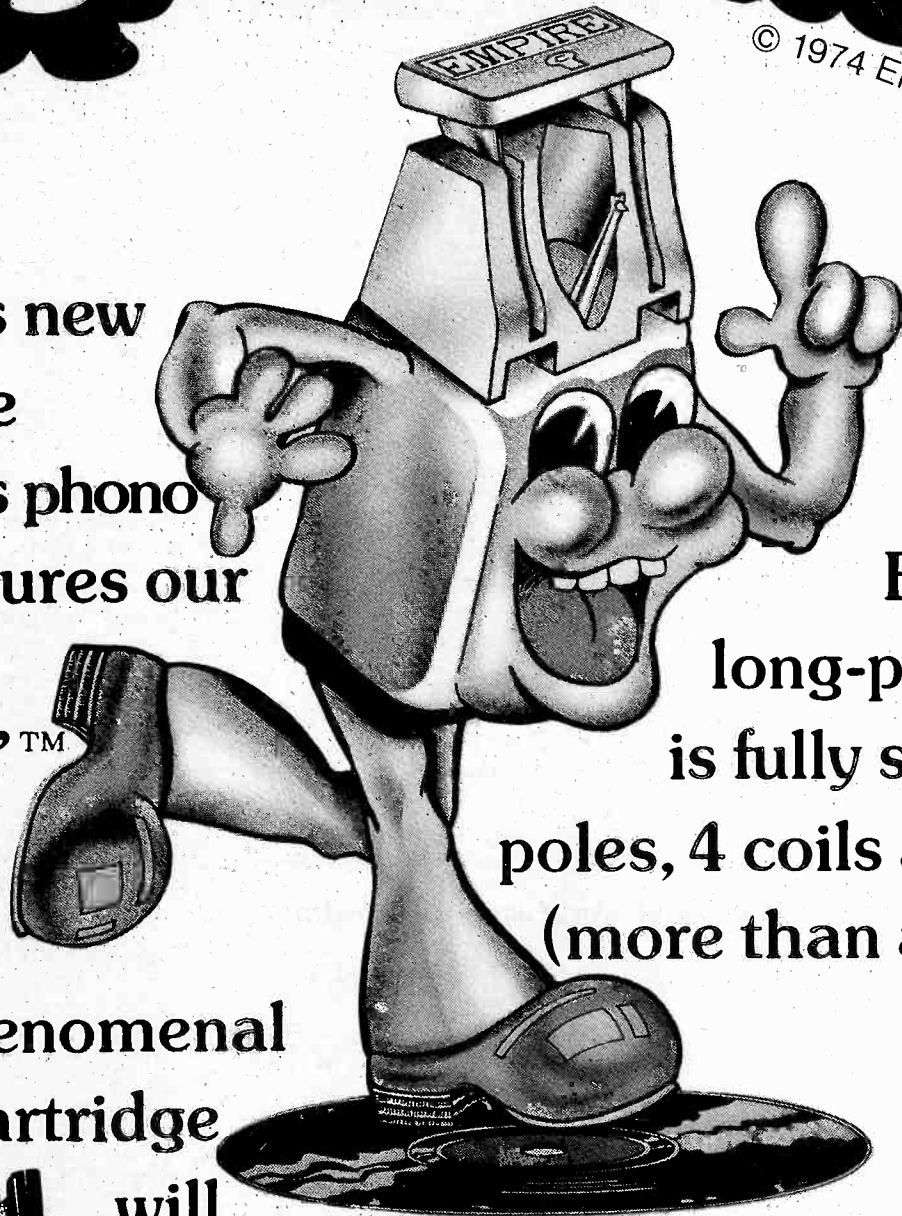
(Continued on page 157)



# Keep on trackin'

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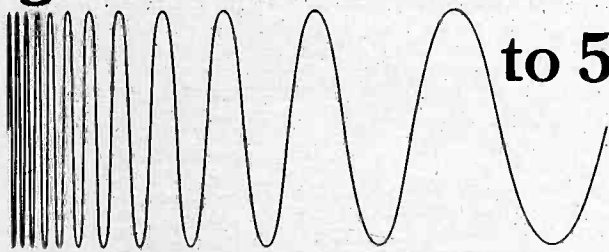
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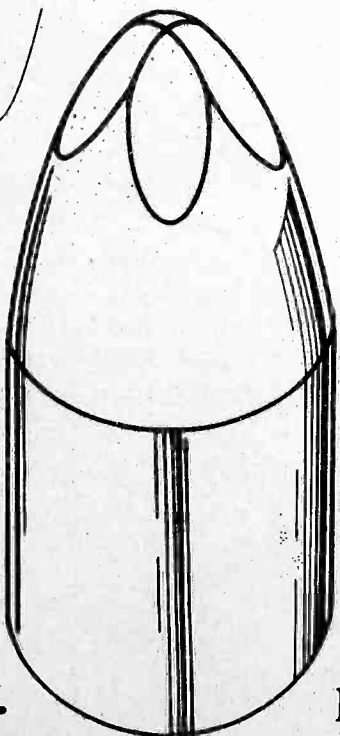
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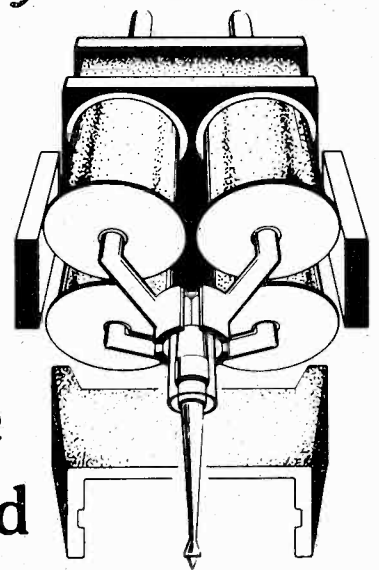


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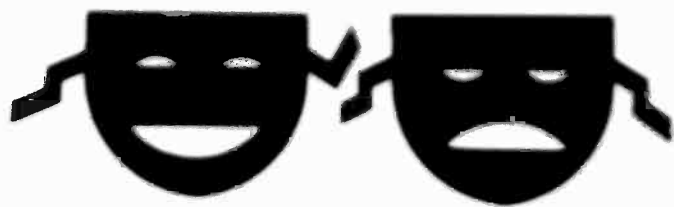
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# On Stage



by ron montisseau

Attention bargain hunters! This is the time to purchase subscription tickets to your favorite theaters. A brief look at the flyers arriving in your mail box, a glance at the ads in the newspapers and magazines, and a perusal of the stuffers in the current theater programs will convince you that there is considerable savings to be realized from subscribing, and in most cases, you receive guaranteed seating, even for the SRO shows.

Theatergoers are creatures of habit—like football or hockey fans. Admit it, and take the plunge.

Because season tickets to a theater include an element of chance, there are a few theaters which offer discounts I can confidently recommend. These few have almost consistently offered first-rate productions well worth the full price of a ticket.

At the top of the list, and with the best bargain of all, is the Arena Stage, including the Kreeger. When it is possible to see eight thoroughly professional plays for as little as \$2.98 each, you've got to admit that it is the best buy in town. Every family can afford to go.

Two dinner theaters have regularly offered excellent productions, with only occasional below-par shows.

## The Harlequin Dinner Theater . . . presents musicals with an unsurpassed record of excellence.

The Hayloft in Manassas is always a pleasure, and a season ticket will get you a good show, dinner and parking for \$8.70. Having out-of-town guests? Use all five tickets in a book on one show and be a hero.

The Harlequin Dinner Theater in Rockville presents musicals with an unsurpassed record of excellence. A season ticket will guarantee five "really big shows," dinner and all, for only \$3. If you're not convinced, see their current production of "Jacques Brel Is Alive & Well and Living In Paris," which continues through this month. It is one of the best versions of this show I have seen.

For variety, note the subscription tickets available for the Opera Society of Washington's productions mentioned elsewhere in this issue of Forecast FM.

The Theater Guild of Washington offers season tickets to several of the productions coming to the Kennedy Center. New shows  
26 FORECAST FM

are unpredictable and I make no promises. "Mack & Mable" is a good example of a show that had all the right ingredients, but didn't hold together. Call the Theater Guild for more information on these discounts.

Best bets around Washington this month are the already mentioned "Jacques Brel," Arena's in-repertory carry-over "Death of A Salesman," and their new "Who's Afraid of Virginia Woolf."

The Hartke's "Prime of Miss Jean Brodie" is promising (one of those shows that always has more to say to you than it did the last time you saw it); it opens on the 22nd. The Royal Shakespeare Company's "London Assurance" at the Eisenhower should be excellent. In the middle of the month two super-stars, Rex Harrison and Julie Harris, should give memorable performances at the Opera House in the non-musical "In Praise of Love."

We may yet see the day  
when we're number one.

"A Thousand Clowns," one of the all-time great "cult" shows, will be at the Lazy Susan beginning the 13th. The Lazy Susan shows much promise, but has yet to establish a real track record—too soon to be sure.

The Folger will present a new production of Shakespeare's "Henry IV, Part I." Director Paul Schneider will be inter-cutting various scenes from "Henry IV, Part II" and "Richard II," to give character continuity and development. The practice of editing Shakespeare's plays was common in the 17th and 18th centuries, but abandoned in the 19th and 20th. Also different about this production is that the costumes will be of the period of Henry IV (15th C.), rather than Elizabethan, and it will have music by Robert Dennis as an integral part of the play.

The new season, getting under way this month, confirms the oft heard statement that Washington is the number two city for theater in the country, with New York still first, but fading. We may yet see the day when we're number one.



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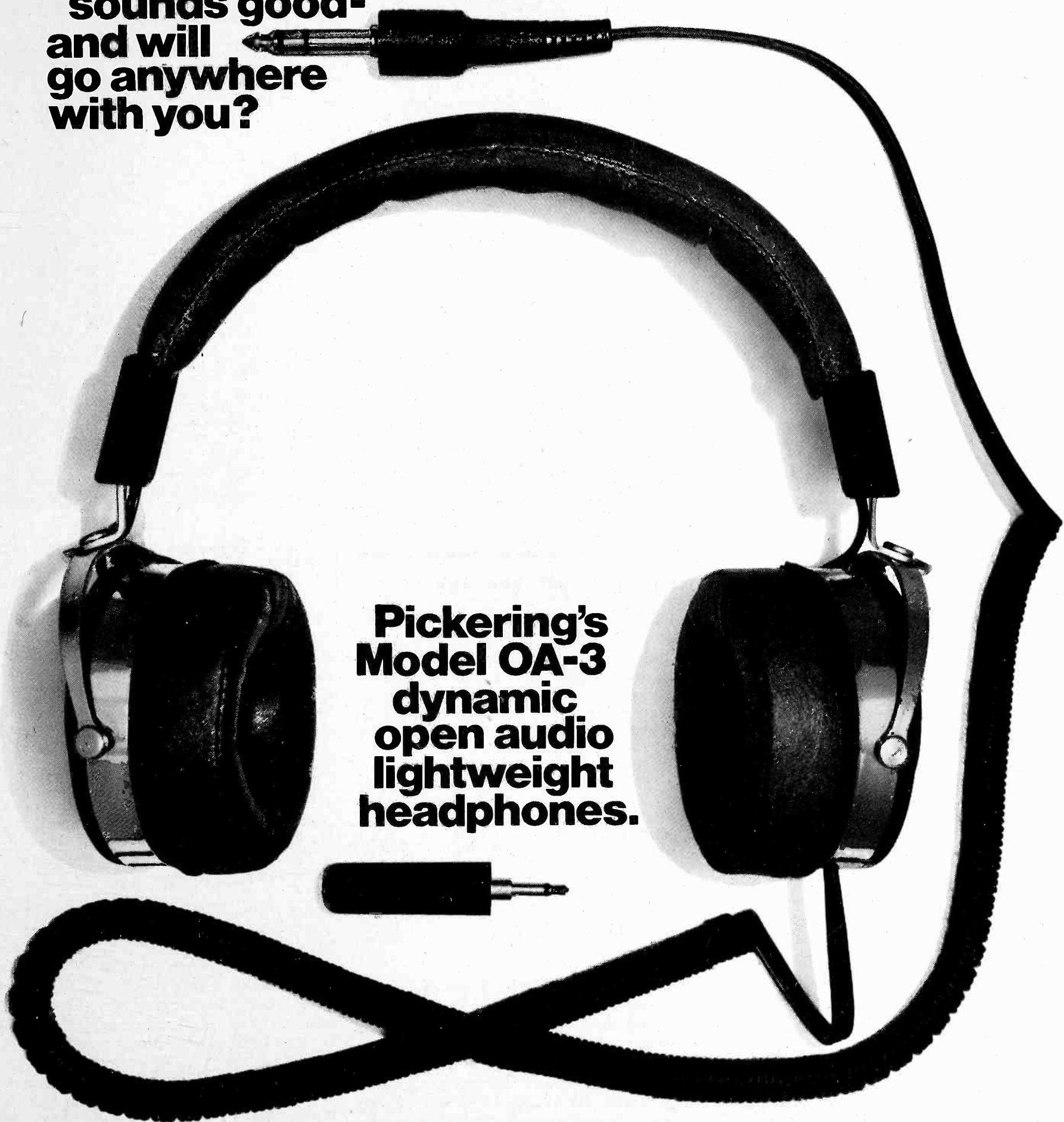
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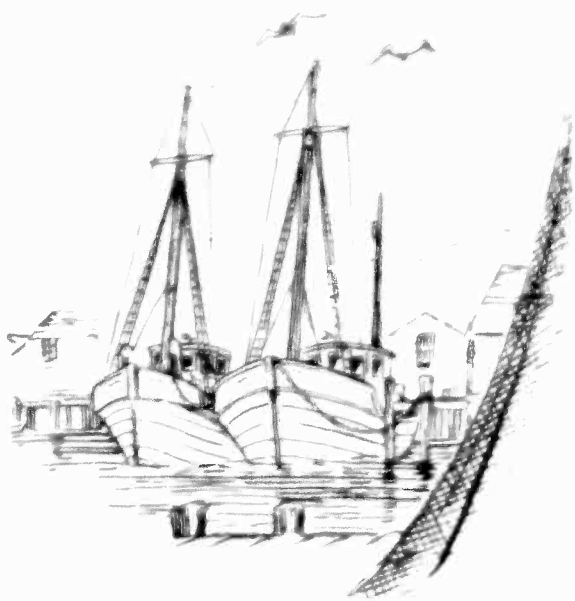
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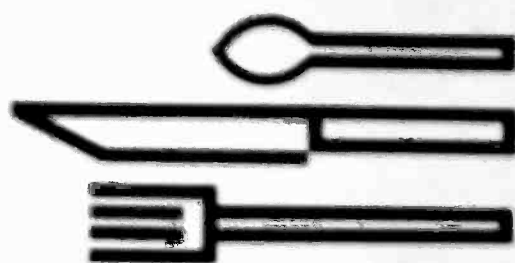
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## Dining with the Nacrellis

Andy & Esther



*This month, our restaurant critics, Esther and Andy Nacrelli continue to give you a good look at the better dining spots in the Washington/Baltimore area. The restaurants are rated for quality, service, decor and price; the best possible rating is four candles.*

**HAUSSNER'S RESTAURANT**—3244 Eastern Avenue—Baltimore, Md.—(301) 327-8366. Open Daily 11 am-11pm—Closed Sunday and Monday—No credit cards accepted—No reservations.



If you have ever dreamed of dining in an art museum, surrounded by walls and walls of paintings by old masters, then by all means visit Haussner's. Along with their tradition of good food, this restaurant is a joy for those who appreciate fine art. Although the restaurant is quite large, there doesn't seem to be a space on the walls which isn't covered by a magnificently beautiful painting.

Haussner's Restaurant has been owned and operated by the Haussner family since 1926 and it is obvious from the quality of food, service and decor, that your enjoyment is of prime concern to them—a good feeling in these days of mass production and poor quality. Although they accept no reservations, the lines which form most evenings move swiftly, which is indicative of the professional service one enjoys at Haussner's.

Their menu is quite lengthy and diversified with an adequate selection of appetizers. One page is devoted entirely to seafood, with such things as Turtle Steak Swiss Style (\$3.95). The other page is meat entrées (with a strong German influence) from Sirloin Steak (14 oz.) \$8.50 to Ox Tongue/w/tomato sauce (\$3.25) to Hasenpfeffer German Style Spaetzles (\$5.25). Most entrées include two vegetables and their vegetable selection is just as varied, including Tyrolian Dumplings, fried egg plant, or red cabbage.

For our appetizers, we decided on Cherrystone Clams and Crab Soup. We chose the Soft Crab and Crab Cake Combination (\$5.25) and 2 large Loin Lamb Chops (\$6.95) for our entrées, and enjoyed every morsel.

The wine list is limited, offering a small selection of red, white, and sparkling wines.

Due to the urban location, street parking

is limited but there is a public parking lot directly across the street.

An added note: their bake shop has a take-home service which offers such mouth-watering delicacies as Apple Strudle, Wine Squares and several selections of pies and cakes.

Our evening at Haussner's was a unique and pleasant experience.

**POOR RICHARD'S**—5520 Wisconsin Avenue, Chevy Chase—Reservations: 656-7600—Major credit cards—Open every day for lunch & dinner.



Poor Richard's is one of those very fine restaurants where you can take a business associate, client, relative or friend and be sure they will enjoy their evening, no matter what their tastes in food. Along with the fine cuisine and good service, we felt their warmly elegant colonial decor, with soft lights, panelled walls and seating arranged in individual conversational groupings, was one of the most beautifully decorated dining rooms we have ever had the pleasure of visiting. Poor Richard's was designed and furnished with meticulous care in an effort to commemorate the genius of the great man, Benjamin Franklin.

Roast Prime Ribs of Beef and beef in various forms seem to be the specialty of the house, although they offer several seafood dishes and "Continental Dishes." They also offer a house specialty for each day of the week. Their appetizers include French Pancakes (filled with creamed shrimp au sherry), Cherrystone Clams, and Antipasto for two. Among their seafood selections are Broiled Whole Rainbow Trout and Baked Stuffed Jumbo Shrimp with Back Fin Crab Lump Sauce Mornay. Their continental dishes offered include Schnitzel a la Poor Richard's (Milk Fed Veal Cutlets, served with Sauce Maison) and Breast of Chicken Cordon Bleu (stuffed with imported Swiss cheese and ham).

The wine list boasts 45 selections, 30 European and 15 American. Bordeaux and Burgundy wines, both white and red, are featured. We selected a full-bodied red, Medoc "Ruban Rouge," and thoroughly enjoyed every drop.

We chose Cherrystone Clams and Baked French Onion Soup for our appetizers. Our entrée selection was Planked New York

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For dessert we chose their Rum Pie and Fresh Strawberries, both most enjoyable.

While we realize everyone won't feel quite as strongly as we do about the overall quality of Poor Richard's, we recommend it highly. As we mentioned earlier, if you want to impress someone and just aren't sure what their dining preferences are, by all means keep Poor Richard's at the top of your list.

**THE SQUIRE'S INN**—268 East Market St. (Leesburg Plaza Shopping Center)—Leesburg, Va.—(703) 777-3535—Major credit cards. Open Monday-Saturday 11:30 am-11:00 pm; Sunday Noon to 9:00 pm.



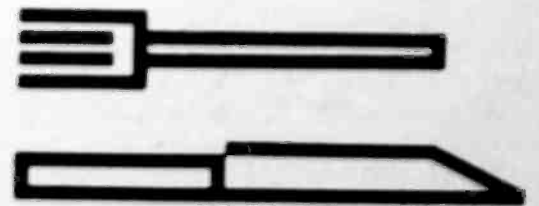
Recent years have seen a proliferation of restaurants, across the country, where the Bill of Fare consists of a limited offering of entrees, usually featuring beef and lobster and a salad bar where you create your own salad.

The Squire's Inn in Leesburg falls into this category. The restaurant is brand new and located on Route #7 at the approach to the downtown area and is a pleasant drive from D.C. It is a welcome addition for the antique hunters, horse lovers, and Sunday drivers who find themselves in this part of Loudoun County at mealtime.

The dinner menu ranges from ground sirloin and fried chicken at \$3.50, to sirloin and lobster tail and New York strip at \$6.50. The entrees come with a choice of potato and the salad bar. Limited cocktails and bulk wine are also available.

We chose the Squire's Sirloin at \$4.50 and the New York Strip and were satisfied with the quality and preparation of each. The salad bar offered a selection of greens and assorted vegetables which were crisp and fresh. The restaurant was practically empty when we were dining so that our waitress was able to give us almost exclusive attention.

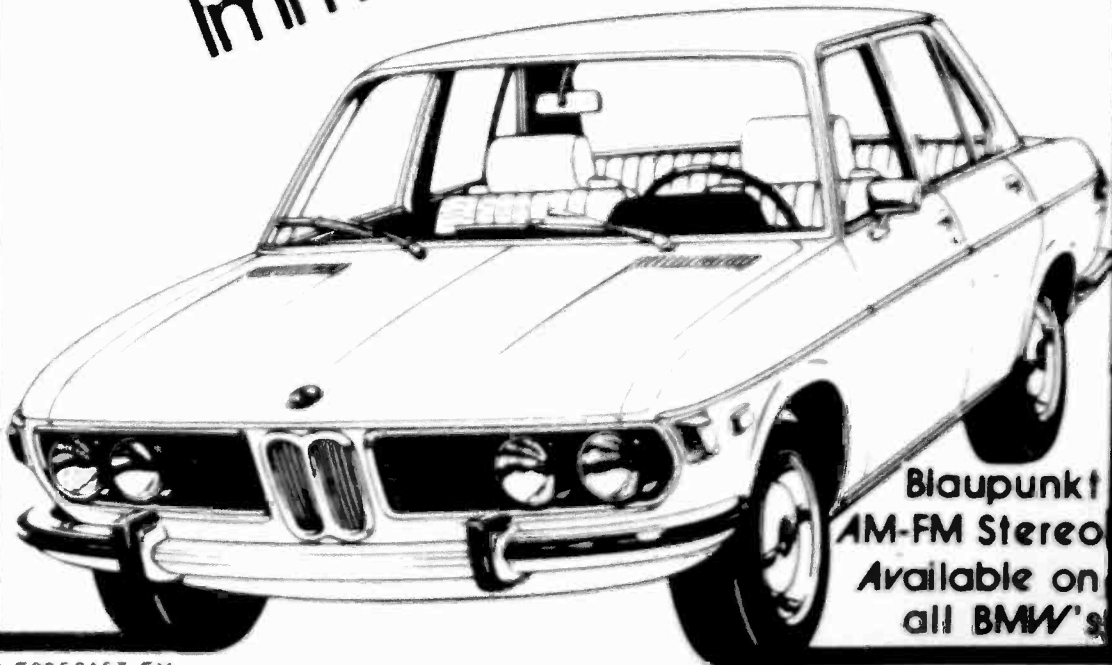
The luncheon menu offers a selection of sandwiches and cold platters. The sandwiches are also accompanied by the salad which can be ordered separately for \$1.45. The sandwiches range in price from \$1.75 to \$2.25. Our feeling is that the pleasant atmosphere and food offerings will combine to make the Squire's Inn a spot to keep in mind when making luncheon plans.



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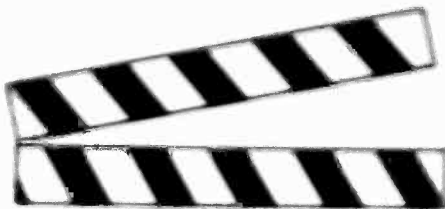
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# Movie Guide



by Dan Rottenberg

(NOTE: The bold face letter following each film is the classification given to the film by the motion picture industry. These ratings don't always make sense and some theatre owners ignore them, but they do give a vague idea of a film's suitability for children. G denotes open to all ages. PG, open to all but parental discretion is advised. R, those under 17 must be accompanied by an adult. X, no one admitted under age 17.—D.R.)

**THE ABDICATION** — A dazzling portrayal of the force of human love that is a delight both to the mind and the eye. Anthony Harvey's film, based on Ruth Wolff's play, deals with the 17th century conversion of Queen Christina (Lis Ulman) who gave up the Swedish throne and embraced Catholicism. Having renounced one institution for another, she is subjected to a series of interviews with a cardinal (Peter Finch) to determine her sincerity. It is during these interviews that both she and the cardinal rise for the first time above the contexts of throne and church and emerge as people in their own right. Director Harvey has performed the considerable task of involving us in the minds and hearts of two people whose only common links with modern movie audiences are the psychological and emotional forces that drive all people. Well done. **PG**

**AMAZING GRACE** — Moms Mabley, as the primary supporter of a black candidate for mayor of Baltimore (Moses Gunn), demonstrates that a woman can be a curmudgeon and a black can be a Jewish mother (e.g. "Stop wearin' my linoleum out..."). The film is too long, but its amiable dopiness succeeds in walking the tightrope between the good old days of Amos 'n' Andy and the good new days of black liberation. With Slappy White, Rosalind Cash, Stan Lathan directed. **G**

**THE APPRENTICESHIP OF DUDDY KRAVITZ** — Ted Kotcheff's story of a young Jewish hustler on the make in Montreal, early 1950s, is that rare kind—a totally original work whose story and characters defy stereotypes, and one of the few films that really concern themselves with individual human survival. Kotcheff's fast-paced direction and the frenetic performance of Richard Dreyfuss force the audience to feel the pressures that drive the hero to his successes and his failures. And there are numerous minor gems, among others, the bar mitzvah documentary film Kravitz produces (with the aid of a blacklisted Swedish director) is a classic that ranks with the first act of *Springtime for Hitler* in Mel Brooks' *The Producers*. Not an upbeat film by any means, nevertheless, a breath of fresh air with Michelin Lanctot, Randy Quaid, Jack Warden. **PG**

**ANDY WARHOL'S FRANKENSTEIN** — You expect more from Andy Warhol, and in this case you get a 3-D film in which bloody entrails, snakes, bats, and decapitated corpses all gleefully jump out at the audience. And it's fun to see Warhol's stoned standby, Joe D'Allesandro, transplanted to a 19th century castle in darkest Serbia and asking in his usual Bronx accent, "What kind of work did you say your husband does?" That's about as far as the inventiveness goes, though. Not for the weak of stomach; the 3-D eye strain is disconcerting, too. With Monique Van Dooren, Paul Morrissey directed. **X**

**BADLANDS** — Terrence Malick's film about an aimless young South Dakota couple who go on a killing spree in 1959 has many strong points, notably Malick's careful avoidance of movie clichés and his ability to make an outlandish headline story seem plausible. And the music and photography is a delight to ear and eye. Unfortunately, the story tends to be as aimless as its characters. With Martin Sheen and Sissy Spacek. **PG**

**THE BANK SHOT** — This isn't a very sophisticated comedy, but the participants all seem to be having such a genuinely good time that some of it inevitably rubs off on the audience. George C. Scott caricatures a master criminal who's so dedicated to crime that he stocks up on saltpeter in order to keep his mind on his work. Surprisingly, Scott is overshadowed in this film by his half-dozen henchmen, led by Sorrell Booke and Joanna Cassidy. Gower Champion directed. **PG**

**BILLY TWO HATS** — Some nice scenery is about all there is to this lifeless Western. Gregory Peck and Desi Arnaz Jr. play a good-natured Scotsman and his half-breed partner, both on the lam from Sheriff Jack Warden. Ted Kotcheff directed. **PG**

**THE BLACK WINDMILL** — Someone goes to a heck of a lot of trouble to frame a British intelligence agent (Michael Caine), and based on the evidence offered in the film, it isn't worth the effort. Director Don Siegel takes care to see

that all the pieces of this jigsaw puzzle fit together, but the final picture means little because Siegel has failed to provide any character development. Hitchcock he ain't. With Janet Suzman, Delphine Seyrig, Donald Pleasence. **PG**

**BLAZING SADDLES** — Mel Brooks' lampoon of Hollywood Westerns is part inspired madness, part smutty sophomoric, but it's the only thing of its kind and, on balance, plenty of fun. Where else can you see happy dorks working in the hot sun and singing, "I get a kick out of you?" Or the decent, God-fearing townspeople sending an urgent letter to the governor calling him "the biggest asshole in the state." (Cleveland Little plays the black sheriff dispatched to save a townful of white bigots. Harvey Kurman is the diabolical railroad baron. Gene Wilder has surprisingly little to do as The Waco Kid, and Madeline Kahn does a wonderful spoof of Marlene Dietrich. **PG**

**BRING ME THE HEAD OF ALFREDO GARCIA** — Warren Oates, an American in sleaziest Mexico, kills a lot of people to get the head of a dead man and collect a reward. Director Sam Peckinpah makes a couple of weak suggestions that there's something symbolic about all the violence, but mostly the whole thing is so disjointed and silly that you'll feel embarrassed for both the director and the star. **R**

**BUSTER and BILLIE** — A surprisingly affecting love story, set in Georgia in 1948, develops haphazardly when director Daniel Petrie isn't padding the film with nostalgia and rural atmospherics. A high school idol (Jan-Michael Vincent) falls in love with the school tramp (Joan Goodfellow) when he discovers she's more than a sex object. Their relationship is developed very nicely, especially by Goodfellow, who blossoms from a shy, backward girl into an attractive young woman when she finds someone who treats her with respect. But you keep waiting for something to happen and what finally does happen is an unnecessarily downbeat copout, robbing us of what could have been a sensitive comment on adolescent values. **R**

**CALIFORNIA SPLIT** — A minor film about a couple of gamblers wisecracking their way through a world devoid of feeling or personal satisfaction. Director Robert Altman's usual subtle touch is evident throughout, and if you don't mind seeing Elliott Gould play Elliott Gould for the umpteenth time, the film has a nice feel to it. With George Segal. **R**

**CHINATOWN** — Roman Polanski's 1930s detective story, set in Los Angeles, is an elaborate jigsaw puzzle: The pieces don't seem to mean much at first, but eventually they all fit together in a manner that's a real treat as well as good offhand social commentary. Jack Nicholson gives another admirably low-key performance as the private eye who tails the city water commissioner during a drought. The economy of the script is reminiscent of *Bad Day at Black Rock*. There isn't a wasted line or scene in the film. With Faye Dunaway. **R**

**CHOSEN SURVIVORS** — A dozen people are picked to survive a nuclear holocaust in a subterranean government installation where everything has been scientifically pre-planned, except for some vampire bats who sneak in under the door. Needless to add, the survivors represent a cross-section of the American movie-going public, and they say things to each other like, "Up above, you may have been a big man, but there is no more up above." With Jackie Cooper, Bradford Dillman, Sutton Riley directed. **PG**

**CINDERELLA LIBERTY** — "Nuthin' can make me cry," says the cute little 11-year-old illegitimate son of the down-on-her-luck B-girl, and you can rest assured that by the end of the movie there will be huge drops rolling down his cheeks, because it's that kind of film. James Caan plays a sailor who manages a very contrived love affair during a very contrived shore leave. With Marsha Mason, Kirk Calloway, Mark Rydell directed, from Darryl Ponicsan's novel. **R**

**CLAUDINE** — A sharp, crisp script by Tina Pine and Joyce Selznick and fine performances by Esthann Carroll and James Earl Jones make this serio-comedy one of the best black films yet. He's a twice-divorced New York garbage man; she's a 36-year-old mother of six who supplements her welfare checks by working as a domestic for white folks. They woo each other to the best spirits they can muster under the circumstances, but they can't escape the inevitable feeling that they're caught on a treadmill. It's good fun, not to mention a poignant condemnation of the welfare system. John Berry directed. **PG**

**CONRACK** — Cloying but moderately interesting tale of a young white schoolteacher (Jon Voight) on an all-

black rural South Carolina island, late 1880s. It's based on the true experiences of Pat Conroy, and while his story is inspiring, his perspective tends to be two-dimensional. The blacks are simply too helpless, the whites too reactionary, and the hero too perfect to be believed. With Thelma Houston, Midge Siler, Martin Ritt directed. **PG**

**THE CONVERSATION** — Unrelentingly grim tale of a dull, lonely, oversteering and bugging specialist (Gene Hackman) who suffers guilt pangs and then is outmaneuvered by his own game when he tries to undo his work. It's interesting as a lesson in how such people operate and how an overheard conversation can be misconstrued, but the emptiness of the protagonist's life extends to much of the film. Francis Ford Coppola directed. **PG**

**DARTY MILLER** — Henry James's study of how people could and are molded by social conventions is hard enough to read, let alone film. Producer-director Peter Bogdanovich has had to rely almost entirely on talk to convey the story, and the result just doesn't work as anything other than a nice little Victorian period piece set in Switzerland and Rome, in which the characters and story are more of an annoyance than anything else. Cybill Shepherd is Darty, whose aggressive obnoxiousness to social custom causes all those tongues to wag. With Barry Brown, Cloris Leachman. **C**

**DEADLY WEAPONS** — Six chimpanzees could have done better than this ludicrous, disgusting film about a jet woman who uses her giant mammarys to smother men to death. Dubbed, probably from Bulgaria. Cloris Wiseman directed. **T**

**DEATH WISH** — Charles Bronson plays a New York bleeding-heart liberal who turns into a vigilante after his wife and daughter are attacked. The transformation is ridiculous, of course you no more believe Bronson is a gentle New York businessman than you believed Audrey Hepburn was a street urchin in *My Fair Lady*. But so what? There are vicious kicks aplenty in store for every Midwestern city dweller, once Bronson starts mowing down those muggers. Michael Winner directed. **R**

**DIRTY MARY, CRAZY LARRY** — It used to be a real groove to hear Peter Fonda say things like, "I busted my crank for the last five years trying to win enough money to build some real speed. Now it's just embarrassing. Car chases ad nauseum, not much else." With Susan George, Adam Roarke, John Hough directed. **PG**

**THE DOVE** — Life imitating art: This story of a California teenager who sailed round the world alone in a 23-foot boat is true, but everything that happens to him is straight out of earnest Hollywood. Despite some good sailing scenes, it's self-conscious, talky, and full of contrived crises that just aren't that critical. With Joseph Bottoms and Deborah Raffin, Charles Jarrott directed, from the book by Robin Graham. **PG**

**11 HARROWHOUSE** — Charles Grodin and Candice Bergen host a cache of diamonds from an old established London jewel firm. As a crime caper, the film is annoying because there's no real rhyme or reason to what's going on. It also flops as a comedy, relying primarily on Grodin's laconic voice-over narration of allegedly witty lines that aren't funny, e.g., "At this point I optimistically thought I had it made, and I was one happy guy." With James Mason, Aram Avakian directed. **PG**

**FOR PETE'S SAKE** — Barbara Streisand plays — surprise! — a middle-class Brooklyn Jewish housewife whose efforts to cope with the high cost of living lead her into prostitution, the Mafia, and finally cattle rustling. It's a good idea for a Kafkaesque domestic comedy about modern urban life, but director Peter Yates runs the film's comic possibilities by relying almost entirely on slapstick for laughs. With Michael Sarrazin. **PG**

**GOLD** — Three exciting underground mine disaster sequences don't compensate for all the padding in this hackneyed story of a plot to destroy a South African mining operation. Director Peter Hunt pulls out every cliché in the book; he even has a hero named "Rod" and a villain named "Manfred." And there are the usual cracks about wealthy Wall Street bankers, which seem especially out of place amid today's madhouse market. With Roger Moore, Susannah York, Ray Milland. **PG**

**GOLDEN NEEDLES** — Joe Don Baker spends a lot of time running through the streets of Hong Kong from sinister-looking heathen Chinese, but you never really learn why. This is one of those action films that are so bad they're almost fun, especially if there are witty hecklers in the audience. With Elizabeth Ashley, Robert Clouse directed. **PG**

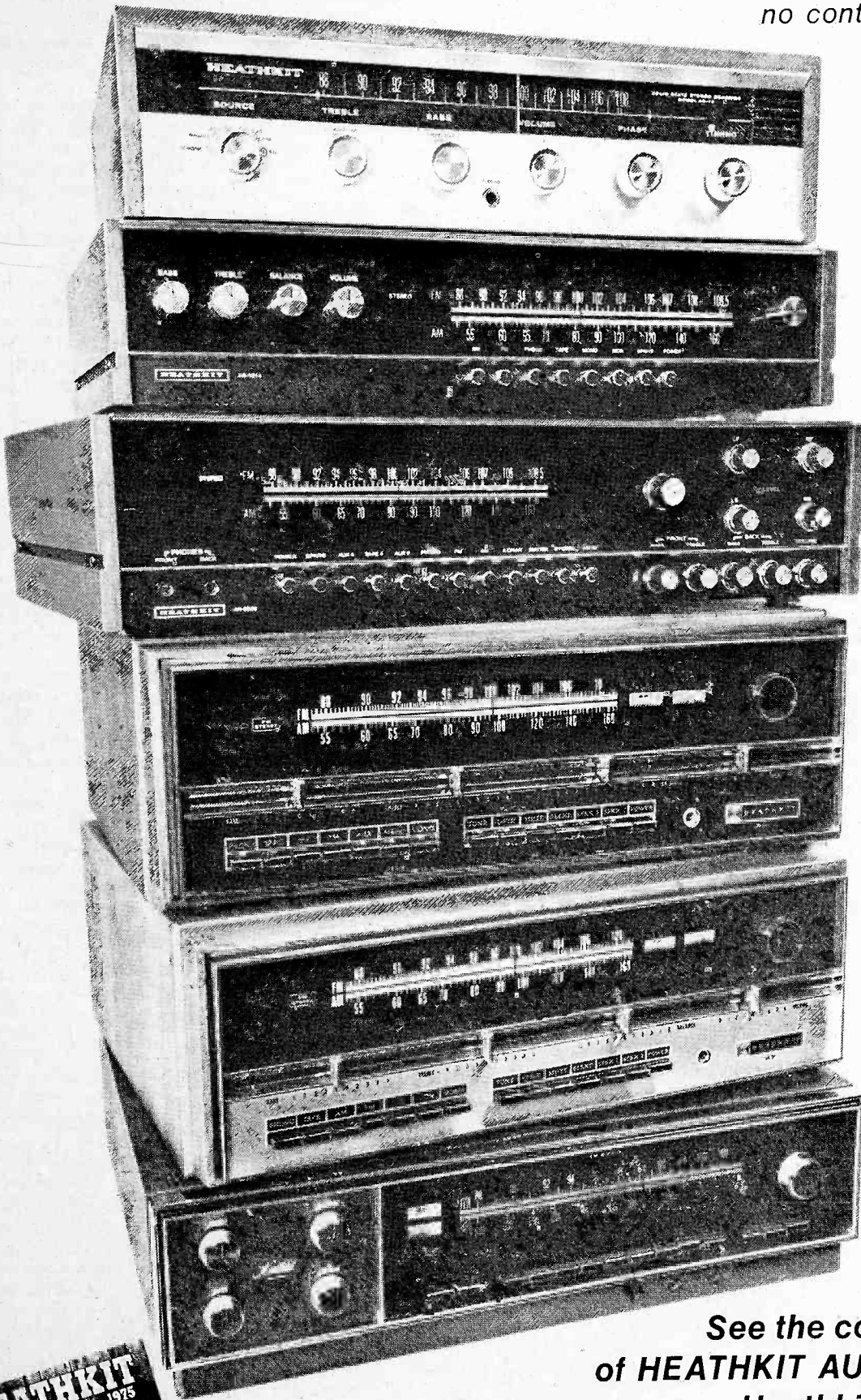
**THE GRAY TRAIN** — A sprightly, unpretentious, and often funny film about two brothers from West Virginia (Stacy Keach and Frederic Forrest) chasing the American Dream in Washington, D. C. Their pursuit of the dream is shot to hell before the film is a half hour old, and they spend the rest of the movie running around like decapitated chickens — as most of us do all the time. There is almost no discernible story, and the film jumps back and forth between realism, fantasy, and cops-and-robbers spoof, yet director Jack Starrett's emphasis on character development makes it all plausible and enjoyable. Fine performances from just about everyone involved. **R**

**THE GREAT GATSBY** — Transferred to the screen, Fitzgerald's novel about the idle rich of 1920s Long Island has become a WASP *Goodbye Columbus* — and it's not



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nearly as interesting. Robert Redford in the title role is engaging enough for what little he has to do, but after two and a half hours of soft-focus scenes, mushy background scores, and expository speeches, it may occur to you that you've been sitting through a great big nothing. The sated lines that Frazier did get away with in his books ("That's all a girl can be in this world — a beautiful little tool") are genuinely embarrassing under Jack Clayton's direction. With Mia Farrow, Bruce Dern, Sam Waterston. PG

**THE GROOVE TUBE** — The adulterated parodies of TV programs and commercials that circulated in underground theatres during the late 1960s have been retained into a feature film in which most of the sophomoric of the originals have been removed but the outrageousness of it all is still happily intact. Thus we have Koko the Clown who delights his kiddie audience by reading passages from *Fanny Hill*, a talk show in which the participants are more interested in the coffee and Danish than in their conversation, a network news reporter who dramatizes the urban crisis by patronizing a Times Square prostitute, a commercial for a chemical company claiming to have developed a new polyester which upon close examination turns out to be human feces, a lecture on VD by a cartoon character named Safety Sam, whose nose and eyes are a penis and testicles, and much more. Devastatingly funny. Ken Shapiro produced and directed. X

**HARRY AND TONTO** — Easy rider meets *Kotch*. Art Carney plays an elderly New Yorker who breaks out of the usual old age patterns when he goes on his first cross-country trip. In the puny of his intentions, director-author Paul Mazursky is rapidly emerging as this decade's answer to Stanley Kramer. This is a tiresome talky, but unquestionably well-intentioned film, full of geriatric poignance, urban-survival humor, and generation gap confrontations, all of which lack the ring of authenticity. PG

**HUCKLEBERRY FINN** — Rich production values and some okay songs by Richard and Robert Sherman highlight this musical version of Mark Twain's classic—not that it will matter to the kiddies running up and down the aisles for popcorn and soft drinks. Jeff East is Huck, Paul Winfield is Jim, and David Wayne does a nice supporting bit as the Duke of Bilgewater. J. Lee Thompson directed. G

**THE INTERNECINE PROJECT** — A taut but trifling spy story that has James Coburn concocting a plan by which four of his cohorts will knock each other off. It sounds good but in fact the film lacks both character development and any genuine conflict. The only possible obstacle—Lee Grant, as a snoopy reporter—turns out to be irrelevant. Consequently, the unfolding of the plan is about as exciting as watching a TV set being repaired. Ken Hughes directed. PG

**JOHNNY TOUGH** — A cute little balck kid (Dion Cozzett) drifts into delinquency because his parents and his teacher don't pay him enough attention. Weak. Written and directed by Horace Jackson. G

**JUGGERNAUT** — Richard Lester's film about a bomb extortion plot aboard an ocean liner is a cut above the usual disaster-at-sea flicks. It's an odd combination of refreshingly human characters and situations mixed in with many of the same old tired clichés and stereotypes. The love-struck divorcee who keeps pestering the captain as to why he's ignoring her, even as the bombs are about to go off, the coldhearted government official who'd sooner let the passengers die than pay the ransom money, etc. With Richard Harris, Omar Sharif. PG

**THE LIFE AND TIMES OF KAYERA HOLLANDER** — Samantha McLearn is an unusually erotic performer, and director Larry Spangler knows how to film a sensuous sex scene—i.e., with a minimum of those disgusting closeup shots. But like most plotless porno flicks, *Kayera* gets tiresome after 20 minutes. X

**THE LONGEST YARD** — Lightweight sports inspiration film in which Burt Reynolds is a cynical ex-pro football player who organizes his fellow convicts into a team to play against the prison guards. Most of the humor about prison life is not humorous, but anyone who can't get enough football on Saturday, Sunday, or Monday should find it enjoyable. With Eddie Albert, Robert Aldrich directed. PG

**MACON COUNTY LINE** — Rural Southern justice along with a few unfortunate coincidences lead to multiple tragedy in this story set in Mississippi, 1954. Max Baer, who plays deputy sheriff, wrote the film from a true incident, and while it's mildly interesting, you can't help feeling someone else could have done more with it. Alan Vint, Jesse Vint, and Cheryl Waters are the three young travelers who just happen to be passing through the wrong place at the wrong time. Richard Compton directed. R

**THE MAD ADVENTURES OF 'RABBI' JACOB** — The absurdities and slapstick situations pile atop each other endlessly in this very funny French comedy of errors. By the time it's over, among other things, a Parisian anti-Semite finds himself forced to pretend he's a noted New York Hasidic rabbi returning to France for his nephew's bar mitzvah. Director Gerard Oury has a delightful touch and so does Louis De Funès in the lead role as the French-Catholic chauvinist industrialist. In French with English subtitles. G

**MEMORIES WITHIN MISS ACCIE** — The pornographic fantasies of an old man, Gerard Condore (Deep throat. The dip in Miss Jones) stands apart from other porno directions in that his films have all the technical proficiency of first-rate movies. All he needs now is a first-rate story, and his film might be fun to go to. R

**MIXED COMPANY** — *Mogambo* (there) stop about a Phoenix couple who experiment with interracial adoptions. Director Mervyn Shusterman deserves credit for his good intentions in bringing this subject to the screen, but that's about it. Barbara Adams and Joseph Bologna (as the husband-cum-pro basketball coach) have some good moments, but they're swimming against the tide most of the way. PG

**MR. BAIT** — A cliché-ridden story, set in South Africa, about an obstinate father whose passion for success in sports and business tears his family apart. The film is so earnest in its conviction that it almost wins you over in spite of yourself. With Joe Stewardson, Emil Meyer and Roy Sargeant directed. PG

**THE NINE LIVES OF FRITZ THE CAT** — As the title indicates, this animated cartoon is a series of tales involving the hip-picaresque hero of the original *Fritz the Cat*. This time Fritz pops up, among other places, in the '30s, Nazi Germany, and a rocket to Mars. The graphics are as good as ever, but the stories are disjointed and the jokes are flat; most of the time, you sit there waiting for something to happen. The lone exception is Fritz's visit to blow Africa (formerly New Jersey), whose American blacks have formed their own nation while the remaining forty-nine states go down the drain for lack of anyone capable of providing a shoe shine or a car wash. Robert Taylor directed. R

**OUR TIME** — Another painful-adolescence film, dripping with '50s stereotypes, including an abortion broker who says youse instead of you. The story deals with the clumsy sexual initiations of girls at a New England boarding school. Director Peter Hyams is top obvious in his attempts to manipulate the audience, but some of the pain of growing up comes through nevertheless. With Pamela Sue Martin, Betsy Slade. PG

**THE OUTHIT** — Half-baked, junky action film in which Robert Duvall and Joe Don Baker take on the crime syndicate. The script contains lines like, "You know how it is—you hit us, we hit you, and maybe we're gonna' too old for this line of work. Earl." With Karen Black, John Flynn directed. PG

**THE PARALLAX VIEW** — A newspaper reporter (Warren Beatty) investigating a series of political murders stumbles across an organization that recruits assassins. Beatty and director-producer Alan Pakula go through their paces like pros, but it's a bloodless film; neither the characters nor the institutions involved are developed to the point where we can care about them. In the end, it's little more than a bit of unsubstantiated pandering to those who believe there's a conspiracy behind every politician's death. R

**PICK UP THE PIECES** — Would you believe someone is still making movies about wise-beyond-their-years teenage hippie girls who cure older men of their hangups? Slow moving and simple minded; the most interesting thing about this film is watching the overhead microphone move back and forth. With Monte Markham, Sissy Spacek, Gordon Willie directed. PG

**THE PYX** — Montreal cops investigate a prostitute's murder and find it has something to do with a Black Mass. Dull, padded, junky. With Karen Black and Christopher Plummer; Harvey Han directed. R

**S\*P\*Y\*S** — Elliot Gould and Donald Sutherland try—but not very hard—to capitalize on their success in *M\*A\*S\*H*. This time they're CIA agents in Paris, and the film is supposed to show us how goofy the whole spy business is. The only problem is, it doesn't. A tiresome bore. Irvin Kershner directed. PG

**SUPER SPOOK** — A parody of black crime films that is technically amateurish but often very funny in a sophomoric manner reminiscent of *Putney Sloppe*. Leonard Jackson, in the title role, plays a black private eye who has perfected all of Shaft's mannerisms; unfortunately, every time he springs into action he gets wiped all over the sidewalk, and his efforts with women are similarly fruitless because he's prone to premature ejaculations. With Bill Jay, Anthony Major directed. PG

**SUPER STOOGES VS. THE WONDER WOMEN** — This Italian-made kung fu flick is one of those rare garbage films in which the participants refuse to take themselves seriously; consequently, it's surprisingly good fun. "Aieee!" screams one of the heroes, explaining to his companion, "That means 'ouch' in dialect." Amazons vs. bandits vs. a would-be god-king with a *Wizard-of-Oz* shtick. With Nick Jordan, Marc Hannibal; AJ Bradley directed. Dubbed, of course. PG

**THE TAMARIND SEED** — Blake Edwards' morality tale, with Omar Sharif as a Russian spy wooing London widow Julie Andrews, manages the neat trick of being wholesome and escapist simultaneously. It's about the games spies (and other people) play, and its lesson is that there are some values that endure after the games and governments and their agents have been forgotten. Never

mind that director Edwards plays some games of his own with us: very suspenseful, very satisfying. With Anthony Quayle. **PG**

**THE TERMINAL MAN** — Talky, disjointed, senseless science fiction film in which George Segal voluntarily gets a mini-computer brain implant to cure him of his paranoid psychosis. As you might expect from a story by Michael Crichton (*Westworld*, *The Andromeda strain*), the machinery goes haywire and so does Segal. But since he is never presented as anything more than a two-dimensional object, it's hard to care. With Joan Hackett; Mike Hodges directed. **PG**

**THAT'S ENTERTAINMENT** — How many films do you see in which the audience repeatedly bursts into spontaneous applause? This unabashedly sentimental collection of clips from the best (and worst) of old M-G-M musicals is a delight for nostalgiamaniacs and film students alike. You can pick nits if you want: There's too much self-serving stuff about M-G-M and the guest star-narrators, and too much footage of stars who were big box office draws but weren't much as singers or dancers (like Clark Gable and Elizabeth Taylor). But who cares, when you can see Fred Astaire doing an incredible tap dance with Eleanor Powell, Gene Kelly's *American in Paris* ballet with Leslie Caron, Donald O'Connor's "Make 'em laugh" number from *Singin' in the rain*, and a host of old Judy Garland favorites all in one film? Narrators include Frank Sinatra, Kelly, Astaire, O'Connor, Taylor, Debbie Reynolds, Liza Minnelli, and Mickey Rooney, most of them looking sadly faded, like the abandoned movie lots they walk across. Written, produced, and directed by Jack Haley Jr. **G**

**THIEVES LIKE US** — Another masterpiece of intelligence and subtlety from Robert Altman, one of those special films that succeeds at several levels: as a crime caper, as a rich 1930s period piece, and as an absorbing and excellently constructed study of the things people give to and take from their relationships with others. As the youngest of three escaped convicts robbing a series of Mississippi banks, Keith Carradine develops an undeserved reputation as a killer, but he also falls in love and conceives a child which, presumably, will preserve his true personality intact. Fascinating, fun, and excellently acted. With Shelley Duvall, Bert Remsen, John Schuck. **R**

**THUNDERBOLT AND LIGHTFOOT** — Clint Eastwood and Jeff Bridges go through six cars and a lot of innocent people's property in this long and illogical action film set in Idaho and Montana. "I don't look at us as criminals," Bridges says when it's all over. "I feel we accomplished something." Author director Michael Cimino expects us to swallow that and a lot more. George Kennedy, as their abrasive accomplice, is some help. **R**

**TOGETHER BROTHERS** — Amateurish black "message" film about some neighborhood gang kids who get their heads together to avenge the killing of a good cop. Long dull sequences punctuated by occasional violence. Right off. William Graham directed. **PG**

**UP POMPEII** — An unfortunate attempt at a sex comedy, patterned after *A funny thing happened on the way to the Forum*. The difference between the two films is that in this one, funny things don't happen. And next to this movie's endless parade of dopey double entendres, Mel Brooks looks like a model of good taste. Bob Kellett directed. **R**

**UPTOWN SATURDAY NIGHT** — Wretched Excess of 1974: An alleged comedy in which a galaxy of black stars (with the possible exception of Bill Cosby, who's mildly amusing) wastes a lot of our time mugging for the camera. The film, which deals with the adventures of two men trying to retrieve a stolen wallet, is heavy handed and totally lacking in any sort of originality; it's a collective coasting job by established blacks, and as such it's truly pathetic. Director-star Sidney Poitier is the prime culprit. With Harry Belafonte, many others. **PG**

**WHERE THE LILIES BLOOM** — A white *Southerner*, set in the Great Smokey Mountains of North Carolina. A 14-year-old girl (Julie Gholson) becomes head of a mountain family when her father dies. It's a simple and obvious but refreshing parable about the business of staying alive and maintaining human dignity at the same time. Along the way we meet some backwoods types not often seen on movie screens and hear some good banjo music by Earl Scruggs. William Graham directed. **G**

**THE WHITE DAWN** — Three American seamen, marooned in the Canadian Arctic, are saved and taken in by a tribe of gentle Eskimos whom they gradually, and unintentionally, corrupt. In its subtlety and realism (the Eskimos are played by real Eskimos) the film is a telling lesson in Culture Clash. And there are numerous vivid moments, especially in the hunting of bear, seal, and walrus. Based on a true incident in 1896. With Timothy Bottoms, Warren Oates, Lou Gossett; Philip Kaufman directed, from James Houston's novel. **R**

**ZANDY'S BRIDE** — Director Jan Troell (*The emigrants*, *The new land*) provides another human look at the past in this study of a frontier marriage. Gene Hackman is a lonely California farmer who contracts to acquire a wife (Liv Ullmann) sight unseen. But his lack of respect for his bride



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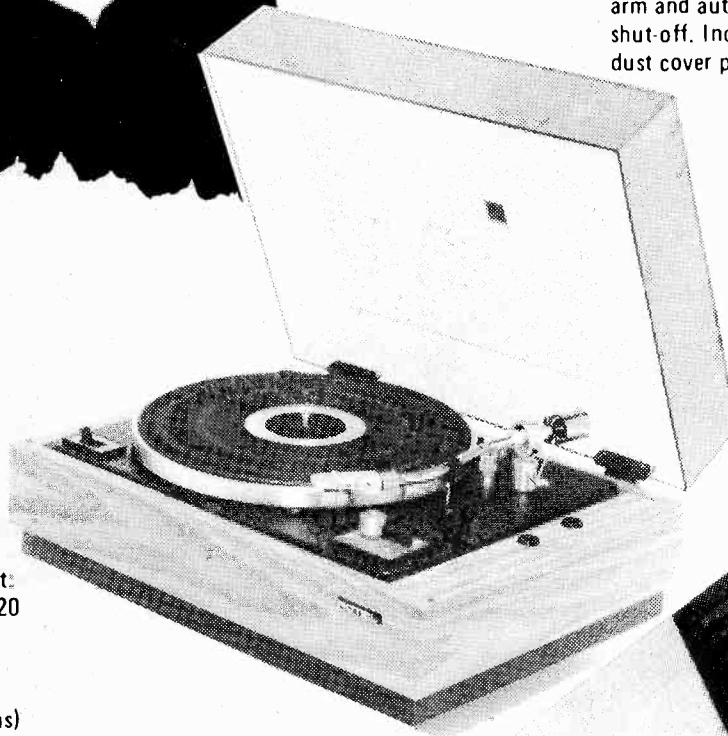
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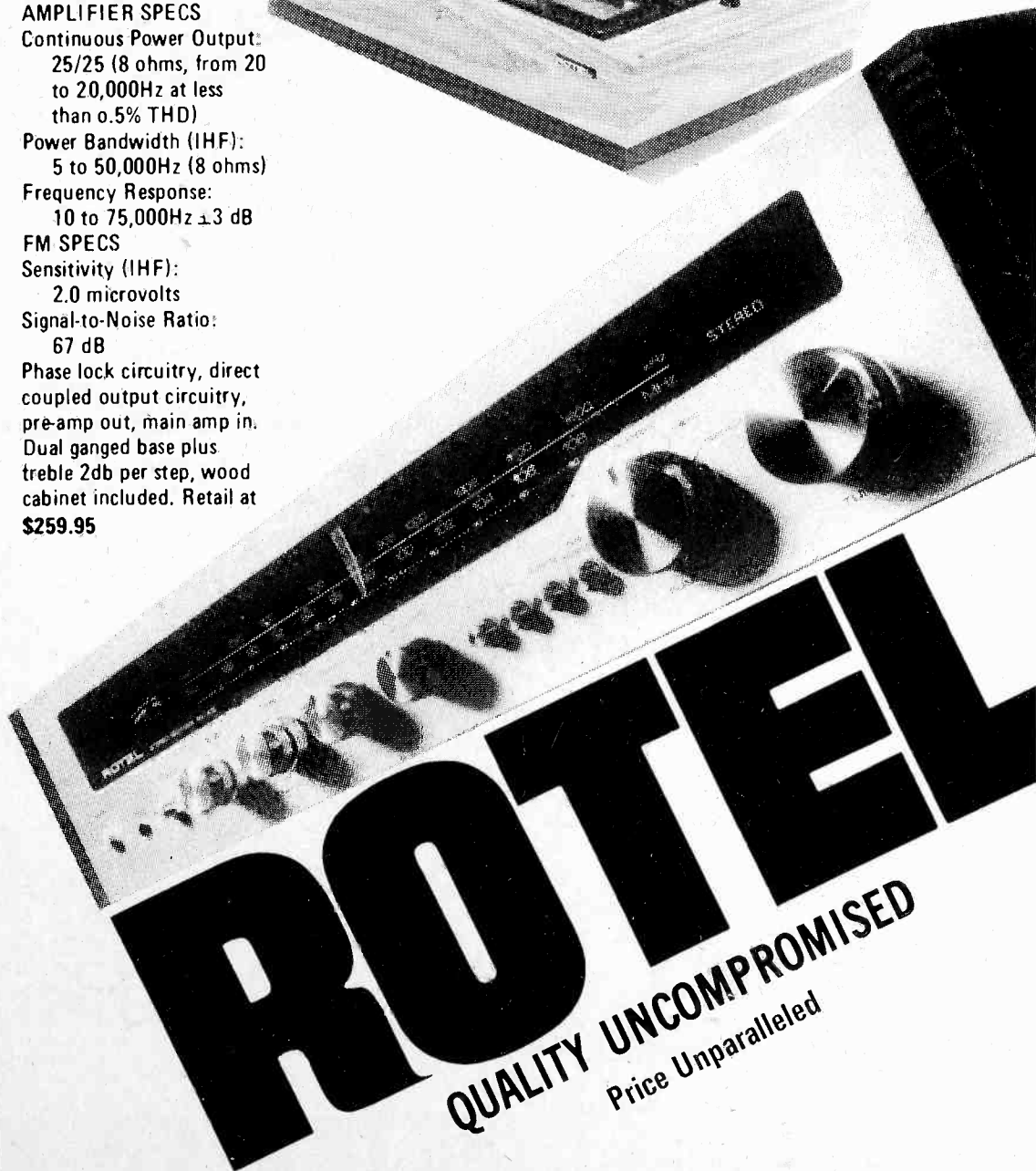
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# TIPTOE WITH LITTLE FEAT

by ray bobo

*All unattributed quotes are taken from a delightful and far-ranging 4-hour interview with Lowell George.*

Washington loves Little Feat and has for two years. Almost unknown in its native Los Angeles, not to mention the nation as a whole, this phenomenal group has captured the heart and mind of just about everyone knowledgeable of the local rock scene. We have felt a certain civic pride in the Feat's every success; we like to think we discovered them first. I am pleased to report that we now have company in Atlanta, Austin, Baltimore, Boston, Denver, Houston, Philadelphia, and Phoenix. Can the rest of the country be far behind? Their following may not number in the millions, but it sure is devoted. People travel 500 miles just to hear Little Feat play. When they give two concerts back-to-back in a single evening, hundreds of fans go to both. Not many groups inspire such loyalty.

## Washington loves Little Feat . . .

Why did it happen here? I must give partial credit to Tom Zito for his rave review of Little Feat's second album *Sailin' Shoes* in *The Washington Post*. But perhaps the major factor has been WHFS which gives the Feat considerable airplay. In particular, Cerphe deserves to be singled out as their foremost public champion; it seems that hardly an hour goes by when he doesn't play one of their songs. "Cerphe is a fanatic." I'm a charter fan myself and I'm overjoyed to hear Little Feat get this exposure.

"Radio in the Washington area is not quite as dedicated to total commerciality; the programming is free and not determined by any status quo. It's a question of taste; the guys that play the records choose them from their own backlog of information."

Little Feat plays good-timey, exuberant music that makes everybody smile. It is both dense and polyphonic, sinuous and sensual. The Feat physically love their audience through their music. "We call it sponge-rock. You want to ask, 'Is that a rock or is it a sponge?' You want to reach down and grab it."

Their songs tend to be anti-structure, almost stream-of-consciousness. "My songs are very asymmetrical in terms of geometry, in shape and form. They happen." In particular, their lyrics give the impression of being unrelated fragments of picturesque terminology strung together. But what they say is generally less important than that they say it so richly and humorously.

In the beginning (1969), Lowell George was playing guitar with The Mothers of Invention. He'd worked up some songs of his own and with Frank Zappa's blessing, he started looking around to form a group to perform them. Pianist Bill Payne came to town in order to audition for the Mothers, but fortunately (for us) Frank didn't have time to hear him. A secretary at Bizarre Records introduced Bill to



Lowell, they played together, and Little Feat became more than an idea.

Richie Hayward was drumming for The Fraternity of Man (of "Don't Bogart that Joint, My Friend" fame). "The leader of Fraternity had begun speaking in tongues to his amplifier and strangely the amplifier would answer back. I was there and heard it. Richie decided it was time to quit." Roy Estrada was recruited from the Mothers to play bass.



Little Feat: (l. to r.) Kenny Gradney, bass; Paul Barrère, guitar; Lowell George, guitar and vocals; Sam Clayton, congas; Bill Payne, keyboards; and Richard Hayward (sitting), drums.

Jimmy Carl Black, the Mothers' drummer, once slyly teased Lowell about his little feet. "They're short (about an 8) and exceedingly wide. I feel positively Neanderthal." Lowell's moniker stuck and was transmogrified into the band's.

In 1970, Warner Brothers gave Little Feat a recording contract. Their debut album **Little Feat** (WS1890, 2 stars) was produced on a miniscule budget. "Willin'" was a demo I made when I was still in the Mothers; it was not a group item. 'Truck Stop Girl' and 'Crazy Captain Gunboat Willie' were demos done to get us on the label. We had no time at all for experimentation in the studio, none of us were present at the mixing, and our suggestions were not even considered. It was anguish."

**Sailin' Shoes** (BS2600, 4 stars) received immediate critical acclaim and established the Feat's cult following. Musically flawless and consistent, it is one of those records I would want on my hypothetical desert island. The songs flow in a continuum. But it was rushed into vinyl and the sound mix leaves an awful lot to be desired. Warner Brothers could make me eternally grateful if they would remaster **Sailin' Shoes**.

When I heard the first two albums they made, I was immediately struck by their versatility and derivativeness. Nearly every cut sounded like new material by a different big name star. But Little Feat was so damn good that I didn't care.

For a while, I indulged in a parlor game called Who Is Little Feat Imitating Now? You can still play the game, but it would help if you were not already familiar with the group. I won't spoil your fun by stating my answers (not definitive, in any case), but I will list some candidates for you to consider: The Rolling Stones, Leon Russell, The Band, The New Riders of the Purple Sage, Elton John, The Who, The Grateful Dead, Ten Years After, Johnny Cash, Chuck Berry, and Yes. Different sections of the same song show different influences and some songs sound like they are played by strange hybrids of several groups.

But eventually with many repeated listenings, I decided that Little Feat has its own unique sound and beat. There is some chemical magic that thoroughly dominates their music. It has become so pervasive that I can no longer play my original game. The essence of Little Feat is stamped indelibly on every song, almost obliterating my initial reactions. Through this weird chemistry, I obtained a deep-seated respect for their abilities.

For some inexplicable reason (Doesn't anyone ever believe a consensus of critics?), **Sailin' Shoes** didn't sell very many copies nationally. "Financially, Little Feat was a great hobby. . . . I decided that I should produce the next album."

Before **Dixie Chicken** (BS2686, 3 stars), Little Feat had a change of personnel. Kenny Gradney replayed Roy on bass and they added guitarist Paul Barrère (who had attended Hollywood High with Lowell) and conga player Sam Clayton (Merry's brother). Naturally, there resulted a change in timbres. But the distilled magic of Little Feat permeated everything. Little Feat sounded like no one but itself; they had finally come into their own.

However, I must confess that **Dixie Chicken** was not the quantum leap forward I had anticipated. They imaginatively experimented with a synthesizer in "Kiss It Off," but the effect did not salvage the leaden song. Lowell's solo "Roll Um Easy" and the monotonous instrumental "Lafayette Railroad" are also not vintage Feat. But the bulk of the album is exceptionally good, as is the fidelity.

Their diction isn't always crystal clear; words are often purposely submerged into the sonic texture. "Sometimes I'll try to lose a couple of words that are dangerous in one way or another. You can find them if you want, but you'll have to work." I have yet to decode all the lyrics to "Two Trains," but it doesn't upset me and even adds a mystique to the song. For me, Little Feat is the only group that can get away with doing this.

Well, **Dixie Chicken** again pleased most of the critics, but hardly anyone bought it. The band became disillusioned. "We disbanded for a short length of time to regather energy and financial support, to re-evaluate our status." As Bill Payne properly puts it, they were "on sabbatical." The fans became distressed. But Warner Brothers perked up and got the group reunited. It could be that strategic desperation pays off.

Little Feat headed for Hunts Valley, Maryland (just north of Baltimore) to record album number four with the extraordinary engineer George Mastenburg. "We went in with the idea of making a live studio album. . . . A record is synthetic; you have to try as hard as you can to make that synthesis sound real. . . . The sound has to be altered to make it more effective and efficient when it comes out of that little speaker."

The result, also produced by Lowell, is **Feats Don't Fail Me Now** (BS2784, 3 stars). "There's a character in a Charlie Chan movie who was in a carnival horror chamber with a skeleton whose arm somehow wound up on his shoulder. He went, 'Feats! Don't fail me now.' I took it and turned it around." This could be their break-through record, if only because it contains a

stand-you-on-your-head version of "Cold, Cold, Cold"/"Tripe Face Boogie," a really potent Little Feat extravaganza, ten minutes worth of frontal impact.

The jacket listing of songs is not accurate. Bill's "Front Page News" and Lowell's telephonic "Long Distance Love" have been replaced by "Down the Road" and "Spanish Moon," but they may be included next time. That successor and also a Lowell George solo album are currently in the works.

Little Feat album covers are all gems. The first is a photo of the group and the Los Angeles Fine Arts Squad's whimsical super-size painting "Venice in the Snow." The other three are the work of Neen Park, a man of boundless imagination. **Sailin' Shoes** depicts a violated chocolate cake (with legs) swinging on a swing and kicking off her high-heeled slippers; she's being watched by Blue Boy, a giant snail, a hooped tree with an eyeball, and a dirty old man with a funnel on his head. It's marvelously absurd.

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Turn up the volume and let your senses be bathed.

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"In ancient societies, less sophisticated than our own, music was brought out for religious experiences, but now it's a way to make a buck. That's what we've evolved to. God's picture is on the front of a dollar bill, but He's disguised as George Washington. Maybe that's why He's on the front cover of **Feats Don't Fail Me Now**. I figure God and Marilyn Monroe can't go wrong."

There are two auxiliary albums that ought to be brought to your attention. Kathy Dalton's **Amazing** (Discreet MS2168, 1 star) features all the Feats, but it doesn't make Feat music. Kathy's attractive voice could easily be mistaken for that of Carly Simon, but she's been smothered under an avalanche of over-dubbing. "I hate it; the record didn't make any sense." Chico Hamilton's **Chico the Master** (Stax ENS750), 3 stars) presents about 17/24 of Little Feat in a brilliant jam. Since Chico himself is a drummer, Richie is missing and Sam assists on only two cuts. This is Little Feat jazz, spunky and episodic.

Their first local appearance was at Georgetown's McDonough Arena on the bottom of a bill with Paul Butterfield's **Better Days** and Bonnie Raitt, shortly after the release of **Dixie Chicken**. The audience was clearly there primarily to hear Little Feat. Since then, they've headlined two double shows at George Washington's Lisner Auditorium, once with Liz Meyer and once with Duke Williams, always playing to a packed house of ardent devotees.

"Lisner is the finest auditorium to play in in the country. It's intimate. Everybody can see, everybody can hear, nobody is lost. We can keep everyone's attention without prancing around. We're dealing with music and it's beautiful. Lisner really inspires people to play their best." Amen.

Little Feat has also warmed up the Baltimore Civic Center for a rowdy and impatient J. Geils audience. "Once we established ourselves — we were there and weren't going to move for anything — they began to settle down and enjoy themselves."

Most recently, they were faced with opening at Capital Center for Three Dog Night whose act is pure hokey show biz, the antithesis of Little Feat's. The crowd of 12-year old kids and 35-year old housewives was not favorably impressed.

There was also a brief set of "Willin'" and "Tripe Face Boogie" on NBC-TV's potpourri **Midnight Special** with Sly and the Family Stone. "The rest of the show was so plastic and contrived. By trying to demonstrate what a great human being he is, Sly came off as a real jerk. But I shouldn't say this about him because that may be what's going to happen to us." Could be, but I have faith that Little Feat won't allow the hype that's bound to start coming at them go to their heads. The

big push has begun. "Warner Brothers is making a monumental effort."

In an attempt to broaden their audience, the Feat have now embarked upon an exhausting and extensive national tour. In New York, they will star at The Bottom Line and play with Joe Cocker at the Academy of Music. Elsewhere they will appear with The Band, Traffic, Marshall Tucker, and others. On December 7, Little Feat is slated for Constitution Hall.

Concert highlights are "Fat Man in the Bathtub" and "Teenage Nervous Break-down" (the definitive statement about rock-'n'-roll), both of which need a live recording, preferably made at Lisner. They usually close with the blockbuster trilogy "Cold, Cold, Cold"/"Dixie Chicken"/"Tripe

Face Boogie." "Many times nobody in the band knows what's going to happen next. It's very exciting and that's when it's the best. . . . I always like a show that starts off mild, gets more intense, builds to a climax, and then declines to an anticlimax as in all great novels. It's always nice to leave someone with the feeling that there was more. . . . We're heading naturally in the direction of longer sets."

To enjoy Little Feat (and I certainly do), you must accept them hedonistically and not expect lasting profundity. Turn up the volume and let your senses be bathed. The experience is like good sex, immensely pleasurable while it lasts, but only fleeting and temporal until the next go-round. May you have many.

## THE BABBLES OF LOWELL GEORGE



*way.' The older I get now, the more I realize that it's not just 'this way,' it's that way only because everybody says it's that way. The balance that exists is out-of-whack now. Very few people, me included, know what the real world is all about, what this reality is all about.*

*"Meher Baba — it was great, his last words — he didn't have any, which says plenty. Everybody has to make up their own mind for themselves. I wish I could alter the balance that I see around me. I would love to have every kid have the opportunity to run through a green grassy field every day of his life and experience sunshine and music and warmth — and it's not possible. I'm an idealist in that regard. Nobody around has that answer."*

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*"We need a little genuineness."*

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*"Some poets said, 'Love is the ticket to paradise'; that's the only thing that's really important for me. For a while I was a little off the track, I got a little strung up one way or another, either on drugs or my own ability, and I thought that I was hot shit. As it turns out, there is no genius; there are people who are fantastic, people who pay great attention to detail, but I don't think that we've seen a Bach nor do I think that we'll see one again. Now, it's a collective intelligence."*

\* \* \* \* \*

*"The dynamics that exist within a group — who is getting the big shot and who isn't — can make people come apart, can tear a group asunder."*

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*"Someone who really wants to create should have control over the end product. Editors should not enter the picture. They should not! Otherwise, it destroys folks, it takes away their joy."*

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*"Most schools teach how to go to school."  
"I don't see many mathematics posters."*

\* \* \* \* \*

*"Pedal steel-playing is a beautiful art because it does what Indian music does in the way it bends notes. A pedal steel can take a chord and bend it up to a new chord, bend it out of gear, and then bring it back in and hit all of the notes in between."*

*"Charles Ives said it all and did it so well and got no recognition. He was more than 20% crazy about his music, he was more than 20% original, and everybody went, 'He's crazy, we can't play that, nobody can*

*play it!' It's an amalgamation of every ingredient, of every musical thought possible in one circumstance, and still it relates, which says something about what the human ear can perceive. Man is capable of perceiving music like that. Bach had one theme with 5 parts and each part would have a thematic scheme to it whereas Ives had 5 parts with 5 themes all going at once and it all works . . .*

*"I learn more from mistakes that I do from anything else. I make a mistake and go, 'Wow! That was a great mistake. Let's do that again!' Many tunes have arrived from pure 'Gee! That's the wrong spot for that, but it sure works good there, doesn't it?' That's like Ives. It's mistakes turned into monstrosities that are fantastic new things in music."*

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*"I find that song-writing is the most difficult thing to do."*

*"Integrating lyrics and music makes memorable songs. I love songs; they demonstrate a place, a situation, a possibility, and that's what they're all about for me. When they're really successful, it's when everything fits, when every element is combined to create an emotive quality, even if it be 'Ahhhh! That's the worst thing I've ever heard!' I have occasionally done that on purpose."*

\* \* \* \* \*

*"The studio is a place of great experimentation. It's a place where one needs to be very perceptive, awake, aware, efficient, considerate. It's almost like a holy place. . . .*

*"I love to work in the studio. I hate touring unless it's prime situations like Lisner — a responsive audience, people that sit and listen, people that get excited, people that are not jaded yet."*

*"We try to play the way we feel and there is some asymmetry in that feeling, so it's not always going to come out the way it should to fit on a record or, in performance, the way that will meet the audience straight ahead. I don't know how to alter it, but I don't want to. What will happen is that more of the symmetry will become apparent."*

\* \* \* \* \*

*"We may be the last rock-'n'-roll band, who knows."*

\* \* \* \* \*

*"I like to babble, as you've noticed. I could babble forever about just about anything whether I know about it or not."*

*"Most musical situations now have very little to do with music. . . . People are taking a low line when they should be getting a whole lot more. . . . I want music to be important rather than entertainment. That's something I like about The Grateful Dead."*

\* \* \* \* \*

*"I like kids a lot because their reality is a fantasy and that fantasy doesn't have anything to negate it until someone comes along and says, 'You can't do that' or 'Don't do that, that's embarrassing.' They're not embarrassed by things that we all are and can therefore experience in their own minds whole other places that it takes me literally days and days to write about. When I write a song, I try to propose something, I try to envision something. Rather than take an experience and turn it into words, I'll take many experiences and try to turn them into a nonexistent, but hopefully existent, experience. Kids do that constantly, every hour, every day.*

*"It's only after they get to the Boy Scouts that they finally lose it all. Everything is real and down-to-earth, everything is 'this.*

# YEEHAW!

## D.C.'s THE BLUEGRASS CAPITAL!

by gino bardi

Culpeper Va. As people arrive at this tiny park in the middle of Virginia, for a bluegrass festival, I conclude that country people travel by bus. The grounds don't quite resemble a used camper and winnebago lot. Greyhound and Trailways buses pull up to the stage and disgorge their passengers, who settle down in foldup lawn chairs with cassette tape recorders and picnic coolers and buckets of Kentucky Fried.

The stars, the big name acts, pull up in their own buses, instead of chartered planes, with little signs above the cab that say "The Stonemans" or "The Country Gentlemen" where "Pittsburg" or "Peoria" might appear. The buses rattle and wheeze, supplying power for the sound system and keeping the air conditioners running, but the groups do not relax in them between sets. They stand at their record and tape tables, at the perimeter of the audience, hawking their recordings, signing autographs, the women assembled in matching gingham dresses and bouffant hairdos.

The audience, mostly rural, or wisht' they was, clapping and hooting and roaring away with a collective YEEHAW! at regular intervals, inch away from the influx of hippies who swarm around the stage and clap and sing and enjoy their own grass. When a new, loud, longhaired "Star Spangled Washboard Band" comes on stage and—gasp—plugs in their electric instruments, the collective jaws of the regulars drop with a decided clunk. And, though scheduled to run till nine, the festival thins out rapidly at seven, because "That's the last bus back to D.C."

This bucolic scene of coveralled farmers and their families, couched comfortably in their lawn chairs, munching fried chicken

and tapping their feet to Foggy Mountain Breakdown, is changing. Where commercial "country"—well-oiled Tammy Wynette or Johnny Cash—has been one of the biggest money makers in the music business for years, bluegrass has been plodding along at the slow but steady pace of a cross-country bus ride. Until recently, anyway. Now, it's growing so fast that it threatens to run right over itself like a runaway tractor plowing amuck through the north forty.

Bluegrass music, clearly, is an idea whose time has come. As natural as Country Granola or Home Grown, it has an irresistible appeal to people who dig bicycles and blue denim and Earth Shoes. Bluegrass is a non-jive musical style which can be highly disciplined or free form and jazz-like. It doesn't depend on echoplexes or wah wah pedals or fuzz tones to thrill the audience, just plain old pure musical skill and country funk. In this new musical ecology, each group recycles some of the material played by the band before it. Nothing is wasted.

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This bucolic scene of coveralled farmers and their families . . . is changing.

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Grass is true American music, and has evolved almost entirely without outside influence. Played only on acoustic instruments, the typical grass band usually includes one or two guitars, a stand-up bass, a fiddle, perhaps a dobro (sort of a tin guitar fretted with a steel bar) and, most importantly, lots of fast-picked banjos and mandolins. The banjo, especially, is what makes good bluegrass really cook. It is the essential ingredient, and the bands compete for the best, fastest, the most fantastic, the most unbelievable banjo picker. A good band will have a real pro playing every instrument, unlike other popular music where one or two players will shine and the others will obediently back them up. The bands play faster and tighter and the faster and tighter they play, the more YEEHAWs, whistles and catcalls they get. Bluegrass audiences have been known to reach a state of total berserk frenzy, driven on by a relentless, unmerciful banjo picker.

WHY WASHINGTON? WHY NOW? Three years ago, bluegrass was a cult medium. In the space of a couple of years, the D.C. area has grown to what many in the business are calling the bluegrass capital of the country. We can extend those boundaries to include the rest of the world if we like. It has snatched the title away from Nashville, like Snuffy Smith stealing a chicken. Big name talents attract other people in the same field, and once started it's a cycle that is hard to break. It looks like the D.C. area is snowballing, luring one band after another away from the high pressure, overly slick Nashville area. D.C. is a perfect breeding ground for bluegrass musicians—it has everything. Most bands still cannot support themselves on music alone, and Washington provides them with plenty of daytime jobs. Washington has a terrific number of clubs, catering mostly or exclusively to bluegrass, where they can play during the week.

Washington audiences are turned on to the music, and are used to the idea of a weeknight, instead of a weekend, out. The clubs are often quiet on the weekends, because the grass bands have left town for the touring circuit from south of D.C. to Boston. Many musicians live in the Maryland or Virginia suburbs, although real country, the Blue Ridge mountains, is not a difficult commute. Washington has a high concentration of students, and the young are counting bluegrass in their plans for their nightly ration of boogey. The combination of fine audiences, employment opportunities and prime location is sucking in the bands.

This sudden, rapid growth of music that has been around for years has caused bluegrass to experience some rather substantial growing pains. The mushrooming popularity itself is not easily explained, but the crowds of "long-haired, pot-smoking commie pinko faggots" will attest that youthful appreciation is a prime factor. The new aficianodos pull their VWs up alongside the Greyhounds and spread their sleeping bags alongside the lounge chairs and picnic coolers. The older members of the audience don't take too easily to the new fans, but a common ability to boogey has the two factions competing for the loudest YeeHaw! midway through the show. The dropped jaws of the regulars get hoisted up in time to hoot and holler for any band that can really play, even if they do play them new-fangled electric guitars. They're even prepared to look on approvingly as the young'uns get up and—believe it or not—dance.



The growing pains extend to the promoters of festivals especially, as they do not seem prepared to deal with large, veteran concert-going crowds. While there hasn't been a bluegrass Woodstock yet, that prospect is not inconceivable, and bluegrass promoters could benefit from that example. Let's hope they advance beyond the "open pit" school of sanitation. Even worse, the Culpeper festival I attended listed big names like the Carter Family and Doug Kershaw, though neither act played or was ever mentioned by the emcees. Imagine a rock concert billing the Rolling Stones and not delivering. . . . I'd rather not, myself. Sound systems, too, could benefit from a little rock and roll expertise. I have heard a performer seriously congratulate the promoters on "the finest P.A.

**... bluegrass has been plodding along at the slow but steady pace of a cross-country bus ride.**

I have sung into," gesturing expansively toward two undernourished column speakers.

Another undernourished area of bluegrass is the music itself. People don't seem to be writing much new material. While rock musicians continue to churn out new stuff (some of it even good) with the grinding regularity of a Detroit Pinto factory, most grass bands rely on a wheelbarrow full of standards for each gig. The audiences seem perfectly happy to listen to one fiddler after another saw his way through the Orange Blossom Special. The repertoire can be played to an audience of stalwarts 100 times with no complaints . . . and if a song is left out, the fans will call for it. Although several local groups are making creative strides (the Seldom Scene and the Grass Menagerie are two),

**The ability to laugh at itself has kept bluegrass music free of the pretensions that taint and spoil a lot of rock, folk, classical and jazz.**

after listening to most bands you get the strange feeling you've heard it all before. . . . However an hour later you're hungry again.

Another growing pain should be familiar to everyone—money. The Cost of Listening is on the rise. Big money to a band with ten or twelve albums is still a grand or two—but runaway popularity will bring that up faster than the price of Scot Gasoline. The younger bands, like the Star Spangled Washboard Band, are demanding TEN—and if they get it, others will too. Used Greyhound buses may glut the market when the bands place their orders for jets.



"Grandma Stoneman," the only original member of the group left, at the Culpeper Festival.

I hope that in the great scurry for stardom the musicians don't lose their single greatest asset—humor. Country corn, for some strange reason, seems genuinely funny, and there is no corn shortage at a grass concert. The ability to laugh at itself has kept bluegrass music free of the pretensions that taint and spoil a lot of rock, folk, classical and jazz.

Bluegrass is fun. It's good foot-stomping music. It's fun to listen to and it looks like it would be a kick and a half to play. When it's bad, it's painful, but when it's really good, when the chords change with the speed of a freight train makin' time and the guitar and banjo and mandolin hunker down around that single microphone, then lean way back and hoist up way high and everyone grins big wide, toothy grins and plays so hard and fast that strings break and they play without them, weaving in and out of each other's melodies faster and faster—then, it's fantastic!



"Little Roy" sits in with the Country Gentlemen at Culpeper.

As of this month, the following clubs were offering live bluegrass at least once a week. Those I called indicated that this trend would continue, but schedules were vague at best. Suggest that interested people call first, though some places could be counted on to have pretty regular grass entertainment.

- \*The Red Fox Inn—4940 Fairmont Ave., Bethesda, 652-4429
- Bogies—1214 Conn. Ave. 296-1286
- \*Cellar Door—1201 34th St. 337-3389
- \*The Chancery—704 N.J. Ave., N.W. 638-2500
- \*Childe Harold—1610 20th St., N.W. 483-6700
- Corsican—1716 I Street, N.W. 298-8488
- Cross Roads—4103 Baltimore Ave., Bladensburg, Md. WA 7-3636
- Far INN—3433 Conn. Ave. 363-0941
- Fat Howards—2340 Wisconsin Ave., N.W. 333-2124
- Glenmont Inn—12345 Georgia Ave., Sil. Spring WH6-1911
- Gus & Johns—6503 Old Branch Ave., Camp Springs, Md. 449-5350
- Mark IV—13 & F, N.W. 638-0200
- Mr. Henry's/Tenley Circle—4323 Wisconsin Ave., N.W. 362-7079
- Psychedelly—4846 Cordell Ave., Bethesda, Md. 654-6611
- Stardust—Waldorf, Md. 843-6233
- Partners II—Centerville, Md.
- Shamrock—M Street

Gino Bardi — Forecast FM

**FORECAST FM  
EXCLUSIVE!**

# The Walters Gets A New Gallery

by faith p. moeckel

During the second week of November the Walters Art Gallery in Baltimore will celebrate an event of major cultural importance. A new wing, much larger than the original building, will open its doors to the public. Now, after nearly a century, most of the vast and important Walters Collection is on permanent display for everyone to enjoy.



Maybe you are aware that the Walters Art Gallery is an institution Baltimore can be proud of. You may know that its holdings rank it among the top seven collections in our nation. Have you toured the old renaissance building erected by Henry Walters in 1905? Have you wandered through its eighteen exhibit rooms and failed to see why it enjoys this high prestige among collections? Perhaps you knew that only 20% of its holdings could be displayed due to lack of space. A pity, wasn't it?

To some people this situation was intolerable. Ten years ago definite plans were made to realize a great dream. The Walters Collection must come out of the packing cases in storage and

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**The Walters Collection must come out of  
the packing cases . . .**

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be fittingly displayed. Thanks to sustained interest and effort on the part of a great many individuals, we are about to see the final result. The designers, the engineers, the contractors, the donors of the necessary millions of dollars, gallery staff members, Baltimore taxpayers, loyal friends and volunteers all deserve every thrill of pride they will feel for having helped give reality to a dream of such proportions.

Our report is based on the state of the gallery two months before the Grand Opening. What we saw was so beautiful and exciting that we wanted to rush around Mount Vernon Place shouting our enthusiasm. Instead, we will share some of our first impressions with readers of Forecast FM and hope to impart

to you an eagerness to see the new wing at the earliest opportunity.

Before opening day, some 16,000 art treasures must be safely moved and installed. Although the museum staff members are hurried and weary, they face the huge tasks remaining with every intention of being ready on time. The excitement about the project is contagious.

Mrs. Keith McBee from the gallery's public relations office took us on a walking tour during which we witnessed one of the moving projects in progress. We were on a balcony facing three great tapestries. A few spotlights were trained on the scenes of lords and ladies frolicking among foliage. At the far end of the hall, sunlight glowed through a stained glass window.

Silhouetted against the varicolored panes, a half dozen men struggled with a massive object. Ropes, levers, braces and brags were brought to bear upon the problem at hand. One voice rose above the others, calling out directions and encouragement. Muffled echoes rumbled through the darkened areas on all sides.

Slowly the black shape rose above the straining men until it hung above them from a specially built projection. It was an ancient bell, silent and nearly forgotten for centuries. The bell, the tapestries, the window and a row of bronze winged creatures are among the stunning sights in the medieval collection.

Now that the bell was safely in place, the group, composed mainly of students from the Maryland Institute, moved on to tackle another weighty problem. One of their number, however, came toward us. This was Mr. Richard Randall, the director of the Walters Art Gallery and surely one of the busiest men in Baltimore these days. In addition to directing the gallery, he is the curator of its medieval collection and so is in charge of placing a staggering number of items.

Mr. Randall told us about a guard who was admiring a statue recently moved to the new wing. So many objects had emerged from packing cases and storage spaces. The guard commented that it was wonderful to see such beautiful things for the first time and that it was a shame they'd been hidden away for so long. Imagine his surprise when he learned he'd been guarding that very statue for ten years in the old building's main gallery!

This story illustrates a typical response of members of the museum staff. It is one frequenters of the gallery may expect to share. In the new setting, space has been lavishly granted to





An ancient bell, silent and forgotten for centuries, graces the medieval collection in the new wing of the Walters Gallery.

Photo: Jon Danzig

formerly crowded objects so that they reveal their splendor as never before.

We were enchanted with the rough textured interior walls that are composed of sprayed sandy concrete, tinted different shades for the different collections. Palest beige sets off the marble and bronze figures from ancient Greece and Rome. Granite bas-relief fragments from the tombs of ancient Egypt are imbedded directly into walls tinted darker brown for objects from that period. Pale blue will provide a background for Henry Walters' prized Persian miniatures.

We found the earthy walls and rough black stone floors suited to the character of these exhibits. There is a timeless quality to such natural materials. They suggest the deserts and mountains, the tombs and great stone edifices where, long ago, these objects were at home. On the level devoted to 19th century art, this rugged look is absent; parquet floors create a drawing-room atmosphere more appropriate to that time.

Lighting in the new wing is dramatic. Tricky provisions were made for adjustable skylighting; some exterior walls of glass allow daylight to illuminate the sculpture galleries. Shifting panels can modify everything as desired. The dramatic effect is achieved by additional lighting from spotlights. We have seen marble statues of noble Romans before, and wooden statues of saints. But not presented so that they appear able and about to deliver an oration in Latin or to float gently upward heaving saintly sighs. The spotlights heighten this effect.

Mr. Randall said that the aim in arranging the various exhibits is to "make them lively." Those familiar with the original gallery building will remember a huge medieval altar piece which graced the staircase at the back of the main court. To view it in its entirety, as we recall, you had to climb part way up the stairs and lean backward over the railing. In its new setting, this magnificent work has a whole wall to itself. It is at natural altar height and is illuminated from above by skillfully adjusted spotlights. Though we'd seen it often before we never realized how rich its colors are.

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**... they suggest the deserts and mountains, the tombs and great stone edifices ...**

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About 20 feet in front of this altar piece stands an impressive processional cross. Displayed on either side of the cross are clerical vestments aglow with medieval richness. All that's missing are human forms within them. Other items complete the suggestion of a religious ceremony in progress. Seeing it, you can almost hear the echoed chants.

Mr. Randall and his staff are focusing attention on the new wing and its completion, but at one point in our tour we crossed a wide hall into the old building. Those of you who may chance to wander into the familiar edifice, where the renaissance collection

will be housed, will encounter a number of improvements. A new color scheme has greatly cheered the main gallery and loggia and the cluttered look is gone.

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**... you can almost hear the echoed chants.**

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Among other surprises in the old building is the carved renaissance ceiling recently uncovered in one of the south exhibit rooms. It has been there all these years, hidden from view by a modern ceiling!

There are five levels to the new wing. Within each one you tread up, down, and along a series of smaller levels into numerous alcoves leading around corners to openings upon other vistas, some large some small, until you feel you've left 1974 somewhere back there behind the first turn and any minute you will hear the sound of long-throated trumpets.

In addition to increased exhibit space, there is a new library for the museum's 100,000 volumes. Here, qualified students and scholars will be able to peruse rare manuscripts. A seminar room has been included for learned discussions.

The new auditorium appears cosy although it can seat 470 people. Thanks to its split-levels, smaller groups of up to 200 can sit downstairs without feeling small. Members of the Women's Committee are rushing to finish a large needlepoint tapestry designed for the auditorium by Amalie Rothschild.

We noted in passing, among other things (so many other things!), a forest of Barye bronzes; rows of glass cases waiting to receive the Chinese ceramics; Gilbert Stuart's familiar portrait of George Washington; Daumier's lawyers in all their robed absurdity. At every turn a well known work or two caught our eye. "The miniatures will be here, the jewelry there, enamels and the Sevres procelain will go into the specially built cases. ..."

The number of happy surprises seemed endless. It is evident now that the Walters collection is one of astounding scope and significance.

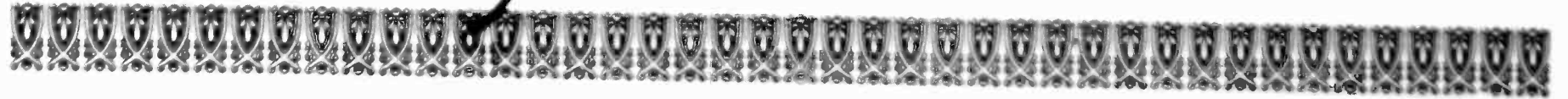
William Thomson Walters who began the collection was successful in produce. His son Henry, who continued it, did well in railroads. The lives of these two men and the history of the formation of their collection will be the subject of the museum's first Special Exhibit in the new wing. Henry Walters bequeathed the whole thing to Baltimore along with the renaissance building and the Walters' residence.

Forty-three years later the Gallery's loyal supporters in Maryland and elsewhere have said a big thank-you by building this new wing. You may like or dislike its external appearance and argue each case successfully. Its physical presence covering half a block of downtown Baltimore says that the cause the Walters championed, preservation and appreciation of mankind's artistic triumphs, is still very much alive.

That might be the most exciting aspect of all.



# It's Wagner My Deah!



by ron morrisseau



An exceptional event in the history of opera in Washington is scheduled for December — the first area production of an opera from Wagner's monumental "Ring."

In its eighteen years of producing opera, the Opera Society of Washington has never presented a work by Richard Wagner. Beginning December 9, for four performances, the Opera Society and the National Symphony, conducted by Antal Dorati, will present *Die Walküre*.

For over 25 years Wagner worked on the "Ring" (*Der Ring des Nibelungen*), a nearly continuous story stretching through four operas, or "music dramas": *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*. "The Ring," or "Ring Cycle," is probably the most powerful and the most demanding, both

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... the first area production of an opera  
from Wagner's monumental Ring.

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in music and staging, of any opera ever performed. Even while Wagner continued to work on the "Ring," he doubted that he should ever see it performed, but, at last, he did.

The Opera Society of Washington, though suffering temporary financial strain, is, with the help of the Gramma-Fisher Foundation, presenting not just one, but two separate productions of *Die Walküre*: two performances in German and two in English. In spite of the turned-up noses of the opera buffas, the English performance may well be the one to see. Besides being easier to follow, it is a new translation done by Andrew Porter, commissioned and first performed in 1971 by the Sadler's Wells Opera at the London Coliseum. It should be pointed out that in England and Europe, opera is more often performed in the language of the audience than in the original. In America, however, a peculiar snobbishness prevails and English is rarely heard on the opera stage. Perhaps that is one of the reasons why less than two percent of the nation has seen a professional opera production in the past year, according to a recent report on the arts published by the Ford Foundation.

The coming together of the National Symphony and the Opera Society for the first time is a major event all by itself. The cost to the Opera Society for this production is astronomical by any standards, but the artistic integrity of the Society demanded the size and experience of a full orchestra. Approached by the Society last year, Antal Dorati was most receptive to the idea of conducting *Die Walküre*, but advised that the National Symphony should be engaged also. This presented many problems for the Society not the least of which was the negotiation with the Musicians' Union (AF of M). The National Symphony does not perform in an orchestra pit. To the credit of the members of the Symphony, they voted to waive that exclusive in order to perform Wagner's opera.

The union, however, did insist that the Opera Society Orchestra be compensated for their loss of work. Therefore,



during the rehearsals and performances of **Die Walküre**, the Opera Society Orchestra will perform on stage at the Kennedy Center Concert Hall, and for a couple of performances will have Peter Schikele of P.D.Q. Bach fame conducting.

Though it takes only a paragraph to summarize negotiations, they must surely have seemed endless to those working out the details over so many months — and all for this one-time-only production.

Spokesmen for both organizations, however, gave assurances that should this joint effort be both artistically and financially successful, such an arrangement could possibly be worked out again for the remainder of the "Ring Cycle."

The Gramma-Fisher Foundation is making the costumes and sets available for all four operas, but the individual opera companies must pay all other costs. In the case of the Opera Society's production of **Die Walküre**, the cost is over \$200,000, with less than \$100,000 in potential box office. Obviously, box-office receipts do not meet the cost of presenting opera at the Kennedy Center. At present, one-third of their annual income comes from the box office, one-third from major foundations, including the National Endowment, and one-third from local contributors. The Opera Society has been breaking even in recent years, but ended last year with a deficit. This year is expected to be one of the most artistically successful years in its history, but an even larger deficit looms. In an attempt to increase revenue, the Society is expanding its efforts to secure contributions from the



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## The coming together of the National Symphony and the Opera Society for the first time . . .

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local community. To cut expenses the Society has reduced the number of productions from five to three this year, and is again presenting its successful and controversial production of Monteverdi's **Poppea**, which played to standing-room-only audiences last year. The other production this season will be Strauss' **Salome**, directed by the Society's young and talented director, Ian Strasfogel.

Presenting outstanding productions of operas, old and new, is only one facet of the Opera Society's activities. A break-even effort will be the Opera Society Chamber Group. It is envisioned as a group of eight to ten singers who will take up residence in Washington for eight weeks. Backed up by about 12 instrumentalists, the group will perform full-length chamber works in houses smaller than the Kennedy Center, "perhaps even on street corners and in parks," in the words of David Baber, the Society's manager. Planned to begin in the spring of 1975, the number of performances will be few. But as the group enlarges its repertoire, so will the schedule grow.

"My dream for music theater is to have, in a few years, a corps of young artists in residence, six months each year, doing as many as four works in repertory over six or eight weeks," Baber said. "It would give Washington its own opera company

for the first time, if support comes from local sources. But that is our purpose — expanding the audience for opera and providing work for young performers on a fairly regular basis."

Another on-going activity of the Society is "Adventure to Opera," for elementary school children in the metropolitan area. It is an informal introduction to opera presented by four singers and a pianist from the Washington area.

It features staged excerpts with lively narrative. So convincing are these presentations to the children, relates Ian Strasfogel, that there is always the unexpected: "In the scene of Papageno's suicide from *The Magic Flute*, Papageno, as you will recall, asks for someone in the audience to save him, and, of course, no one comes forward. In our performances, it has happened on numerous occasions that a ten-year-old boy or girl has rushed forward at that moment, eager to save Papageno. I think that moment shows how much power the art form has, and how far our program goes toward winning a young audience for opera."

Over 10,000 area youngsters in 60 schools have seen live opera as a result of this program — and this is only its second year. In addition, over 6,000 children have been to the Kennedy Center during the special, reduced-price, student performances.

The opera guild, called "The Ring," continues its volunteer efforts to increase the list of contributing members. As a new organization, it was created to help develop a broad base of support for opera in Washington, to organize group trips to the Metropolitan Opera, to present the pre-performance lecture series, to publish *The Ring* magazine which is sent regularly to members, and also to conduct foreign opera tours and give cast and member preview parties.

The youthful management of the Opera Society has brought new vitality to the coming season. I was very impressed by the professional atmosphere and their obvious dedication to the Society. This talented group will surely continue to bring exciting events in opera to the Washington area.

## AN ENGLISH RING

by andrew porter

The translation is to be published later this year by Faber. Scenes from *Twilight of the Gods* have been recorded by a British company, Unicorn Records (UNS 246-5), with Rita Hunter as Brünnhilde, Alberto Remedios as Siegfried and Reginald Goodall conducting the Sadler's Wells Orchestra. . . .

There are things to be said for and against opera in translation, and they have all been said so often that they need not be repeated here. Just one point should be made, when *The Ring* is in question: that all those arguments, both for and against, apply with extra force. It is more important than ever, during those long, closely argued dialogues, those leisurely narrations, things like the riddle scene of Siegfried or the cloudy questions-and-answers of the Norns in the prologue to *Götterdämmerung*, that actors and audience should understand—word by word, not just in a general way—what is being sung. And it is harder than ever to find good, clear English words that match the music, when Wagner seems to have made the sounds and rhythms of this German text a very part of the music itself. But I thought it was worth trying.

All translation is a matter of compromise, and translating *The Ring* proved often to be a matter of choosing the least, or the fewest, of various evils—of deciding, in each particular passage, whether it was the exact sense or the sound or the natural word order that could most readily be sacrificed. . . .

During my struggle to English *The Ring*, I kept one main thing before my eyes: that the words had to fit the music. Only then would they sing well, only then would performers be able to express themselves fully and freely, and only then would the text come across in the theater. It sounds like a very obvious thing to try to do. But in earlier *Ring* translations the words did not always fit the music. . . .

## CAST OF CHARACTERS

In *Das Rheingold*, which Wagner considered a prelude to *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*, the story of the ring begins with three Rhine maidens guarding a treasure of gold on the river's bottom. He who gains the gold and fashions it into a ring may rule the world, but only if, before making the ring, he abjures love. Alberich, a misshapen dwarf and king of the Nibelungs, shouts his renunciation of love and makes off with the gold.

Wotan, ruler of the gods, offers the ring to pay the giants who built his new castle. Alberich, who got tricked into changing himself into a toad, is forced by Wotan to give up all the wealth of the Nibelungs, including the ring. Alberich curses anyone who ever owns the ring. Wotan gives the ring to giants, who fight over it. One is killed, fulfilling Alberich's curse.

*Die Walküre*, which is one of this year's Opera Society productions, temporarily forgets about the ring. Instead we have the story of Siegmund, the son of Wotan by a mortal woman, and his twin sister Sieglinde. Separated in childhood, the two meet neat on a stormy night when Siegmund stumbles out of a storm and into the house of Sieglinde and her husband Hunding. They do not recognize each other until later that night. Hunding, Sieglinde explains, forced their marriage. At the wedding feast, she continues, a one-eyed stranger (Wotan in disguise) plunged a great sword (Nothung) into a tree, prophesying that a hero would someday remove it, which Siegmund does. The two escape into the night.

Brünnhilde, Wotan's daughter, wants to help the two, but her mother, Fricka, convinces Wotan that they shouldn't be helped. Brünnhilde tries to help anyway, but Wotan lets Siegmund die in his battle with Hunding. The sword Nothung gets smashed to pieces. To punish Brünnhilde for going against his orders, Wotan makes her mortal, putting her to sleep on a great rock, and surrounds the rock with fire—the first man to penetrate the fire and awaken her will become her husband.

In this final scene, Wotan bids her a tender farewell. He places her on the rock, covers her with her shield, and orders up the fire. Then, sadly, he departs.

The principals cast by the Opera Society are:

- Brünnhilde: Esther Kovacs (German performances)  
Anna Green (English)
- Wotan: Noel Tyl (German)  
Don Garrard (English)
- Siegmund: Helge Brilioth (German)  
Robert Rue (English)
- Sieglinde: Bozena Ruc-Focic (German)  
Lorna Haywood (English)

The conductor will be Antal Dorati, with the National Symphony Orchestra. The direction is by George London.

Siegfried, the son of Siegmund and Sieglinde, has been raised by Mime, another blacksmith-dwarf, who is also the brother of Alberich, the one who made the ring from the gold at the bottom of the Rhine. Mime tries to fix the sword inherited by Siegfried, but fails, for only a man without fear can mend it. Mime learns this from Wotan, who appears disguised.

Siegfried finally fixes his sword and goes off to kill Fafner, the dragon who guards the treasure Alberich got from the Rhine Maidens. Siegfried gets the treasure, including the ring, killing Mime in the process. He then learns of the maiden Brünnhilde. Finding her, he penetrates the fire and awakens her.

*Die Götterdämmerung*, or the *Twilight of the Gods*, brings the "Ring" to a fiery end. Siegfried is tricked into forsaking Brünnhilde while he is off seeking adventure. Brünnhilde has the ring stolen from her, which Siegfried had given her as a symbol of his love. Siegfried gets it back, but for refusing to return it to the Rhine Maidens, he is killed. While dying, he bids farewell to Brünnhilde, who he now remembers he loves. She gathers up his body and carries it to a funeral pyre. When aflame, she mounts her horse and rides into the fire to her death.

The Rhine rises to quench the flame, and the maidens retrieve the ring from the fire. In the distance Valhalla, house of the gods, crumbles in flames, destroying all. — R.M.

by **barry d. berman**

The love affair between the Baltimore Symphony Chorus and Hector Berlioz has by now reached the torrid stage. The same passion, excitement and mystique through which the Frenchman's music has seduced the entire American concert-going public has not left the Chorus unscathed. Hence the eager anticipation that followed Sergiu Comissiona's announcement that the choral programming for the 1974-1975 concert season of the Baltimore Symphony Orchestra will include performances of "L'Enfance de Christ" (in a special January 3, 1975 concert at Baltimore's Cathedral of Mary Our Queen) and the **Damnation of Faust** (April 23 and 24, 1975).

Not that the remainder of the Symphony programs scheduled for choral participation were any less a cause for great expectations. What choral singer worth his or her treble clef could hope to hold down the adrenalin level while awaiting a season which would include music of Brahms, a wild rendition of Borodin's "Polovtzi-

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### The love affair between the Baltimore Symphony Chorus and H. Berlioz has by now reached the torrid stage.

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Dances" from **Prince Igor**, a gala night of opera choruses, Beethoven's "Choral Fantasy" and, perhaps most tantalizing of all, a tentatively-planned performance of the Verdi "Requiem" during the Symphony's summer season at Merriweather Post Pavilion in Columbia. Wonderful; but puppy love next to the Chorus' real **affaire de coeur**.

It began two years ago early in 1972. The thoughts of the Chorus were all directed toward an up-coming trip to Carnegie Hall to perform Brahms' "German Requiem" with the Baltimore Symphony, and there

wasn't the slightest interest in going into rehearsal for some Berlioz piece called "Lélio," which virtually no one in the group had even heard of, much less had any liking for—even if it did mean a chance to sing under the baton of Jean Martinon. To make matters worse, the work—written as the conclusion and complement to the "Symphonie Fantastique"—was quite difficult and, at first, unrewarding. But the spell was woven, and Martinon proved to be the catalyst by which Berlioz was able to add another conquest to his list of "seductees."

Stage two came one year later—in the spring of 1973—when the Chorus was introduced to the magnificence of the Berlioz "Requiem." The occasion was a Sing-In—a happening sponsored by the Symphony and Chorus in which the members of the Baltimore public were invited to experience the opportunity of rehearsing and singing under Maestro Comissiona. It proved to be thrilling for all, but, for the Chorus, even more so: It was Berlioz.

Thus it is that the Chorus jumps into the current season with such anticipation. The quiet serenity of "L'Enfance" could not possibly bear a greater contrast to the drama and the brutal difficulty of the **Faust**—but both are Berlioz.

From all appearances the singers are not even daunted by the fact that both works are to be sung in French. Although the nature of the choral-symphonic repertoire demands linguistic flexibility (this

season alone the Chorus will be singing in French, German, Italian, Latin, English, Russian and Hebrew), the French language has always seemed to add an extra element along the road to a successful performance. But, for some reason, Hector B. seems to have stilled the customary gripes.

The Baltimore Symphony Chorus was formed in 1969 when Maestro Comissiona, upon his accession to the post of Musical Director of the Baltimore Symphony Orchestra, insisted that the Orchestra should have its own chorus (which happens to be a rarity among major U.S. symphony orchestras). From its first official appearance, during which its twenty or so members were virtually swallowed up by the other choruses onstage for a performance of the Beethoven **Ninth Symphony**, it has grown to its present strength of 120. The Chorus has been able to draw its members (all of whom are non-professionals, bound together by their abilities and the sheer love of singing) from an area extending almost to Annapolis and Washington in the south and the Pennsylvania line in the north—a veritable "fertile crescent" of musical

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### He also happens to be an incurable romantic.

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talent which has enabled the quality of the Chorus to grow with its size.

The Chorus is ably led by Ellery B. Woodworth, a spectacular man who wears many hats, including that of Special Assistant to the President of Johns Hopkins University. Woody brings to the Chorus a vast musical background which manifests itself in a sensitivity through which he is able to impart to his singers a real feeling for the music at hand and the job to be done. He also happens to be an incurable romantic; hence it is no secret why his Chorus had no chance to withstand the allure of the music of Hector Berlioz.

# GRACE TURNBULL: A CHIP OFF THE OLD BLOCK

by faith moeckel

*(Baltimoreans of more than one generation will be happy to learn that Grace Turnbull's works will be on display at the Baltimore Museum of Art through mid-November. Mention of her name brings happy smiles and warm words from those persons familiar with her work. To the younger generation of museum goers, Miss Turnbull may need introduction. Her autobiography, Chips from my Chisel (Richard R. Smith, Publishers, Inc., 1951) provides an absorbing and inspiring prelude to appreciation of her creations.—Ed.)*

**N**ow 94 years old, Miss Turnbull has been a member of the "Now" generation all her life. The simple truth, touched by the spirituality through which she arrives at it, is evident in her sculptures. Their appeal is universal. The opportunity to see her work should not be missed.

In the course of a visit with Miss Turnbull at her home, we asked whether she considered herself a liberated woman.

"Well, I don't need any more liberation than I have. I've never suffered from being a woman. The men painters and all the associations have given me just as much attention and more, I felt, than I deserved. Why should I want to be more liberated? I was perfectly free to go ahead and paint. You see, I painted for thirty years before I began to sculpture seriously."

The thirty years "spent painting" were rich in other experiences as well. First with her family and then on her own, she traveled and lived in several European countries and in different parts of the United States.

Short bouts of instruction in the basics of painting and sculpture, along with participation in the sketching groups in Paris, constituted her formal art training. The rest of the time she roamed the world, soaking up the cultural life through lectures, concerts, exhibitions, and excursions to all sorts of places. She recorded her



Photos: V. G. Harris

impressions of these experiences on canvases and in writing, keeping her diary in the language of the country she happened to be visiting.

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When I was almost 92 I stopped driving . . .

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At the same time, her paintings were being seen in exhibitions at galleries in many major cities on both sides of the Atlantic Ocean and attracting more than casual interest. Then World War I erupted. Miss Turnbull volunteered for service in the Red Cross. She had, meanwhile, learned the art of medical illustration from Mr. Brodel at the Johns Hopkins University and could face the sights at army hospitals in Europe with nerves steadied in the autopsy rooms at Johns Hopkins.

In 1919 Grace Turnbull returned home and went south, to lands of sunshine and glorious flowers—Bermuda and the West Indies. Her canvasses from this period fairly shout with life and strength and vibrant growth. And it was there she first encountered Plotinus.

"I was down in the West Indies on a painting expedition," she told us, "and got a book out of the library to read at night and found this sentence; it was signed Plotinus (evidently quoted). I thought, Plotinus? I've never heard the name. This is what I read:

'So let the soul that is not unworthy of the vision contemplate the Great Soul; freed from deceit and every witchery and collected into calm. Calmed be the body for it in that hour, and the tumult of the flesh, ay, all that is about it, calm; calm be the earth, the sea, the air, and let heaven itself be still. Then let it see how into that silent heaven the Great Soul floweth in.'

"Don't you see, it has certain beauty. Of course, unless you were more or less of a mystic it wouldn't mean anything. It's not for everybody but only for those to whom it appeals."

Plotinus appealed to Miss Turnbull. But it was a number of years before she could devote herself to the study of this Greek philosopher. In addition to painting, she participated actively in crusades against crime and against alcohol. She wrote a book on world religions, *Tongues of Fire* (Macmillan, 1929). She worked with her brother, Bayard, designing and building her present home and studio. In this new studio, free from the worry that constant hammering might bother neighbors, she launched a new career as sculptor.

Then, in 1931, she began work on the book *The Essence of Plotinus*.

"I went into it carefully. I shut the doors of the studio so that I wouldn't be tempted to do sculpture and mix the interests. I had the three happiest years of my life doing it. I've never felt so elated before. A little person like myself, wholly unprepared, people would think, because I had never gone to college. I just had four years of school—a private school—and that didn't amount to anything."

How, we asked, had she learned Greek?





"I just picked it up when I wanted it. If you know how to read, you can get any book from the library and just go ahead, without waiting for the people who aren't so eager or so anxious to learn. There are a great many people in school and in college who just aren't interested—who have been sent there by their relatives. I've really enjoyed life very much that way. Working on the books . . . I think I have the equivalent of a college education now."

We asked about her current activities.

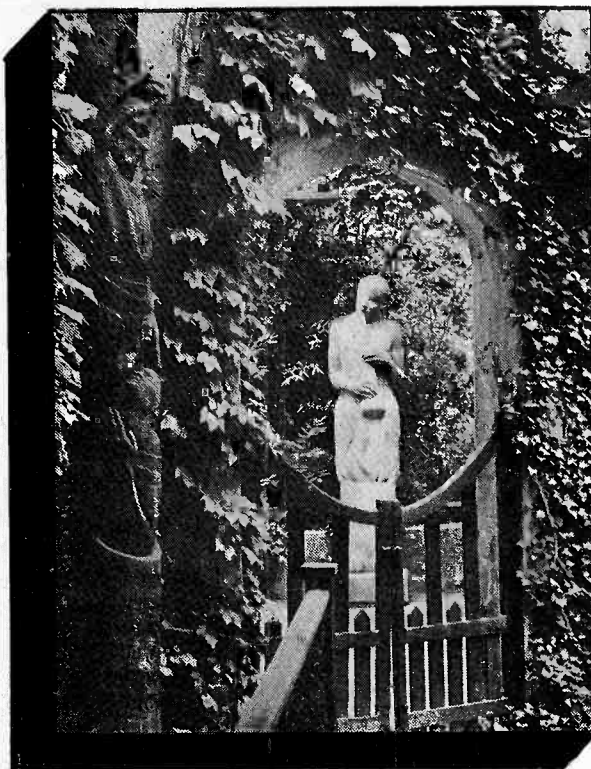
"When I was almost 92 I stopped driving my car because I thought I might kill somebody. That was a horrible idea. I'd been driving for over thirty years—with the same car. So I deliberately stopped; nobody told me to.

"As for sculpture, I stopped that when I was in my late 80s. Michelangelo, who I feel was the finest sculptor and painter and all around artist who ever lived, had done a bad thing—literally bad—in his late 80s. Apparently he didn't have the sense then (he might have been failing mentally you know) to retire it and not let it be seen. So I thought if he could do a bad thing, I could do a bad thing; I'd better stop before I did it!"

On our way out to the studio, we asked Miss Turnbull her opinion of today's art and artists.

"I have this opinion. I always respect a person who is adventuring in the arts or in life generally. But adventuring must be with sense, you know. So much is done that just isn't art or anything else.

"But the best new things interest me more than just the old things. Art, in the way we've conceived it, has been so perfectly done by people in the past—like Rembrandt and all the others. There is no use endlessly repeating that, any more than endlessly just copying nature, because Nature can do that better than we can, you know."



It is initially startling, when entering Miss Turnbull's studio, to encounter such diverse sculpted "personalities." Each piece differs so from its neighbor that one won-

**If they'd come when I was young, I'd have been thrilled, but now . . .**

ders how the same pair of hands could have created them. Yet, considering the rich background of experiences brought to them by Miss Turnbull, it is not surprising at all.

With love and trust, a child gazes up into the face of Christ. Nearby, St. George plunges his Sword of Truth into one of the throats of a three-headed dragon. A cat of polished black marble is about to wash her long slim foreleg. Watching the cat is a perky Skye Terrier of sparkling grey cast stone. At least, he seems to be watching, although we can't see his eyes. Family unity is captured in "Triad"; anguish was hidden in the twisted trunk and branches of a tree until Miss Turnbull's chisel uncovered the figures it contained.

Set into the corners of her house are other tree trunk carvings. These are serene saints. Just beyond one of the garden gates, in the driveway, a Nymph peers coyly over her shoulder at a Satyr who is piping a tune for her. Their eternal flirtation does not disturb the stateliness of the holy figures, which in turn are not perturbed by a stone cat forever hungrily eyeing a stone bird.

**. . . the years Miss Turnbull was doing most of her sculpture coincided with the heyday of interest in abstract expressionism.**

"Requiescite," one of our favorites, has a special setting in the garden at the end of a leafy walk. It is one of the pieces which will be on display at the museum. Miss Turnbull expressed dismay that this pensive figure will be viewed without his tranquil bower of greenery. Not that she ever intended or wanted to do "garden pieces." It is only natural that figures created from her love of life and living things should look well set against a tapestry of leaves and branches or framed by ivy growing on a white stucco wall.

A bit wistfully, Miss Turnbull commented about her work:

"People haven't made such a fuss about it until rather recently. That's the joke, you know. More things have been sold, I've had more offers of sales than ever before, which I don't really care about so much now. If they'd come when I was young, I'd have been thrilled, but now, just in my old age. . . ."

While recently there has been a growth of interest in her style of work, it is true that the years Miss Turnbull was doing most of her sculpture coincided with the heyday of interest in abstract expressionism. She chose to remain faithful to the dictates of her own sources of inspiration rather than follow popular fashions foreign to her vision.

The ability to impart a living quality to a piece of stone or wood or plaster is the gift of the true artist. The most exacting copies by other hands fail to recreate this living quality. Analysis of this artistic ability is a problem for more philosophically minded critics. Miss Turnbull's works possess this quality and, happily, enjoyment of them is available to everyone.

(Note: The name of the show in which Miss Turnbull's works will appear is "Three Exhibitions." Two other Maryland artists will be represented. They are Jack Boul (paintings and sculpture) and John Grazier (drawings). A quick look at photographs of some of their work leads us to a heightened interest in this next show at the Baltimore Museum of Art.—Ed.)

# Bob Dylan on the Record



Gino Bardi — Forecast FM

# Dylan Forever?

by sam nitzberg

## CONCLUSION

### NASHVILLE SKYLINE, KCS 9825. "A."

Again Dylan makes a drastic change, this time musically. There is no other way to describe **NASHVILLE SKYLINE** other than pure country.

The songs on this album are in the same style as the last two cuts of **JOHN WESLEY HARDING**. Dylan proves that he can write a tender love song without the old Dylan bitterness that was so evident in his earlier works. The album opens with a duet of his early love song "Girl of the North Country," with Johnny Cash accompanying Dylan. From then on we hear only new Dylan originals, the best of which are "To Be Alone With You," "Lay Lady Lay," and "Tonight I'll Be Staying Here With You."

In "Lay Lady Lay" Dylan gives us a superb example of a song that can be interpreted on many levels. On one level Dylan is telling us to take what we can now, for it may not be there tomorrow. "Why wait any longer for the one you love/when he's standing in front of you?" On another, this song, like the others on the album, is a love song, and nothing more.

Some "Dylanologists" have said that a few cuts of this LP are in truth about drugs. Example: "Once I had mountains in the palm of my hand, and rivers that ran through every day"; "Saddle me up my big white goose/tie me on her and turn her loose." There is no way of telling for sure what Dylan's meanings were in the songs, and the possibilities are vast.

All in all, the album is quite good, though it could have been a bit longer. Dylan, while changing to country music, also switched his voice on us. It seems that he decided to keep in step with the music on the album, so he sang in a country-style baritone voice. It works well.

### SELF PORTRAIT, C2X 30050. "C+."

**SELF PORTRAIT** was Bob Dylan's worst effort up to that point. The worst part about it is the lack of self-composed songs. This, along with the poor producing of the LP, combine to form a truly crummy double album set . . . for Dylan, that is. There are some very good songs on it, but, altogether, the album is quite boring.

Dylan combines some of his old songs, some old folk songs (revised by Dylan), some contemporary songs by other artists, and six new songs by him; a combination of folk, country, western, rock, jazz, and blues. One new one is "All the Tired Horses," a simple song in which the line "All the tired horses in the sun/how'm I s'posed to get any riding done" is repeated nine times by a choir of women until fading out. Not very poetic, is it? "Woogie Boogie" and "Wigwam," two more Dylan originals, are merely instrumentals, the latter of which isn't really very good at all. The other three new songs, "Living the Blues," "Minstrel Boy," and "The Mighty Quinn (Quinn the Eskimo)," are pretty good, "Quinn" being one of the best on the album.

Dylan gets help on this album from 50 different singers and musicians, among whom

are Pete Drake (rated the best steel guitarist in the nation), David Bromberg, and The Band.

The only reason anyone should want to buy this album is if he is a Dylan freak, and that is the only reason. Dylan also changes his voice from the old nasal voice to the new baritone voice from song to song, the main trouble with the album. It involves a mixture of too many different styles, and just as the listener gets used to one style, he is hurried into another.

**NEW MORNING**, KC 30290. "A+."

**NEW MORNING** was released three months after **SELF PORTRAIT**'s release, and was a terrific answer to what the critics were saying about the last LP.

On **NEW MORNING** Dylan pulls another "presto-chango." He goes back to folk-rock, but records a new style of it. His voice also does a turn-around, (will it ever end?) this time sounding like a hoarse country voice, and, according to his friends, it is more like his real voice than the Okie twang or the country baritone that were used on previous albums.

This album opens with "If Not For You," a love song that was probably written to his wife Sarah. The lyric of this song is comparable to the lyric of **NASHVILLE SKYLINE**'s songs. But this is where any comparison should end.

The album is made up of eleven more great songs, none of which stand out as being that much better than any other. Most of them have such a similar style that describing one will be sufficient. The title song, "New Morning," is an example. It is a love song, but written in a different style from other love songs. Dylan is talking about his new life after the motorcycle accident. "So happy just to see you smile underneath this sky of blue on this new morning with you." "New Morning" is happy, as are the rest of the songs on the album, and Dylan is still bringing only "good news."

A song that is quite different from any other on the album is "If Dogs Run Free." It is blues, with a blues-style piano played by Al Kooper, and an Ella Fitzgerald-style back-up vocal by Maeretha Stewart. The song is great.

Though throughout the album the same style is used, it is not at all boring. Many people thought, eight years after Dylan released his first album, he was finished moving into different styles, for he had done, as I mentioned before, blues, jazz, folk, rock, western, country, and folk-rock. For these people Dylan still had a few surprises.

**BOB DYLAN'S GREATEST HITS VOLUME TWO**, KG 31121. "A++."

In late December of 1971, **BOB DYLAN'S GREATEST HITS VOL. TWO** was released. Contained on this album were 16 of the best Dylan songs of the preceding ten years, and 6 new songs, four of which were written years before.

Among them, "You Ain't Goin' Nowhere" is probably the best. Written in 1968, it has been recorded by many people, notably Joan Baez, and on this album is recorded

live. Another new song is "When I Paint My Masterpiece, which is a symbolic account of Dylan's leaving folk music and moving on to rock. This one, along with one other on this album, is produced by Leon Russell, whom Dylan played with at the Concert for Bangladesh.

The other new songs on the album are "I Shall Be Released," something which The Band did earlier, "Down in the Flood," "Tomorrow Is A Long Time," which was written at the time of **THE FREEWHEELIN' BOB DYLAN**, and here recorded live, and "Watchin' the River Flow." All of them are truly great.

**GREATEST HITS TWO** is a double album set, and a great record with which to start a Dylan collection.

**PAT GARRETT AND BILLY THE KID**, KC 32460. "B+."

After nineteen months, with only one single ("George Jackson") and a movie appearance, a new album came out, the soundtrack of "Pat Garrett and Billy the Kid," the movie in which Dylan appeared.

The album got poor reviews, but the critics were looking at it as a "Bob Dylan album," not as a soundtrack for a movie. The music is of course, as the title suggests, country-western. "Billy," the main song, is played four times throughout the album, each time slightly different. All the music is basically the same. "Knockin' on Heaven's Door" is the hit song from the album. It is played twice on the LP, once with words and once without, under the name of "Cantina Theme." The best cut on the album, "Turkey Chase," is a bluegrass song, again something new for Dylan. The fiddle, played by Byron Berline, sounds terrific in this cut, and Dylan's short venture into bluegrass is superb. Another good song is "Final Theme," with a very good flute solo by Gary Foster.

The technique used on this album of having Dylan play rhythm guitar and, in this case, Bruce Langhorne playing lead, is similar to "Desolation Row." It was very successful then, and even better this time. The album itself is only a success, in my opinion, because of the terrific back-up musicians, probably the best used by Dylan on any album. Among them are Booker T and Priscilla Jones, Terry Paul, Jim Keltner, and Roger McGuinn (formerly of The Byrds).

**DYLAN**, PC 32747. "C-."

**DYLAN** is filled up with outtakes from the **SELF PORTRAIT** album, except for one song. **SELF PORTRAIT** was never very good to begin with, and its outtakes are even worse. There are three good songs on the LP: "Lily of the West," "Mr. Bojangles," and "Sarah Jane," the latter being the only song on this disc penned by Dylan. All of the other songs are either average, or, as in the case of one or two, awful. When one buys a Dylan album, one wants to hear some great composing, music-wise and lyric-wise, not Dylan singing others' songs badly or boringly, as is the case here.

That this is Dylan's worst album ever isn't really his fault. He had just broken his ties with Columbia Records, and the record company is now trying to sell all they have

of Dylan's unreleased recordings. According to the **Wall Street Journal**, Columbia has enough tapes to release nine more Dylan albums.

Dylan, along with The Band, who has broken ties with Capitol, has now switched to the Elektra-Asylum record label, and his next album is with that company.

**PLANET WAVES**, 7E-1003. "A++."

**PLANET WAVES** was released during Dylan's recent concert tour with The Band. It is the best Dylan album released since before the motorcycle accident of 1966. This LP is a mixture of country and rock, and the first song demonstrates this perfectly. "On a Night Like This," for some unexplained reason, sounds like it could be on **NASHVILLE SKYLINE**. The difference is that Dylan "rocks" it up. It could have been purely country.

The next song, "Going Going Gone," reminds me of the old Dylan, that is, the lyrics do. Dylan has gone back to the absurdism he had left years ago. An even better example of Dylan's modern absurdism is in the next song, which is purely rock-'n'-roll. "Tough Mama" features the great organ playing of Garth Hudson, a member of The Band, one of the most talented groups around.

Tough mama,  
Meat shaking on your bones.  
I'm gonna  
Go down to the river and get you a stone.  
Sister's on the highway  
With that steel driving crew.  
Papa's in the workhouse,  
His working days are through.  
Tough mama  
Can I blow a little smoke on you?"

"Forever Young" is one of the best cuts on the album. Dylan does two versions of this, a rock version and a folk version, both outstanding. It has been called by **Newsweek** "a prayer to his children," but more than likely it is a prayer to himself as he realizes that he won't "stay forever young."

The best song on the album is "Dinge." Using the absurdism already described above, Dylan paints a picture that can only be equaled by "Desolation Row."

"I can't recall a useful thing  
You ever did for me,  
'Cept pat me on the back one time  
When I was on my knees . . ."

This song sounds very much like the old hate songs of **BLONDE ON BLONDE**.

Dylan ends the album with "Wedding Song." Using a simple melody, Dylan writes a love song better than any he has even written: "I love you more than ever, more than time and more than love . . ." Dylan in this song is talking to his wife and his audience, but more than that he is again talking to those people who wanted him to lead their generation in revolution, and again he says no:

"It's never been my duty to remake the world at large,  
Nor is it my intention to sound the battle charge . . ."

**WILL  
DORATI  
CONQUER  
THE BIG  
APPLE?**



by jay alan quantrill

Hometown chauvinism notwithstanding, every major performing arts organization with pretensions toward a national reputation plays New York City more or less regularly.

Why?

"The prestige connected with a New York series, and the exposure it gives the orchestra," answers National Symphony Orchestra managing director, William Denton. And it's true for dance companies (remember the National Ballet?), and individual artists. In the theater, you send the show, not the theater (Remember "The Great White Hope," and "Indians," from Arena?)

All the major orchestras play New York. Philadelphia does about ten concerts in a series and Boston does about eight. Chicago and Cleveland wouldn't consider missing a season in the Big Apple.

The fact that these series are vastly expensive for orchestras is, of course, a factor for consideration. But the importance of New York is sufficient justification. "The National Symphony Orchestra treats its five Sunday afternoon concerts as "run-out" concerts, that is, they require no overnight expenses or problems, so the loss is minimal," asserts Denton. Just being in New York at the Avery Fisher Hall of the Lincoln Center is still THE Thing.

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### All the major orchestras play New York.

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Of course, the critical reaction of New York's journalistic connoisseurs is another major factor in Fun City's seduction for hinterland ensembles. And, as usual, **The New York Times** is the touchstone of taste. In this case symphonic taste.

Being on Sunday afternoons, the NSO series never manages to draw the **Times'** numero uno, Harold Schoenberg. "If we played an all Delius Program, he'd come," says Denton, "he's a Delius nut, but he's only attracted if the program interests him." So other critics like John Rockwell and Donal Henahan cover the series and with only the slightest hint of that patronizing air with which most Big City pundits view all culture from beyond the Hudson River.

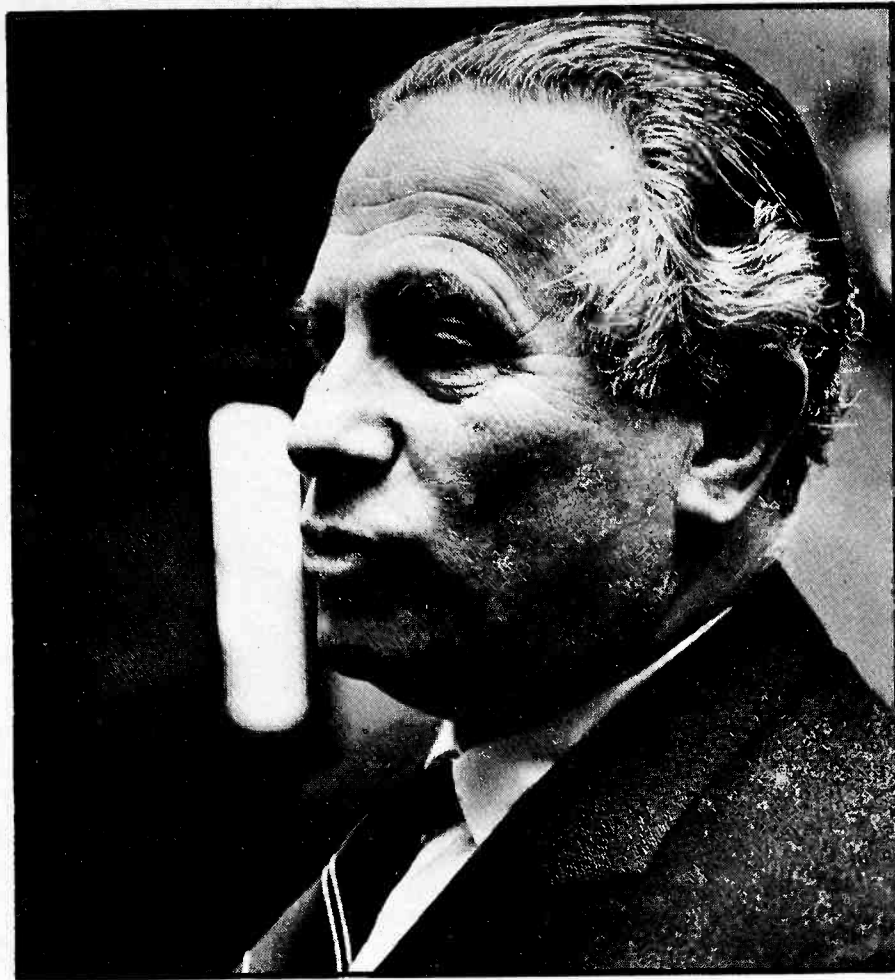
"On the whole," continues Denton, "the critics are kind, but they use a different set of standards when dealing with the out-of-town orchestras than they do for New York organizations. For the most part, if there is any continuing thread running through the reviews of our concert series, it would be a recognition of the increased growth and excellence of the National Symphony since the beginning of Dorati's regime," concludes Denton.

There was a time when the series wasn't even covered by the New York press. Ten years ago, the series was initiated because of a new union contract with the New York Philharmonic in which its musicians won a permanent Sunday-off policy which left the Sunday afternoon spot without an orchestra. So Howard Mitchell, then director of the NSO, decided to fill in with what is tactfully referred to as a sort of "family" series. The programs never ventured far beyond the readily familiar classics, often there wasn't even a planned program available. And Mr. Mitchell chatted affably from the podium about the various pieces. It was all very "chummy." As such the series was very popular, and in fact usually sold out.

Then, five seasons ago when the Dorati days began, the series was re-evaluated and planned as a showcase for the orchestra and an opportunity for the individual member to gain exposure. And then too, chatty little program notes and "chummy" asides are not Mr. Dorati's style — and the warhorses of the concert hall are not his format. Of course, the series doesn't sell as well as it did in the pre-Dorati epoch, but the **Times** shows up regularly and the prestige is worth the "minimal loss" of revenue.

"Subscriptions to the series are running about where they were at this time last year," says the NSO's public relations office, "but then everything is going slowly in New York this season. The Philadelphia Orchestra has decided to cut back its series from ten to eight concerts next season."

The selections for the series are drawn from the regular programs offered here in Washington. The only particularly notable features this season are the New York premiere of Maestro Dorati's "Night Music" on the January 12 program, and Dvorak's "Requiem" on November 10.



The "Requiem," one of Dvorak's acknowledged masterpieces and one of the four best Requiems ever written, requires not only a large orchestra and four soloists but a very large chorus. Taking such an ensemble to New York is an expensive proposition, not to mention the logistical problems involved. But the situation is made tenable by an arrangement with the University of Maryland Chorus under the direction of Paul Traver.

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### Will they ever work as hard to say, "We played Washington?"

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As Mr. Denton put it, "We simply told them that if they cared enough to perform in New York they would have to get themselves up there. And they care enough." Translated, that means that the chorus pays for its own transportation. And why not? The prestigious exposure should be of great benefit to the chorus, and Dorati wants to show the New Yorkers what the NSO can do with such a monumental piece as Dvorak's masterwork.

And so it goes. Major orchestras and individual choristers alike do whatever is necessary to be heard in New York, to be able to say "We played New York." Will they ever work as hard to say "We played Washington?" Who knows? It has been said, though certainly not as often. Perhaps we should adopt a different point of view. Maybe we should think of the NSO's New York series as sharing our wealth.

It's true, ain't it?

# ANOTHER OPENING



Photo: Doc Ubughery

ASTA members at work . . .

by ron morrisseau

"About three years ago Harry Bagdasian and I were sitting in the ladies' room of the theater at the University of Maryland," said George Holets. "Cleaning the theater was one of our many jobs, you understand. We decided that we could produce better theater than we were involved in as graduate students. . . . That's where ASTA (American Society of Theatre Arts, Inc.; pronounced ASS-TUH) got its start."

George Holets is a slender, intense, glib young man with brown hair fashionably covering his ears. He was, for several years, an usher at the National Theater, where, he says, he learned more about acting than in acting school. He fills two positions at ASTA, besides being one of the co-founders: secretary of the non-profit corporation and artistic director.

There are four separate companies that operate under the umbrella of ASTA: Playwrights' Theatre of Washington, ASTA Puppet Theatre, The Musical Review Company, and The Actors' Stage Company.

"For the first year we had just a puppet company which toured the schools. Then we became a permanent theater—first on 20th Street. It was the basement of a townhouse and sat 26. It was a very good beginning. All original plays for the Playwrights' Theatre. Our object is to provide a place and inspiration for the beginning dramatist to see his plays produced.

"We started it because we feel there really isn't enough being done in American

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**. . . There really isn't enough being done in American theater to encourage American playwrights.**

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theater to encourage American playwrights. In the regional and smaller theaters, which should be doing American plays, I would guess far fewer than half of their shows are American.

"A playwright can come into our writers' seminar and work with us and a script evolves. It's a group of writers working together, critiquing each others' work. Then we have stage readings to get a feeling of how it would play—and some get a full production.

"We also solicit scripts. We've read over 300 this year. We would like to produce

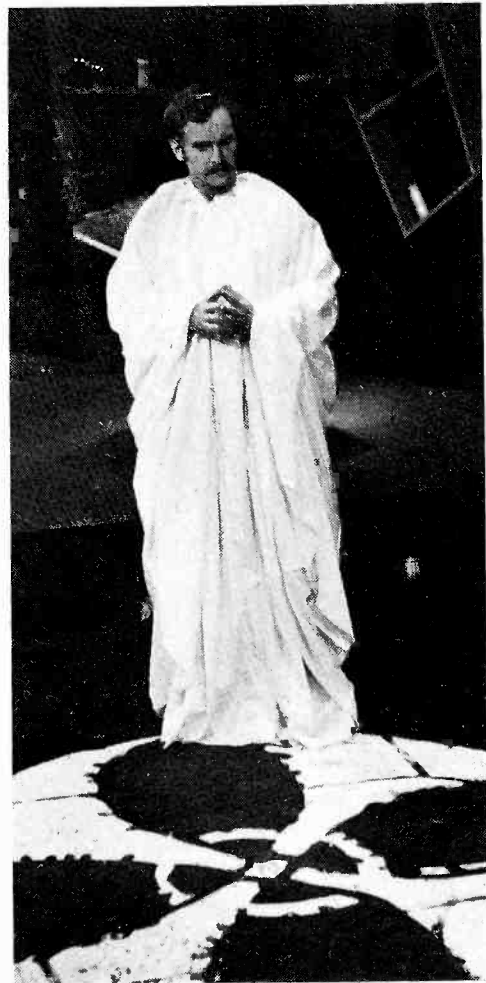
every script, but you have to have some consideration for your audience.

"The puppet theater is in a temporary hiatus. This year the Puppet Theater director, Judy Kendall-Holets, is getting the National Theatre of Puppet Arts to come down from New York and put on a benefit for us of 'The Elves and the Shoemaker' around Christmas time. They are just about the best in America and it will be a real pleasure."

ASTA moved into their present location at 612 12th Street, NW, in May. Formerly the home of Beef Feeder's, the building is owned by the Redevelopment Land Agency and loaned to ASTA until other plans have been made for the property. ASTA is, and always has been, looking for a permanent home. They hope to get in at least two seasons on 12th Street before they have to move again.

"The Musical Review Company," George continued, "concerns itself with the unpublished songs of American composers. We have just finished a great run with 'The Unsung Cole Porter.' The next production

# ANOTHER SHOW!



... at play.

the Company is doing is 'The Unsung Jerome Kern.' The Company's director, Ken Bloom, researches the estate of the composers, as he did for Cole Porter, and pulls out those songs that were cut from shows, or never made it in for one reason or another. One song, for example, was cut from a show because Ethel Merman's parents didn't want her to sing it.

"The Actors' Stage Company, under the direction of Douglas Trainum, is basically trying to do the same thing for actors as the Playwrights' Theatre is trying to do for playwrights.

"ASTA, itself, was designed on the premise that young actors coming out of drama schools needed a place to work and to develop the techniques that they learned in school. The Stage Company provides the opportunity to develop as actors, rather than as a type, which happens if you go right to New York.

"We think of this as a sort of 'halfway house' where an actor can spend a year or two refining that basic technique without fear of failure at the box office.

"Box office counts for most of our income, but some comes from local foundations. We hope to secure some money from the National Endowment fairly soon."

The fourteen shows ASTA plans on producing this season will cost nearly \$15,000. Income from the box office and grants just covers the costs. A membership program is underway to solicit \$10 contributions from individuals who believe in what ASTA is doing. In exchange, members receive a \$1

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**One song . . . was cut from a show because Ethel Merman's parents didn't want her to sing it.**

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discount on the regularly \$3 tickets.

None of the key people at ASTA is on full-time salary. The 35 actors, crew, and directors work for \$3 per performance—enough to cover gas and parking. These dedicated young people have an attitude of professionalism in spite of the lack of pay. They work at unskilled jobs all day so that they can work in the theater all night.

Their current production, "The Pilgrimage," will run from November 6 to December 1. It is a new play by Louis Phillips being premiered by ASTA's Playwrights' Theatre. It will be followed by "The Un-

sung Jerome Kern" in the evenings and the puppet theater in the afternoons.

ASTA is an excellent example of the variety Washington offers theatergoers—one more reason why this area is fast becoming the country's theater capital.

# Celebrating Alexander's Feast



by anthony orr

The evening of Sunday, November 17th, in honor of St. Cecilia's Day, Mr. Norman Scribner will lead the Choral Arts Society of Washington in a performance of "Alexander's Feast, or the Power of Music." "Written by the late Mr. Dryden. And Set to Musick by Mr. Handel." Mr. Scribner will be assisted in this

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St. Cecilia . . . has lately been demoted . . .

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endeavor by the soloists Lorna Haywood, Gene Tucker, and David Clatworthy. In addition, Mr. Handel's Concerto for Harp in B<sub>7</sub> will be presented with Ms. Rosemarie Bottalico performing the solo part. The performance will commence in the Concert Hall of the Kennedy Center at 8:30 pm. Information regarding the purchase of tickets may be obtained by telephoning 244-3669.

St. Cecilia (as if you didn't know) is patron saint of music, though like her more famous compatriot, St. Christopher, she has lately been demoted, a double blow for itinerant musicians. Her day, November 22nd, traditionally in England is the occasion of musical festivities and celebrations in her honor. Cecilia's recent fall from grace has had little effect on this. In England once something becomes traditional it is eternally so, just as once something is "new," it remains new even as its ancient walls crumble.

The Choral Arts Society has happily chosen "Alexander's Feast" for the occasion. Mr. Dryden's text is in her honor and Mr. Handel's music is among his finest, a great improvement over the earlier setting of these words by Jeremiah Clarke (of Trumpet Voluntary fame). And if there are those who quibble that the Society is five days early in their celebration, let it be pointed

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. . . let it be pointed out that Mr. Handel  
premiered the piece early . . .

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out that Mr. Handel premiered the piece early, on February 19, 1736 to be exact. After all, that most pragmatic composer would see little sense in allowing a perfectly good piece of music to sit on the shelf for months when there were audiences to entertain and tickets to sell.

The entire affair at Kennedy Center should be a splendid evening and an enjoyable occasion for all.

#### MORE TO COME

The four concerts remaining the Choral Arts Society's season, including the performance of "Alexander's Feast," are still available as subscription or single tickets.—Ed.

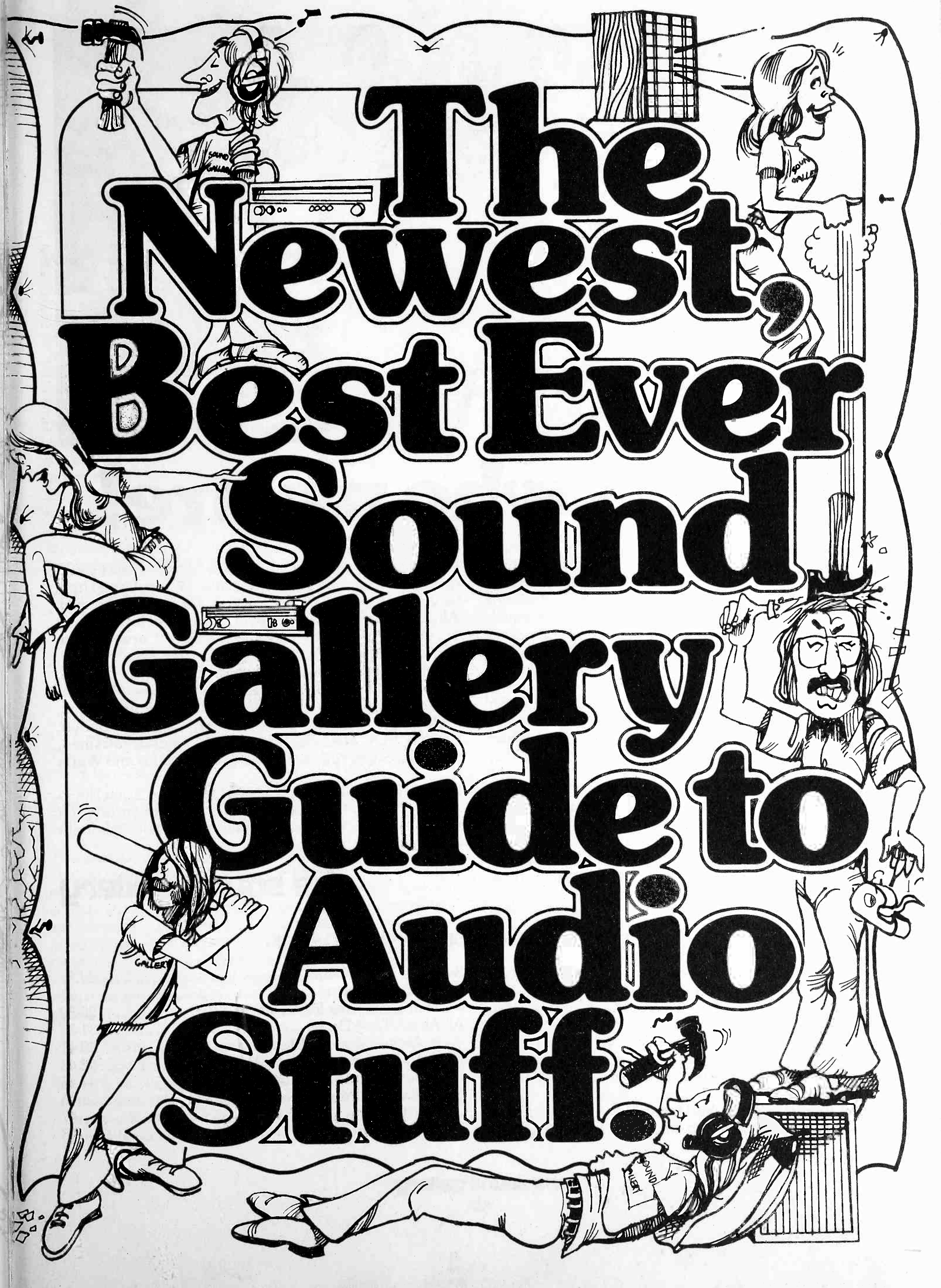


Norman O. Scribner.

Photo: Kamen Schwall



# The Newest, Best Ever Sound Gallery Guide to Audio Stuff.





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# This is who we are!

The Sound Gallery was founded by a group of audiophiles who have been deeply involved in the audio business since stereo was first introduced to the public. We feel there is a need for a straightforward, honest approach to selling quality audio components that takes the dread out of making such a major purchase, and in its place makes buying an audio system enjoyable and a lot of fun. We really enjoy selling audio equipment, and our enthusiasm about quality and performance will rub off on you! We're all very much involved in today's fascinating world of music and its reproduction and are dedicated to providing you, our valued customer, with as good a sound system as possible within your budget.

Besides carrying a full line of top name, high quality audio products and accessories for the home, we also sell many interesting specialty items such as the best values in portable tape recorders and auto sound systems. Whether you're at home, on the beach or on the road, we want you to have the best sounds possible.

We sell the top names of the audio industry to assure you of quality reliability and top performance. When you buy from us you have over 50 major brands to choose from including: Akai, AKG, AR, Audioanalyst, Audio Technica, Bang & Olufsen, Beyer, BIB, BIC, BSR, Cerwin-Vega, Concord, Design Acoustics, Dokorder, Dual, Editall, Electrovoice, Eltron, ESS, Garrard, Glenburn, Grado, Harman Kardon, JBL, Jensen, JVC, Koss, Marantz, Maxell, Micro Acoustics, Ortofon, Panasonic, Philips, Pickering, Pioneer, Revox, SAE, Sansui, Sanyo, Scotch, SDC Decade, Shure, Sony, Soundcraftsmen, Stanton, Superscope, TDK, Teac, Technics and Watts.

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**the sound gallery**

# How to select your audio system

## WHERE TO SHOP

It makes sense that if you are interested in a good audio system or a separate component you shop at a store whose ONLY business is selling audio equipment. Only at a true audio specialty dealer will you find qualified people to help you with your selection. They will know more about what they are selling since they don't have to divide their time selling refrigerators, pianos and off brand audio equipment. The Sound Gallery is a true audio specialty dealer, and it's our job to get you the most performance per dollar whether your budget is \$200 or \$2000. But unlike other specialty dealers we are very conscious of price. By having several stores in the Washington area plus a National Sales Department that ships equipment everywhere in the country, we can buy the necessary quantities to offer you the most reasonable prices in the nation. And to protect your investment for years to come, we offer our own incomparable extended warranty program at no charge.

## BUY WHAT'S RIGHT FOR YOU — NO MORE, NO LESS.

You will have certain individual performance requirements, so don't be surprised if we do a lot of listening to you before we start telling you about this set or that product. Whether you just want pleasant background music for your "hide-away-spot" in your home or you want to be totally involved in music by being surrounded by heart-stomping volume, The Sound Gallery has the right combination of components for you.

## KNOW THE IMPORTANCE OF EACH COMPONENT PART.

The loudspeaker is the most definitive and critical part of any component system since it is the end result of all the electronic gadgetry before it. A good speaker basically sounds good, and a bad one really sounds bad. Since there are subjective differences among good ones in the same price range, we think you should take your time and listen carefully in a store that carries a large selection of the newest in speaker designs and which has the facilities to easily switch from one speaker to another, and in an atmosphere similar to the surroundings of your home.

The receiver is the heart of any system, and its function is to control and amplify the signals from your turntable, tape deck, or its built-in AM/FM tuner. These amplified signals are then sent to the speakers where the sound is generated. A receiver is chosen for its distortion-free amplifier, power output, FM reception, flexibility of controls, and its reputa-

tion for dependability and easy service. We strongly advise considering only the nationally advertised brands. Specification claims must be lived up to, a good reputation has been built by consistent dependability, and service is available worldwide.

Of course, the sound from the speaker can be no better than its source, so it is also important that the proper turntable/cartridge combination be chosen to match the performance of the speakers and receivers. You want your turntable to play your records accurately and treat them with care, and you want your cartridge to capture as much of the complex record groove as possible. Even though the turntable/cartridge combination will usually cost less than either your receiver or speakers, be careful not to try and "chintz" in this area — don't forget that the speaker and receiver are only reproducing what they get from this source, and a poor source can't be made to sound good. Since a turntable, like any mechanical device is subject to wear and tear, buy only from a dealer who offers his own extended warranty program. The Sound Gallery guarantees every turntable we sell for five years parts and three years labor at no charge.

## TAKE ADVANTAGE OF OUR PRE-TESTING PROGRAM.

On the following pages, we talk about specific speakers, receivers, turntables, and cartridges and recommend what we feel are the best values in various categories. No manufacturer makes the best of everything, and some don't make the best of anything. We have, therefore, spent a great amount of time listening to and working with hundreds of components, many of which we have decided not to carry. By carefully evaluating all these products we have saved you hours of time and worry in purchasing your new components. So, please spend a little of that time now, and read our brochure.

## WHEN SHOULD YOU BUY?

History shows that the prices of quality audio components are constantly rising due to increased manufacturing costs and raw materials. Not too long ago a very popular tape deck sold for \$430 but now sells for \$500. And in the summer edition of our brochure, we said that we expected price increases in the next few months on most components. Instead, we had many increases while our book was at the printer! We can't do much to stop these rising prices except make you aware that they will be going up and advise you to BUY NOW! Our convenient credit plans with up to 90 days, no interest, makes a quality audio system available to just about everyone RIGHT NOW!

# How to rate your speakers

Speaker design has come a long way during the past couple of years. What was a terrific speaker in 1970 is probably a rather mediocre one today. Names like Audioanalyst, BIC Venturi, Cerwin-Vega, ESS and Microacoustics are setting new standards by which other speakers are being judged. The well thought of, widely accepted older designs are rapidly being surpassed. So instead of pushing those 1960 and 1970 "oldies but goodies" on you, we offer a REAL choice of the newest designs and best performers available today. It's no coincidence that many of the speakers we have been recommending have later received exceptional reviews from audio and consumer testing reports. Read on about what to listen for when comparing speakers, and be sure to check our Speaker Trade-Up Policy on page 46.

**LINEAR RESPONSE** is the ability of a speaker to evenly reproduce all frequencies within a specified range without emphasizing or de-emphasizing any particular frequency or group of frequencies. Audioanalyst, BIC and Microacoustic really excel in this area. B&O, ESS, Cerwin-Vega and JBL are excellent, while Electrovoice, SDC and Marantz are above average. The benefit of good linear response is that the tonal balance of the musical content will resemble that of the original performance as closely as possible.

**HIGH FREQUENCY DISPERSION** is the ability of a speaker to evenly reproduce and project high frequencies throughout an entire listening area. These frequencies are very directional and have a tendency to "beam" from a poor speaker, and you would have to sit directly in front of it to hear these frequencies. Microacoustics is unsurpassed. Cerwin-Vega, Audioanalyst, B&O, ESS, JBL and BIC are excellent while Electrovoice, SDC and Marantz are good. An easy test for dispersion is to tune in an FM receiver between stations for "white noise" or hiss. If the tone changes as you walk past the speaker, it has poor dispersion. This quality is very important in 4 channel sound where proper listening positions between four speakers should not become too restrictive.

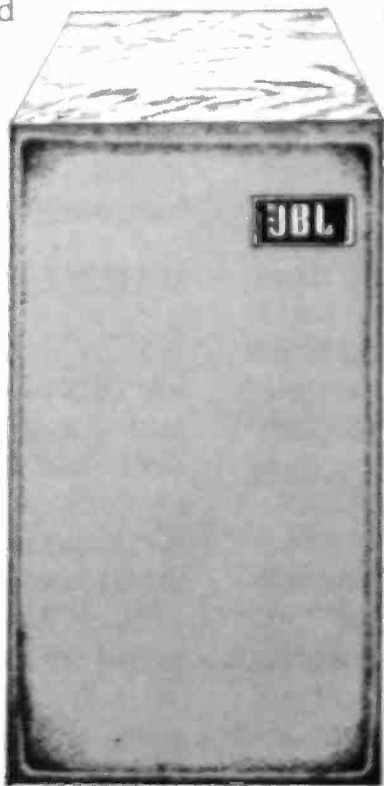
**TRANSIENT RESPONSE** is the quality which gives drums and percussive instruments their true timbre and trumpets their real breathiness. It's the ability to reproduce sudden peaks of sound instantly and without delay. The ESS Heil has the best transient

response of any speaker we've tested. Audioanalyst, Cerwin-Vega, JBL and Micro Acoustics are also excellent. Marantz, SDC DECADE and BIC Venturi are above average. Speakers with poor transient response sound mushy and muffled instead of clear and bright.

**EFFICIENCY and DYNAMIC RANGE** are two extremely important factors in reproducing today's music accurately. A speaker of high efficiency will play louder and require less power to drive it properly. This means you can buy a less powerful and less expensive receiver if you buy efficient speakers. But high efficiency by itself doesn't always mean quality. A good speaker should also have a great **DYNAMIC RANGE** which means it can also **TAKE** a lot of power and play at very loud levels without distorting.

A speaker that is highly efficient with a great dynamic range and that has all of the previously mentioned qualities is a real good value. When it comes to efficiency and dynamic range there are three leaders: BIC Venturi, Cerwin-Vega and JBL. Today's popular music and the way most of us listen to it make tremendous demands on a pair of speakers. We hesitate to classify speakers as "Classical" or "Rock", but if you're really into today's music, listen to BIC, Cerwin-Vega or JBL. You'll love them!

**OTHER IMPORTANT CONSIDERATIONS** become critical when comparing speakers over \$200 each, but these become highly technical and impractical to cover in depth here. There are such things as phase relationship and time delay distortion which some manufacturers, even those that have been commercially successful, would rather not have us talk about. These problems arise when trying to reflect a specific amount of sound off an unknown wall or other object to reinforce a direct sound. Unless the listening environment can be controlled, accurately and specifically, as in a store showroom, there is no way of telling just how much distortion or loss of image perspective you will have in your living room. If you want further technical advice about purchasing a speaker system, ask any member of our sales staff. Each member of our staff is a Certified Audio Consultant and has too much professional pride to tell you anything but the truth about speaker design.



# Best speakers under \$130

**THE \$25 SPEAKER** is the Electrovoice E-V11A which is a good "first" system and is ideal for background music or extension speaker use. It features a 6" coaxial cone matched to a tuned enclosure for decent bass and it has a nominal response of 70 to 16,000 Hz.

**THE \$55 SPEAKER** is the all new SDC DECADE Model 50 which is the best we've heard for under \$60. It incorporates a specially designed 8" neoprene-edged woofer and a 3" hard cone broad dispersion tweeter. And while it is extremely efficient requiring only 5 watts to drive it properly, it will take a full 25 watts of power. Attractively finished in the finest walnut-grained vinyl and accented by your choice of a blue, brown or black knit fabric grille. And, SDC components are guaranteed for TEN YEARS parts and labor, which simply means that inexpensive speakers don't have to be cheap.

**THE \$60 SPEAKER** is the Marantz 4G which is another example that good speakers don't have to be expensive. It's 8" woofer and 1-3/4" tweeter deliver clear, clean sound and offer the high quality built into every Marantz product.

**THE \$75 SPEAKER** is the all new SDC DECADE Model 70 which we rate as the best value under \$100. A 10" acoustic suspension rolled edge woofer and a 3" phenolic ring tweeter with a very carefully chosen crossover frequency results in an extremely linear response offering a natural, accurate sound not normally found in speakers of this price range.

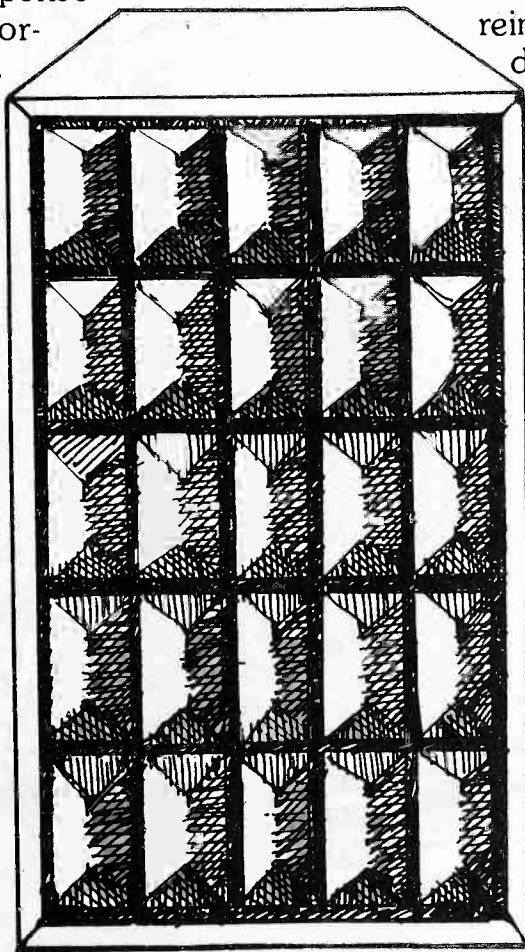
**THE \$99 SPEAKER** is the really big speaker, SDC DECADE 90, designed to perform well with amplifiers delivering only 10 watts per channel. A perfect balance of a high compliance 12" woofer, 5" midrange and 2-1/2" super tweeter offers a very clean, crisp sound with enough dynamic range to fill even the largest of listening rooms. It even has an in-line circuit breaker for protection against excessive power bursts from monster amps.

**THE \$100 SPEAKER** is the Marantz Imperial 5G which was recently described by a leading consumer magazine as one of the most accurate sound reproducers tested among a large group of moderately-priced speakers. Straightforward design, utilizing an 8" woofer and 3-1/2" tweeter, results in excellent linear response that accurately reproduces the tonal balance of the original recording.

**THE \$112.50 SPEAKER** is the BIC Formula 2 which offers a very wide dynamic range and high efficiency. Utilizing a special 8" woofer and a unique enclosure, bass notes as low as 30 Hz are solidly reproduced. Combining a low-distortion midrange and a super dome tweeter extends the smooth response to 23,000 Hz. Accuracy, efficiency and dynamic range add up to a great value.

**THE \$125 SPEAKER** is the B&O 3702. It's a compact 8" 3-way system and is one of the most distortion free speakers we've listened to. Bring in your favorite recording and you'll see what degree of accuracy is available in this price range. It's for the discerning listener who appreciates the best in quality. Furnished in rosewood and available in teak, oak, or white lacquer by special order.

**THE \$130 SPEAKER** is the Cerwin-Vega 24, one of the most popular models of Cerwin-Vega's "residential speakers." For 2 decades the name Vega has been synonymous with innovative and trend setting design in sound reinforcement and musical instrument reproduction. Their new high fidelity products have incorporated this same high level of engineering and production competence. The Model 24 is one of the best speakers we have ever listened to for under \$150. It is a 2-way system utilizing a heavy duty 12" woofer with 6 lb. magnet that provides a resonance of 18 Hz. And Cerwin-Vega's 2-1/2" dhorm tweeter combines the better qualities of a dome tweeter and a horn to give crystal clear reproduction of the middle and high frequencies. It is highly efficient requiring only 10 watts to drive it properly, but it will handle up to 40 watts RMS continuous.



# Best speakers under \$200

**THE \$138 SPEAKER** is the new Audioanalyst A 100X. A perfect balance of wide dispersion, high transient response and excellent linear response is the result of exhaustive attention to design details. It is a 10" 3-way system featuring a polyurethane foam-surround woofer for low distortion and full coverage of the lower bass frequencies. Newly designed midrange and tweeter drivers are matched for smooth, clear sound. After listening to the new A-100X, you'll be amazed at its ability to reproduce such a wide musical range with such clarity and precision.

**THE \$150 BIC SPEAKER** is the Formula 4 which incorporates all of the successful designs of the BIC Formula 2 previously described, but it utilizes a 10" woofer in a larger enclosure to extend its effective bass response to an amazingly low 25 Hz.

**THE \$150 CERWIN-VEGA** is the Model 26A which is very similar to their popular Model 24 previously described, except that it can handle 50% more power (60 watts RMS continuous) and has a greater dynamic range. Attractively finished in oiled walnut, it's our choice for "Best Value" under \$200.

**THE \$156 SPEAKER** is the JBL L-26. JBL's quality and workmanship is legendary among professional recording studio people, and they now make a speaker in a price range affordable by most hi-fi buffs. It's a 10" 2-way system using a duck port for added efficiency and transient response. Only 10 watts will drive the L-26 but it really comes alive with about 20 watts. It's the speaker designed by professionals for professionals.

**THE \$159 SPEAKER** is the ESS AMT-5 (finished in walnut-vinyl). The high standard of an ESS Heil

air-motion transformer has been brought to popularly sized and priced speakers. It features the ESS Heil "power ring" tweeter that operates with the air "squeezing" principal of the famous larger ESS air-motion transformers. This results in excellent transient clarity, a large, spacious sound and freedom from fatigue-producing distortion. Matched to a specially designed 12" woofer, this bookshelf system may become the loudspeaker of the future. It's also available in hand oiled and rubbed walnut veneer for only \$30 more.

**THE \$165 SPEAKER** is the Micro Acoustic FRM-1. Five high frequency drivers are mounted in a semi-decahedron array to achieve 180 degree dispersion in both vertical and horizontal planes which means optimum high frequency performance at any height or position and at virtually any location in your listening area. Microstatic's 10" woofer offers very smooth, flat response from 35 Hz to 1,800 Hz and is a perfect match for the high frequency drivers. High frequency dispersion and linear response are simply fantastic giving you precise instrument localization and superb tonal balance.

**THE \$190 SPEAKER** is the Cerwin-Vega 211 12" 2-way system that offers incredible bass energy and studio quality projection of the middle and high frequencies. While the 211 is highly efficient, it can also take up to 200 watts of power for a great dynamic range. The woofer incorporates a 10 lb. magnet resulting in a resonance of 18 Hz, and Cerwin-Vega's unique dhorm tweeter incorporates the best characteristics of a dome tweeter and a horn. The flat frequency range of this top seller is 32-20,000 Hz 3-1/2 db. Like other Cerwin-Vega speakers, the Cerwin-Vega 211 is in a class by itself and a natural choice for the reproduction of today's music.



# How to select a receiver

Selecting the right receiver is fairly simple since performance is easily measured and features are readily recognizable. The important things to consider are as follows:

**NATIONALLY ADVERTISED BRANDS** are a must. It takes a large engineering staff and a great amount of money to design and manufacture sets offering true value and quality, and the larger audio component manufacturers can do it. Buying an unknown or off-brand can result in a long term headache.

**POWER OUTPUT** determines what kind and how many speakers you can use. And the larger the size of your listening area and the louder you play your music, the more power you'll need. There are several methods of rating power which tend to confuse matters, so be careful when comparing specs that you are using the same method of rating. Unless otherwise noted we rate wattage output at "Continuous RMS Per Channel at 8 ohms, both channels driven at no more than 1% total distortion." If EITHER OF THESE CONDITIONS is not listed in specs seen elsewhere, you can assume that the "real" power is lower than stated. Although power is one of the most obvious ratings of a receiver, it should be emphasized that power alone should not be considered the primary factor in making your selection. Some manufacturers offer high power per dollar but lack overall quality, reliability and flexibility.

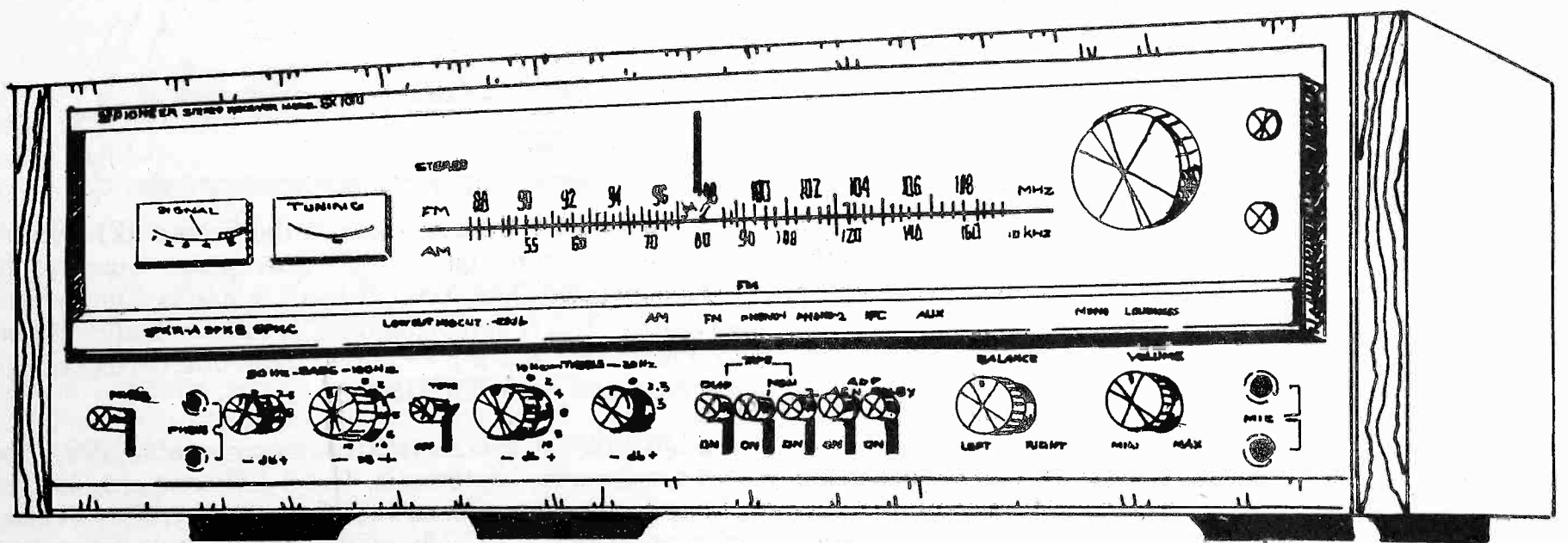
**FM SENSITIVITY** is the ability of the receiver's tuner to provide usable reception of even weak stations. The unit of

measurement is microvolts (IHF) and anything with a rating of 3.5 or better (the lower the number, the better) is considered good enough for most metropolitan areas. Living more than 50 miles from the station may require an outside antenna or a better than average tuner section.

**FLEXIBILITY OF CONTROLS** is important to get the most enjoyment from your audio system. The ability to switch to remote speakers, add headphones, tape decks and convert to 4-channel all add to the value of your receiver.

Being able to thoroughly test all models from as many manufacturers as we wish puts us in an excellent position to determine what the best buys are. In order of increasing price, the following are our "Best Values."

- Concord CR-100 5 Watts RMS/Ch. at less than 1% Dist. \$130
- JVC VR-5505 12.5 Watts RMS/Ch. at less than 1% Dist. \$200
- Harman Kardon 330B 20 Watts RMS/Ch. at less than .5% Dist. \$200
- Marantz 2015 15 Watts RMS/Ch. at less than 1% Dist. \$250
- Pioneer SX-535 20 Watts RMS/Ch. at less than .5% Dist. \$300
- Sansui 661 27 Watts RMS/Ch. at less than .5% Dist. \$330
- Sansui 771 40 Watts RMS/Ch. at less than .5% Dist. \$380
- B&O 3000 30 Watts RMS/Ch. at less than .8% Dist. \$430
- Pioneer SX-838 50 Watts RMS/Ch. at less than .3% Dist. \$500
- B&O 4000 40 Watts RMS/Ch. at less than .1% Dist. \$520
- Pioneer SX-939 70 Watts RMS/Ch. at less than .3% Dist. \$600
- Pioneer SX-1010 100 Watts RMS/Ch. at less than .1% Dist. \$700
- Marantz 2325 125 Watts RMS/Ch. at less than .1% Dist. \$800

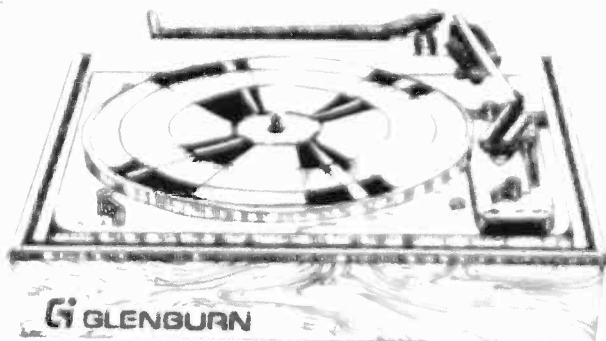


# Automatic turntables at their best

If you want the convenience of being able to stack a few records for extended playing, you want a multi-play, automatic turntable. Major improvements in design over the past few years make the better units the choice of even the most particular of audiophiles.

## TWO SUPER VALUES FROM THE NEW GLENBURN LINE

Glenburn may be a new name to you, but they've been making high quality, moderately priced turntables for quite some time. More importantly, the man behind the company, Dr. D.M. McDonald, has brought his time-tested talents as founder and former owner of BSR to Glenburn with many innovative designs making Glenburn the new leader in its class.



The Glenburn 2110A is complete with full size platter, a cue and pause control, factory adjusted Anti-Skate, a Shure M75 magnetic cartridge with diamond stylus, walnut-grain base and smoke tinted dust cover. It sells for \$55.

The Glenburn 2155A/Quad is a real super value. It features a heavy duty 4-pole motor, full size platter, bi-directional damped cue and pause control, adjustable anti-skate and an oversized turntable bearing to reduce Wow and Rumble. It's complete with the great Audio-Technica AT12S CD-4 quadraphonic cartridge making it perfect for 4-channel systems, although also an excellent choice for a good stereo system. With walnut-grained base and dust cover it sells for \$99.95.

## THE TWO BEST VALUES FROM THE EVER POPULAR GARRARD LINE

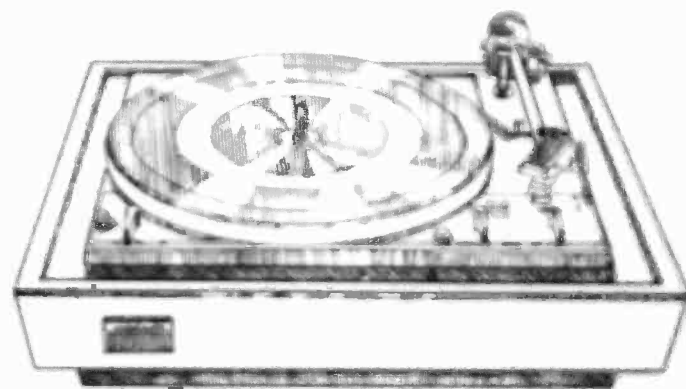
The Garrard 42 is our choice for most audio systems in the \$350 to \$500 price range because of its combination of performance, reliability and styling. A full size record platter and low mass tone arm with damped cueing and anti-skating all help play your records with care. Complete with Pickering V15-ATE/4 cartridge, base and cover for \$69.95.

The Garrard 70 is the natural step-up from the popular Model 42 in featuring Garrard's famous Synchro-Lab motor which offers more constant speed and quieter operation. A gentler 2-point record stack support and more accurate tone arm add to its value. Complete with Shure M93E cartridge, base and cover for only \$89.95.

## THE FOUR NEWEST MODELS FROM THE QUALITY DUAL LINE

The Dual 1225 is their new lowest priced model and incorporates many of the features of their most expensive model, the 1229Q. It tracks accurately at 1 gram, offers variable pitch control and incorporates a low-mass tone arm with special leads for the new CD-4 quadraphonic cartridge. Complete with the high performance Pickering V15/ATE cartridge, walnut-grain base and dust cover for \$129.95.

The Dual 1226 shares refinements of the higher-priced models such as the rotating single-play spindle. A heavy 4 lb. platter and high torque motor maintains speed within 0.1% despite line voltage fluctuations. A low mass, low friction tone arm assures accurate tracking as low as .75 grams. Complete with the high performance Pickering V15/AME cartridge, walnut base and cover for \$159.95.



The Dual 1228 is the successor to the famous 1218 and offers the gyroscopic gimbal tone arm design found on the most expensive Dual. You can track as low as .5 grams, and a pitch control is complemented by an illuminated strobe. Complete with the top Pickering V15/AME cartridge, walnut base and cover for \$189.95.

The Dual 1229Q, successor to the incomparable 1229, is the "no compromise" automatic. The 8-3/4" tone arm, longest of any automatic, reduces lateral tracking error to an insignificant degree. A 12" 7 lb. platter is accurately driven by a smooth continuous-pole/synchronous motor. Complete with the high quality Ortofon F15E, base and cover for only \$259.95.



# The first ever belt-driven automatics from BIC

**SOLVING THE "MANUAL VS. AUTOMATIC" DILEMMA.** Buying a top quality automatic turntable when you may only occasionally use its automatic features can be a waste of money and a sacrifice of performance. And buying a top performance single play turntable can prove to be an inconvenience when you want to listen to some uninterrupted sounds. Until now this has been a common audio buyer's dilemma, but British Industries has introduced two new very exciting turntables which were designed to eliminate the problems of automatics but not their convenience.

## THEIR UNIQUE DRIVE SYSTEM.

Both the BIC 960 and 980 turntables are the first belt-driven automatics ever offered. Belt drive eliminates the wow, flutter, and rumble causing problems of idler wheel drives used in automatic turntables and record changers. Additionally the motor is a 24-pole synchronous unit which operates at 300 RPM. Its advantage is that at 300 RPM its fundamental vibration frequencies are well below audible levels. The 1800 RPM motors used in other automatics have audible vibration frequencies. And the 24-pole motor delivers a much smoother flow of power than the usually used 4-pole motor. The BIC 980 also incorporates solid state electronic speed control with 3% variable pitch control. These features are usually found only on expensive single play units.

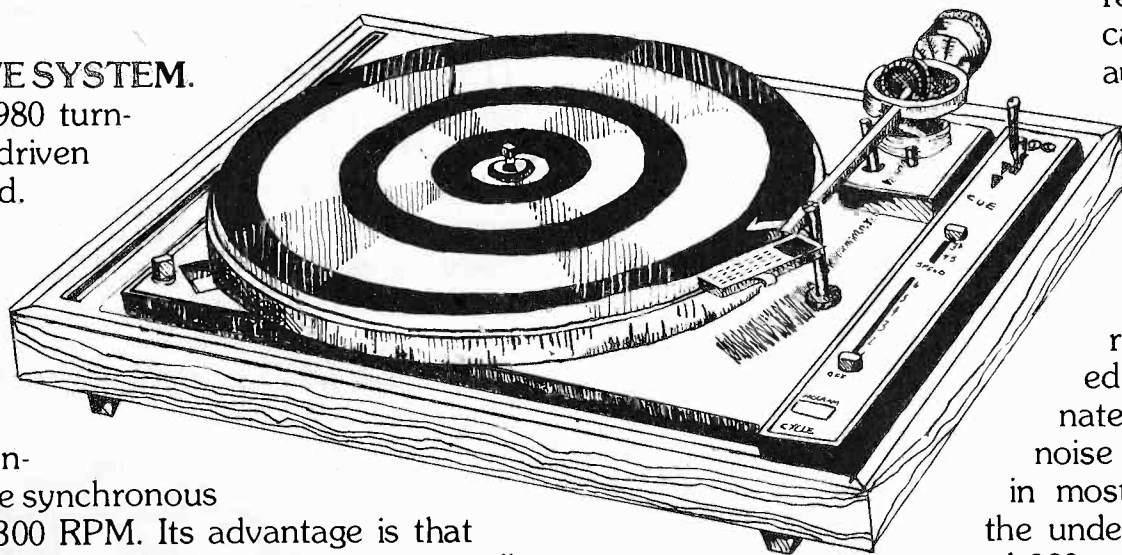
**THE TONE ARM SYSTEM.** The arm suspension system is one of minimal friction gimbal design for flawless tracking of even the best of professional cartridges. Cueing is viscous-damped in both directions and its rate can even be adjusted from 1 to 3 seconds for climb and descent depending on your personal preference. Even the cartridge shell

was carefully designed to assure precise stylus angle and positive, humfree contact with the signal cable. And, the geometry of the arm reduces tracking error to an insignificant amount.

**THE UNIQUE PROGRAM SYSTEM.** Instead of using a complex series of gears, cams and levers to serve the number of records stacked on the spindle and to activate the machine, the BIC turntables are set in operation by your pre-selection of a unique "programmer."

You can play a record manually or you can play a single record automatically. Or, put

up to 6 records on the automatic spindle and slide the program selector to the corresponding number of records you want played. This system eliminates many parts, weight, noise and vibration found in most automatics. In fact, the under side of the BIC 960 and 980 are less complex (more reliable) than some single-play automatics!



**HOW MUCH DOES ALL THIS PERFORMANCE COST?** Another rather unique fact about the BIC turntables is that they are built entirely in the United States with American made parts in BIC's own plant. So for a change, you are paying for performance and not import duties or fluctuating exchange rates. The Model 980 sells for \$200 and we include a base, cover and Pickering Micro IV AME cartridge. The Model 960 is identical to the 980 except for the electronic drive, pitch control and lighted strobe. We sell it for \$150 with base, cover and Pickering Micro IV AME cartridge.

# Best values in single play turntables

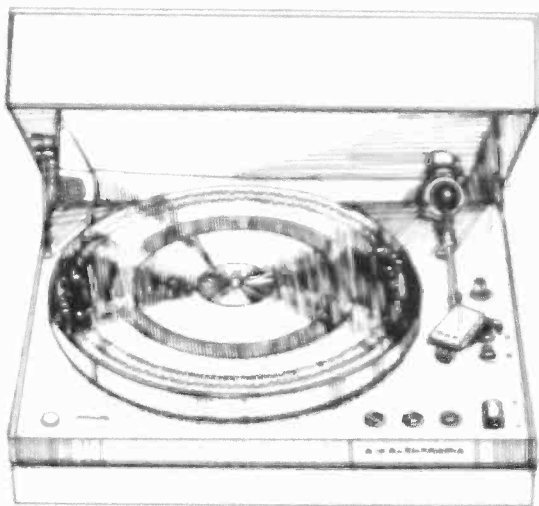
Although it is difficult to dramatically improve upon the sound of the better automatics described previously, the single-play turntable is more popular than ever because of new levels of performance and the convenience of automatically controlled tone arms.

## MANUAL SINGLE PLAY BELT DRIVEN TURNTABLES



**THE PIONEER PL-12D** is a simplified yet versatile unit featuring a 4-pole, belt-driven synchronous motor, statically balanced S-shaped tone arm, 12" dynamically balanced die cast platter, base and cover. \$120.

**THE SANSUI SR-313** offers better speed control and less noise plus very attractive styling. Especially notable is its advanced suspension/insulation system that reduces resonance caused by internal or external vibration. \$200.



**THE PHILIPS GA-212** is a most popular unit offering outstanding performance. Electronic speed control, highly accurate tone arm, and especially quiet, reliable operation are its strong points. \$200.

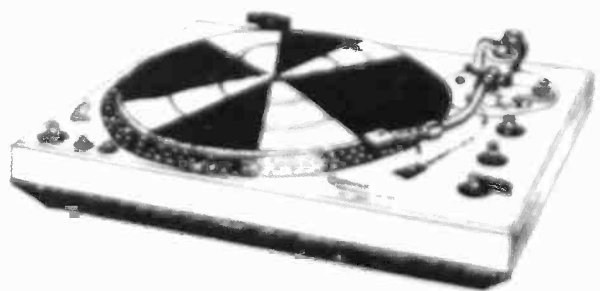
## AUTOMATIC SINGLE PLAY BELT DRIVEN TURNTABLES

**THE PIONEER PL-A45D** performs essentially the same as the popular PL-12D except that it offers the convenience of an automatically operated tone arm. It will shut down when the record is finished. \$170.



**THE B&O BEOGRAM 3000** is a complete record playing system of great sophistication and performance. The top quality B&O SP-12 is included with the specially designed, low mass tone arm to work in perfect harmony. A unique single control commands the entire operation of this automatic, single play system. Cartridge, base and cover included. \$265.

## DIRECT DRIVE SINGLE PLAY TURNTABLES



**THE TECHNICS SL-1300** looks like a real winner. It features fully automatic tone-arm operation, an incomparable direct-drive system, a newly designed extra-long, low-mass, low friction design tone-arm and new low-silhouette styling. It's complete with cover and base. \$300.

**THE SANSUI SR-717** is one of the finest turntables ever made offering wow/flutter of only 0.035% and signal-to-noise ratio of 60dB. The 20-pole DC servo-controlled motor directly drives the platter to achieve this outstanding performance. Variable pitch allows for precise finetuning of all musical sounds. The S-shaped tone arm is of professional calibre — even the cartridge shell uses gold-plated contacts! Base and cover included for \$320.

# The truth about cartridges

The phono cartridge is the item most often neglected by most hi-fi dealers and customers, but ironically it is one of the most important since it is the first component of your system to come in contact with your record. If you make a mistake here, the rest of your carefully planned system will suffer. That's why we've done our homework by spending endless hours of mounting all types of cartridges in various tone arms, verifying manufacturer's claims, and then listening for various differences in musical qualities, even though these differences may be subtle.

When shopping for a cartridge the first thing to do is DISREGARD LIST PRICES as a form of comparison. Some manufacturers play games with highly inflated list prices which are not meaningful and only result in confusing the real issues. As an example, the Shure M91ED has a "manufacturer's suggested list price" of \$54.95, but we sell it everyday of the week for \$19, which is what it's really worth! You can be assured that our published selling prices are competitive anywhere in the country, and that you'll get more for your money buying from us because you'll get one of our recommended cartridges which will be just right for your needs.

**GROUP 1:** For record changers in the \$50-100 price range you don't have to be too critical. But, be careful not to buy a piece of junk that will sound bad and destroy your records. Our choice in this group is the Shure M93E. It tracks accurately as low as 1-1/2 grams and has a smooth frequency response.

Model	Tracking in Grams	Our Price
Audio-Technica AT-10	2.5-4	\$10
Shure M93E	1.5-3	\$15
Pickering V-15-ATE	2-4	\$17

**GROUP 2:** For Automatic Turntables in the \$100-\$190 price range, you will want lighter tracking, better stylus assembly and smoother frequency response. Our choice in this group is the Pickering XV-15/400E which has a nominal frequency response of 10-25,000 Hz and is extremely smooth throughout the entire range of all musical instruments. It is also very durable and has the "Dustomatic" brush to keep your record grooves clean.

Model	Tracking in Grams	Our Price
Pickering V-15/AME	1-2	\$19
Shure M91ED	.75-1.5	\$19
Pickering XV-15/400E	1-2	\$24
Ortofon F15E	1-2	\$50

**GROUP 3:** For Automatic Turntables and Manual Players in the \$150-\$275 price range, you'll want more accurate tracking, smoother and wider response and lower mass. All four cartridges in this group are very good, but for overall performance and quality, the Stanton 681EE is the clear winner. It even comes with its own calibration test results!

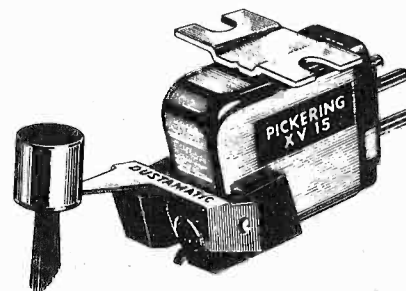
Model	Tracking in Grams	Our Price
Bang & Olufsen SP-14A	1.5-2.5	\$45
Pickering XV-15/1200E	.5-1.25	\$49
Shure V15 Type III	.75-1.25	\$52
Stanton 681EE "Calibrated"	.75-1.5	\$49

**GROUP 4:** For the finest of automatic turntables and manual players that incorporate top performing tone arms, you will want the most compliant, low mass cartridge available with the widest and smoothest response. Either of the listed cartridges is among the best made regardless of price.

Model	Tracking in Grams	Our Price
Ortofon M15E "Super"	.75-1.5	\$90
Bang & Olufsen SP-12A	1-1.5	\$85
Micro-Acoustics QDC-1E	.75-1.5	\$79

**GROUP 5:** For playing CD-4 4-channel records you'll need a special cartridge with a new type of stylus. These cartridges are capable of responding to 30,000 Hz to pick up the 4-channel carrier info, so they will also sound very good when playing a conventional stereo or matrixed 4-channel record. Grado puts out the best economical ones, Audio-Technica is unsurpassed in the medium price range, and Micro-Acoustics makes the best.

Model	Tracking in Grams	Our Price
Grado FTR+2	2-4	\$10
Grado FTR+1	1-2	\$12
Grado F3E	1.5-3	\$19
Audio-Technica AT-12S	1.5-2	\$50
Audio-Technica AT-14S	1.5-2	\$70
Micro Acoustics QDC-1Q	.9-2	\$94



# The \$198 System

**THE BASIC FACTS.** If your budget is under \$200 you don't have to settle for a glorified appliance or a junky compact with chrome slide controls and "whizzer-coned woofers with diffraction lenses." Instead, you can buy a quality system consisting of brand name components with our incomparable 5 Years Parts and 3 Years Labor Warranty.

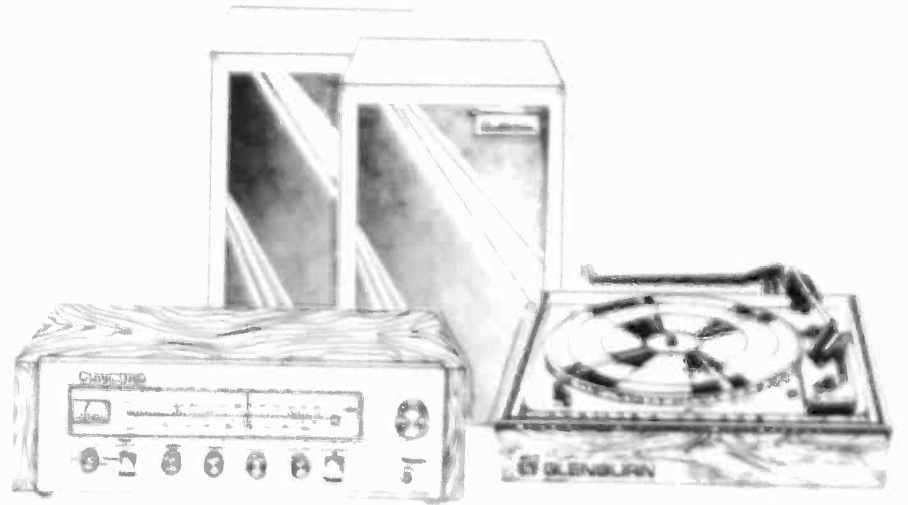
**THE SPEAKERS** are a pair of Electrovoice Model 11A's which produce a pleasant clean sound from a compact enclosure. It utilizes a 6" coaxial speaker in a tuned enclosure and is very efficient making it a good match for low powered receivers. They're \$50 a pair.

**THE RECEIVER** is the Concord CR-100 which is a perfect choice for the beginner on a budget. It provides 10 watts RMS of power at less than 1% distortion and its FM section is sensitive enough to receive all but the weakest of stations. For private listening, it has a front panel headphone jack and when you're ready, a tape deck can easily be added. It is complete with a walnut cabinet for \$129 when sold separate from this system.

**THE TURNTABLE AND CARTRIDGE** is the new Glenburn/McDonald 2110 which boasts a full sized record

platter and cueing control. It's easy to use either as a record changer or single-play automatic turntable. A Shure M75 cartridge with elliptical diamond stylus is included for accurate sound reproduction. We sell the turntable, cartridge, base and dust cover for \$55.

**SPEAKER OPTION.** For a much bigger sound the \$198 System can become the \$258 System by substituting a pair of the new SDC Decade 50 speakers for the Electrovoice 11A's. You get an 8" 2-way system for added bass range and improved tonal balance.



# The \$299 System

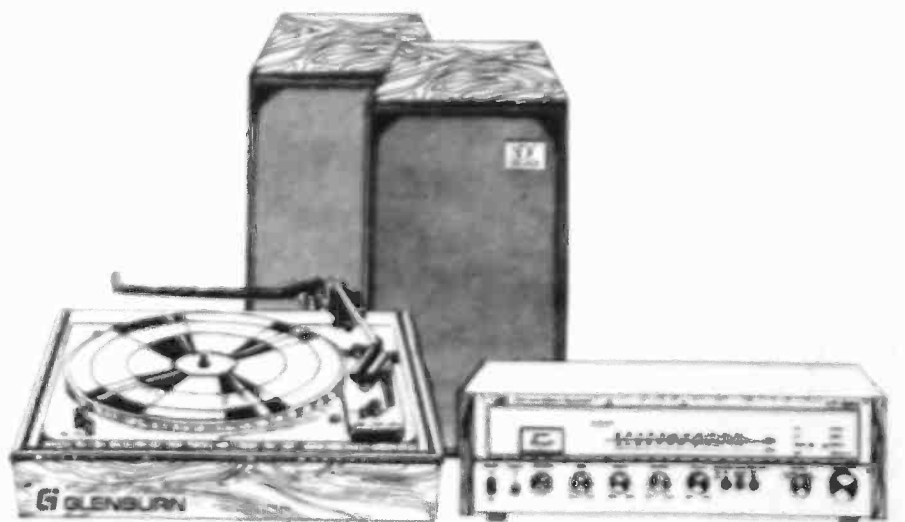
**THE BASIC FACTS.** With ever-increasing costs, it's getting harder and harder to find a real top quality audio system with the sound and styling you'd be proud of. So we really did our homework in testing hundreds of combinations of components to bring you this outstanding value. This system is just right for a small apartment, college dorm or your own "personal system" in a den. And, its completely covered by our extended 5 Years Parts and 3 Years Labor Warranty.

**THE SPEAKERS** are a pair of the new SDC DECADE Model 50's. They are 8" 2-way systems offering good efficiency, smooth tonal balance and smart styling. We haven't heard a better sounding speaker in this price range, and its quality is proven by the unique TEN YEAR guarantee on its component parts. They sell for \$110 a pair.

**THE RECEIVER** is the all new JVC VR-5505 which combines just the right amount of performance, reliability and styling at a most reasonable price. It provides a clean 12.5 watts RMS per channel at less than 1% distortion making it a perfect match for the SDC speakers plus enough reserve power for an additional set of remote speakers that can be added on later. FM sensitivity is an excellent 2.2 microvolts for noise free stereo reception. Facilities for adding a tape

deck and stereo headphones are included. Complete with attractive walnut case, it sells for \$200.

**THE TURNTABLE AND CARTRIDGE** is the all new Glenburn 2110A which is our new choice for "Best Value" in this price range. It has a full size platter and all the features of automatics costing much more including cue and pause control, factory adjusted anti-skate and oversized turntable bearing to reduce mechanical noise. It's complete with the Shure M75 stereo cartridge, base and dust cover for only \$55.



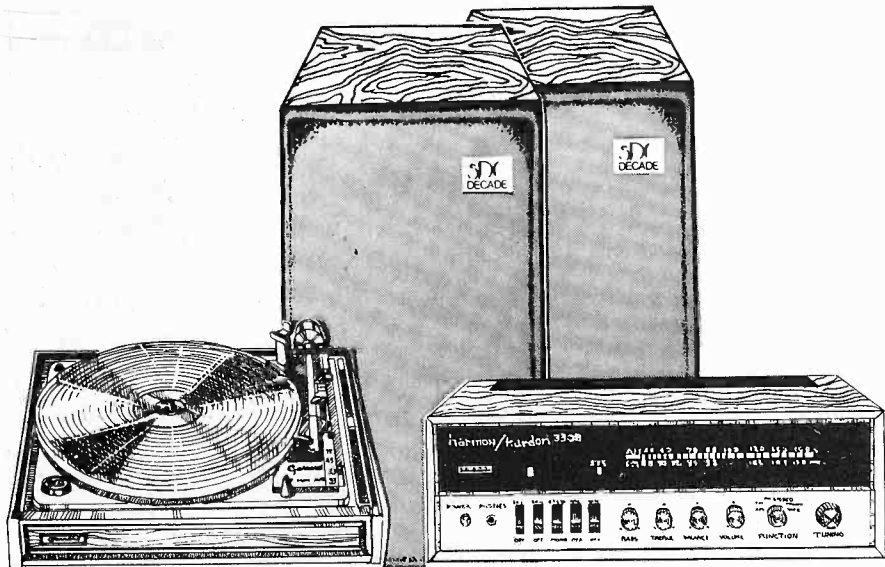
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# The \$359 System

**THE BASIC FACTS.** The more you shop around, the more you'll see why we rate this system as our "Best Value under \$450." If you have an average size budget along with an average sized listening area, but you enjoy in-home concert hall listening sessions and an occasional rock concert, you'll find this system impossible to beat for overall performance per dollar.

**THE SPEAKERS** are a pair of the new SDC DECADE Model 70's which are beautifully styled 10" 2-way systems



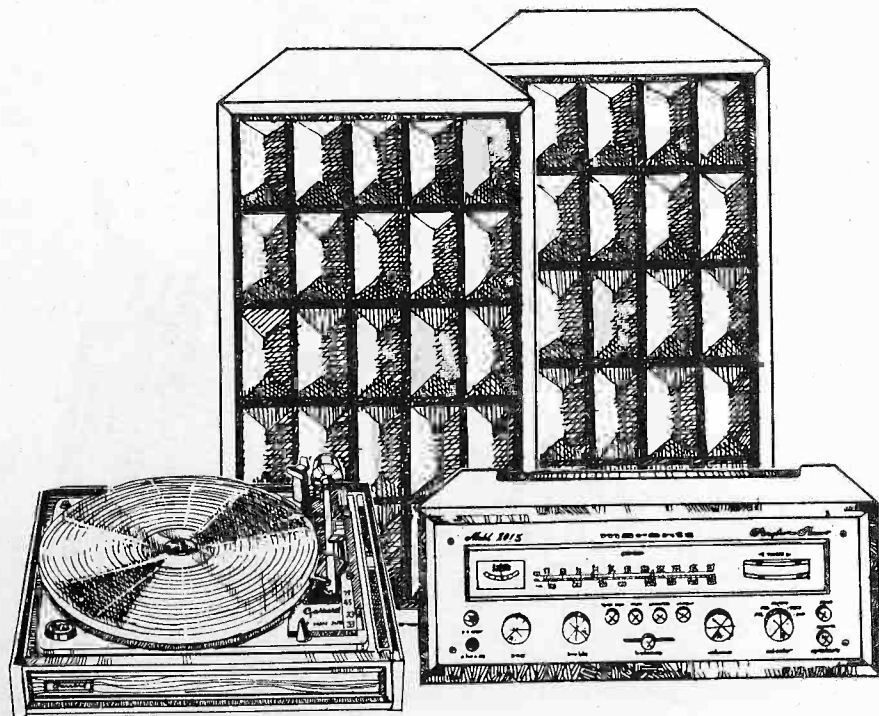
providing a very smooth, full sound with excellent tonal balance. The bass region is reproduced solidly and with firmness, and a carefully chosen tweeter and crossover point take care of the middle and high frequencies with startling clarity. They're the best we've heard for only \$150 a pair.

**THE RECEIVER** is the performance packed Harman Kardon 330B which offers a true 20 watts RMS per channel making it a perfect match for the SDC 70's. And, you have enough power to drive another set of speakers in another room. Its tuner is sensitive and quiet, and the large easy-to-read FM dial makes tuning stations a breeze. You can add a tape deck, headphones and convert to 4-channel with its flexible array of controls. It's complete with black leatherette case for \$200. An attractive walnut vinyl case is also available for only \$20 more.

**THE TURNTABLE AND CARTRIDGE** is the top-value Garrard 42 with full size record platter, low mass tone arm, damped cueing and anti-skating controls. It will play your records accurately and with care and features a Shure M75ECS cartridge with elliptical stylus for low distortion and long record life. The turntable, cartridge and dust cover sell for \$70.

# The \$399 System

**THE BASIC FACTS.** Here's a perfectly matched system featuring Marantz speakers and a Marantz receiver (they're the people who make those \$1,200 receivers). If you're really quality conscious, but are on a tight budget, this may be the system for you.



**THE SPEAKERS** are a pair of Marantz Imperial 4G 8" 2-way systems that offer top performance per dollar and the uncompromised quality of Marantz products. Its strikingly attractive sculptured grille adds to its sound transparency as well as its appearance. When purchased separately from this system, they sell for \$118 a pair.

**THE RECEIVER** is the Marantz 2015 which is made in the same tradition and standards as their \$1,200 receivers and amplifiers. It offers a very clean 15 watts per channel RMS at less than 1% distortion making it a perfect match for the efficient Marantz speakers. FM reception is excellent and tuning is especially easy with the famous Marantz Gyro-Touch tuning. A tape deck, stereo headphones and a remote speaker system may easily be added. Complete with metal case, the receiver would sell alone for \$250.

**THE TURNTABLE AND CARTRIDGE** is the top-value Garrard 42 with full size record platter, low mass tone arm, damped cueing and anti-skating controls. It will play your records accurately and with care and features a Shure M75ECS cartridge with elliptical stylus for low distortion and long record life. The turntable, cartridge and dust cover usually sell for \$70.

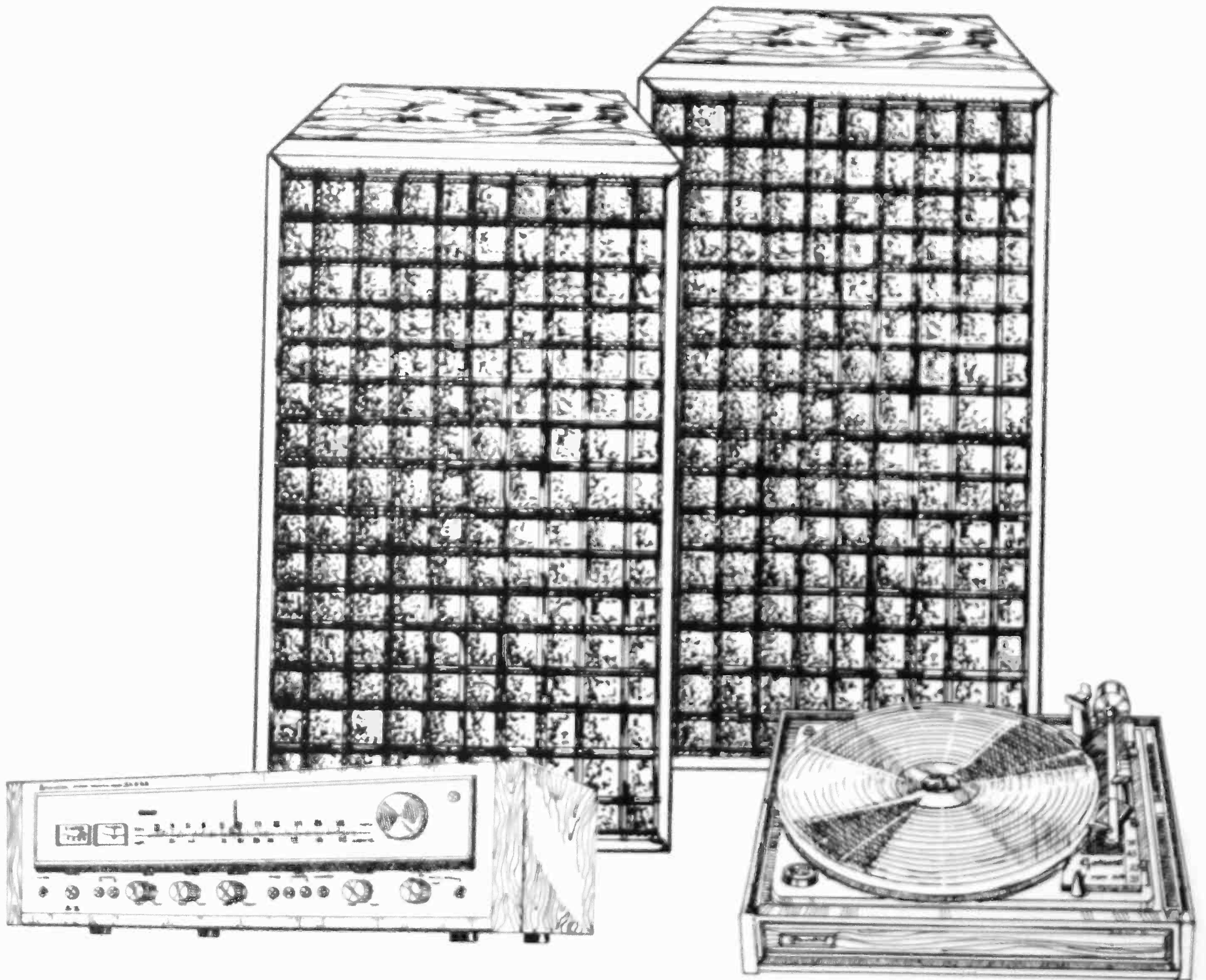
# The \$499 System

**THE BASIC FACTS.** More accurate speaker performance and higher power with less distortion add up to this performance packed, high-quality system which will impress even the most discerning audio buff. Listen to and compare this system with any others in this price range and you'll see that its performance, competitive price and incomparable warranty make it one of the best deals you'll find anywhere.

**THE SPEAKERS** are the new SDC DECADE Model 90's which are the best 12" 3-way acoustic suspension systems we've heard for under \$175. The high compliance 12" woofer easily handles the lowest of bass notes, a 5" mid-range beautifully handles the all important middle frequencies, and a 3-1/2" super tweeter covers the rest of the audio spectrum with clarity and accuracy. Separate from this system, they sell for \$200 a pair.

**THE RECEIVER** is the popular Pioneer SX-535 which boasts a clean 20 watts RMS with less than .5% distortion leaving plenty of clean power to drive two additional sets of speakers. Provisions for two tape monitors, two turntables, headphones and even a microphone input make this a most versatile receiver. The FM tuner's 2.0 microvolt sensitivity and FM muting means quiet and enjoyable FM listening. It's complete with walnut case for \$300.

**THE TURNTABLE AND CARTRIDGE** is the Garrard 42, our "Best Value" turntable under \$100. A full size record platter and low mass tone arm with damped cueing and anti-skating all help play your records accurately and with care. With the Pickering V15 ATE/4 cartridge with elliptical diamond stylus, base and dust cover, this unit is usually sold for only \$70.



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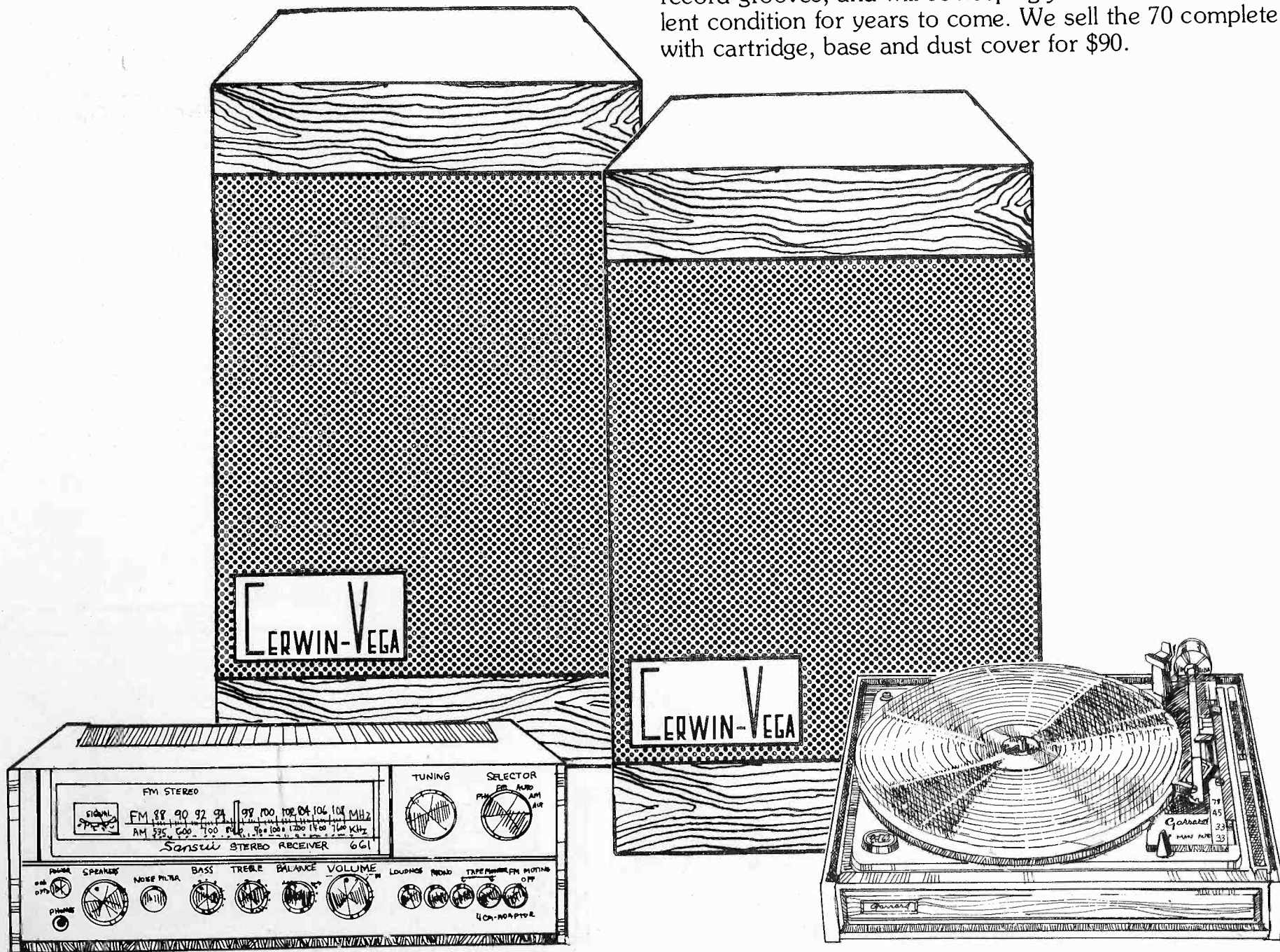
# The \$619 System

**THE BASIC FACTS.** We know you won't find a better sound for under \$700 especially since we're featuring the incomparable Cerwin-Vega speakers in this top performance system. This combination of highly efficient, accurate speakers with a clean, low distortion receiver and a top value turntable and cartridge is simply unbeatable! And be certain to compare our extended warranty policy. It's the best in the business.

**THE SPEAKERS** are a pair of Cerwin-Vega 24's which are 10" 2-way systems offering high accuracy, high efficiency and great dynamic range. Their characteristics are perfectly matched to the power of the Sansui receiver, and you'll be pleasantly surprised after hearing them. Such a great value really exists! Cerwin-Vega makes the most sophisticated and awesome reinforcement equipment for live concerts, and this is one of their most popular "residential" speakers. If you want to feel like "you're there" without spending a fortune, listen to this. They sell for only \$259 a pair.

**THE RECEIVER** is the Sansui 661 which has more power at less distortion than any other high quality receiver in its price range. It's conservatively rated at 27 watts RMS per channel at less than 0.5% distortion leaving plenty of "head room" for most speakers. Provisions for two tape monitors, an additional set of speakers and a set of headphones make it highly versatile. The FM tuner's 2.2 microvolt sensitivity and switchable FM muting means quiet and enjoyable listening. The Sansui 661 is beautifully styled, and you'll be proud to have it in your home. It's complete with walnut case for \$330.

**THE TURNTABLE AND CARTRIDGE** is Garrard's new Model 70 which incorporates their famous "Synchro-Lab Motor", dynamically-balanced, low mass tone arm, anti-skating control and 2-way damped cueing control. We've selected Shure's M93E cartridge which offers extended frequency response and excellent tracking ability. All of these features means that you'll be tracking your records accurately, obtaining excellent response from the record grooves, and will be keeping your records in excellent condition for years to come. We sell the 70 complete with cartridge, base and dust cover for \$90.



# The \$749 System

**THE BASIC FACTS.** For the critical listener who wants to hear every note reproduced flawlessly and without coloration, who wants reserve power for those sparkling orchestral bursts of sound, and who is meticulous when it comes to record care, we present THE \$749 SYSTEM. Once you listen to the phenomenally accurate Cerwin-Vega speakers, once you work the beautifully layed-out controls of the featured Sansui receiver, and once you play your favorite record on the Dual turntable, you'll see why the system is worth every part of \$749.

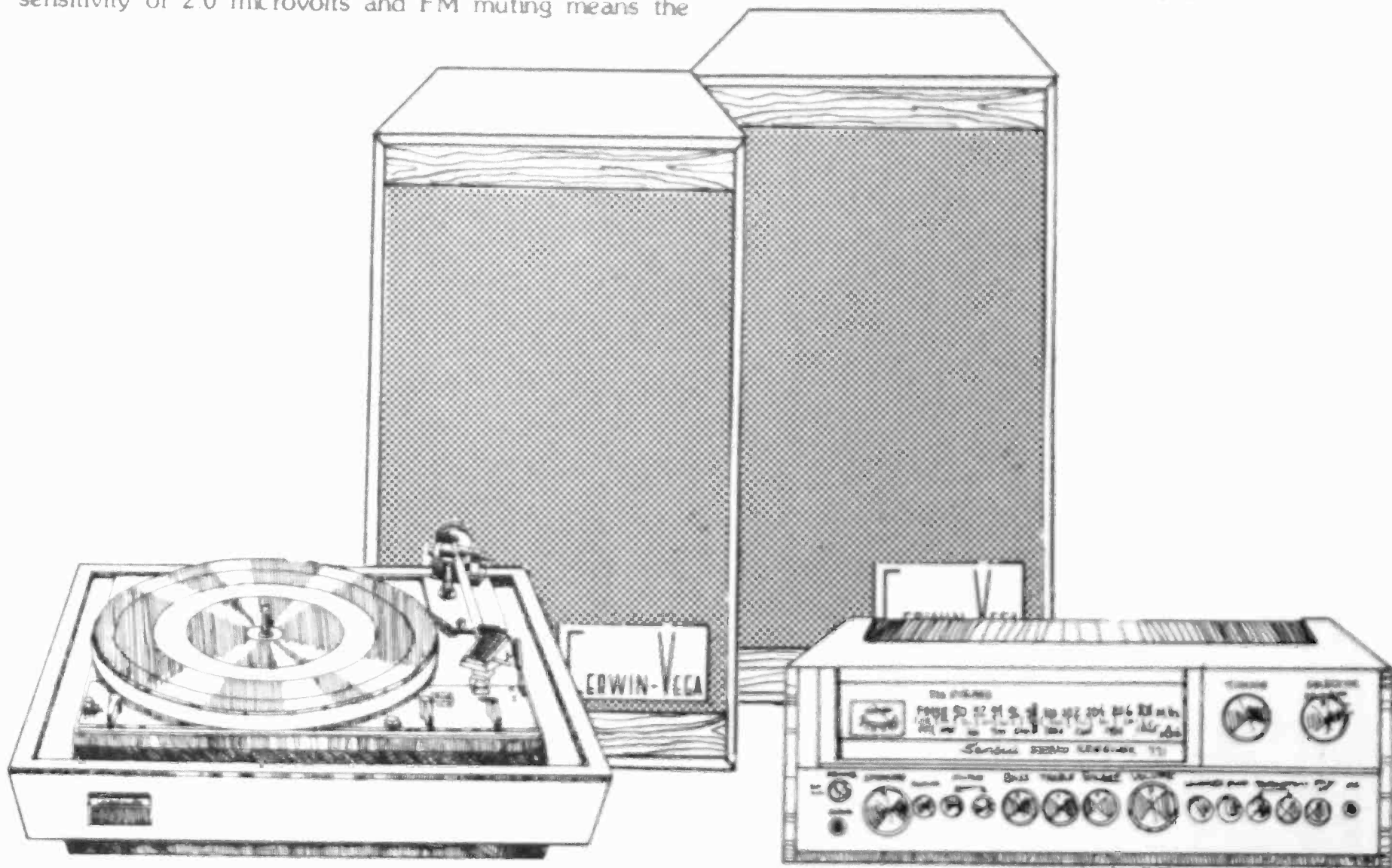
**THE SPEAKERS** are the exciting Cerwin-Vega 26A's, a highly efficient, accurate 10" 2-way system which gets our vote for "Best Value under \$200." Cerwin-Vega is synonymous with large scale sound reinforcement and this popular model of their line of residential speakers is a great extension of their professional products at a very popular price. Plenty of low, clean bass along with studio-like projection of the middle and high frequencies put this speaker in a class by itself. High quality walnut cabinetry adds to their value at \$299 a pair.

**THE RECEIVER** is Sansui's 771 which boasts a powerful 40 watts per channel RMS at less than .5% distortion which will drive the Cerwin-Vega speakers with ease. FM sensitivity of 2.0 microvolts and FM muting means the

quality of FM reception to be of the highest calibre for professional off-the-air recordings. There are provisions for seven different inputs plus a host of filters and tone controls which makes this receiver unbeatable in its class. Its large, easy-to-read FM dial makes tuning enjoyable, and adds to its beautiful styling. Complete with walnut cabinet it sells for \$380.

**THE TURNTABLE AND CARTRIDGE** is the new Dual 1225 which is built in the same tradition of all the famous Dual automatic turntables. Its low mass tone arm with low friction pivot bearings tracks perfectly at 1-1/4 grams. A 6% variable pitch control allows you to match record pitch with a live instrument for perfect tape recordings and its silicon-damped cueing control lets the arm float down at a perfectly controlled rate. The Pickering V15/ATE cartridge is our choice for accurate sound reproduction, and this record playback system will take perfect care of your records. We sell it complete with base, cover and cartridge for \$130.

**SPEAKER OPTION.** For greater high frequency dispersion and somewhat smoother tonal balance, you may wish to listen to a pair of Micro Acoustic FRM-1's. The additional cost for this system would be \$31.





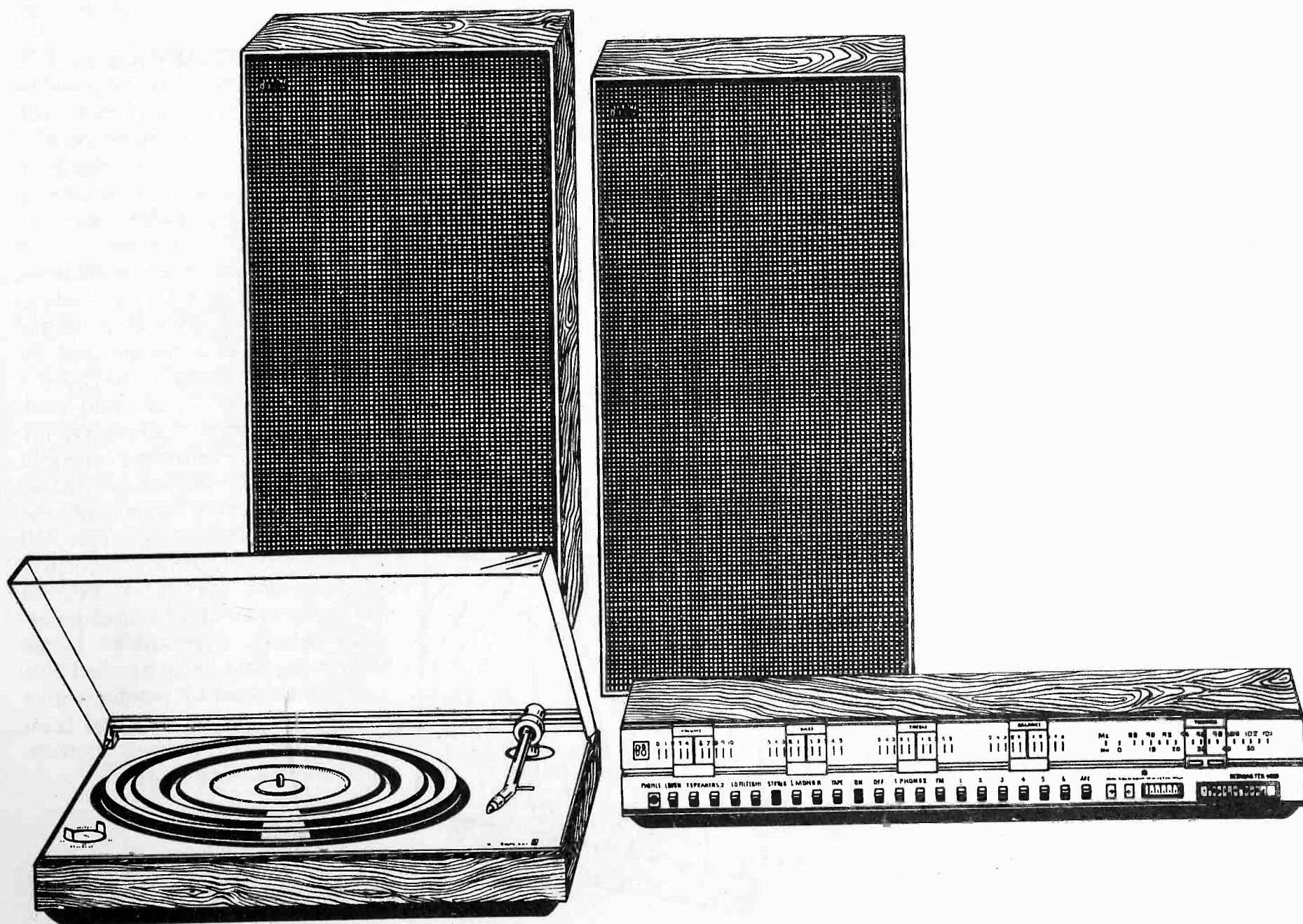
# The \$945 Beosystem

**THE BASIC FACTS.** Bang and Olufsen is a Danish firm of world renown offering excellence in engineering and elegance in styling. The philosophy and values which guide the development of all B&O products are simple, yet uncompromising. First of all, their rate of manufacture is carefully controlled to ensure the absolute superiority of each product. Secondly, each product must demonstrate the highest level of reliability over an extended period of use before any distribution is made. This all results in a group of products that are second to none in performance and design.

**THE SPEAKERS** are a pair of Beovox 3702's which are 8" 3-way systems offering an extremely clean, distortion-free sound usually apparent only with far more expensive speakers. Although they are compact (19-3/4" x 9-7/8" x 9-7/8") they offer a big, clean sound with a frequency response of 40-20,000 Hz. The Beovox 3702's are furnished in handsome rosewood for \$250 a pair.

**THE RECEIVER** is the incomparable Beomaster 3000-2. Its elegant design and top performance put this unit clearly in a class by itself. It provides 40 watts RMS per channel to the Beovox speakers for effortless reproduction. The unique FM tuner which allows you to preselect 6 stations for convenient, push button tuning is very sensitive at 2.0 microvolts. And for the ultimate in balancing your entire system, all input sensitivities (tape deck, phono) are owner adjustable underneath its cabinet. Complete facilities for 2 speaker systems, 2 phonos, a tape deck and headphones make this an unusually great value at \$430.

**THE TURNTABLE AND CARTRIDGE** is the exciting Beogram 3000, a record playing system incorporating a very low mass tone arm designed to work in perfect harmony with the low mass B&O SP-12 cartridge which is included. A unique single control commands the entire operation of this automatic, single-play system. It's complete with integrated base and dust cover and includes the \$85 B&O cartridge for \$265.



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# Best speakers under \$350

**THE \$220 SPEAKER** is the Bang and Olufsen Beovox 4703 3-way system utilizing two active 7-1/2" woofers, a 5" midrange, and a 1-1/2" dome tweeter. Like all B&O products, this speaker is clearly in a class by itself. The most apparent characteristic of its sound is its virtual lack of distortion. Monitor-like projection of the highs and mid frequencies is there but without any harshness or coloration, and bass frequencies are flatly covered to 40 Hz without any dips or booms. Danish dedication to excellence in engineering and elegance in design make this a product of unusual value. It's furnished in beautiful rosewood, but is available in teak or oak by special order.

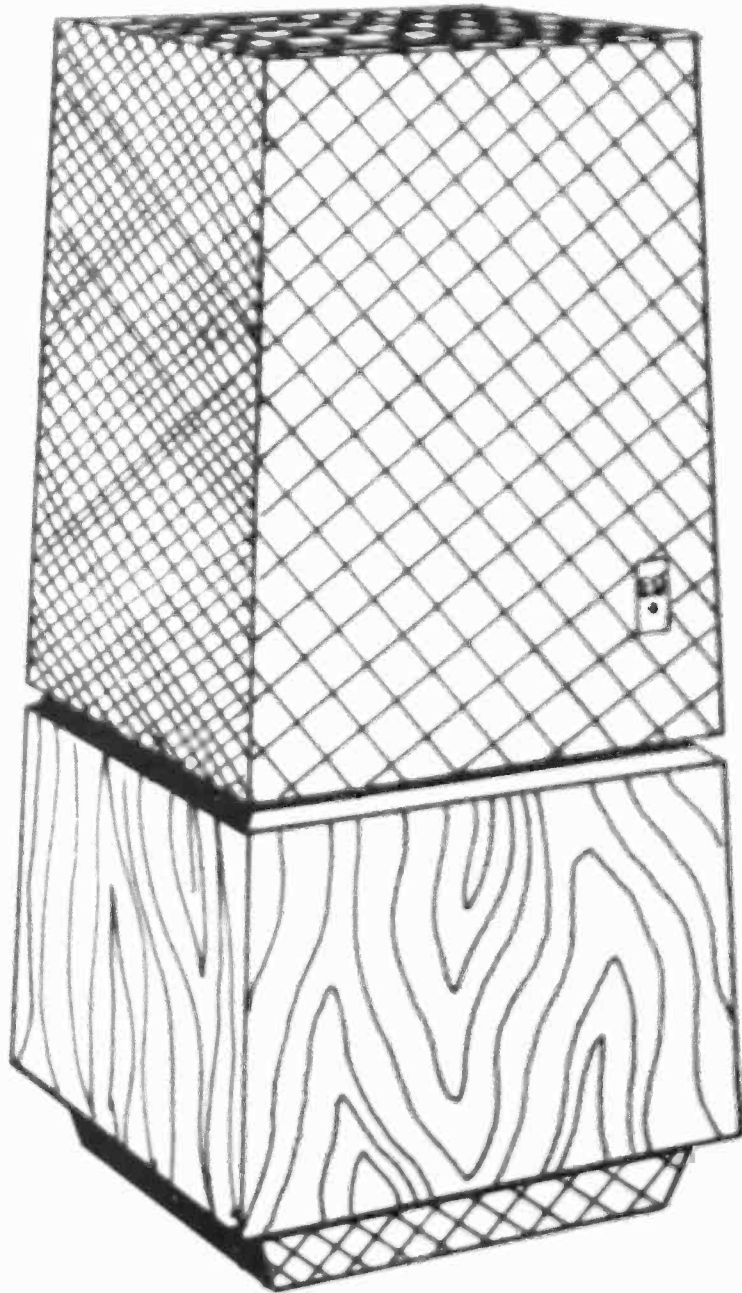
**THE \$259 SPEAKER** is the new AMT-4 which incorporates a slightly smaller version of the famous Air Motion Transformer plus a high compliance 10" woofer. The transformer's unique method of moving air results in very bright yet clean high frequency reproduction with a transient response second to none. This system is quite similar to the popular AMT-1 except that it cannot handle such tremendous power bursts, and it is a very logical selection for high quality receivers in the 30-50 watts per channel range.

**THE \$273 BIC SPEAKER** is the big Formula 6 which has all of the innovative designs of the other BIC speakers but this one can take up to 125 Watts RMS. It incorporates heavy duty 12" woofer, 5" acoustically isolated cone midrange, 2 Bioconex Horn/Compression midrange drivers, and 2 super dome tweeters. If you want to fill a large area with a great amount of undistorted sound and still keep within a reasonable budget, listen to the Formula 6.

**THE \$290 SPEAKER** is the "High Energy" precision built Cerwin-Vega 211R. Here's a bookshelf system with an awesome amount of efficiency and solid low octave bass response which makes even large floor speakers seem hollow sounding. There's a heavy

duty 12" woofer with 13 pound magnet, a 2-1/2" dihorn tweeter and a specially designed horn midrange that is used for the precise amount of reflected sound to produce a large and realistic sound image. You only need a clean 20 watts to enjoy this speaker and it will take up to 200!

**THE \$297 SPEAKER** is the famous JBL L-100 Century. The sound of the L-100 is rich and robust. Low frequencies are solid and well defined, midrange frequencies are reproduced with crispness and presence, highs are handled with clarity and transparency. The L-100 will reproduce clean sound at average listening levels when driven with as little as 10 watts RMS, however it is recommended that a quality amplifier delivering at least 35 watts RMS per channel be used. The acoustically identical commercial version of the L-100 is used as a studio monitor by Capitol, RCA, Vanguard Elektra, MGM and Warner Brothers which indicates its professional acceptance as a standard in sound reproduction.



**THE \$329 SPEAKER** is the ESS Heil AMT-1 which incorporates the Heil Air Motion Transformer which we feel is one of the most exciting and important achievements in audio technology to be developed during the past several years. In short, the Air Transformer, which is used to reproduce all frequencies above 600 Hz squeezes air instead of pushing it as done by a normal cone driver. This means that far less mass is necessary to move a specific amount of air, and transient response is dramatically improved while distortion, even at extremely high volumes, is virtually eliminated. Every detail of the recorded performance is revealed with a degree of purity never before achieved and completely beyond the ability of all other sound-generating devices. Frequencies below 600 Hz are beautifully handled by a newly-developed 10" woofer whose low frequency response and transient qualities precisely complement the Heil Transformer.

# State of the art speaker systems

**THE \$389 SPEAKER** is the ESS Heil AMT-1 Tower which uses the same components as the famous AMT-1, except that the 10" woofer utilizes a "transmission line" bass enclosure resulting in far better, tighter bass reproduction at a full octave lower! Horizontal high frequency dispersion is excellent, and the transient response is unequalled.

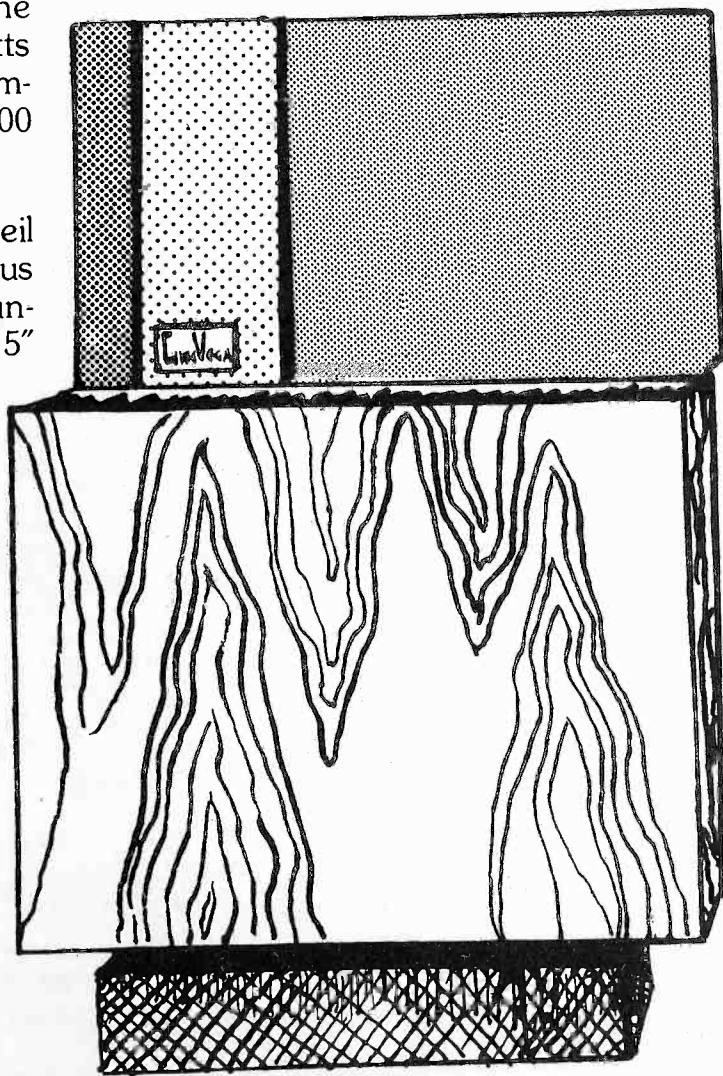
**THE \$400 SPEAKER** is the Ohm F Coherent-Sound Loudspeaker system, a truly unique and remarkable achievement in loudspeaker design. The design patented by the late Lincoln Walsh, a renowned audio engineer, is based on a single tapered conical "diaphragm" driver which produces a 360 degree dispersion pattern. The cone is made of titanium and aluminum and acts as a low-mass wave transmission line. Tests have verified Ohm's claim that the system's phase accuracy over a wide range of frequencies can be clearly demonstrated by its ability to reproduce a square wave! Its uniform energy output across the full audio-frequency range, its coherent, in phase, wavefront and its excellent transient qualities give the Ohm F a sound of unusually open spatial qualities. Musical instruments are perfectly identifiable and appear to be imaged exactly across the listening stage. And, the low bass is extraordinarily clean and powerful. The Ohm F does require at least 30 watts RMS to drive it properly, but we recommend using amplifiers in the 75-100 watt range for the best results.

**THE \$449 SPEAKER** is the ESS Heil AMT-3 which incorporates the famous Heil Air Motion Transformer for unequalled high frequency coverage, a 5" midrange speaker for monitor-like projection of middle frequencies, plus two 10" woofers for solid and firm bass coverage. This is one of the finest speaker systems we have ever listened to, as it incorporates the best of many proven sonic principles. While you really don't need more than a clean

25 watts to drive it, it really starts to sing with about 50 watts.

**THE \$657 SPEAKER** is the JBL L-200 Studio Master. JBL's reputation for building the ultimate in accurate monitor speakers with great power handling capacity, high acoustic output and smooth frequency response is exemplified in the famous L-200 system. It's a 2-way system using JBL's 15" low frequency transducer that incorporates a massive 19-1/2 lb. magnet assembly. Its 4" voice coil is the largest used in any high fidelity loudspeaker. A high frequency compression driver coupled to an exponential horn lens covers the frequencies above 1200 Hz. Although 10 watts can drive this state-of-the-art loudspeaker, a quality amplifier delivering 75 to 150 watts is recommended.

**THE \$700 LEASE BREAKER** is the incomparable Cerwin-Vega 320MT/320B system — the ultimate rock speaker that has an incredible dynamic range yet is so flat that it is also an ultimate all around speaker offering excellent reproduction of all types of music. The top section, housing a specially designed 12" midrange, and angled midrange/high frequency horn driver, plus two dhorm super tweeters can be positioned either on top of the bass com- mode, or in a more convenient location. The bass section is a 25" x 25" x 20" walnut cube finished on all four sides that houses a downward facing 15" bass speaker capable of huge amounts of energy as low as 25 Hz! With about 150 watts of clean power this system is capable of putting out more than 120 db of undistorted sound — that's louder than a landing jet plane at close range! So if you want the best of the heart stompers, get a high powered, ultra clean power amp, a large listening area and be prepared to get your socks blown off with incredibly clean, loud sound!



# Awesome sound for \$1599

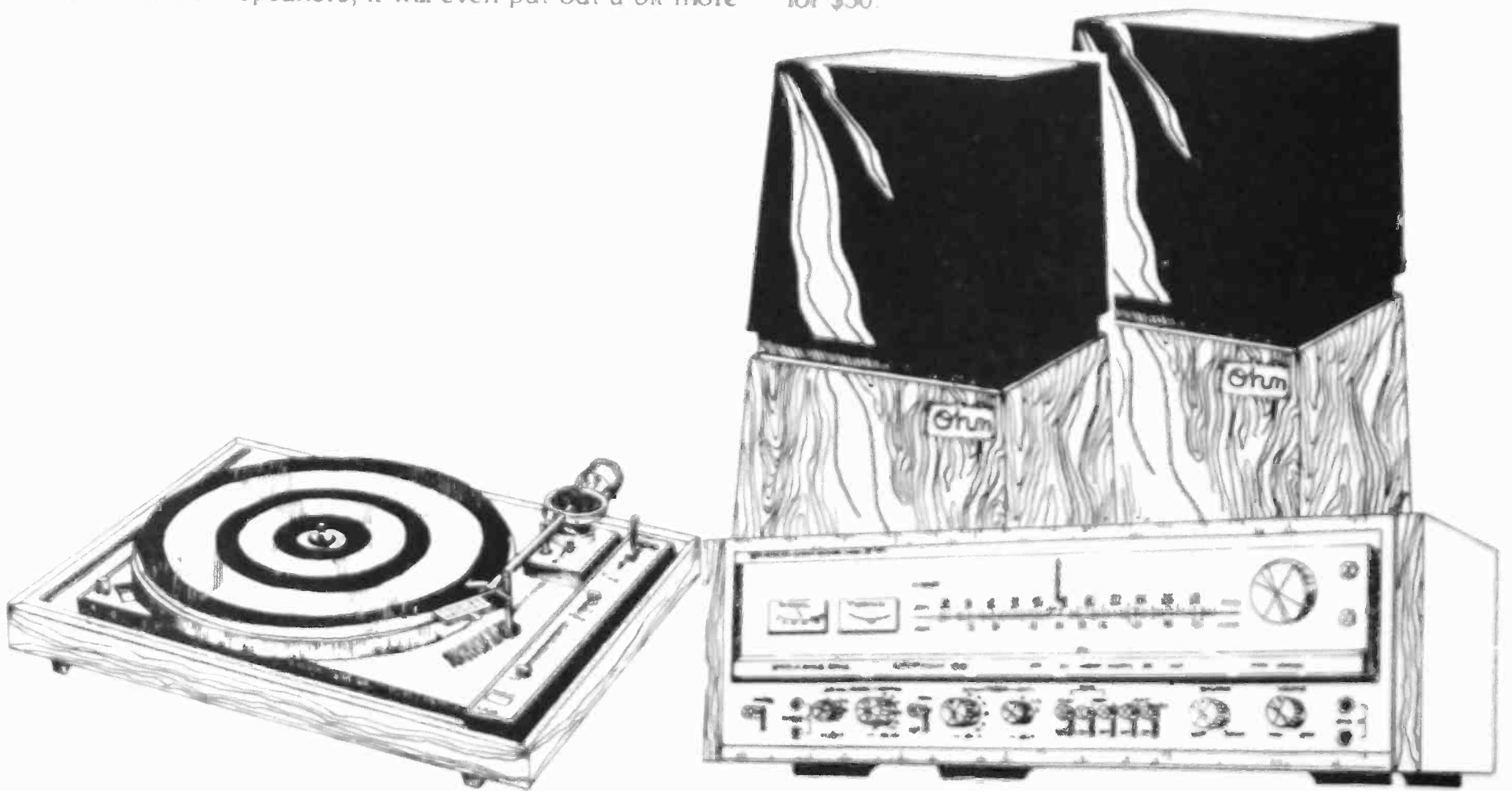
**THE BASIC FACTS.** If you're looking for pure, uncompromised performance utilizing the most advanced design techniques in today's audio industry, you should listen to this system. It is "state-of-the-art" in every way, and even if you don't want to spend this amount of money ask to hear it. Finding out what "the best" sounds like will help you in selecting more reasonably priced systems. You'll appreciate the high standards we have used in recommending systems in all price ranges.

**THE SPEAKERS** are a pair of the state-of-the-art OHM F's which use Lincoln Walsh's innovative conical "diaphragm" driver for flawless reproduction of the entire audio spectrum. The spatial qualities of this speaker are almost uncanny. Musical instruments are perfectly defined and located within the whole musical content. You'll hear the separate instruments or vocalists that before had been hidden in an inferior sounding loudspeaker. With enough clean power (at least 50 watts RMS) you'll hear extraordinarily clean and powerful bass coverage. With the powerful 100 watts per channel Pioneer amplifier that we're featuring, we don't hesitate to call the sound "awesome!" They sell for \$800 a pair.

**THE RECEIVER** is the trend setting Pioneer SX-1010 which delivers a clean 100 watts RMS per channel at less than .1% distortion. And at 4 ohms, the impedance of the featured OHM F speakers, it will even put out a bit more

power. This was the first receiver and still one of the only ones made that offer the power, features and flexibility of separate components. FM reception is truly impressive featuring a stable Phase Lock Loop circuit. Sensitivity is 1.7 microvolts for picking up the weakest of stations. And, Pioneer's exclusive Twin Tone Control system offers 3,000 different combinations of tonal characteristics for precise acoustic balancing. Highly versatile source selection handles 2 phono inputs, a microphone input and tape circuits for at least two decks permitting deck-to-deck duplication. The unit is most attractively styled and sells for \$700.

**THE TURNTABLE AND CARTRIDGE** is the new, innovative BIC Model 980, the first belt-driven automatic complete with electronic speed control,  $\pm 3\%$  variable pitch, and lighted electronic strobe. Before the introduction of this great unit, we would have been hesitant about recommending an automatic turntable in a system of this calibre, but the BIC 980 offers the top performance of a very expensive belt driven manual player and the convenience of automatic operation when you want it. It has a great "feel" when operating it — there are no jerky movements of the tone arm when cueing and no bouncing of the platter assembly when switching from one cycle to another. The Model 980 sells for \$200 with base and cover. We've selected the top sounding Ortofon F-15E cartridge as our choice for overall response and accurate tracking. It sells for \$50.



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# Warning!

## This \$2500 system may be hazardous to your hearing

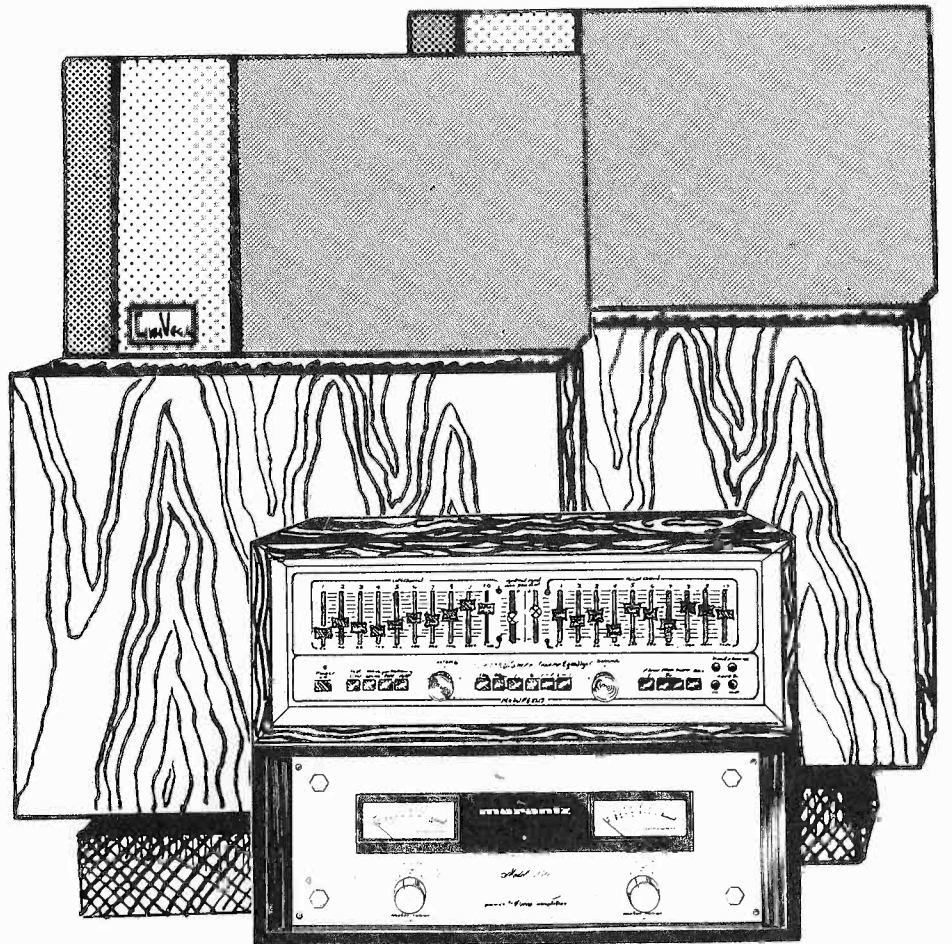
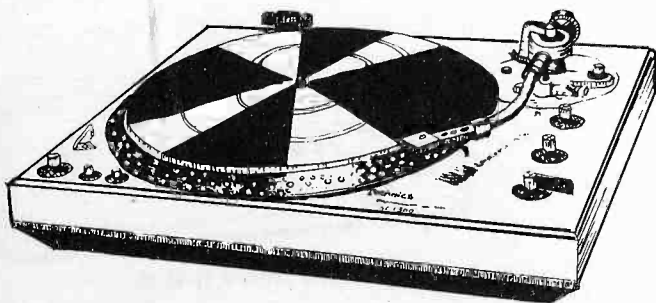
**THE BASIC FACTS.** If today's music plays an important part in your lifestyle, and you can afford a no-compromise audio system we've packaged some of the best state-of-the-art components to provide you with a quality and quantity of sound levels rarely found anywhere. But we warn you ahead of time that this system is capable of clean output exceeding 128db! To realize its maximum potential you'll need a large listening area and neighbors that like your kind of music. We know that once you've heard your favorite "live" recording at life-like volumes through the Vega's powered by the ultra-clean Marantz amp, you'll never want to listen to "background volumes again." So, we've warned you. This system is meant only for those who feel their music is more important than other things in life such as good neighborly relations or your marital bliss.

**THE SPEAKERS** are a pair of the Vega 320MT/320B "lease breakers." It's the ultimate rock speaker designed by the company that specializes in the sound reinforcement of the largest of rock concerts and musical instrument reproduction. The top section houses a 12" midrange, an angled midrange/high frequency horn, plus two unique Cerwin-Vega dhorm super tweeters. This unit can be placed on top of the 25" square bass cube, but we've found that it's better to put it on a shelf by itself for better sound. The bass unit consists of a massive 15" woofer in a 24" x 25" x 20" walnut cube which we recommend placing diagonally in the corners of your room to maximize bass coupling to the room. All-in-all a majestic sound for \$1400 a pair.

**THE AMPLIFICATION** is controlled by the incomparable Soundcraftsmen PE2217 preamp/equalizer which has more features, flexibility and performance than anything even close to its price range. It provides discrete-octave equalization control of ten octaves on each channel, 12 db each octave, for precise room to loudspeaker equalization. And with its highly flexible switching arrangements, you

can dub tapes and make both equalized or straight-line tapes. L.E.D.'s are used for balancing the gain of equalization and to monitor possible overloading of the equalized output. This unique component is complete with case for \$500. For a power amplifier, we've chosen the trustworthy Marantz 250 which puts out 125 watts RMS per channel at less than 0.1% distortion. Illuminated output level meters with power switch prevents overdriving inputs or outputs. It sells for \$500.

**THE TURNTABLE AND CARTRIDGE** is the new direct-drive single play automatic from Technics. The Model SL-1300 has the performance advantages of a direct drive system plus the convenience of an automatically operated tone-arm. Wow and flutter has been reduced to an insignificant 0.03%, and the newly designed extra long, low-mass tone arm will track your records precisely. The turntable, base and cover sells for \$300. We've chosen the great Ortofon M15E "Super" which sells for \$90 and is our choice in any price range.



# If you're thinking separate

While AM/FM Receivers are by far the most popular form of audio amplification and reception of FM broadcasts, separate tuners and amplifiers are becoming more and more popular today because of their additional flexibility and economical approach to higher power. Dollar for dollar the best values in separate tuners and integrated amps are those from Pioneer.

**THE SA-5200 AMPLIFIER** is Pioneer's most economical amp designed for the budget minded who still demand quality. It provides a clean 10 watts RMS per channel and has provisions for driving two sets of speakers. There's complete flexibility with connections for a phono and two auxiliary inputs. Only \$139.95

**THE TX-6200 AM/FM TUNER** is a top performer at a moderate price. Superb sensitivity of 1.9 microvolts really pulls in the weakest of stations. It's a beauty to operate and is a great value at \$139.95

**THE SA-7100 AMPLIFIER** offers a clean 20 watts RMS per channel with connections for two tape decks, 2 phonos, 2 auxiliary and one microphone. Click stop tone controls, tone defeat switch and loudness contour add to its versatility. It's a great value at \$249.95.

**THE TX-7100 AM/FM TUNER** is one of the most popular tuners made because of its excellent sensitivity (1.9 microvolts) and overall performance. Dual tuning meters and an ultra wide FM dial assure precise tuning. An excellent value at \$199.95

**THE SA-8100 AMPLIFIER** puts out 40 watts RMS per channel utilizing two separate power supplies for stability and excellent transient response. Four stepped tone controls allow for 2.5 db adjustments for the entire audio spectrum. Outputs for two pairs of speakers and two inputs for all program sources are indicative of this unit's versatility. Complete for \$349.95

**THE TX-8100 AM/FM TUNER** would normally be the "top-of-the-line" with other brands. This beauty features a new IF IC and 3 ceramic filters in the IF section providing an excellent sensitivity rating of 1.8 microvolts. Ask us for a complete spec sheet — we know you'll be impressed. It sells for \$299.95

**THE SA-9100 AMPLIFIER** is setting new standards of hi fi performance in the family of integrated amps. A full 60 watts RMS per channel fed by two power supplies offers top sound with virtually any speaker systems. A unique tone control network makes nearly 6,000 different tone settings possible. We consider this unit State-of-the-Art. It sells for \$449.95.

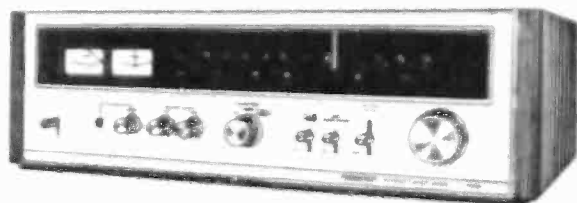
**THE TX-9100 AM/FM TUNER** is unquestionably a State-of-the-Art piece of audio gear. Here're some of the impressive specs: FM Sensitivity — 1.5 microvolts, Selectivity — 90 db, Capture Ratio — 1 db, Signal-to-Noise Ratio — 75 db. The drift free, phase lock loop IC circuit provides optimum channel separation. Only \$349.95.



THE TX-7100 AM/FM TUNER



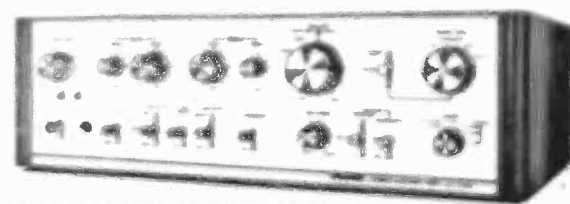
THE TX-6200 AM/FM TUNER



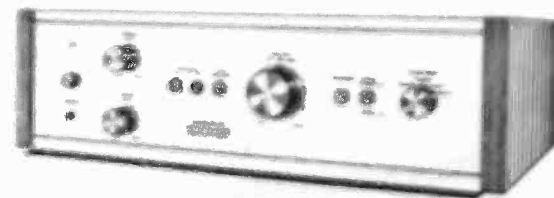
THE TX-8100 AM/FM TUNER



THE SA-7100 AMPLIFIER



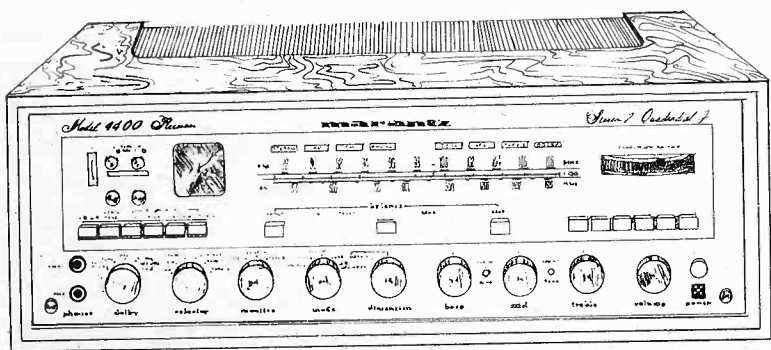
THE SA-9100 AMPLIFIER



THE SA-5200 AMPLIFIER

# Esoteric Components

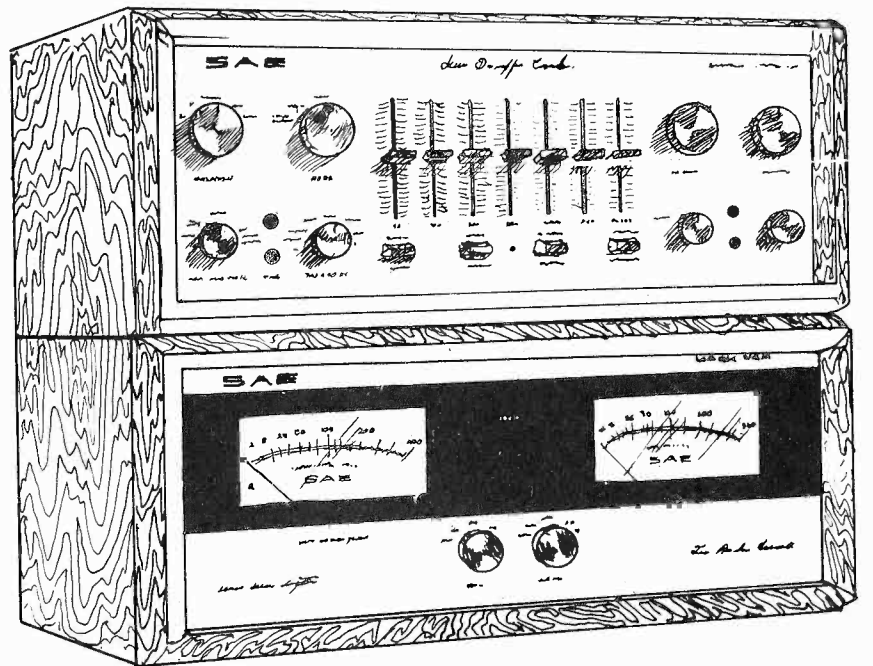
**THE \$1250 MARANTZ 4400** 4-channel receiver is the most powerful receiver made offering no-compromise performance whether being used as a 4-channel or 2-channel unit. In the quadrasonic mode it puts out 50 watts RMS per channel at 8 ohms from 20 to 20,000 Hz at less than 0.15% distortion, and in stereo 125 watts RMS per channel! A built-in 2" oscilloscope allows you to precisely tune in FM stations with absolute minimum of multipath distortion. You can observe the effect your 4-channel controls have on the music you're listening to, and check for proper 4-channel decoding of encoded discs. And you can check the 4-dimensional sound derived from stereo sources using Marantz' exclusive Vari-Matrix with Dimension Control. For the best in tape recording, the 4400 incorporates a built-in Dolby decoder circuit that can be used with just about any tape deck. And most important, now that the FCC has approved the broadcasting of Dolby-encoded FM signals, you'll get unsurpassed, quiet FM reception from those stations so equipped. The tuner section also incorporates a Phase Lock Loop (PLL) decoder for maximum separation and minimum distortion. Sensitivity is 1.8 microvolts, capture ratio is 1.5 db, selectivity is 75 db and separation at 1,000 Hz is 42 db. To prevent obsolescence, there's a "hidden pocket" under the unit for adding newer 4-channel decoders as technology advances. At present you have a choice of the basic SQ decoder for \$50, or the more advanced, full logic SQ decoder for \$80. It's a most impressive unit with unequalled performance.



**THE \$550 MARANTZ 120B** AM/FM Stereo Tuner is complete with 3" oscilloscope for the finest tuning adjustment of even the weakest of stations. The Phase Lock Loop multiplex decoder gives you the best FM stereo reception without distortion. Sensitivity is an impressive 1.4 microvolts, capture ratio is 1.5 db and stereo separation is 42 db at 1KHz. We think it's one of the best tuners ever made.

**THE \$750 SAE MARK IB** preamplifier is in a class by itself offering the lowest noise and distortion in the industry. This complete control center features a professional seven-band equalizer instead of conventional tone controls. Frequency response is 10-100,000 Hz  $\pm 0.25$  db. Harmonic Distortion is less than 0.02% at rated output from 20-20,000 Hz. Intermodulation Distortion is less than 0.02%. Signal-to-Noise is 80 db below a 10 mv input in the phono mode and 100 db below rated output in the high level input. Equalizer Control Range is  $\pm 16$  db or  $\pm 8$  db at 40 Hz, 120 Hz, 320 Hz, 960 Hz, 2.5KHz, 7.5KHz, 15KHz. The EQ line/tape switch allows you to make equalized recordings. Added features include a speaker selector switch, complete tape dubbing facilities, and 5 position volume control range extender. Carries an unconditional SAE 5 year warranty.

**THE \$950 SAE MARK IIICM** power amplifier is another example of SAE's no-compromise attitude. Although the styling is one of state-of-the-art beauty, the amp is a real work horse. Rated at 200 watts RMS per channel at less than 0.1% distortion, there's enough power for any loud-speaker system regardless of efficiency. Frequency response is 1 Hz to 100,000 Hz at 1 watt  $\pm 1$  db and 20 Hz to 20,000 Hz at full power  $\pm 0.25$  db. Signal-to-Noise is 100 db below rated output. Complete with professional VU meters to monitor output.



# All about 4-channel

**FOUR-CHANNEL SOUND** is simply a new technique of reproducing sound using four channels of amplification and four speakers, instead of the usual two in stereo, to achieve a more natural, multi-dimensional effect. It opens up an entirely new world for both the listener and the composer by creating a new medium for sound reproduction.

**SHOULD YOU BUY 4-CHANNEL NOW?** This is, indeed, a difficult question to answer arbitrarily without talking with you about your individual requirements. We are emphatic, however, that you make a decision only after you have had the opportunity to listen to both stereo and 4 channel set up properly. The Sound Gallery has the best and most sophisticated demonstration facilities for 4-channel in the Washington area, so do yourself a favor and listen to it **SET UP AND WORKING CORRECTLY!** Let us then help you with your decision of whether to invest in 4 channel now or buy a stereo system that can be converted to 4-channel at a later date.

**ARE THERE ENOUGH 4-CHANNEL RECORDS** available to make it worthwhile? The answer is yes, but the most important thing is that today's 4-channel equipment can actually derive 4-channel sound from all your present stereo records and tapes and FM stereo broadcasts. You'll find yourself listening to your entire collection over and over again enjoying it like never before.

**AREN'T THERE SEVERAL SYSTEMS OF 4-CHANNEL SOUND?** Yes, and most are compatible with each other. Basically there is the group of **MATRIX** systems which includes Columbia's SQ and Sansui's QS for which there are hundreds of records currently available. These "encoded" records are played using a standard stereo cartridge and "decoded" by a 4-channel receiver. They can be broadcast over FM stereo radio and decoded with your 4-channel receiver. And, equally important, a **MATRIX** receiver can actually derive convincing 4-channel sound from your present stereo records, tapes and stereo FM broadcasts providing you with a whole new sound from your treasured collection.

Then there is the **CD-4 DISCRETE** system which offers greater channel separation than most **MATRIX** systems. To reproduce the 4-channel that's on a CD-4 record, you need a specially designed phono cartridge and a CD-4 decoder. Our first experiences with CD-4 using the first releases and first generation cartridges and decoders were very disappointing. Considering the extra \$100 to \$150 for

the additional gear, we really couldn't recommend it. But the costs of CD-4 are decreasing as the performance is improving — **JUST AS WE PREDICTED LAST YEAR.** While there is still room for improvement, we are happy with the progress to date and feel that this system at least deserves consideration by those who are really 4-channel conscious.

**SO, WHAT ARE THE MOST IMPORTANT THINGS TO CONSIDER** when shopping for 4-channel? First, be certain that the dealer is fully capable of demonstrating both stereo and **ALL TYPES** of 4-channel. If he "hasn't gotten around to hooking up those other two speakers yet" or he "can't seem to get this CD-4 contraption sounding right" he is either too lazy or too stupid to do business with. Stay away from those amateurs — there's no reason why you should pay for their incompetence! Secondly, be careful that you are buying compatible components. For example, we have seen too many nice people who have spent a lot of money on what they were told was a "Does Everything 4-Channel Set" only to find out that they can't play CD-4 records as promised because the salesman "threw in at no charge" a standard stereo cartridge. And thirdly, buy only components that can easily be updated as technology advances. Only the better manufacturers think far enough ahead to avoid obsolescence. Don't get stuck with a quadraphonic lemon.

**WHAT EQUIPMENT DO WE RECOMMEND?** The top brands of 4-channel gear are Sansui, Marantz, Pioneer, Harman-Kardon and JVC. The two new Sansui models 6001 and 7001 are the best we've ever seen for the money since they both are loaded with features and offer great performance. You can't beat Sansui's "Vario-Matrix" for decoding any type of matrix records, and it can do unbelievable things with stereo records, tapes and FM broadcasts. And now Sansui even incorporates CD-4 demodulation in these two models. Marantz offers an excellent line headed by the incomparable \$1250 Model 4400. And, most of their models incorporate built-in Dolby noise reduction circuits for making hiss-free tapes and decoding Dolbyized FM broadcasts. Pioneer makes the popular QX-949 which incorporates both SQ and CD-4 decoders and even has a scope-like 4-channel display which is helpful in balancing your system. At other price points both Harman-Kardon and JVC have good models to offer, and remember that we include our extended warranty as proof of our belief in their reliability.



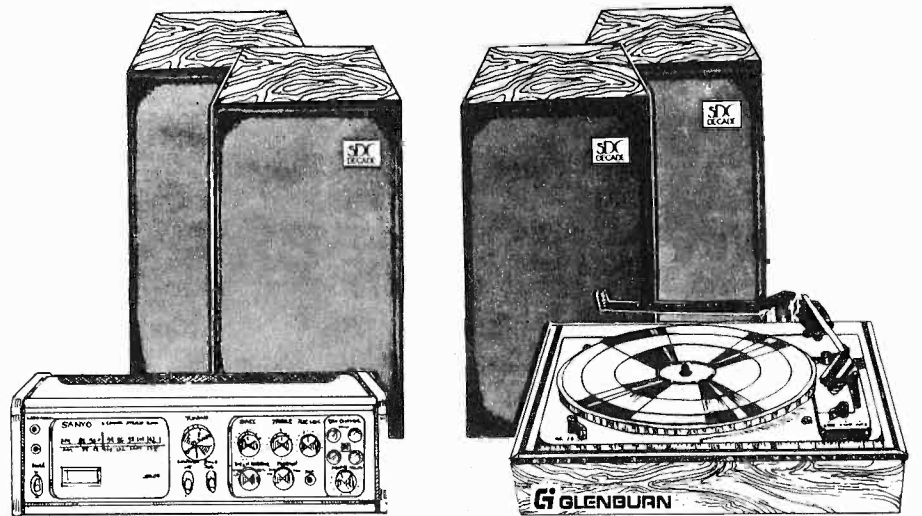
# The \$399 4-channel system

**THE BASIC FACTS.** A quality 4-channel system doesn't have to be expensive, and this system featuring a Sanyo receiver proves it. It can transform your small living room into a concert hall or discotheque at a reasonable price, and it's completely covered by our incomparable warranty program.

**THE SPEAKERS** are four SDC DECADE Model 50 8" 2-way speaker systems which in 4-channel sound provide an amazingly big, full sound from a rather compact enclosure. The four sell for \$220.

**THE RECEIVER** is a Sanyo DCX-3000 which is a good, economical alternative to the bigger, more expensive sets. It puts out a clean 40 watts RMS which is plenty for the SDC Model 50's. You can play the SQ 4-channel records as well as drive 4-channel from your stereo records and tapes with its excellent Matrix circuitry. It regularly sells for \$250.

**THE TURNTABLE AND CARTRIDGE** is the new Glenburn 2110 which has a full sized platter and light tracking tone arm with cueing for easy operation. A Shure M75 cartridge is included along with base and dust cover for \$55.



# The \$549 4-channel system

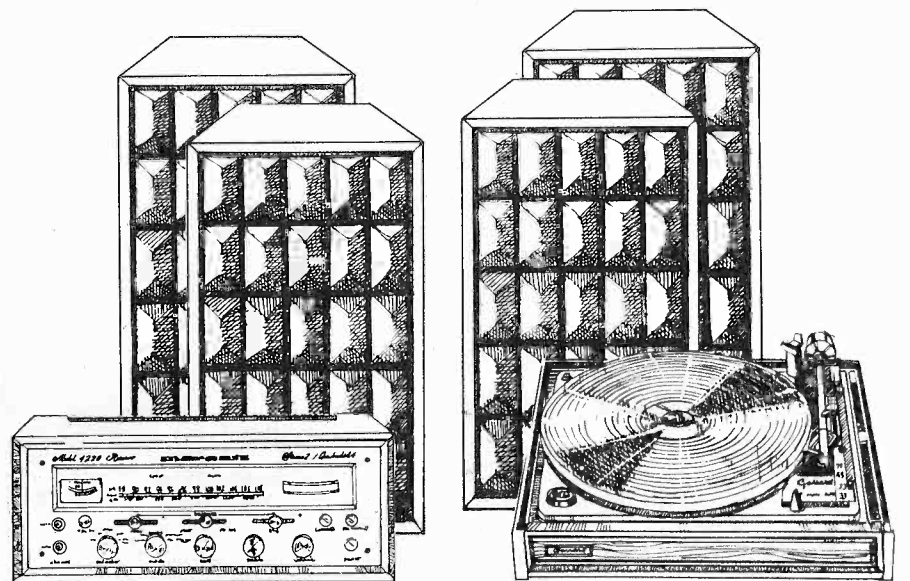
**THE BASIC FACTS.** Here's a top quality 4-channel system offering good speaker performance, clean power from a versatile, top-quality receiver, and a top-value turntable. And it's all covered by our peerless warranty program.

**THE SPEAKERS** are four Marantz 4G's, an 8" 2-way system offering a very clean, airy sound along with a solid "bottom end." It's compact and quite efficient making it an excellent match for the featured Marantz receiver, and you'll probably love their sculptured grille design. The four sell for \$236.

**THE RECEIVER** is the Marantz 4220 which has 40 watts RMS of clean power, built-in SQ decoder, and 4-channel synthesizer for deriving 4-channel sound from your stereo records or tape collection and FM stereo broadcasts. Easy-to-use 4-channel balance controls and Marantz famous Gyro-Touch tuning makes this unit a real joy to operate. It sells by itself for \$300.

**THE TURNTABLE AND CARTRIDGE** is the top-value Garrard 42 with full size platter and low mass tone arm

with damped cueing control for easy operation. The cartridge is Shure's popular M75ECS with elliptical diamond stylus that offers excellent sound reproduction and low tracking pressure. We sell this combination complete with dust cover for \$70.



# The \$639 4-channel system

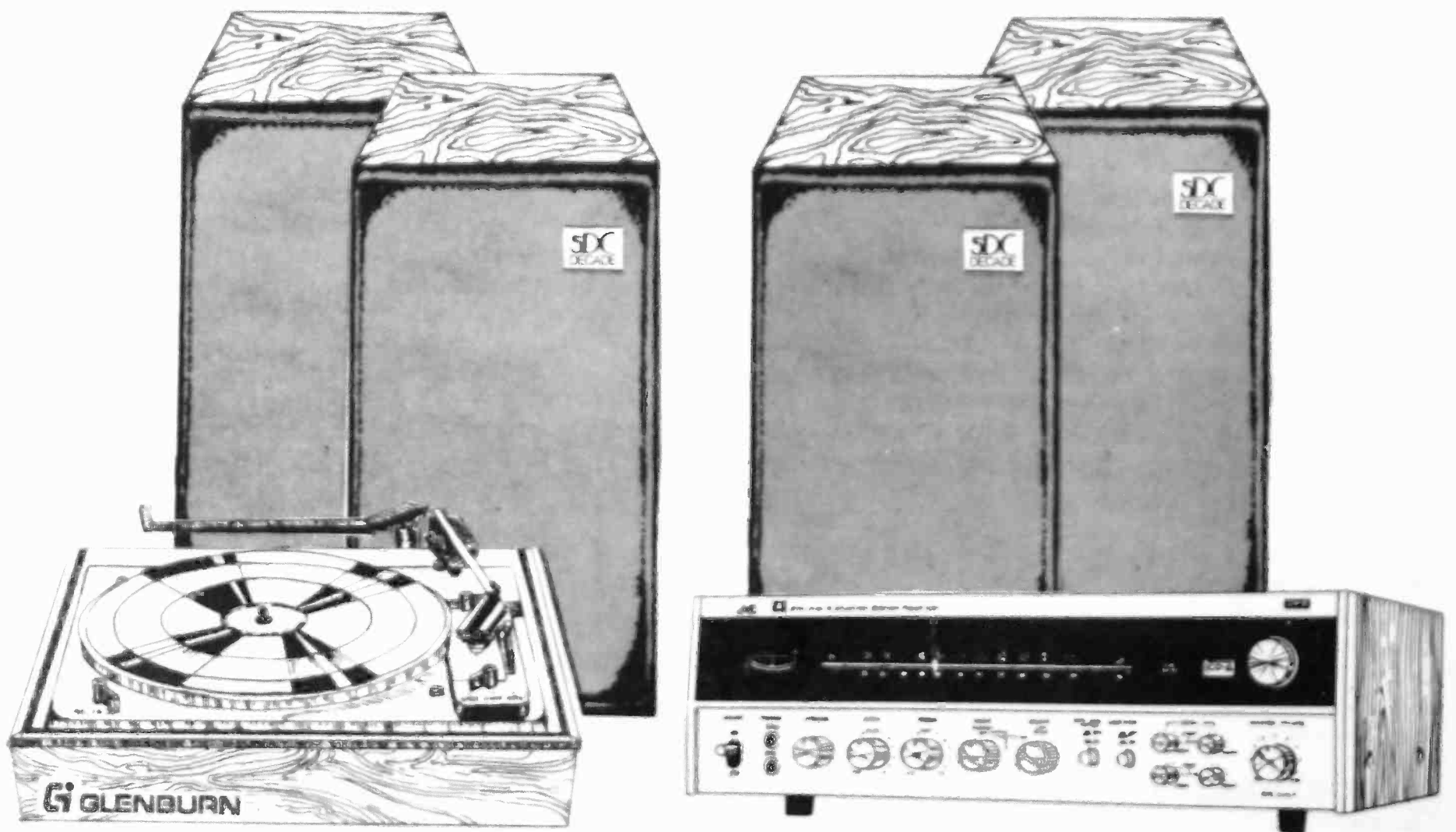
**THE BASIC FACTS.** This may be considered one of our all time "Best Value" 4-channel systems since it is complete and capable of properly reproducing all current systems of 4-channel records without the need for additional decoders, demodulators or special cartridges. The featured JVC receiver will play discrete CD-4 records, SQ records or regular matrix (QS) records. And, we've selected Glenburn's new quadraphonic automatic turntable which incorporates a popular Audio-Technica CD-4 cartridge. So, you can buy this system knowing that it's complete, with nothing to add in order to play any of today's 4-channel music.

**THE SPEAKERS** are four of the all new SDC-50 8" 2-way speakers which are properly matched to the output of the JVC receiver. It incorporates a specially designed 8" neoprene-edged woofer and a 3" hard cone broad dispersion tweeter for a smooth, natural tonal balance. You'll be pleasantly surprised to hear the quality of sound from such a reasonably priced speaker. It's attractively finished in the finest walnut-grained vinyl and accented by your choice of a blue, brown or black knit fabric grille. Each SDC compo-

nent is guaranteed for TEN YEARS parts and labor and the four sell for \$220.

**THE RECEIVER** is JVC's new model 4VR-5426X AM/FM 4-channel unit with built-in CD-4, SQ and regular matrix circuitry. It's one of the best values in 4-channel components that we've seen, and we wonder just how long the introductory price will remain. With 13 watts RMS per channel, you'll have plenty of power to properly drive the featured SDC 50 speakers. And, its direct coupled amplifier is clean as well as powerful. FM reception is excellent which is especially important in 4-channel, and a full array of controls makes this a most versatile performer. It's complete with case for \$400.

**THE TURNTABLE AND CARTRIDGE** is the all new Glenburn 2155A/Quad which features a heavy duty 4-pole motor, full size platter, bi-directional damped cue and pause control and an oversized turntable bearing to reduce wow and flutter. It's complete with the great Audio-Technica AT12S CD-4 quadraphonic cartridge, so you're all set for any type of 4-channel record. Complete with base, cover and cartridge it sells for \$100.



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# The \$799 4-channel system

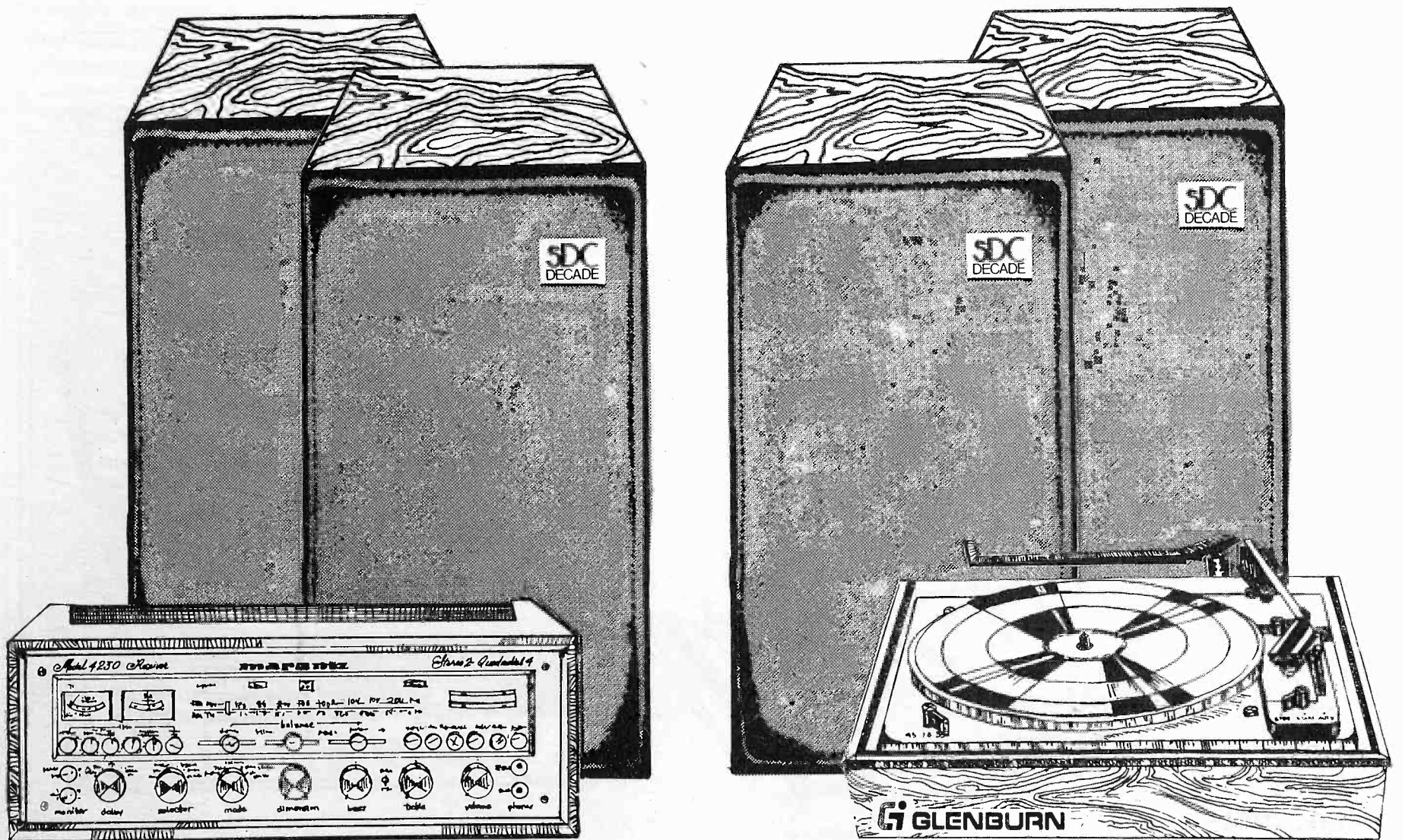
**THE BASIC FACTS.** We combined a top quality, versatile 4-channel receiver with accurate, top value speakers and a great quadrasonic turntable in offering what we feel is the best value for around \$800 or \$900. Most importantly, the featured Marantz receiver is "obsolete proof" because of its "hidden pocket" for newer and more sophisticated 4-channel developments as they become available. And, you'll find a new listening experience from all your present stereo records and tapes with the Marantz Vari-Matrix 4-channel synthesizer. Compare the quality, performance and guarantee of this system before you buy elsewhere!

**THE SPEAKERS** are four of the new SDC DECADE Model 70 10" 2-way full size bookshelf systems which are highly accurate providing excellent tonal balance and good, firm coverage of the lower bass frequencies. Attractively finished in the finest walnut-grained vinyl and accented by your choice of a blue, brown or black knit fabric grille. The four sell for \$300.

**THE RECEIVER** is the Marantz 4230 which provides a very clean 12 watts RMS per channel at less than .3% distortion making it a very compatible combination with the

efficient SDC 70's. Tuning its sensitive FM section with Marantz' exclusive Gyro-Tough control is easy and accurate. A most unique feature is the built-in Dolby Noise Reduction circuit which is normally a rather expensive but valuable addition to most tape decks. Having the Dolby circuit built into your receiver allows you to make superior Dolbyized recordings with a standard tape deck, and even decode Dolbyized, noise free FM broadcasts which will become more and more popular over the next few years. Marantz's Vari-Matrix does a superb job of deriving 4-channel sound from stereo sources. Its plug-in decoder concept for adding other types of 4-channel decoding circuitry at any later date certainly makes this a good investment which can easily be updated and kept current with today's fast technological developments. It's complete with metal case for \$500.

**THE TURNTABLE AND CARTRIDGE** is the all new Glenburn 2155A/Quad which features a heavy duty 4-pole motor, full size platter, bi-directional damped cue and pause control and an oversized turntable bearing to reduce wow and flutter. Complete with the Audio-Technica AT12S CD-4 quadrasonic cartridge, base and cover for \$100.



# The \$1000 4-channel system

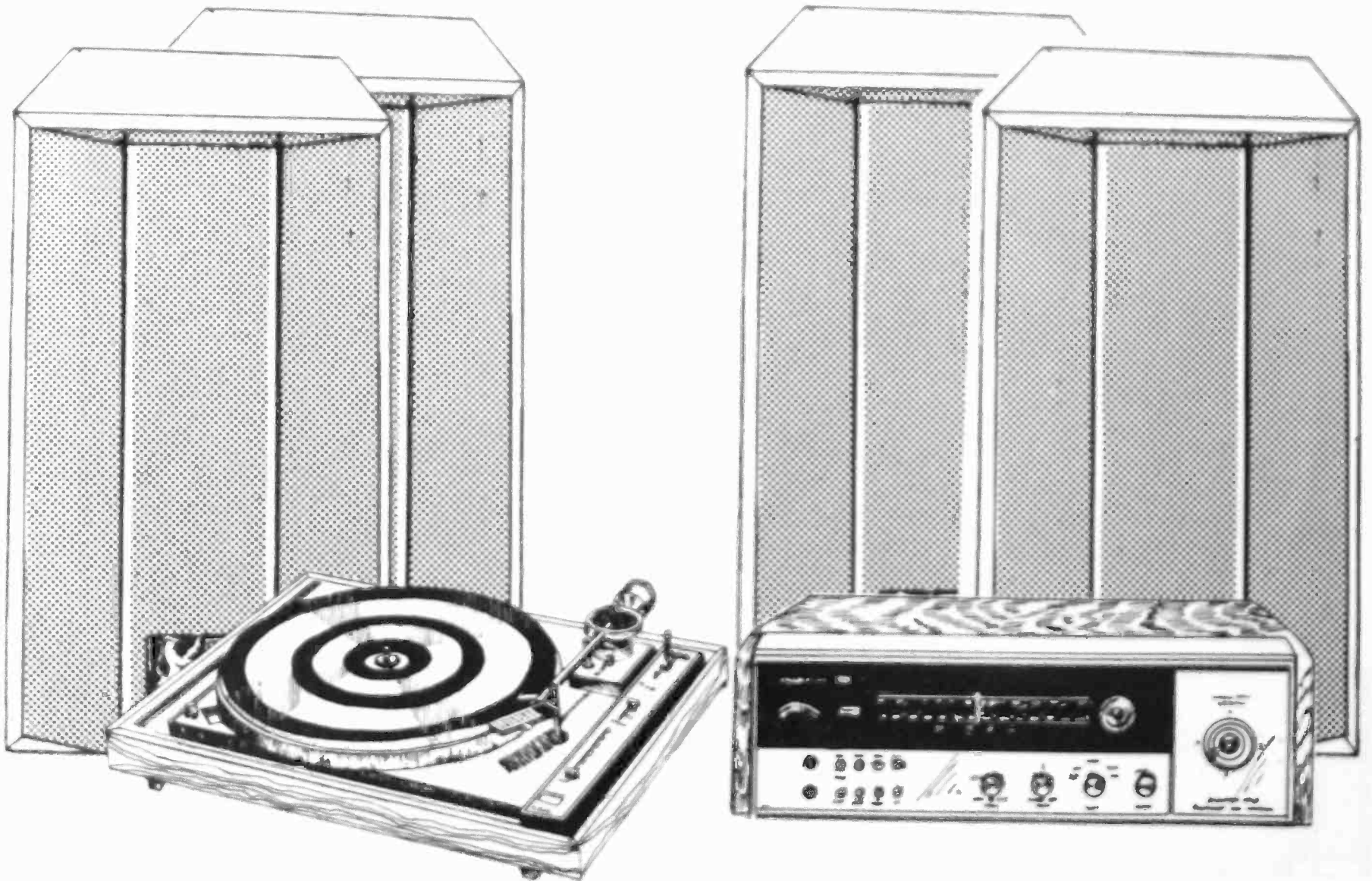
**THE BASIC FACTS.** We've taken the Best Value of all 4-channel receivers we've tested in this price range, combined it with 4 high quality, compact speaker systems and used a new, exciting turntable with a 4-channel cartridge. It all adds up to a first class 4-channel system that will provide years of enjoyable music listening.

**THE SPEAKERS** are four BIC Formula 2's which offer a very wide dynamic range and high efficiency — very important in 4-channel. This 3-way system utilizes a special 8" woofer and a unique enclosure to achieve solid bass response as low as 30 Hz. A low-distortion midrange and a super dome tweeter extends the smooth response to 23,000 Hz. And they are fairly compact making it easier for you to place four of them in your listening area. The four sell for \$450.

**THE RECEIVER** is the performance packed Harman Kardon 800+ that offers a powerful 4X22 watts RMS at less than 0.5% distortion. FM sensitivity is an excellent 2.0 microvolts for quiet reception. It has complete provisions for decoding SQ 4-channel records as well as other matrix

systems such as QS and RM. Plus, it has a built-in CD-4 demodulator circuit for discrete records. And, your stereo records, tapes and FM broadcasts will sound great in the "enhanced stereo" position. A convenient "Sound Field Balance" control makes for quick around the room balance checks, and you have provisions for adding stereo and 4-channel tape decks as well as a Dolby Noise Reduction unit for decoding Dolbyized tapes and FM broadcasts. This receiver originally sold for \$600 but Harman Kardon has authorized us to sell it for \$500 for a limited time only.

**THE TURNTABLE AND CARTRIDGE** is the all new BIC 960 belt-driven automatic. This innovative turntable has been a phenomenal success since its introduction this fall and it's easy to see why when you compare its performance with others even near its price range. The belt-driven system eliminates noisy and vibration prone idler wheels. The tone arm is really super accurate and gentle on your records. The whole system acts as smoothly as some of the better \$300 automatic single play turntables we have used. Included is the top-value Grado F3E CD-4 cartridge, base and cover for \$150.



# The \$1399 4-channel system

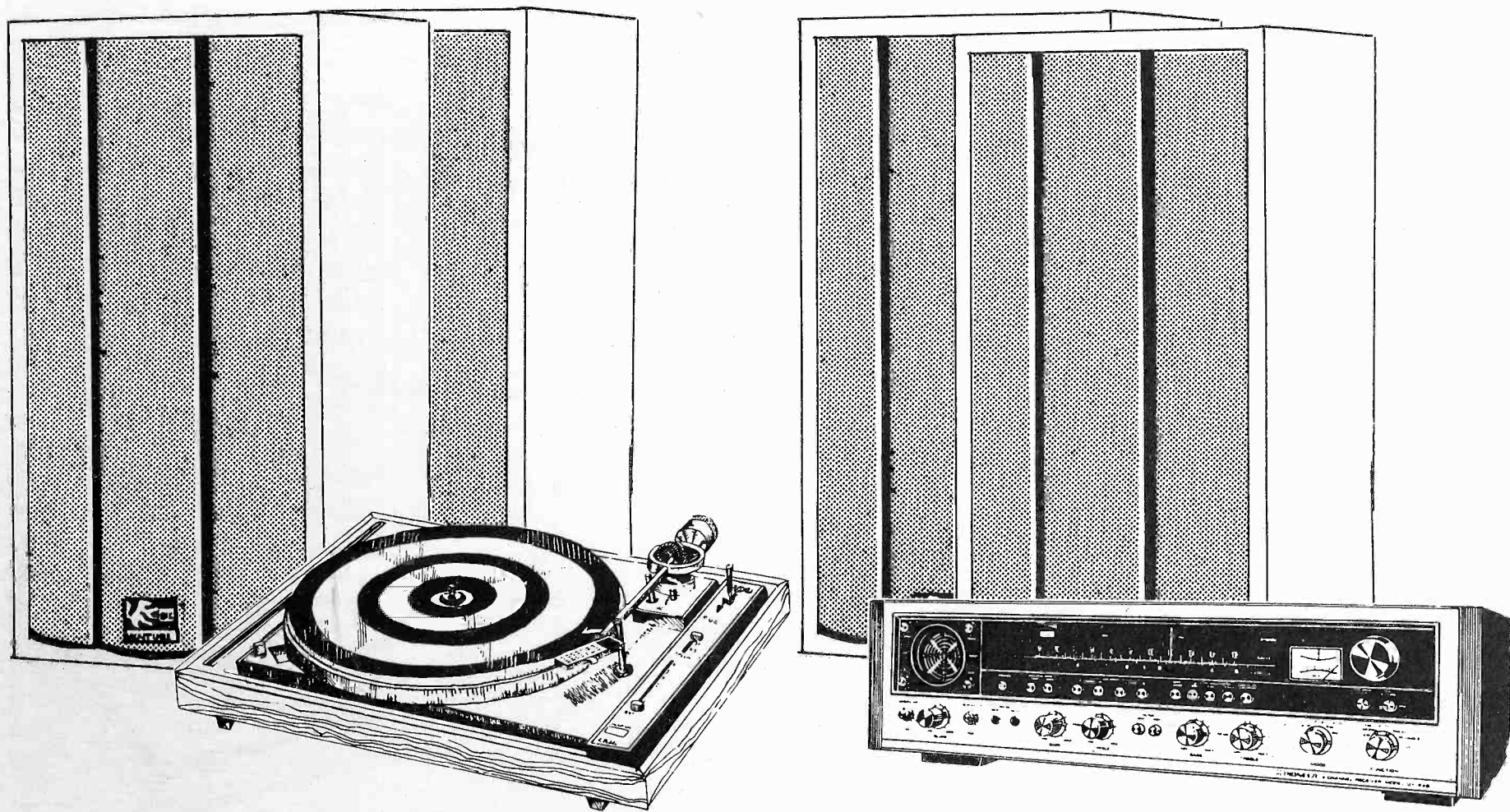
**THE BASIC FACTS.** Here is plenty of power from a top quality popular receiver, 4 great sounding top-rated speaker systems and a most innovative, top performance turntable. You'll hear and feel the excitement of being surrounded by your musical favorites rivalled only by the live performance itself. Each component was carefully chosen for its performance, versatility, quality, reliability and striking appearance. Bring in your favorite stereo or 4-channel record and hear music the way it was meant to be heard.

**THE SPEAKERS** are our favorite BIC Formula 4's a 3-way system that has shown its ability to outperform all other speakers in its price range. The bass frequencies are beautifully covered by a specially-designed 10" woofer which can reproduce all the feeling of an E. Power Biggs album with firmness and good definition. Its middle and high frequencies are so accurately reproduced and dispersed, that it normally comes as a surprise when we finally say how little they cost. Four of them sell for \$600.

**THE RECEIVER** is the popular Pioneer QX-949 which is their top-of-the-line in 4-channel equipment having an enormous amount of features plus enough power to drive even inefficient speakers to tremendous sound levels without distortion. It boasts a built-in CD-4 decoder as well as

regular matrix and SQ decoding making it a true "all-in-one" receiver. A powerful amplifier delivers 40 watts RMS per channel into 8 ohms at less than .3% distortion, and you can drive an additional set of four speakers for two complete quadraphonic systems. Up to three tape decks and two turntables can be hooked up for maximum flexibility, and a scope-like 4-channel light display makes adjusting your system a real snap. You'll also find it a lot of fun to watch while you're listening. FM reception is excellent, with a sensitivity rating of 1.8 microvolts! We know you'll be impressed with the great array of controls, the beautiful appearance and the quality and performance of this "Super Receiver." Separate from this system the QX-949 sells for \$750.

**THE TURNTABLE AND CARTRIDGE** is the new, innovative BIC 960 belt-driven automatic. The belt-drive system eliminates noisy and vibration prone idler wheels normally found on even expensive automatic turntables. You have the high performance of a manual at all times, and the convenience of an automatic when you want it. The tone arm tracks accurately and will treat your records with care. The BIC 960 with base and cover is a \$150 turntable. In this system, we are using the Audio-Technica AT-12S CD-4 cartridge which normally sells for \$70, so you're really getting a top value on four top products!



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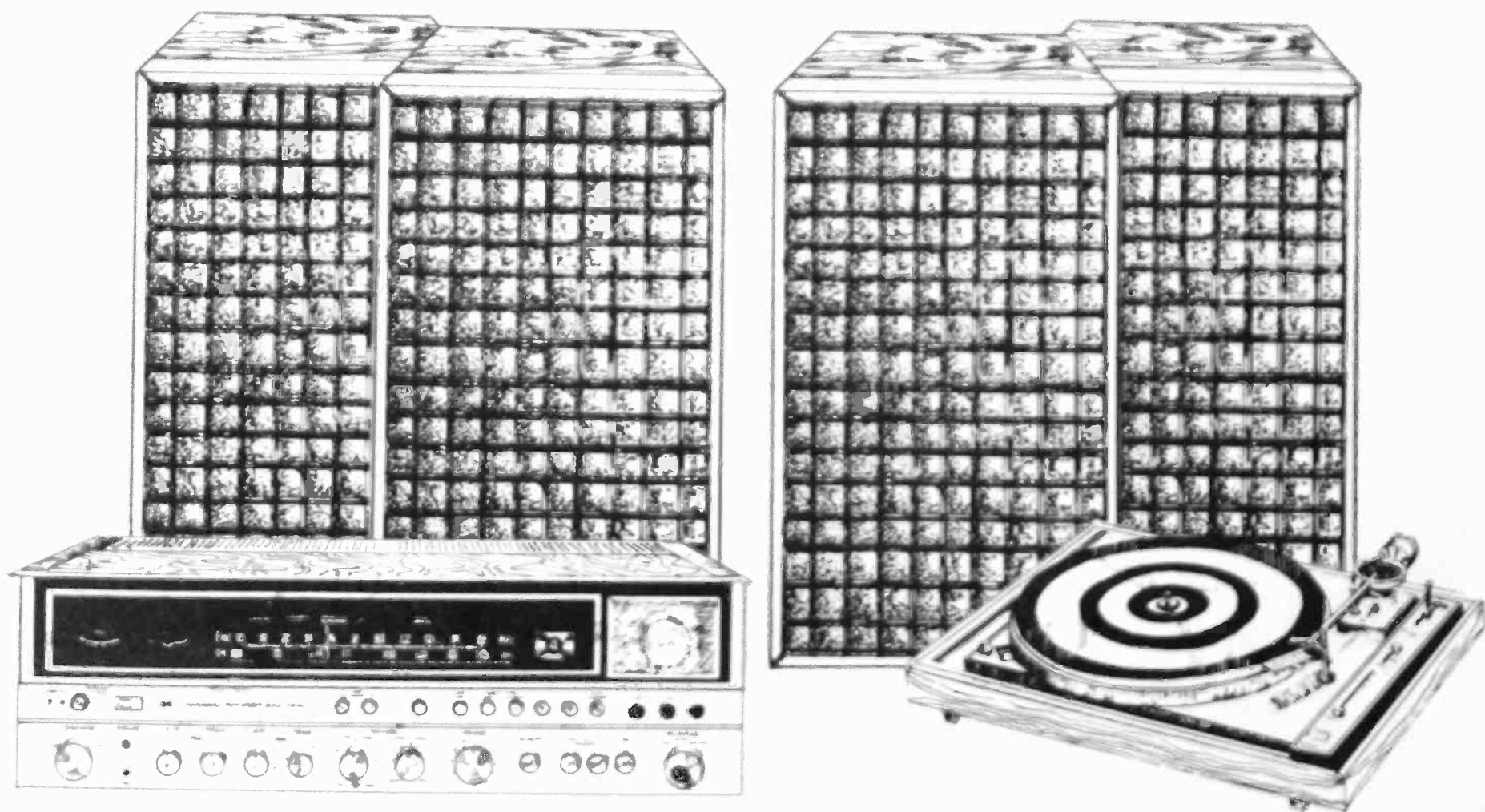
# The \$2100 super 4-channel system

**THE BASIC FACTS.** Sometimes some of us just won't settle for less than the best when it concerns our music. With this in mind, we've assembled "The \$2100 super 4 channel system." Without compromise, it is the best sound that \$2100 can buy. It is centered around the all new Sansui QRX 7001 4-channel receiver which is the latest result of Sansui's clear leadership in the world of 4-channel sound. Our no compromise attitude is exemplified in our choice of four JBL L 100 loudspeakers, and our choice for turntable was easy now that there is a top performance belt driven automatic available from BIC. Quality, performance and styling plus our extended warranty make this \$2100 investment worth every penny.

**THE SPEAKERS** are four JBL L 100 Century systems. Their commercial version, acoustically identical, are used as studio monitors by Capitol, RCA, Vanguard, Electra, MGM and Warner Brothers which indicates their professional acceptance as a standard in sound reproduction. The sound is rich and robust with clearly defined low frequency coverage, crisp midrange projection and clear, transparent highs. The woodwork is the best you'll find, and the trend setting foam grille is available in blue, brown or burnt orange. They are included in this system at their normal selling price of \$1188 for a set of 4.

**THE RECEIVER** is the all new Sansui QRX 7001 which is without question the best value in top-end 4-channel receivers available. While other expensive receivers offer all types of decoding circuitry such as CD-4, SQ and QS, only Sansui offers the most advanced, sophisticated versions of this circuitry which includes their new 20 db separation synthesizer that really converts stereo signals into 4 distinct channels. A total of 140 watts RMS from 20 to 20,000 Hz at less than 0.4% distortion is plenty for the efficient JBL speakers. FM sensitivity is an honest 1.9 microvolts for quiet stereo reception. All the controls are particularly well layed-out for easy, flexible operation considering the complexity of the unit, and you have enough inputs and outputs to satisfy the most sophisticated audio system requirements. This top unit sells for \$880.

**THE TURNTABLE AND CARTRIDGE** is the new, innovative BIC 980 belt-driven automatic turntable that has all the features and performance of the popular model 960 except that it also features precise electronic speed control, variable pitch control, and lighted strobe. The belt-drive system eliminates the noisy, vibration prone idler wheel found in other automatics. The BIC tone arm is tops so we've chosen Audio-Technica's AT 12S CD-4 cartridge. The BIC 980 with base and cover sells for \$200 and the Audio-Technica cartridge goes for \$70.



# All about tape decks

A tape deck is the most exciting and possibly the most important component of a good audio system. Besides the obvious advantages of copying records and FM broadcasts, it can be the tool by which we can become really involved in music to a degree limited only by our imagination. If we think of an amplifier or receiver as "the heart" of an audio system, we might consider the tape deck as "the brain," since it can control, improve, vary and create the source of sound. The creative possibilities and entertainment provided by a tape deck are unlimited, so we think you should consider a tape deck as an integral part of your music system and not just something you might "add-on" at a later date.

## WHICH FORMAT?

**THE 8-TRACK CARTRIDGE** is most popular for auto tape players where the need for true fidelity is minimal. With the introduction of 4-channel, it has become more popular for home use because of the large quantities of prerecorded 4-channel tapes available. Its high noise and rather precarious construction keeps it from becoming the preferred tape format of most audiophiles, however.

**THE CASSETTE** is quickly becoming the most popular format because of recent technological advances which have greatly improved its sound quality. It also offers great convenience of operation and easy storage of tapes. With the introduction of the Dolby Noise Reduction System (trade name of Dolby Laboratories) and the major improvements in tape oxides and machine transports, it is now possible for a good cassette deck to outperform many of the open-reel decks on the market. Because of its new level of performance, its convenience, and low tape costs, we recommend the cassette format as the best value for most home applications.

**THE OPEN REEL** provides the greatest opportunities for being creative and is the format preferred by professionals, audiophiles and serious amateurs. The better open reel machines offer the best quality of sound because of tape width and speed. If you want no compromise in sound and tape handling, open reel is the answer. You can also record and play back for greater lengths of uninterrupted time utilizing slower speeds and larger reels. For example, a 3600 foot reel of tape will run for 3 hours at 3-3/4 inches-per-second without interruption, and if you had an auto-reverse machine this time would be doubled. But most important, the open reel format offers tremendous flexibility and creative possibilities. Even the modestly priced machines permit sound-on-sound recording, mixing,

monitoring and precise editing. We've got one of the largest selections of open reel machines that you'll find anywhere, and all the machines we sell carry our incomparable 5 years parts and 3 years labor warranty.

## WHAT TO LOOK FOR IN PERFORMANCE

**SIGNAL-TO-NOISE-RATIO** is a measurement of how quiet and hiss-free your tape will be. The higher this number, the quieter your recording. The use of a Dolby Noise Reduction System usually increases this figure by 8 to 10 db, and you'll find it a must for top quality cassette recording. For the ultimate in open reel, try a Dolby open reel.

**TAPE HANDLING** is important in keeping your valued tapes from becoming damaged or destroyed by a jerky rough tape transport mechanism. Be sure that the controls work smoothly and that it's designed to prevent accidental spills and breaks. In open reel, a three motor machine is preferred for its smoothness and quickness.

**TAPE SPEED.** Cassettes operate at 1-7/8 ips only. With open reel you have your choice of 4 speeds, although you will usually find no more than 3 speeds on one machine. The faster the speed, the better the quality of sound. 15 ips is for professional use, 7-1/2 ips is preferred for top home recording, 3-3/4 ips is becoming popular because of improved machines, and 1-7/8 ips is popular for speech. Be sure to pick the machine with lowest "wow & flutter" for stable, unwavering speed.

**FREQUENCY RESPONSE** depends on tape speed, type of tape and quality of tape heads. The faster the speed, the better the response. A good cassette using the new Chromium Dioxide tape should have a response of at least 40-14,000 Hz.

## WHAT EQUIPMENT DO WE RECOMMEND?

When it comes to cassettes, TEAC is the leader in medium to high priced machines. Superscope, Pioneer and Technics make some of the best popularly priced units. The best open reel machines available to the consumer are made by Revox, and if you have the money they're a beautiful machine to own. Lower in price but extremely rugged and loaded with useful features is the TEAC line. Pioneer also makes good machines in the medium price range, while Sony still makes the best deck for the budget minded. And, coming on strong is Dokorder in the medium price range. We guarantee all of these fine units for 5 years parts and 3 years labor.

# 8-Track decks for playback and recording

One of the most important things we can tell you about 8-track tape decks is that many of those sold today are poorly made. There are many 8-track playback decks sold in the \$25-45 price range that will start to sound like a sick dog after playing a few hours. Since we guarantee all audio components for 5 years parts and 3 years labor, we just can't afford to sell anything but top quality gear. We can honestly recommend and firmly guarantee the units made by Pioneer and Sony.

**THE \$50 PIONEER 8-TRACK PLAYBACK DECK** is the compact Model H-22 that gets the most sound out of your 8-track cartridges and treats them with care. Its true frequency response is 40-10,000 Hz, it has a signal-to-noise ratio of 45 db, and a wow and flutter figure of .25%. An automatic or manual program selector is complimented by a big illuminated indicator which tells you which program is being played.

**THE \$160 PIONEER 8-TRACK RECORD/PLAYBACK DECK** is the attractive Model H-R99. It's complete with twin VU meters for accurate recording, optional

automatic level control, a time counter that tells you where you are on your cartridge and microphone inputs for live stereo recording. You have a 3-way choice of playing your cartridges — endless repeat play of all 4 programs, single program play or record, and play thru all 4 programs with light-up program-end indicator. Attractively styled to match today's top quality stereo receivers.

**THE \$200 SONY 8-TRACK RECORD/PLAYBACK DECK** is the top quality Model TC-228 which offers the ultimate in 8-track performance. A 3-way eject system, 2 VU meters, pause control with lock, fast forward, automatic AC system shut-off and a non-magnetizing record head all add up to a great value.



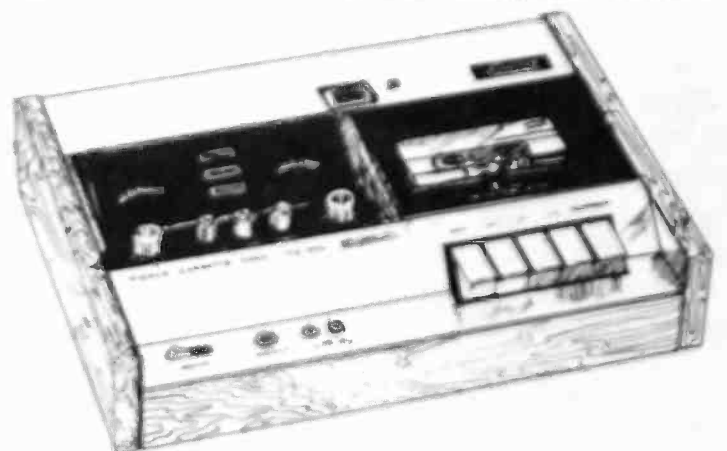
## Two economical cassette decks

If you want a good economical way of taping your favorite music, you can't go wrong with either of these two most popular units from Superscope, the people who also bring you Marantz.

**THE \$120 SUPERSCOPE CD-301** is a good, simple-to-use deck that makes quality cassette recordings at a price that just about anyone can afford. It features large twin VU meters, a peak limiter for distortion free recording and a tape select switch for optimum recording when using either standard or the new Chromium Dioxide tapes.

**THE \$170 SUPERSCOPE CD-302** has been one of the best selling tape decks of all time because of its performance per dollar. It features the great Dolby Noise Reduction system that noticeably reduces tape hiss. And now that FM dolbyized broadcasts are becoming more pop-

ular, its Dolby Circuit can be used for an external source such as your FM stereo tuner. You can use the extended range Chromium Dioxide tape for great recordings at a modest price. Frequency response with Chrome tape is from 40-14,000 Hz, and signal-to-noise ratio with Dolby is a respectable 60 db. Complete with patch cords.





# Pioneer's best value cassette decks

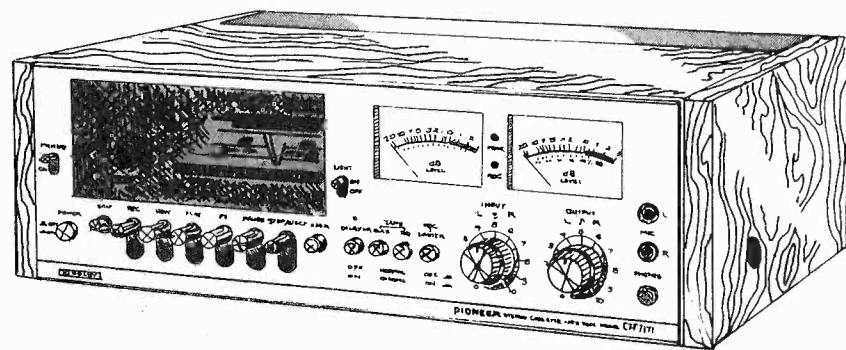
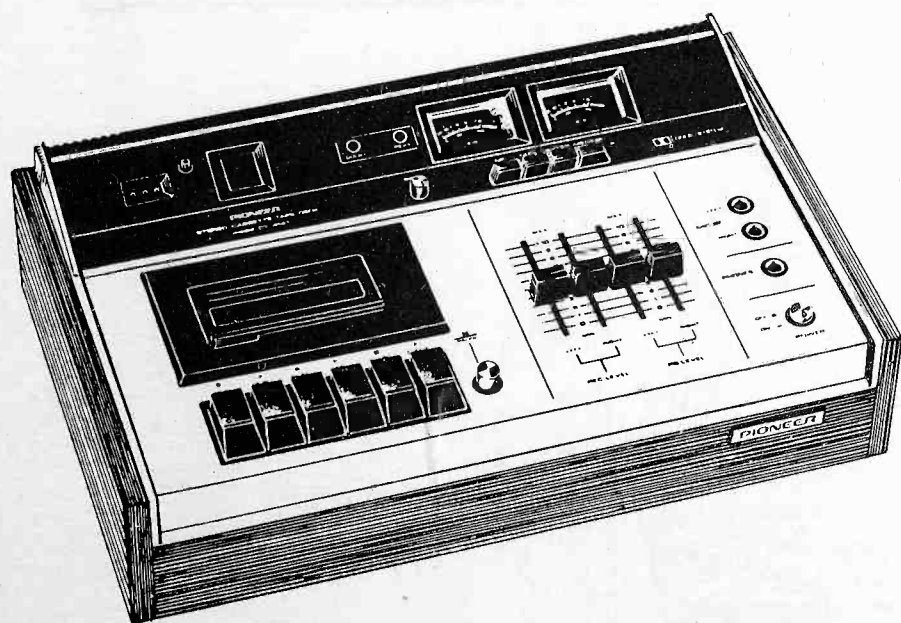
Pioneer has been a leader in the world of high fidelity for years, and their new line of cassette tape decks are a perfect example of this leadership. They just seem to know exactly what you want, and then go ahead and build the best machines for the money.

**THE \$240 DOLBY CASSETTE DECK** is the Pioneer CT-4141A which has become one of our best selling tape decks offering a lot of performance at a most reasonable price. A smooth tape transport providing wow and flutter of less than 0.13% handles your tape with precision. Switchable independent bias and equalization allows the maximum performance from any type of tape. A full auto-stop mechanism releases all operating keys when a tape reaches its end and a unique tape running pilot indicates at a glance whether you're in playback, record, fast forward or rewind. The Dolby circuit provides a signal-to-noise ratio of 58 db, and the frequency responses is 30 to 15,000 Hz using Chrome tape. And for extra convenient operation, Pioneer's exclusive "SKIP" button allows for high speed monitoring. Large VU meters, "slot fader" volume controls for both playback and recording and a silent pause button makes top quality recording a breeze. All in all, a most attractive deck at an attractive price.

**THE \$270 DOLBY CASSETTE DECK** is the Pioneer CT 5151, a natural step-up from their popular CT4141A. It offers slightly better frequency response of 30-16,000 Hz using Chromium Dioxide tape by incorporating a "Ferrite Solid" recording/playback head. The built-in Dolby circuit assures hiss free tapes with a signal-to-noise ratio of 58 db.

Independent BIAS/EQ tape selectors handle standard, low-noise high output and Chromium Dioxide tape. A special LED (light-emitting diode) warns you against oversaturated recording and used with the large VU meters, you'll get excellent recording results. An electronically controlled DC motor is free of hum and noise and virtually eliminates measurable tape-motion error. A three digit tape counter with memory rewind add to this great tape deck value.

**THE \$370 FRONT LOADING DOLBY CASSETTE DECK** is clearly establishing itself as a trend setter. "Front Loading" means that all controls are up front so you can stack other components on or under it. The convenient layout of all controls makes operating the unit a real pleasure. Two extra large VU meters, an LED (light-emitting diode) circuit, and a selectable Level Limiter similar to the type used in professional studios to prevent "clipping" distortion assures precise recording control. Individual BIAS/EQ switching means you get the best results from any type of tape. Its electronically-controlled DC motor and precision capstan keeps wow and flutter to an insignificant 0.10%. Memory rewind and skip button for high speed tape search add to its overall versatility. Frequency response is 30-16,000 Hz using Chrome tape, and signal-to-noise ratio is 58 db with Dolby. And, the ingenious, jam-proof tape compartment positions a loaded cassette at a 30 degree angle for easy access and visual confirmation of tape movement. It even has a switchable compartment illuminator. The Pioneer CT-F7171 is a new direction in hi-fi tape equipment brought to you by one of the industry leaders.



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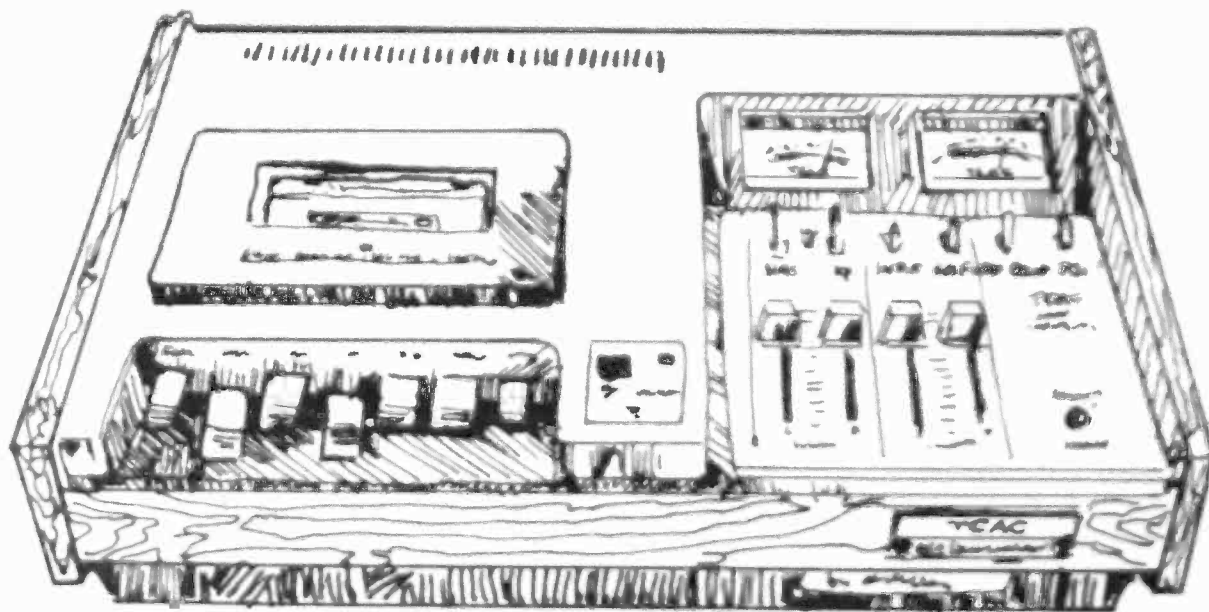
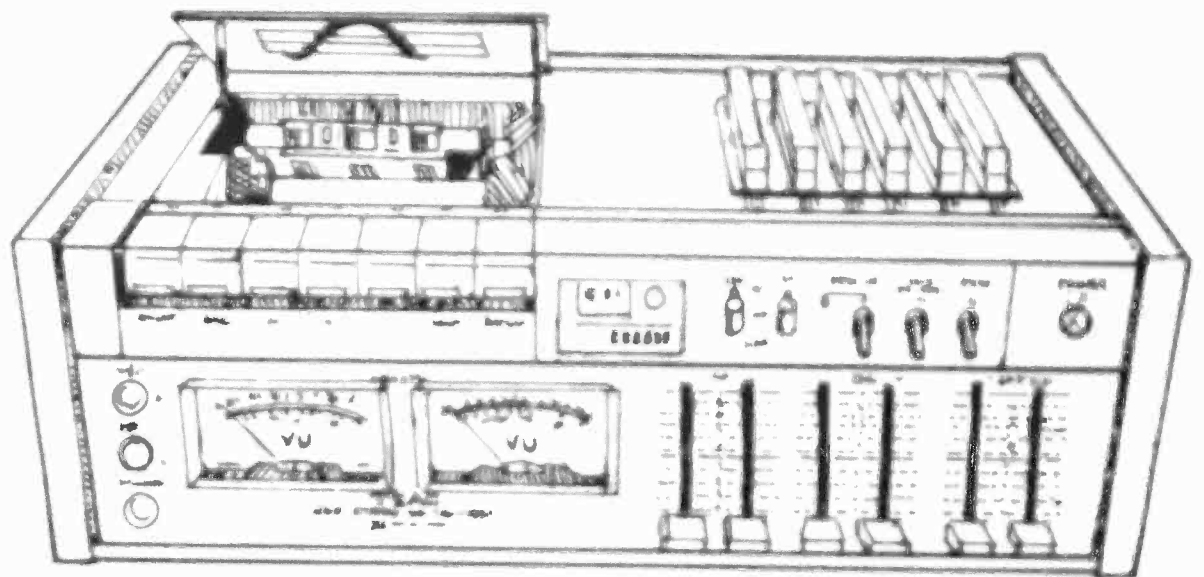
# Best TEAC cassette decks

THE \$380 TEAC 360 is our choice for the "Best Value" tape deck of high quality home recording. Through a combination of tape transport excellence, sophisticated electronics and superior tape heads, this unit is capable of performance surpassed only by the better open reel machines operating at higher speeds. A TEAC designed and built hysteresis synchronous outer-rotor motor with an exceptionally large 93mm flywheel and close tolerance capstan keeps wow and flutter to an amazingly low 0.07%! Dolby circuitry and switchable bias and equalization means optimum recording with any type of tape. Studio-like accurate VU meters plus LED's (light emitting diodes) keep the Signal-to-Noise Ratio high and distortion low. With Chromium tape, frequency response is 30-16,000 Hz and the SNR is 60 db with Dolby! Compare these specs with any tape deck in its price range, and you'll see why we've selected it as our "Best Value."

THE \$450 TEAC 450 is a natural step-up from the popular 360. It incorporates the same transport design and uses the same heads. The recording performance is, in fact, the same. It does offer added features and flexibility with outstanding appearance which may be worth the extra \$70. First of all, the VU meters in the 450 are larger and easier to read. Secondly, the 450 has microphone/line mixing capabilities with separate linear input controls. Thirdly, you can record Dolbyized FM broadcasts while monitoring the decoded signal. You don't have to listen to the high pitched non-decoded monitor signal as you encode your recording. And finally, a timer control allows you to connect it to a clock timer for recording while you're not present!

#### ACCESSORIES:

TEAC E 1 Head Demagnetizer .....	\$16.00
TEAC HP 100 Open Air Headphone .....	\$29.50
BEYER M550 Omnidirectional Microphone .....	\$37.50
SOUND GALLERY Head and Pinch Roller Cleaner Kit .....	\$5.95



# Open reel decks under \$500

**THE \$250 SONY TC-280** is the lowest priced machine in the quality Sony line and offers impressive performance for its price. Basically, it's a two head, single motor, 3 speed ( $7\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $1\frac{7}{8}$ ) machine that's capable of highly respectable recordings. Ferrite and Ferrite heads are very durable and offer a response of 40-21,000 Hz at  $7\frac{1}{2}$  ips with good tape. If you're on a limited budget, but want a quality machine with the versatility of open reel, this is a good solid choice.

**THE \$320 SONY TC-353D** is an economy three-head machine which offers tape/source monitoring and wide frequency response. The third head enables you to determine, while recording, if the source signals are actually being recorded properly. The TC-353D offers record equalization for getting the most out of various kinds of tape. And, with self-contained mic/line mixing you can mix microphone input signals with live inputs for cross-fading efforts. Frequency response is 30-25,000 Hz at  $7\frac{1}{2}$  ips, and wow and flutter is .12%

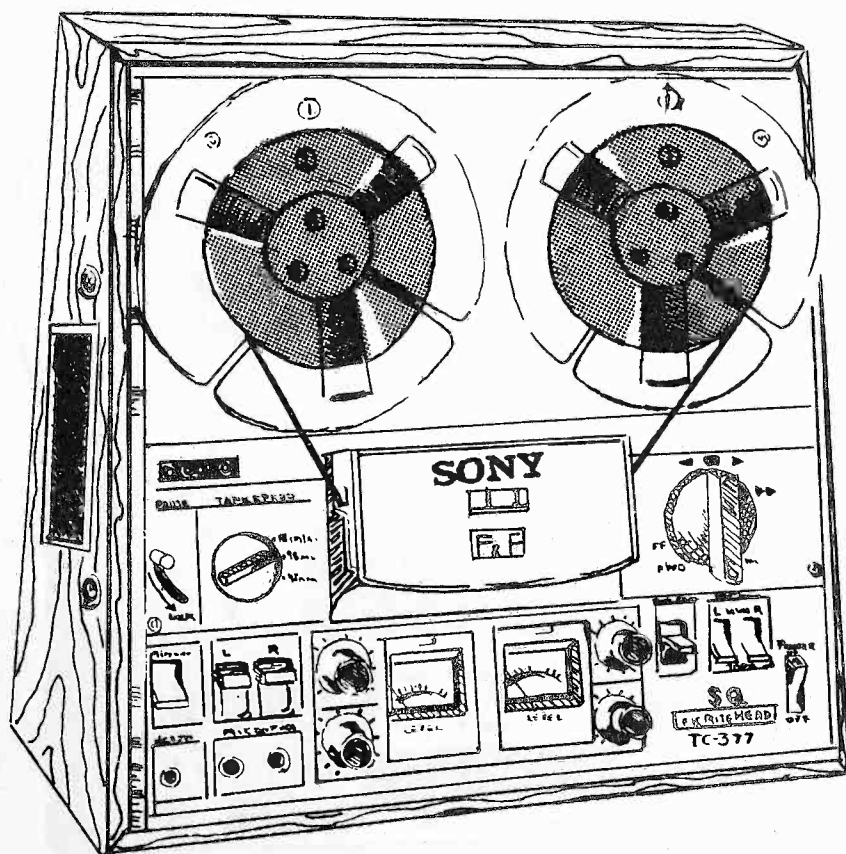
## ACCESSORIES FOR SONY RECORDERS

SONY DP-2A Dust Cover for TC-280 & TC-353D ..... \$9.95  
 SONY SB-200 Sound-on-Sound Adaptor..... \$49.95  
 SOUND GALLERY Head and Pinch Roller Cleaner Kit \$5.95

**THE \$399.95 DOKORDER 7100** receives our unanimous vote for "BEST VALUE" in medium priced open

reel decks. It's a three head, three motor machine with enough extra features to satisfy the most serious amateurs. The three motors provide quick, smooth tape handling. It only takes 95 seconds to rewind 1800 feet of tape, and the entire drive mechanism is electronically activated for fool-proof operation. Specially formulated molybdenum heads are so durable that they are guaranteed for life to the original owner! The frequency response is 25-25,000 Hz at  $7\frac{1}{2}$  ips with a Signal-to-Noise Ratio of 58 db! Mic/line mixing, built-in Sound-on-Sound and Echo all add up to a machine of unusual value.

**THE \$500 TEAC 2300S** is the successor to the famous TEAC 1200 series which gained worldwide recognition among studios, audio manufacturers, musicians and audiophiles because of its ruggedness and reliability. All TEACS use three heavy duty motors for proper tape control and speed stability, and this unit achieves a wow and flutter figure of 0.08% at  $7\frac{1}{2}$  ips. Logic control means you can move from any direction to another quickly without jamming or spilling tape, and a pause control with indicator light facilitates creative recording and editing. High Density Permaflux heads assure long life and extended frequency response. At  $7\frac{1}{2}$  ips its response is 40-24,000 Hz  $\pm 3$  db and at  $3\frac{3}{4}$  it is 40-16,000 Hz  $\pm 3$  db. Signal-to-Noise Ratio is 58 db. Separate bias and equalization switches provide optimum results from all types of tape. If you want a top performer that is rugged enough to last for years and years, we suggest TEAC.



# New open reel decks from Pioneer

Pioneer's modern thinking about high fidelity is apparent in their design of tape decks. They feel that because of convenience, price and performance the better cassette machines are replacing the lower priced, 7" open-reel machines. But beyond that performance and price level, professional studio quality 10½" open reel decks are going to dominate the hi-fi market. With this concept in mind, Pioneer has introduced an exciting professional-like line of 3 great open reel models.

**THE \$650 PIONEER RT-1020L** is a difficult machine to beat at its price. It's a three motor, three head deck that's ruggedly built for years of dependable service under the most demanding of operating conditions. The mechanically sound three motor transport includes 4/8 pole two speed hysteresis synchronous motor for driving the capstan and huge 100MM flywheel at constant speed regardless of voltage fluctuations. A 6 pole special induction motor for reel drive was chosen by Pioneer to prevent excessive force from being applied to the tape. The use of these high quality motors, differential bandbrakes and switchable back tension means studio-quality tape handling. All three heads have been carefully designed for extra-wide dynamic range utilizing the hyperbolic design. The record and playback amplifiers deliver a clear, transparent sound, and four playback amplifiers are provided for discrete 4-channel reproduction. A two-step equalizer and three-step bias selector assure optimum tape performance. Independent Mic and Line level controls permit professional-type mixing. Specifications: Tape Speeds: 7½, 3¾ ips. Wow and Flutter:

0.10% at 7½ ips. Signal-to-Noise Ratio: 55 db. Frequency response: 40-20,000 Hz ±3 db at 7½ ips. You'll appreciate the fine workmanship, performance and appearance of this machine.

**THE \$650 PIONEER RT-1020H** is essentially the same as the above except that it operates at the higher speed of 15 ips and 7½ ips for greater dynamic range, and less speed fluctuation. Frequency response at 15 ips is 30-22,000 Hz ±3 db and wow and flutter is a low 0.06%. If you want top performance at the sacrifice of tape economy, this may be the machine for you.

**THE \$700 PIONEER RT-1050** is designed for those who want the best in frequency response and signal-to-noise. Its motor transport is the same as the above units. RT-1050 is a 2 track high speed machine operating at 15 ips and 7½ ips to achieve a frequency response of 30-22,000 Hz at 15 ips and signal-to-noise ratio of more than 57 db. Wow and flutter is less than 0.06% at 15 ips. LED (light emitting diode) circuitry avoids signal clipping and distortion caused by oversaturation. Additionally, a fool-proof delayed timing control circuit means you can switch almost instantly from one operating mode to another without going through the Stop mode. A great machine from a great company at a reasonable price.

## ACCESSORIES FOR PIONEER DECKS

- MA 62 6-Channel Mixing Amplifier ..... \$249.95
- PP-204T 1/4 Track Head for RT 1050..... \$99.95



# Best values from TEAC and Revox

**THE \$700 TEAC 3300S** is the deluxe 3 head, 3 motor deck with 10½" reel capacity offering semi-professional performance with TEAC's great reputation for reliability and ruggedness. The 10½" capacity means that you can record for up to three hours at 3¾ ips without interruption. And, with TEAC's High Density Permaflux heads, you get extended frequency response even at this slower speed. Overall performance, specifications and features are similar to the 2300S previously described except that tape speed is more stable and accurate.

**THE \$740 TEAC 330S2T** two-track version of the 3300S is available for more professional-type recording. Plus, its tape speeds are 15 ips and 7½ ips for extended frequency response and Signal-to-Noise Ratio. Frequency Response at 15 ips is 30-26,000 Hz ±3 db and 30-24,000 Hz ±3 db at 7½ ips. Signal-to-Noise Ratio is 60 db.

## TEAC ACCESSORIES:

RC-120 Remote Control with 16 ft. cord .....	\$60.00
AX-10 Sound-on-Sound and Echo Adaptor .....	\$40.00
E-1 Tape Head Demagnetizer .....	\$16.00
AN-80 Dolby Adaptor .....	\$169.50
SOUND GALLERY Head and Pinch Roller Cleaner Kit	\$5.95

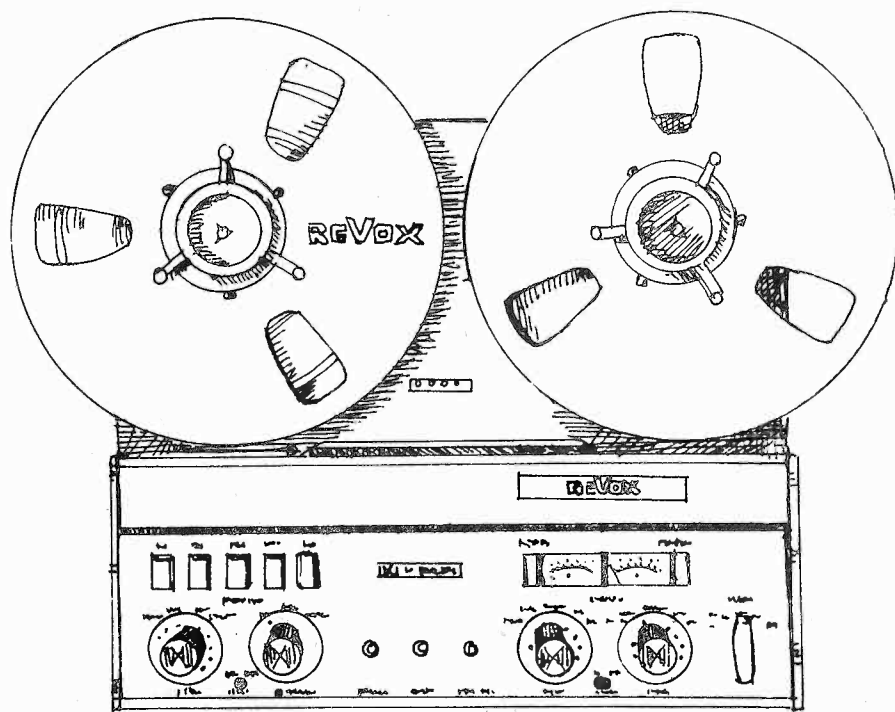
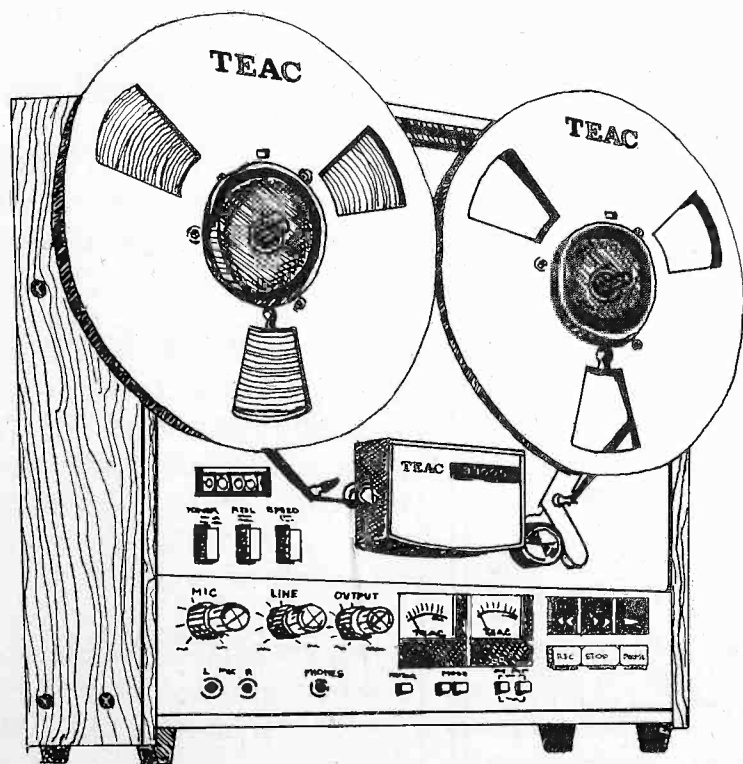
**THE UNBEATABLE \$959 REVOX.** When you buy a Revox, you are doing more than simply spending money on a tape deck — you are investing in a complete tape recording system that will outperform anything available to most consumers and will last longer than most users require. The Revox A-77 Mk III is the standard of open-reel decks

against which all others are measured. It's available in many versions including a Dolbyized model, full-track, half-track, with amplifiers, with monitor speakers, with variable speed, with 15 ips speed, etc. The \$959 one we stock is the standard ¼ track machine which operates at 7½ ips and 3¾ ips speed. It's designed for international use, since it can operate on any voltage or current variation.

The Revox A-77 Mk III offers unexcelled performance of constant speed, quiet recording, wide dynamic range and frequency response. The capstan motor, for instance, is electronically controlled for accurate speed, and the braking system is incomparable for its gentle care of your valuable tapes. Its 10½" reel capacity means 3 hours of uninterrupted recording time. High and low impedance microphone inputs with additional selectable inputs allows for flexible and creative recording. If you've always wanted the best in an open-reel deck, the Revox is what you want. The only way to truly appreciate this machine is to visit one of The Sound Gallery stores and ask one of us to demonstrate all the features to you. We'll make a recording on a record and let you try and decide which one is which when we play it back!

The Revox A77 is available with the following options:

Stainless Steel Faceplate .....	add \$10.00
Dust Cover .....	\$16.00
High Speed Version (15, 7½ ips) Includes Steel Plate ..	\$110.00
Dolby B (available only in standard speed models) ....	\$213.00
Rugged Carrying Case .....	\$29.95
Remote Control 30 Ft. ....	\$41.50



# Creative sync-track 4-channel decks

**WHAT IS "SYNC-TRACK" RECORDING?** Basically it allows multiple overdubbing or laying down of individual tracks in perfect sync. Each track of the record head can be switched for monitoring while other tracks of that head are being recorded in perfect sync. This is much better than "sound on sound" where the record and playback heads are physically separated resulting in time differences between the monitored signal and where the first track is recorded on top of the second track. The new process of "Sync Track" recording preserves each individual track and allows for unlimited creative applications. Record up to ten different instruments and voice tracks at different times, but with no track going beyond second generation. The recording can then be mixed and blended together at a later date for a perfectly balanced stereo master tape. Machines with this capability are great for small music groups who want the creative tools of a recording studio, but can't afford the high price of studio time. They're also great for the 4 channel enthusiast for making great quadraphonic effect tapes for his home system.

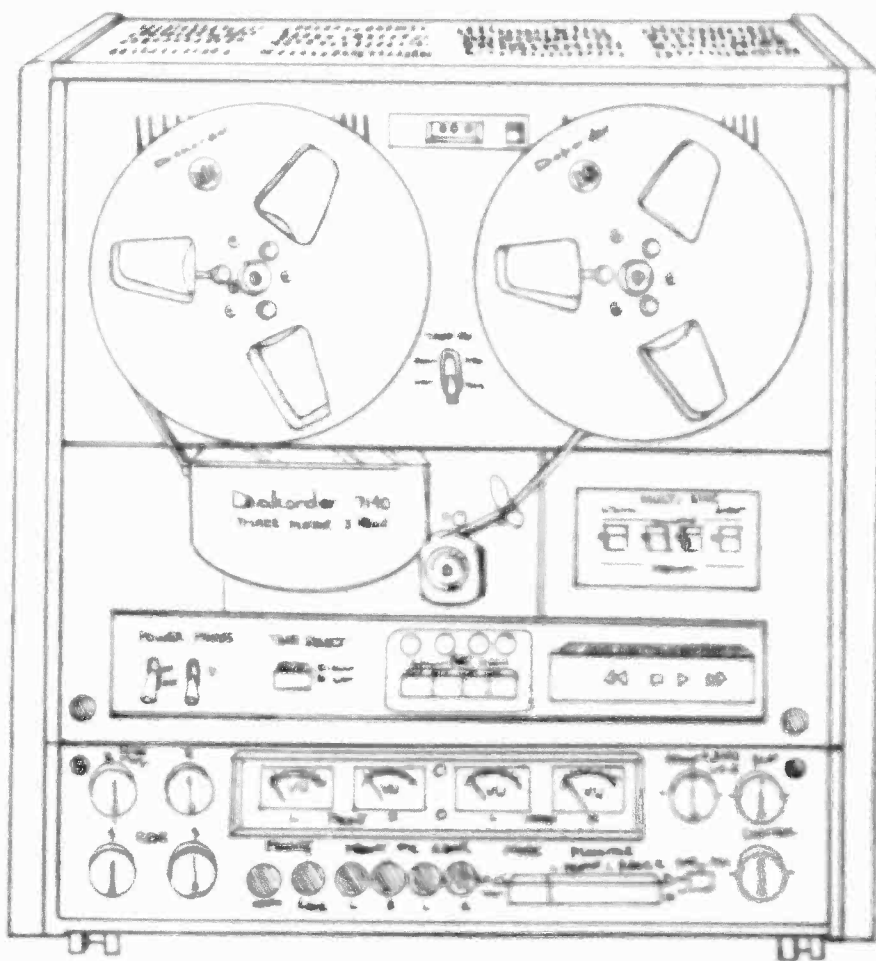
**THE \$630 DOKORDER 7140** is the lowest priced quality deck with "Multi Sync" recording capabilities. With three heads, three motors and a full array of controls, it's one of the biggest bargains you'll find. Besides Multi Sync, it has built in Sound on Sound and variable echo. Frequency response is a highly respectable 30-23,000  $\pm$  3 dB at 7½ ips

and Signal to Noise Ratio is better than 58 dB. You'll find this to be a most creative device whether you're into live recording or want to make some exciting home recordings in 4 channel.

**THE \$1150 TEAC 3340S** is one of the most exciting tape decks ever made available to the consumer. It has "Simul-Sync" for creative studio recording techniques plus 10½" reel capacity at speeds of 15 ips and 7½ ips for that professional touch. Frequency response is 30-26,000  $\pm$  3 dB at 15 ips. Equally important is TEAC's reputation for ruggedness and reliability which is so important when doing studio work or remote recordings. There are a great number of optional accessories that can be added to make this unit even more flexible, and we've listed some of them below. Stop by one of the Sound Gallery stores and ask one of our audio consultants for a demonstration of this beauty. Don't ask us what it can do, ask us what it CANT do!

#### ACCESSORIES FOR TEAC 3340S

AX 10 Sound on Sound and Echo Adaptor (Use 2) . . . . .	\$40.00
AX 20 Mix Down Panel to mix down to stereo tapes . . .	\$30.00
CS 434 Carrying Case for 3340S . . . . .	\$85.00
E 1 Head Demagnetizer . . . . .	\$16.00
E 2 Bulk Eraser . . . . .	\$80.00
RC 120 Remote Control with 16 foot cord . . . . .	\$60.00
TZ 610 NAB Hub Adaptor (each) . . . . .	\$11.00
SOUND GALLERY Head and Pinch Roller Cleaner Kit . . .	\$5.95



# Accessories that expand the art

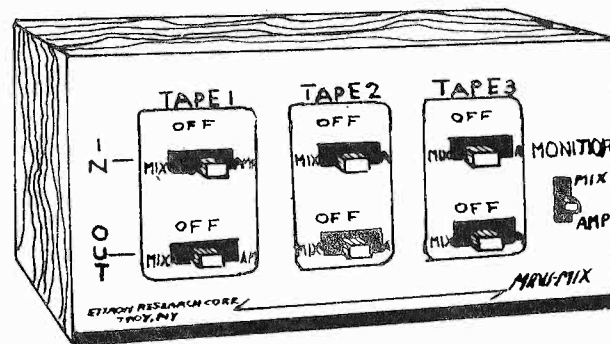
Here are some neat little gadgets designed to expand the art of creative tape recording and add to the flexibility and versatility of your tape system.

**THE MINI-MIX** by Eltron is a great solution to today's multiplicity of tape recording techniques. Connect three tape decks through one amplifier and each recorder can function separately or in combination with the others. You can dub from one tape to another (make a cassette of your favorite open-reel), mix, create various sound effects and edit without the need to rearrange patch cords and connections. Proper impedance is maintained throughout your entire system. Only \$34.95.

**THE SONY SB-200** Sound-on-Sound and Echo adaptor can be used with any stereo tape recorder with separate channel record buttons. Sound-on-Sound works with any two or three head machine, and Echo works with a three head machine. It has variable echo control for interesting sound effects. Only \$49.95

**THE SONY MX-8** Six Channel Stereo Mixer will mix down six channels into two. Features straight-line volume control for each input, reference tabs and 2 VU meters. Only \$69.95.

**THE SONY MX-14** Active six-channel stereo/monaural mixer will mix down as many as six channels of input or two of output. Operates on 8 "C" batteries. Straight-line volume control for each input. Complete with reference tabs, two VU meters. Only \$229.95.



## Everything begins with a good mike

**THE SONY F-27** is a good, economical mike for general home recorder use. Its wide range cardioid dynamic design will work with just about any recorder. Only \$14.95.

**THE SONY ECM-18** condenser mike has long been a favorite among home recording enthusiasts because of its good response, rugged construction and reasonable price. Only \$27.95.

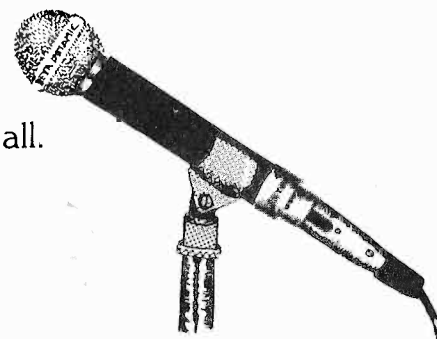
**THE BEYER M550** omni-directional is our favorite for home recording because of overall performance and quality. It's the only microphone we know of for under \$100 (with the exception of other Beyer products) that includes an individual frequency response curve. For low or high impedance applications. Complete with mini-tripod stand, 15 ft. cord and phone plug. Only \$37.50.

**THE AKG D-160E** is a superb omni-directional dynamic mike that is excellent for semi-professional studio recording. 200 ohm impedance. Complete with removable wind-screen for only \$69.

**THE BEYER M260** is a most popular ribbon mike with an extremely flat response of 50-18,000 Hz making it an excellent choice for semi-professional recording. Also an excellent choice for top quality PA work. 200 ohm impedance. Only \$110.

**THE BEYER M500** is particularly suited for today's pop music since it has a great dynamic range. You'll see this mike being used by a good number of recording stars because of its excellence in sound and extremely rugged design. 200/500 ohms impedance. It sells for \$140.

Call or write us for help in getting the right plugs, connections and cables for your system. We have them all.



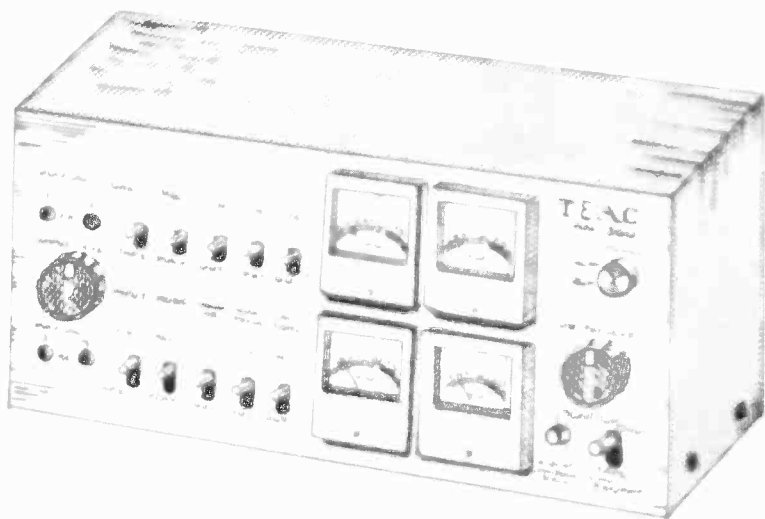
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# Knock the hiss out of your system

By adding a Dolby Noise Reduction System (trade name of Dolby Labs) to your tape system, you can improve signal to noise ratio by approximately 10 dB and thereby increasing the dynamic range of your system. Dolby is becoming a standard for all high quality cassette machines, making hiss free tapes possible even at these slow speeds.

**THE CONCORD DBA-10** Dolby adaptor is a most economical way to greatly improve your tape system. It's complete with 2 VU meters, built in calibration tone and



easy to follow instructions. We're offering this fine unit at a special low price of \$69 for a limited time only.

**THE SONY SUPERSCOPE NR-115** Dolby adaptor is high quality economical unit designed for any two or three head machine whether it be 8 track, open reel or cassette. A built in 400 Hz oscillator facilitates proper input output balancing. It sells for \$119.95.

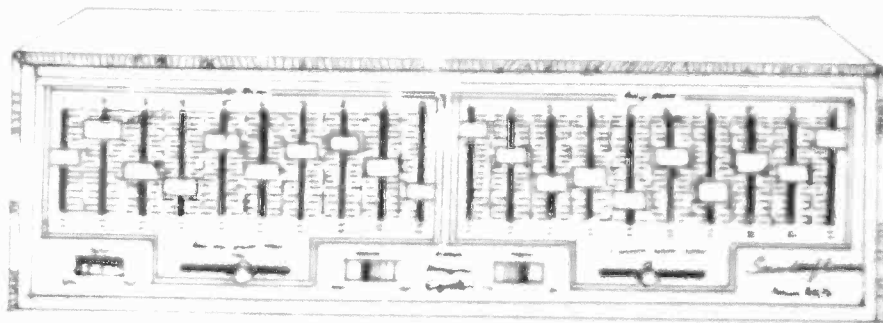
**THE TEAC AN-80** Dolby adaptor is an excellent choice for high quality cassette or open reel decks offering an increase of signal to noise ratio of 10 dB. It has an accurate VU meter for exact Dolby calibration and offers a performance level equal to much more expensive units. Only \$169.50.

**THE TEAC AN-300** is a semi professional 4 channel Dolby noise reduction system that is especially designed for the new 4-channel decks, but it can also be used with 2 stereo decks. The channels are controlled in pairs with the front two channels operated simultaneously and apart from the rear two channels. Each channel has its own calibration control and large VU meter. It's a great addition to the TEAC 3340S for creative, semi professional recordings. It sells for \$429.50.

# Clean up your room!

## THE SOUNDCRAFTSMEN AUDIO EQUALIZER

Here's a very interesting audio component that can measurably add to the performance of even the best of systems by neutralizing or equalizing distorting elements of your particular listening room. The Soundcraftsmen 20-12



Equalizer provides each stereo channel with ten octave controls that span the full range of human hearing. You can compensate for the rug and drapes that are swallowing mid-bass and extreme highs — and for any other environmental conditions that would adversely affect your sound reproduction. It's easy to convert your listening area into "Your Own Sound Reproduction Studio" with the easy-to-follow instructional test record included.

You can also use it to compensate for deficiencies in old 78 records, adjusting for deficiencies in pre-recorded tapes and making your own professional type tapes using corrective recording techniques. The Soundcraftsmen offers infinite numbers of users for enhancing your listening enjoyment. It sells for \$300.

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# Recording tape

## CASSETTES

Because of overall performance and price, we've found Maxell cassettes to be a really good value. Their regular low-noise tape is a real bargain and is great for moderately priced machines. The UD series is about the best tape we've used for the money — the possible exception being TDK Chromium Dioxide.

MAXELL LOW NOISE		List	Our Price
C-30	30 minutes	\$1.99	\$1.59
C-60	60 minutes	\$2.29	\$1.83
C-90	90 minutes	\$3.50	\$2.80
C-120	120 minutes	\$4.70	\$3.75

MAXELL ULTRA-DYNAMIC		List	Our Price
UDC-46	46 minutes	\$3.05	\$2.45
UDC-60	60 minutes	\$3.50	\$2.79
UDC-90	90 minutes	\$4.99	\$4.00
UDC-120	120 minutes	\$6.80	\$5.45

TDK has long been the favorite of the audiophile and many tape recorder manufacturers because of its good performance and especially rugged mechanical construction. And, for the best in Signal-to-Noise Ratio we recommend TDK Chromium Dioxide.

**SUPER DYNAMIC SERIES** for high saturation and maximum output levels. Offers a very broad dynamic range and high signal-to-noise-ratio.

		List	Our Price
SD-C45	45 minutes	\$2.75	\$2.20
SD-C60	60 minutes	\$3.00	\$2.40
SD-C90	90 minutes	\$4.50	\$3.60
SD-C120	120 minutes	\$6.00	\$4.80

**EXTRA DYNAMIC SERIES** for the discriminating audiophile. These have the highest saturation with maximum output.

		List	Our Price
ED-C45	45 minutes	\$3.35	\$2.70
ED-C60	60 minutes	\$3.75	\$3.00
ED-C90	90 minutes	\$5.60	\$4.50

**CHROMIUM DIOXIDE** high output helps extend high frequency response. Be certain your tape machine has a switch enabling you to use this kind of tape.

		List	Our Price
KR-C60	60 minutes	\$3.75	\$3.00
KR-C90	90 minutes	\$5.60	\$4.50

## 8-TRACK CARTRIDGES

The construction of 8-track cartridges is most important. Cheaply made cartridges will jam and break tape. Both

TDK and Maxell make quality cartridges.

		List	Our Price
Maxell 8T-200	40 minutes	\$2.85	\$2.28
Maxell 8T-300	60 minutes	\$3.25	\$2.60
Maxell 8T-400	80 minutes	\$3.45	\$2.76
TDK 8TR-40SD	40 minutes	\$3.75	\$3.00
TDK 8TR-80SD	80 minutes	\$5.00	\$4.00

## OPEN REEL

We highly recommend Scotch, the standard of the recording industry for the most consistent, quality recordings. Most tape recorder manufacturers bias their machines using Scotch, so you will be getting the best performance from your machine by using this tape.

**SCOTCH HIGHLANDER/LOW NOISE** is an economical tape made with the Scotch quality. It's the tape for the budget minded who still want quality.

		List	Our Price
228R60	1200 ft. 1.5 mil 7"	\$4.35	\$3.49
229R90	1800 ft. 1.0 mil 7"	\$6.29	\$4.99

**SCOTCH LOW NOISE/DYNARANGE** is a popular choice of audiophiles and serious amateurs who want the advantages of a low noise formulation and polyester backing.

		List	Our Price
211R60	1200 ft. 1.5 mil 7"	\$ 6.25	\$ 4.99
212R90	1800 ft. 1.0 mil 7"	\$ 8.10	\$ 6.49
213R120	2400 ft. .5 mil 7"	\$11.85	\$ 9.49
214R180	3600 ft. .5 mil 7"	\$15.60	\$12.49

**SCOTCH HIGH OUTPUT/LOW NOISE** is the tape preferred by professionals. "Posi-Trak" backing assures accurate tape travel and head-to-tape contact.

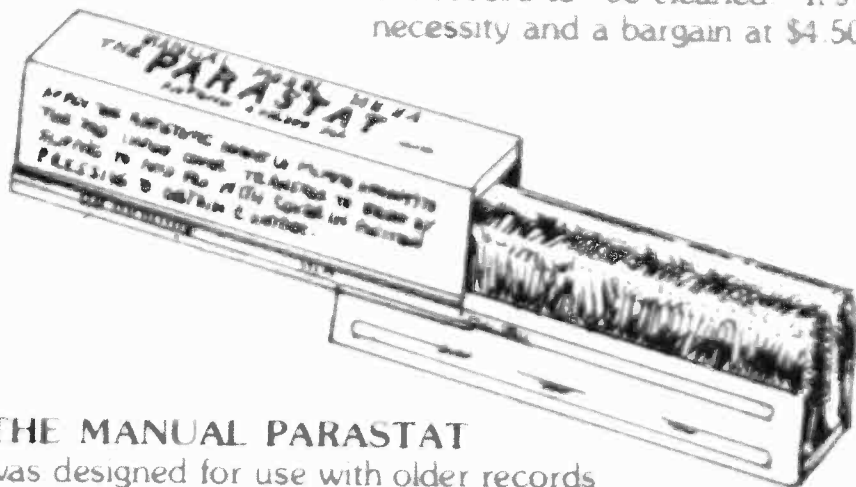
		List	Our Price
206R60	1200 ft. 1.5 mil 7"	\$ 7.50	\$ 5.99
207R90	1800 ft. 1.0 mil 7"	\$ 9.35	\$ 7.49
206R120	2400 ft. 1.5 mil 10½"	\$20.00	\$15.99
207R180	3600 ft. 1.0 mil 10½"	\$23.75	\$18.99

**SCOTCH CLASSIC LOW NOISE** is becoming the new standard for professionals. Compared to standard oxides, there is a 9 db improvement in signal-to-noise.

		List	Our Price
CL-7R60	1200 ft. 1.5 mil 7"	\$ 9.95	\$ 7.95
CL-7R90	1800 ft. 1.0 mil 7"	\$12.45	\$ 9.95
CL-7R120	2400 ft. .5 mil 7"	\$16.20	\$12.95
CL-10R120	2400 ft. 1.5 mil 10½"	\$23.70	\$18.95
CL-10R180	3600 ft. 1.0 mil 10½"	\$28.70	\$22.95
CL-10R240	4800 ft. .5 mil 10½"	\$37.45	\$29.95

# Neat & necessary audio accessories

**THE FAMOUS WATTS PREENER** is expressly designed for use with new records or records in good condition. It collects loose dust and dirt from the record surface. The Preener is cleaned by use of its own internal wick which prevents the removed dust from being redeposited on the next record to "be cleaned." It's a necessity and a bargain at \$4.50.



## THE MANUAL PARASTAT

was designed for use with older records which have excessive dust, dirt or residue in their grooves. It's designed to penetrate the grooves and loosen the dirt and dust. Many of your old records can be salvaged with the Manual Parastat. It sells for \$16.50 and is worth every penny.

**SOUND GALLERY RECORD CARE KIT.** Since it's our business selling good sound, we wanted to be sure your records would always sound their best. So, we decided to come up with a really good way of cleaning dirty records which are capable of getting awfully messy with dust, finger prints and the like. When this happens, they start to sound bad and can damage your stylus before you realize it. Our record cleaning kit comes with two bottles of special cleaning fluid and a neat cylindrical velvet-like cleaning applicator. Even if you only have a few records, this kit is well worth the few bucks it sells for, and it even comes with a little plastic box to keep all the stuff in. Only \$8.95.

**THE DUST BUG** is ideal for keeping a clean record clean while playing. It's easy to install on your turntable and "tracks" just ahead of your tone arm. It is a real value at only \$7.00.

**PICKERING STYLUS TIMER** takes a minute to mount to your turntable, and it accurately measures stylus wear-time from 0 to 1,000. It can be used over and over again and it's worth the \$12 we sell it for considering it could help save your entire record collection from being damaged by a bad stylus.

## TAPE ACCESSORIES

### EDITALL SPLICING, REPAIR & EDITING KITS

**KP-2** for  $\frac{1}{4}$ " open reel and cartridge tapes. Contains long life plastic splicing block, 30 EDItabs, cutting blade, marking pencil and instruction and editing information booklet. \$4.50

**KS-1** for cassettes. Contains aluminum splicing block, 40 EDItabs, cutting blade, marking pencil, instruction and editing information booklet. \$13.50

**KS-2** deluxe kit same as KP-2 above except that it includes a precision aluminum splicing block instead of the plastic one. \$11.50

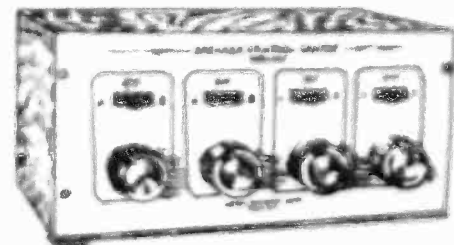
**KS-3** for console machines where you wish to mount the precision aluminum splicing block to the tape machine utilizing its countersunk mounting holes. Includes 30 EDItabs, cutting blade, marking pencil, instruction and editing information booklet. \$13.50

## AUDIO ACCESSORIES

**THE \$25 PHONO PREAMP** by Pickering allows the use of magnetic cartridges with amplifiers or receivers that only have provisions for high level, ceramic inputs. It plugs in between your turntable and receiver and includes a rumble filter for noisy turntables.

**THE \$28 SPEAKER SELECTOR** by Eltron allows the switching of up to three sets of stereo speakers using up to two different amplifiers. Use of 8 ohm speakers is recommended. It's complete with an attractive walnut-grained case and measures  $3\frac{3}{4}$ " x 4" x 8".

**THE \$75 SPEAKER SELECTOR WITH LEVEL CONTROLS** handles the switching and volume setting of up to 4 pairs of speakers through up to 2 different amplifiers. Proper system impedance is maintained as long as 8 ohm speakers are used. Same dimensions as above unit.



# Headphones

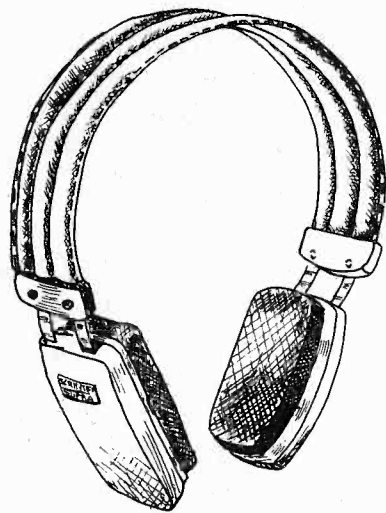
**THE SONY DR-7A** offers surprising quality and performance for its low price. It has an extendable coiled cord and is a perfect choice for the real budget minded. Only \$12.95.

**THE KOSS K-6** combines famous Koss sound with a comfortable, efficient fit. Their high efficiency makes them a great choice for a popularly priced stereo system, and they have an extended frequency response of 10-16,000 Hz. They list for \$19.95, but we sell them for only \$14.95.



**THE PIONEER SE-205** can reproduce the sound of music that can be favorably compared with a high quality speaker system. Construction is solid and functional, and each element is completely sealed for absolute privacy in listening. They list for \$24.95, and our price is only \$19.95.

**THE SCINTREX "SUPRA"** is a unique headphone offering the utmost in lightweight, open air design. Their great sensitivity and lightweight design make them a perfect choice for tape recorder monitoring where long hours of use are planned. They list for \$30, and we sell them for \$24.95.



**THE SCINTREX 98** is a well designed, top quality headphone which is quickly becoming one of our all time best sellers. It has a smooth frequency response of from 15-20,000 Hz and features liquid filled ear cushions to seal out ambient noise, improve isolation and increase bass response. Complete with a 14 ft. coiled cord with heavy duty plug. They list for \$40 and we sell them for \$34.95.

**THE PIONEER SE-L401** Open-Air type headset is a clear winner in its class. This Pioneer open-air headphone is not only comfortable, but it sounds great as well. It has a frequency response of 20-20,000 Hz and incorporates a 10 ft. coiled cord. Their list price is \$39.95, but our price is \$29.95.

**THE PIONEER SE-405** is a most popular choice for use with medium priced, top quality systems. A special polyester film in the speaker element helps deliver a wide and clean response even at high volumes. Specially designed ear pads with sliding adjustable headband are easy on your ears. Separate volume controls and a long 16½ foot coiled cord add to their value. List price is \$44.95, and we sell them for only \$36.95.

**THE STANTON DYNAPHASE 40** is our choice in this price range. Their impressive looks are matched by their excellence in design and performance. We figure that if Stanton makes professional, calibrated cartridges, their headphones would be designed to bring out the best in response. We are certain you'll agree that they are the "Best Value" under \$40 — they sell for \$39.95.

**THE KOSS PRO/4AA** is probably the most popular headphone of all times, being widely accepted by amateurs and professionals alike. They offer a great frequency response of 10-20,000 Hz and a very comfortable, fatigue-free fit. They list for \$65, but we sell them everyday of the week for \$44.95.



**THE SCINTREX PRO/500** is an especially good headphone that features comfortable, liquid filled ear cushions, a very smooth, flat response and independent volume controls. A unique damping design smoothes out distortion resonances making them a great choice for those who demand the ultimate in headphone listening. They list for \$65, and we sell them for \$49.95.

**THE BEYER DT-480** is a very popular choice of both musicians and recording engineers for their unequalled combination of dynamic range, frequency response and transient response. They are the most comfortable headphones we've used especially during long listening sessions. It's complete with a presentation/carrying case for a list price of \$90, but we sell them for only \$72.

## HEADPHONE ACCESSORIES

25 foot coiled extension cord .....	\$6.99
"Y" adaptor for 2 sets of headphones .....	\$3.49
Speaker/Headphone Selector Box .....	\$8.25

# Portable recorders

**THE PANASONIC RQ-3095** wins our vote for "Best Value" in reasonable priced cassette recorders. It features both AC and DC operation, built-in condenser mike, push-button controls and auto-stop. You'll find this a great little portable for on-the-go recording at a budget price. And, since it is a Panasonic, you are assured of top quality throughout. It sells for \$39.95.

## ACCESSORIES FOR PANASONIC RECORDER

RP-915 Car/Boat Cigarette Lighter plug adaptor cord ... \$17.95  
 Remote control microphone ..... \$5.95  
 RP-9309 Carrying Case ..... \$4.95

**THE SONY TC-42** is a compact, hand held recorder that features a built-in condenser mike, auto shut-off, Sony-matic recording level, pause control, and cue function for quickly locating any desired portion of the tape. With batteries and portable carrying case. Only \$129.95.

**THE SONY TC-110A** is the popular choice of news correspondents and business executives. A back-space review button and tape counter make it easy to transcribe cassettes. Other features include a built-in condenser mike, a built-in recharging circuit for the optional nicad battery pack, end-of-the-tape alarm, tone control and an extra remote stop/start mike. It sells for \$139.95.

## ACCESSORIES FOR SONY RECORDERS

BP-9 Nicad Battery Pack for TC-110A ..... \$14.95  
 AC-9 AC Power Adaptor for TC 42, 45, 55 ..... \$8.95  
 AK-3 AC Power & Nicad Battery for TC 42, 45, 55 .... \$34.95  
 DCC-127 Auto Cigarette Lighter Plug Adaptor Cord ... \$24.95



## RECORDERS WITH STEREO PLAYBACK

**THE SANYO M4210** has been an accepted favorite because of its excellent recording quality and extra features. It's a high quality portable cassette recorder with built-in condenser mike, AC/DC operation, automatic shut-off and automatic recording level control. A unique feature is its "Stereocast" output jack which lets you plug in a regular set of stereo headphones to hear your favorite stereo cassette tapes IN STEREO! And, since it has a stereo playback head and stereo preamp, you can plug it into your stereo system and use it as a stereo playback tape deck. So, it's a great deal more than just another good portable, and with all these great features it's a bargain at only \$49.95. Less batteries (4 "C" cells).

**THE SANYO M4411** stereocast recorder with AM/FM radio becomes a portable and economical "miniature stereo system!" It features a built-in condenser mike, AC/DC operation, automatic recording level control, and easy-to-use pushbutton, operation. And, its "Stereocast" output means you can listen to stereo headphones. You can even listen to FM stereo broadcasts IN STEREO with the optional Stereocast adaptors listed below. All in all, the Sanyo Stereocast portable tape recorders offer a great value and tremendous flexibility rarely found in this price range. The M4411 sells for only \$79.95. Less batteries (4 "C" cells).

## ACCESSORIES FOR SANYO STEREO RECORDERS

CA-60 Car Power Adaptor ..... \$9.95  
 TPC-1 Patch Cord for home stereo system playback .... \$2.95  
 RB-9000 FM Stereocast Adaptor with mini-phones ..... \$11.95  
 RB-9090 FM Stereocast Adaptor with higher power amplifier for use with any 8 ohm phone ..... \$11.95



# Slow down and turn it up

Today's slower driving speeds means you'll be spending more and more time driving about, which can get awfully boring. So, why not invest in some quality auto sound equipment and really enjoy those extra hours behind the wheel. We've tried out all kinds of auto tape equipment in our company vans, and we've found Sanyo & Pioneer offers about the best value in 8-track and cassette tape players. They're good and rugged and sound great at their prices. TEAC makes two excellent cassette players, and if you have the money you'll probably love owning the best.

**THE \$50 8-TRACK AUTO TAPE PLAYER** is Pioneer's most popular model TP-232 compact, under-the-dash unit that sounds great. It offers a powerful 7.6 watts RMS amplifier with less than 3% distortion. Every control is made for one finger action. It's a quality machine at a real budget price.

**THE \$85 8-TRACK AUTO TAPE PLAYER** is the newly styled Pioneer TP-828 which brings a fresh look to auto tape players. A cleverly tilted front panel with large controls makes for safe, easy operation by the driver. It incorporates a powerful 8 watts RMS amplifier along with fast forward, and separate volume and tone controls.

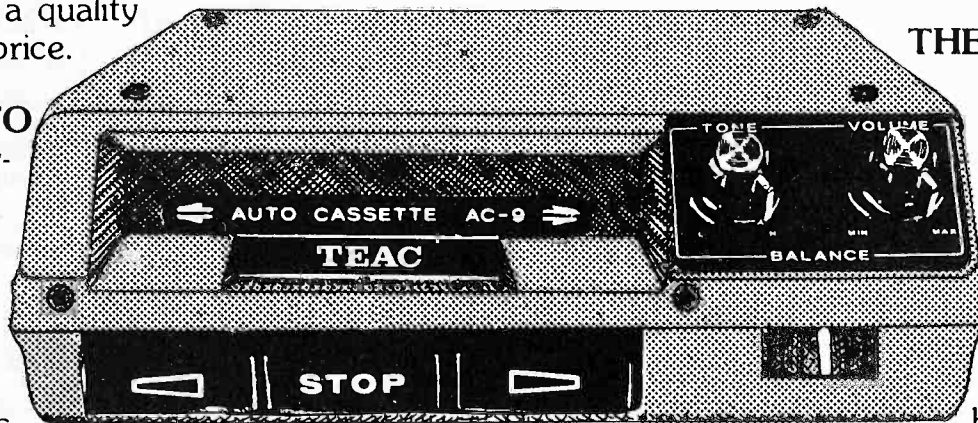
**THE \$125 8-TRACK AUTO TAPE PLAYER WITH FM STEREO** is the new Pioneer TP-800 which has the same innovative styling as the TP-828 above. One-punch controls include program selector, fast-forward, stereo-mono, radio on-off and triple slide controls for volume, balance and tone control.

**THE \$100 AUTO-REVERSE CASSETTE TAPE PLAYER** is the Sanyo FT-453 which offers the convenience and quality of the cassette format along with the obvious benefits of auto-reverse. It has a manual reverse button with lighted tape direction indicators. Its 25 watts of music power will drive a good pair of speakers with excellent fidelity.

**THE \$130 AUTO-REVERSE CASSETTE TAPE PLAYER WITH FM STEREO** is the Pioneer KP-300 that fits neatly under-the-dash without taking up knee room. The automatic reverse system will play continuously or you can reverse direction by a light touch of the reverse button. The built-in FM stereo tuner is sensitive and stable offering component-like performance of 2 microvolts sensitivity!

**THE \$150 IN-DASH CASSETTE WITH AM/FM STEREO** is the Pioneer KP-4000 which has become one of the best selling auto tape units of all time. The cassette tape is precisely controlled by fast forward, rewind, automatic stop and eject functions. The high quality AM/FM stereo radio is a pleasure to use especially in comparison to the low quality factory installed units found in most cars.

**THE \$160 TEAC AC-5 AUTO-REVERSE CASSETTE PLAYER** features the same rugged construction that has made their home decks so popular and widely accepted. A very clean 12 watts amplifier will do justice to any good pair of speakers. The auto reverse and continuous play feature makes extended listening without interruption possible.



**THE \$200 TEAC AC-9 AUTO-REVERSE CASSETTE PLAYER** is very similar to the AC-5 but also has a fast wind feature and variable tone control. The TEAC transport is so rugged that we can recommend it for use in Dune Buggies or Jeep type vehicles. If you want the best in quality auto tape equipment, this TEAC is for you.

## HIGH FIDELITY AUTO SPEAKERS

There are literally hundreds of "car speakers" on the market today, and quite frankly most of them sound pretty bad. Since we're so selective about home stereo equipment, we feel equally particular about your sound on the road. So after listening to a whole bunch of auto speakers, we recommend the top quality mobile hi-fi speakers from Jensen. They really sound great and are well worth the few extra bucks you'd normally spend for some unknown "hang-on" plastic boxes.

- 5 1/4" Round Door/Deck Mount. 10 oz. Magnet  
List Price: \$44.95 Our Price: \$22
- 5 1/4" Round Door/Deck Mount. 20 oz. Magnet  
List Price: \$56.95 Our Price: \$28
- 6 x 9" Oval Door/Deck Mount. 20 oz. Magnet  
List Price: \$58.95 Our Price: \$29
- 6 x 9" Coaxial Door/Deck Mount. 20 oz. Magnet  
List Price: \$87.95 Our Price: \$45
- 5 1/4" Round Surface Mount. 20 oz. Magnet  
List Price: \$66.95 Our Price: \$33

# Serious reasons to buy from us

## IF YOU'RE NOT SURE OF WHAT YOU'RE BUYING, BUY FROM THE PEOPLE WHO KNOW WHAT THEY'RE SELLING.

We are members of the National Society of Audio Consultants and are individually qualified as Certified Audio Consultants, which simply means that we know what we're talking about.

## 5 YEARS PARTS & 3 YEARS LABOR WARRANTY ON ALL AUDIO COMPONENTS.

This includes all components — speakers, amplifiers, tuners, receivers, tape decks and turntables. We'll fix your ailing set as quickly as possible without charge for parts for the first five years and without labor charges for the first three years after your purchase.

## ONE YEAR WARRANTY ON ALL DIAMOND STYLUS THAT ARE SOLD AS PART OF A RECOMMENDED TURNTABLE/CARTRIDGE COMBINATION.

Since we like to set up your turntable and cartridge to assure proper operation, we also guarantee you one replacement stylus during the first year of your purchase if worn through normal operation.

## ONE YEAR WARRANTY ON ALL MISCELLANEOUS ITEMS.

This includes all portable tape recorders, auto tape equipment, radios, stereo compacts and phonographs.

## THIRTY DAY REFUND OR EXCHANGE POLICY.

If you are not completely satisfied with any item you have purchased from us, simply return it in its original condition prepaid with carton, packing material and paperwork for exchange or full refund.

## THIRTY DAY PRICE PROTECTION.

If you find that you could have purchased an identical audio system with the same warranty at a lower price from any other authorized dealer in the country within 30 days of your purchase, we will promptly refund the difference to you upon proof of this lower price.

## ONE YEAR SPEAKER TRADE-UP POLICY.

In case you decide to get better speakers during the first year after your purchase, return the speakers you bought from us prepaid for better ones and pay only the individual price difference. Since we will sell your speakers as used, please be kind to them. We want to give you a break, but we don't want to take a beating.

## FREE DELIVERY AND HOOK-UP.

We set up the critical part of your system while you're in our store and show you how easy home installation is. But, if you prefer, we'll deliver your system (in the greater Washington area) and hook it up at no charge. For installations that require more than 1/2 hour of labor, we charge the reasonable rate of \$15.00 per hour.

## FAIR TRADE-IN POLICY.

We want you to enjoy the best and latest in audio equipment, so naturally we will take your present equipment in for trade, allowing you the most we possibly can.

## EASY PAYMENT PLAN.

While we do accept cash, we also take BankAmericard, Master Charge and Central Charge. We can also provide long-term financing from a local finance company, subject to credit approval.

*Prices & conditions of sale are subject to change without notice.*

## Our stores in the Washington area

For your convenience, we now have five stores serving the Washington Metropolitan area:

ROCKVILLE GALLERY	In the Randolph Center off Rockville Pike and Randolph Road 12219 Nebel Street • Rockville, Maryland 20852 • (301) 881-8866
ARLINGTON GALLERY	In the Shirlington Center of I-95 and Glebe Road 4050 South 28th Street • Arlington, Virginia 22206 • (703) 931-2880
FAIRFAX GALLERY	Between Best Products and Levitz Furniture 2960 Gallows Road • Falls Church, Virginia 22042 • (703) 560-1318
CAMP SPRINGS GALLERY	Across from Andrews AFB 4933 Allentown Road • Camp Springs, Maryland 20331 • (301) 449-5966
WISCONSIN AVENUE GALLERY	Next to Hechingers and across from Sears 4627 41st Street, N.W. • Washington, D.C. 20016 • (202) 244-5410

All Stores Open 10-9 Monday thru Friday and 9-30-6 on Saturday

the sound gallery

A46

# Our order form

## the sound gallery

4050 SO. 28th STREET  
ARLINGTON, VA 22206  
PHONE: 703-931-2880

ASK FOR:  
THE NATIONAL SALES DEPARTMENT

1. Use this form if you live more than 50 miles from our store nearest you.
2. Enclose total payment in form of cashier's check, postal money order or personal check. No COD's or stamps.
3. If you want to charge it to your BankAmericard or Master Charge, fill out the necessary info below and be sure to sign on the proper line.
4. If you want to substitute better speakers, a better turntable, or a better cartridge in a system just add the difference of their separate selling prices.
5. If you have a question about ordering or about any equipment, call us at 703-931-2880. Ask for the National Sales Department, and we'll give you a quick straight answer.

### PLEASE PRINT NAME & ADDRESS

NAME		
STREET ADDRESS		
CITY	STATE	ZIP
PHONE		

### SHIP TO ANOTHER ADDRESS?

NAME		
STREET ADDRESS		
CITY	STATE	ZIP
PHONE		

QTY.	DESCRIPTION OF EACH ITEM	PRICE EACH		TOTAL

CHARGE IT.      **BANKAMERICARD**  
                         **MASTER CHARGE**

**SUB-TOTAL**  
**4% SALES TAX**  
**D.C., VA., MD. RES. ONLY**

ACCOUNT NUMBER \_\_\_\_\_

**TOTAL PAYMENT ENCLOSED**

MC INTERBANK NO. \_\_\_\_\_      EXPIRATION DATE \_\_\_\_\_  
TO LEFT OF EXP. DATE

**DO NOT WRITE IN THIS SPACE**

SIGNATURE \_\_\_\_\_

# Good news for our out-of-town friends

**OUR UNIQUE "WE PAY THE FREIGHT" PLAN.** As we say in the beginning of our brochure, we really enjoy selling audio equipment; and we want to do business with you regardless of where you live. So, we're making it as easy as possible for you to do business with us by **PAYING THE FREIGHT CHARGES** to any destination within the continental United States from our store nearest you. Sure this costs us a few extra bucks, but as we see it we're making a sale that we may not have made normally. Whether you live in Bethesda, Maryland or Memphis, Tennessee it's easy and economical to buy from us.

## OUR EXTENDED WARRANTY STILL APPLIES

Our incomparable extended warranty plan detailed on page 46 applies regardless of where or how you buy from us. If you're out of town and have a service problem **DURING** the time covered by the factory warranty, take your unit to the Factory Authorized Service Center nearest you. A list is included with your equipment. If you have a problem with your unit **AFTER** the factory warranty period has expired but during our extended warranty policy, simply repack the unit in its original carton and return it **PREPAID** insured to us. We will have it repaired quickly for you under the terms and

conditions outlined on page 46 and return it to you **PREPAID**.

**WHERE AND WHAT WILL WE SHIP?** This plan is specifically designed for our "Out-of-Town" customers. **IF YOU LIVE MORE THAN 50 MILES FROM THE STORE**



**NEAREST YOU** we will ship from that store any audio equipment and accessories that we normally carry. This does not include equipment cabinets normally considered as furniture. If you live in Maryland, D.C. or Virginia you must include the 4% Sales Tax. And, we cannot ship to a post office box number.

## HOW TO ORDER.

Use the easy-to-understand Order Blank on the previous page. Fill out all necessary information and be certain to sign it if you're charging it to your BankAmericard or Master Charge. We'll accept cashier's checks, postal money orders and personal checks — but allow about ten more days for your check to clear. Remember to include the 4% Tax if it applies. If you have additional questions about any of the equipment that you've seen in our buyers guide or on equipment you may have seen elsewhere, don't hesitate to call us at 703-931-2880.

## Our stores in the Washington area

We have five stores to serve you:

<b>ROCKVILLE GALLERY</b>	In the Randolph Center off Rockville Pike and Randolph Road 12219 Nebel Street • Rockville, Maryland 20852 • (301) 881-8866
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All Stores Open 10-9 Monday thru Friday and 9:30-6 on Saturday

# the sound gallery



# What Happens When You Reach



## Dr. Cheslock Has The Answer!

by duke baugh

On September 9, Dr. Louis Cheslock, Chairman of the Theory Department of the Peabody Conservatory of Music in Baltimore, celebrated his 75th birthday. However, the public observance will take place during the month of November. As the opening work of the midweek concerts of November 6-7 at the Lyric Theatre, the Baltimore Symphony Orchestra, under the direction of Sergiu Comissiona, will present Dr. Cheslock's "Symphonic Prelude"; on November 12, the Peabody Conservatory will present a full evening of his compositions.

It is eminently fitting that the Peabody should so honor Dr. Cheslock whose association with the Conservatory, both as student and teacher, spans more than 50 years.

Much has been—and will be—written regarding his compositions, which have been performed in this country and abroad, of his 20 years with the Baltimore Symphony, of his membership in Baltimore's famous "Saturday Night Club," and of his association with Henry L. Mencken, which is reflected in Dr. Cheslock's fascinating book **H. L. Mencken on Music** (Alfred A. Knopf, N.Y., 1961).

But Dr. Cheslock is more than a composer or performer, more than an author. He is a dedicated and inspiring teacher. It is in this area that he has made, perhaps, his most significant contributions to music.

One of my fondest memories as a student at Peabody was my enriching association with Dr. Cheslock. In the classroom I found

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**. . . delighted by his reminiscences spiced with his own inimitable brand of humor.**

---

him a demanding instructor. His standards for student accomplishment were high, but he was infinitely patient and precise in clarifying the puzzling complexities of Harmony, Counterpoint and Orchestration. Outside the classroom he was deeply involved in the interests of the students, be they the extra-curricular activities of the Jazz ensemble, or the concerns of a candidate for a graduate degree. Always I was stimulated by the wide range of his interests and experiences, intrigued by his stories of the great and near-great, delighted by his reminiscences spiced with his own inimitable brand of humor.

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**Dr. Cheslock does not fit the rigid mold of the dogmatic pedagogue.**

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Although he has taught for many years, Dr. Cheslock does not fit the rigid mold of the dogmatic pedagogue who believes that only the traditional and formal are acceptable in music. On the contrary, he is enthusiastic about the music of the 20th century, not only that of Stravinsky, Schoenberg, Webern and Berg, but that which is being produced by such contemporary composers as Earle Brown, Krzysztof Penderecki, Michael Tippett and George Crumb. He listens with an open mind to the sounds of "new" music with its frequently unorthodox notation and devices, and urges his students to do the same, since the experiments of today may well be the music of tomorrow.

In 1964, the Peabody Conservatory awarded Louis Cheslock the honorary degree of Doctor of Musical Arts, a well deserved recognition of one who has given of himself so fully to a most demanding art, and who continues to do so today with amazing freshness and vitality.

So—to a most remarkable man—"Happy Birthday, Dr. Cheslock!"



## RADIOTHON RESULTS

The Washington area community responded to the National Symphony Radiothon by digging down deep into their pocketbooks. The original goal was \$50,000, but at last count the total was over \$68,000 and still climbing. The opportunity to conduct the National Symphony was won by Nancy Lang of Voice of America. Ms. Lang's friends pitched in and bid \$1,100 for this once-in-a-lifetime opportunity. The subscriptions donated by **Forecast FM** seemed to be the hottest item going, some individuals donating up to \$50 for a one-year subscription. **Reminder:** If you haven't sent in your pledge yet, NOW is the time. Let's make sure we always have the NSO!

## FULL POWER BROADCAST

The FCC has granted WMAR-FM Baltimore, Md. and WEZR Manassas, Va. the right to broadcast full power (50,000 watts) in each other's direction. These two stations formerly had to protect each other since they are on adjacent channels. The net result as far as WMAR-FM is concerned will be a signal in the area of Columbia, Laurel, etc. of more than double its former strength, resulting in much greater quality reception in this area.

## OF PEOPLE

WETA has announced the appointment of **Martin Goldsmith** to the part-time announcing staff. Mr. Goldsmith comes to Washington from Cleveland, Ohio, where he was an

# QUADRIPHONIC BOX SCORE

**WETA:** The Steve Ember Saturday Show in quadriphonic (2-3 pm).

**WEZR:** One selection every quarter hour throughout the day and evening.

**WGMS:** The National Gallery of Art Concert "live" each Sunday evening at 7.

**WGTS:** Two quadriphonic shows weekly: with Euclid (Mon., 7 am and Fri., 7 pm).

**WHFS:** Tuesday and Thursday 8-9 pm.

**WJMD:** Seven nights a week from 8-9 pm, 2-2:30 pm on Sundays.

**WKTK:** Every day from Noon through 7 pm.

**WMAR:** Monday-Friday 8-8:30 pm; Saturday 2-2:30 pm; and Sunday 2-2:30 pm.

announcer at WCLV, a commercial, classical music station. He is a recent graduate of Johns Hopkins University in Baltimore, where he also sang with the Baltimore Opera Company.

June Carter Perry has been named Director of Community Affairs for WGMS. Ms. Perry's broadcast experience includes: producing and broadcasting a weekly commentary on the D.C. Schools for WTOP and writing and producing a daily 90-minute children's program for WGTS.

Dr. Eileen Morris Guenther has joined the WGMS staff as producer of Royal Instrument. Dr. Guenther is a Phi Beta Kappa scholar from the University of Kansas. She did graduate work at Catholic U., where she obtained an M.A. in Musicology and a D.M.A. in organ. She held first place in the 1973 National Organ Competition and has just completed two articles for the forthcoming 6th edition of *Grove's Dictionary of Music and Musicians*. She is also director of Music at St. Francis Episcopal Church, Potomac, Md.

To these new staff members, **Forecast FM** extends its wishes for much success.

## NEWS FROM THE STATIONS

**WAMU** resumes the Sunday Scholars Series on Sun., Nov. 3rd at 5 p.m. The weekly series is presented in cooperation with the Washington Hebrew Congregation and features lectures by foremost Jewish scholars, artists, authors and scientists. In response to listeners' requests this year's series will include a question and answer period.

Mon. morning's Kaleidoscope adds a new series to its line-up at 11; *Voices in the Wind* is an arts magazine produced by NPR. Oscar Brand is the host of the weekly series which will be the cultural affairs vehicle for Kaleidoscope.

A special Thurs. afternoon feature of Measure by Measure during the month of Nov. will be the 1973-74 season of the Abendmusik Series. The Nov. 7th broadcast will include: Martini's "Sonata al Postcommunio" for Trumpet and Organ and Carl Heinrich Graun's "Concerto in F Major" for Organ and Strings. Other works featured throughout the month include: Bach's "Duo Sonata for Flute and Violin" and "Magnificat in D Major"; Brahms' "Vier ernste Gesänge, Opus 121"; Bruckner's "Requiem in D Minor"; Pinkham's "Duet for Oboe and Harpsichord"; Gilbert Trythall's "A Time for Every Purpose"; and Kelsey Jones' "Sonata da Chiesa." This season's Abendmusik Series is now being recorded for presentation later in the season.

At this time the staff of **WAMU** would like to thank the many listeners who so generously contributed to the 1974 Fund Raising Marathon and, of course, all of those Bluegrass lovers who helped to make the September Bluegrass Benefit such a success.

**WBJC** is now broadcasting concerts by the Chamber Music Society of Baltimore, recorded in the auditorium of the Baltimore Museum of Art. The Nov. program will air at 7 pm, Nov. 10 on Baltimore Happenings. The Cleveland Quartet will perform.

Mon. and Tues. at 9 pm the classical programming will include selections from Dvorak, Tchaikovsky, Slatkin, Strauss and

Liszt, performed by the Cleveland Orchestra. The Boston Symphony on Tues. during Nov. will feature many guest conductors. Check the listings for exact program information.

**WBJC** will air the following folk festivals on Sat. at 2 pm: The San Diego Folk Festival, Nov. 2; The Snoose Boulevard Festival from Minneapolis, Nov. 9; The Indian Spring Bluegrass from Hagerstown, Maryland, Nov. 16; Pipestem from the Appalachian South Folklife Center, Nov. 23; a program from the Smithsonian American Folklife Festival, Nov. 30.

The Best of Broadway will feature music from Promises, Promises, The Damn Yankees, Goldilocks, House of Flowers and Bloomer Girl, Fri. at noon.

**WBJC** reminds listeners 6-10 to enter the Young People's Radio Festival. Entries close January 15, 1975. Official entry blanks must accompany all entries. Call or write **WBJC** for further information.

**WETA** premieres old-time radio drama series this month: Theatre of the Air (Mon., 8 pm) and Theatre Royale (Wed., 8 pm). Both series were originally produced in London during the 1950s, and feature the very best-known actors and actresses of that period.

Each week Theatre of the Air takes a well-known film or stage play and adapts it for radio. The Nov. 4 premiere, for example, is "Blithe Spirit," with Rex Harrison, Kay Hammond, and Margaret Rutherford. "Johnny in the Cloud" is scheduled for Nov. 11, starring Michael Redgrave, John Mills, and Rosamund Johns. The Nov. 18 play is "The Adventuress" with Deborah Kerr and Trevor Howard. And on Nov. 25, Sir Cedric Hardwicke and Stanley Holloway star in "Nicholas Nickleby."

Theatre Royale each week features a radio adaptation of a great short story by a famous author. The Nov. 6 premiere is "The Colonel's Lady" by Somerset Maugham, starring Ralph Richardson. Robert Louis Stevenson's "Markheim" will be broadcast Nov. 13, starring Laurence Olivier. On Nov. 20 Laurence Olivier will head the cast once again in "The Purse" by Guy de Maupassant. And on Nov. 27, Ralph Richardson will star in "The Tale" by Joseph Conrad. Future Theatre Royale programs will feature Orson Welles, Alec Guinness, Michael Redgrave, John Gielgud, and John Mills in leading roles.

**WETA's** live, stereo broadcasts from The Library of Congress continue this month with the Juilliard String Quartet and Harold Wright, clarinetist (Nov. 8); the American Brass Quintet (Nov. 15); Erick Friedman, violin, and Lorin Hollander, piano (Nov. 22); and the Beaux Arts Trio (Nov. 29). A tape-delayed broadcast of the New York Philomusica will be broadcast Nov. 1. All Library of Congress programs begin at 8:30 pm.

Concerts from the 1974 Prague Festival will be broadcast all this month at 8:30 pm on Thurs. The Nov. 7 premiere features the Czech Philharmonic Orchestra, under the direction of Vaclav Neumann, in a performance of Bedrich Smetana's "My Country." Violinist Vaclav Hudecek joins the Czech Philharmonic Nov. 14 in a performance of

Dvorak's Violin Concerto. Also on that program is the "Octet for Strings" by Stephan Lucky, and "Symphony No. 2" by Vaclav Dobias. The Nov. 21 program features the Czechoslovak Radio Symphony Orchestra, conducted by Milos Konvalinka. The Slovak Philharmonic Orchestra under Ladislav Slovak will perform Nov. 28.

Fri.'s Radio Revisited schedule (8 pm) begins with "Johnny Dollar" (Nov. 1), and continues with "The Charlie McCarthy Show" (Nov. 8), "Dimension X" (Nov. 15), "Amos & Andy" (Nov. 22), and "Bill Stern's Sports Reports" (Nov. 29). Sun.'s radio drama (8 pm) this month features "Listen" by Robert Creeley (Nov. 3), "The Autocrats" by Paul D'Andrea (Nov. 10), and "Midsummer Night's Dream" by William Shakespeare (Nov. 17).

Bellini's "Beatrice di Tenda" is the first selection scheduled for Opera, Etc. this month (Nov. 3, 1 pm). Verdi's *Don Carlo* will be presented Nov. 10, and Wagner's *Die Walküre* on Nov. 17. The month will close out with Puccini's *Manon Lescaut*, Nov. 24. Dean Dalton is your host.

WGMS The Metro Special (Fri. 9 pm) The Washington audience can now hear its own artists broadcast on a regular basis. This month WGMS features Ann Schein, pianist; Paul Calloway, organist; The Lydian Chamber Players; Phyllis Bryn-Julson, soprano; and Richard Phillips, guitarist.

Collage (Thurs. at 8 pm) A mini-documentary which explores the saga of man: his heritage, ideologies and goals. Carefully selected quotes from some of the great figures of literature coupled with music pertinent to the topics discussed.

Royal Instrument (Mon. at 9 pm) WGMS is pleased to introduce Dr. Eileen Morris Guenther to the Washington listening audience. Dr. Guenther will be producing this program each week, providing informative comments on the organ as machine and musical instrument, demonstrating the various registers of the instrument, and exploring the builders, composers and artists who have contributed to the magnificent mystique of this king of instruments.

The new Musical Holiday (Wed. at 8 pm) explores the cultural activities of nations from all sections of the globe. A short message delivered by a representative from the embassy of the country being featured will supplement music indigenous to and evocative to that nation. This month travel to Chile, West Africa, Denmark & New Zealand.

For band enthusiasts, WGMS presents In the Wind (Sat. at 6 pm), a weekly hour-long feature devoted to selections from the woodwind and brass literatures for harp and guitar aficionados, Plectrum (Sun. at 4 pm). And for the connoisseurs of nostalgia, Ars Nova (Sun. at 6:30 pm), a musical time-tunnel back to the days of gallant chivalry and Renaissance splendors.

Figures of Speech (Sat. at 8 pm) weaves its tales of drama, literature, poetry and humor with readings by some of the world's greatest interpreters. This month's fare includes Mark Twain; John Brown's Body by S. V. Benet; Walt Whitman; Peter Ustinov read-

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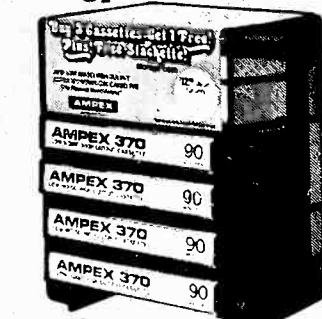
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THIS MONTH'S PROFILE

# Man About Broadway BOB CHANDLER

by martin s. caine

For a producer who has seen few of the 52 stage shows he's adapted for radio, Bob Chandler has been pretty successful. His *Matinee* at One, Sundays on WGAY-FM, is consistently within top area ratings.

*Matinee* combines music from hit Broadway and Hollywood shows with a story line developed by Chandler. The result is a smooth transition between numbers and a feeling that you've "seen the show."

"We've been very successful over the years," he says. "I'm the fourth host and we've always had good ratings." The 11 a.m. to 3 p.m. time slot on WGAY is number two in area ratings and Chandler feels *Matinee* helps keep it that way.

That's not bad for a man who claims to have little "Broadway" knowledge. "I do enjoy musicals," he says. "They have life and can be exciting—even on radio."

Just to be sure, Chandler adds sound effects, and carefully researches each show, relying heavily on the soundtrack's liner notes. "They generally have all the information I need to come up with my script. I would use the actual script if I could, but they are hard to come by. And even when I do find one, it's not easy to determine where to cue a song."

Chandler is no newcomer to radio, having "done it all except sales and engineering." At WGAY, he is responsible for the station's programming and much of the day-to-day managing. His voice can be heard on commercial voice-overs, but rarely as an announcer.

He spends some of his time seeking new shows for *Matinee*, but is finding it more and more difficult. "There haven't been many smash musicals lately, and many shows now on Broadway or out of Holly-

(Continued on page 143)



Photos: Martin Caine

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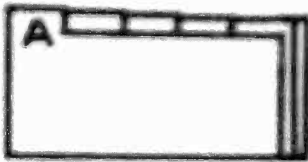
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# Subject Index

STEREO

## ALL NIGHT

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12:00 Mdt	WAMU	●Nightwatch
12:00 Mdt	WEZR	●Easy Radio Music
12:00 Mdt	WGAY	●Sound of Music
12:00 Mdt	WGMS	●After Hours
12:00 Mdt	WGTV	●Aomoni Radio hours (T-W-F)
12:00 Mdt	WGTV	●Keyboard Filter (Thurs.)
12:00 Mdt	WJMD	●Non-Stop Rock
12:00 Mdt	WJMD	●Music for Man & Woman
12:00 Mdt	WMAR	●All Night Show
12:00 Mdt	WWDC	Classic Gold Hits
1:00 AM	WHFS	●Progressive Rock
1:00 AM	WKTK	●Progressive Rock
3:00 AM	WGTV	●Swazie Programming (M-T-W-F)
3:00 AM	WGTV	●Heavy Hours

SATURDAY & SUNDAY

12:00 Mdt	WAMU	●Nightwatch
12:00 Mdt	WEZR	●Easy Radio Music
12:00 Mdt	WGAY	●Sound of Music
12:00 Mdt	WGMS	●After Hours
12:00 Mdt	WGTV	●Buzz Ball Show (Sat.)
12:00 Mdt	WGTV	●Corpus Calosum (Sun.)
12:00 Mdt	WHFS	●Progressive Rock
12:00 Mdt	WJMD	●Non-Stop Rock
12:00 Mdt	WJMD	●Music for Man & Woman
12:00 Mdt	WKTK	●Progressive Rock
12:00 Mdt	WMAR	●All Night Show
12:00 Mdt	WWDC	Classic Gold Hits
3:00 AM	WGTV	●Collective State of Quack

## BROADWAY

MONDAY THROUGH FRIDAY

12:00 Nn	WBJC	●Best of Broadway (Fri.)
3:00 PM	WETA	●P.M. with Steve Ember
6:00 PM	WMJS	●Showtime

SUNDAY

1:00 PM	WGAY	●Matinee at One
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## CHILDREN

MONDAY THROUGH FRIDAY

9:30 AM	WGTS	D.C. Schools Radio Project
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SATURDAY

8:00 AM	WITF	Once Upon a Time
8:30 AM	WGTV	●Taking Time for Children
8:30 AM	WGTS	Your Story Hour

SUNDAY

9:00 AM	WITF	Let's Pretend
9:30 AM	WITF	●Music for Children

## DRAMA

MONDAY THROUGH FRIDAY

7:00 PM	WBJC	Sounds Like Yesterday (M-F)
7:45 PM	WETA	Jack Armstrong (M-W-F)
8:00 PM	WBJC	NPR Theater (Wed.)
8:00 PM	WETA	Theater of the Air
8:00 PM	WETA	Great Gildersleeve (Tues.)
8:00 PM	WETA	Theater Royale (Wed.)
8:00 PM	WETA	Suspense (Thurs.)
8:00 PM	WETA	Radio Revisited (Fri.)
8:00 PM	WGMS	●Collage (Thurs.)
8:00 PM	WITF	●FIM Radio Theater (Tues.)
9:30 PM	WAMU	X Minus One (Fri.)
10:00 PM	WAMU	Sound Stage (Mon.)
10:00 PM	WITF	NPR Theater (Thurs.)
12:00 Mdt	WITF	NPR Theater (Mon.)

SATURDAY

8:00 PM	WGMS	Figures of Speech
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SUNDAY

7:00 PM	WAMU	Recollections
8:00 PM	WETA	Nat'l Public Radio Theater
8:00 PM	WGTS	Spoken Word
11:30 PM	WITF	African Theater

## EASY LISTENING

MONDAY THROUGH FRIDAY

●WEZR	24 Hours
●WGAY	24 Hours
●WJMD	24 Hours
●WMAR	24 Hours

## FOLK

MONDAY THROUGH FRIDAY

12:00 Nn	WBJC	Folk Roots (Tues.)
12:00 Nn	WBJC	Learning the Blues (Thurs.)

8:00 PM	WBJC	International Festival (Mon.)
10:00 PM	WAMU	●Jony Gray Show (Fri.)

SATURDAY

7:00 AM	WAMU	John Deane
8:00 AM	WAMU	●Bluegrass
2:00 PM	WBJC	●Folk Festival U.S.A.
4:00 PM	WBJC	Folk Music & Banquet
6:00 PM	WETA	●Folk Music & Banquet
6:00 PM	WITF	●Folk Music & Banquet
7:00 PM	WAMU	●Folk Music & Banquet
11:00 PM	WITF	●Folk Festival U.S.A.

SUNDAY

6:00 AM	WETA	●Folk Weekend
7:00 AM	WAMU	●Folk Music & Banquet
9:00 AM	WAMU	●Stained Glass Bluegrass
7:00 PM	WBJC	●Festival U.S.A.

## HUMANITIES

MONDAY THROUGH FRIDAY

6:30 AM	WAMU	Reading Aloud & 12th
10:30 AM	WGTS	●Dialogues on Involvement (Mon.)
12:00 Nn	WGMS	●Luncheon at Kennedy Center
12:00 Nn	WGTS	●Luncheon at Kennedy Center
12:00 Nn	WITF	●Luncheon at Kennedy Center
1:00 PM	WKTK	●Luncheon at Kennedy Center
1:00 PM	WITF	●Luncheon at Kennedy Center
4:00 PM	WAMU	●Composers' Forum (Tues., Fri.)
5:35 PM	WGMS	●Composers' Forum (Tues., Fri.)
6:00 PM	WGTS	●Composers' Forum (Tues., Fri.)
6:30 PM	WITF	●Composers' Forum (Tues., Fri.)
6:30 PM	WITF	●Composers' Forum (Tues., Fri.)
7:30 PM	WGTS	●Composers' Forum (Tues., Fri.)
9:00 PM	WGTS	●Composers' Forum (Tues., Fri.)
11:30 PM	WITF	●Composers' Forum (Tues., Fri.)
12:00 Mdt	WITF	●Composers' Forum (Tues., Fri.)

SATURDAY

5:00 AM	WHFS	Sounds of Solid Gold
3:00 PM	WGTS	Viewpoint
3:30 PM	WGTS	Scripture
7:00 PM	WGMS	●First Hearing

SUNDAY

6:00 AM	WWDC	Religious Programming
10:00 AM	WITF	First Edition
12:02 PM	WGMS	Nat'l Symphony Notes
1:00 PM	WITF	My Word
6:30 PM	WAMU	Tales of Time & Space
7:00 PM	WBJC	Baltimore Happenings
8:00 PM	WGTS	The Spoken Word
8:00 PM	WITF	Talking About Music
9:00 PM	WGMS	●Radio Smithsonian
9:00 PM	WGTS	●First Hearing

## HUMOR

MONDAY THROUGH FRIDAY

7:00 AM	WMAL	●Harden & Weaver
11:30 AM	WGTS	I'm Sorry, I'll Read That Again (Tu)
7:00 PM	WAMU	My Word (Thurs.)
7:00 PM	WBJC	Sounds Like Yesterday
7:00 PM	WETA	Inside Jean Shepherd (M-W-F)
7:30 PM	WAMU	Round the Home (Thurs.)
8:00 PM	WETA	Great Gildersleeve (Tues.)
10:00 PM	WAMU	●Sealed Beam (Wed.)
11:00 PM	WBJC	Inside Jean Shepherd
11:00 PM	WITF	I'm Sorry, I'll Read That Again (M)

SATURDAY

10:30 PM	WITF	Round the Home
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SUNDAY

1:00 PM	WITF	My Word
5:30 PM	WETA	I'm Sorry, I'll Read That Again
6:30 PM	WBJC	I'm Sorry, I'll Read That Again

## INSTRUCTIONAL

MONDAY THROUGH FRIDAY

9:00 AM	WBJC	●Black History (Tues., Thurs.)
9:00 AM	WBJC	●Music Appreciation (M-W-F)
9:30 AM	WBJC	●Intro. to Soc. (M-W-F)
9:30 AM	WGTS	D.C. Schools Radio Project
11:00 AM	WAMU	Women Dare Daily (Wed.)
12:45 PM	WAMU	Leit Deutsch (Mon.)
12:45 PM	WAMU	Japanese (Tues.)
12:45 PM	WAMU	French in the Air (Wed.)
12:45 PM	WAMU	Italian by Ear (Thurs.)
12:45 PM	WAMU	Radio Russian (Fri.)
1:00 PM	WGTS	French in the Air (Thurs.)
9:30 PM	WAMU	Ecology & Human Env. (M & W)

SATURDAY

9:00 AM	WBJC	●Black History
12:00 Nn	WAMU	Women Dare Daily

SUNDAY

8:00 AM	WAMU	Ecology & Human Environment
9:00 AM	WBJC	●Music Appreciation
10:30 AM	WBJC	●Sociology

## JAZZ

MONDAY THROUGH FRIDAY

5:30 AM	WAMU	Jazz Anthology
12:00 Mdt	WBJC	Learning the Blues (Thurs.)
2:00 PM	WBJC	●Jazz in Stereo
10:00 PM	WITF	Great New Orleans (Fri.)
11:00 PM	WAMU	Jazz Anthology (Mon.-Thurs.)
12:00 Mdt	WBJC	●Jazz in Stereo (Fri.)
12:00 Mdt	WKTK	●All That Jazz
12:00 Mdt	WITF	Music of Big Bands (Fri.)

SATURDAY

6:00 AM	WAMU	Jazz Anthology
6:00 AM	WBJC	●AM Baltimore
9:00 AM	WGTV	I Thought I Heard Buddy Bolden
1:00 PM	WAMU	●Spirits (Gospel & Vintage)
4:30 PM	WBJC	●Jazz Revisited
5:30 PM	WBJC	●Explorations in Jazz
7:00 PM	WAMU	Jazz Revisited
7:00 PM	WITF	Obit. of Big Bands
8:00 PM	WETA	●Jazz Plus
8:00 PM	WITF	Jazz Revisited
9:00 PM	WBJC	●Jazz Extravaganza
10:00 PM	WAMU	●Sound, Color & Movement
12:00 Mdt	WBJC	●Jazz in Stereo

SUNDAY

12:30 AM	WITF	Jazz Revisited
6:00 AM	WAMU	Jazz Anthology
2:30 PM	WAMU	●New Thing Rock Music

## NEWS-IN-DEPTH

MONDAY THROUGH FRIDAY

Fulltime	WAVA	All News
6:00 AM	WBJC	●AM Baltimore
7:00 AM	WAMU	●Morningline
7:00 AM	WKYS	Nat'l., Local News
9:00 AM	WGTV	●Alternative News
12:00 Nn	WGTS	●News Notes
12:30 PM	WAMU	Open Day, First Edition
1:00 PM	WGTS	Options (Mon., Wed., Fri.)
4:30 PM	WAMU	News Day, 2nd Edition
4:30 PM	WBJC	●News Capsule
5:00 PM	WBJC	All Things Considered
5:00 PM	WETA	All Things Considered
5:00 PM	WITF	All Things Considered
6:00 PM	WGTV	●Alternative News
6:00 PM	WGTS	Church World News (Fri.)
6:30 PM	WETA	Talk of the Town
6:30 PM	WGTS	All Things Considered
8:00 PM	WAMU	All Things Considered
9:00 PM	WGTB	Pacific Evening News

SATURDAY

Fulltime	WAVA	All News
5:00 PM	WETA	All Things Considered

SUNDAY

5:00 PM	WETA	All Things Considered
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## NOSTALGIA RADIO

MONDAY THROUGH FRIDAY

7:00 PM	WBJC	Sounds Like Yesterday
8:00 PM	WETA	Theater of the Air (Mon.)
8:00 PM	WETA	Great Gildersleeve (Tues.)
8:00 PM	WETA	Theater Royale (Wed.)
8:00 PM	WETA	Suspense (Thurs.)
8:00 PM	WETA	Radio Revisited (Fri.)
9:30 PM	WAMU	X Minus One (Fri.)
10:30 PM	WMJS	●Nostalgia Scene
11:00 PM	WITF	Gramophone Yesterday (Fri.)
11:30 PM	WMJS	●Nostalgia Scene
12:00 Mdt	WITF	Music of Big Bands (Fri.)

SATURDAY

7:00 PM	WITF	Music of Big Bands
8:00 PM	WGTS	●Musical Memories
11:00 PM	WGTS	●American Theater Organ
11:30 PM	WMJS	●Nostalgia Scene

SUNDAY

7:00 PM	WAMU	Recollections
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## OPERA

MONDAY THROUGH FRIDAY

8:00 PM	WBJC	●Opera Theater (Thurs.)
8:00 PM	WBJC	●World of Opera (Tues.)
8:00 PM	WITF	●The Opera (Wed.)
9:00 PM	WGTS	●World of Opera (Mon.)

SATURDAY

1:30 PM	WITF	Singer's World
2:00 PM	WEAL	●Metropolitan Opera
2:00 PM	WGMS	●Opera House
2:00 PM	WITF	●The Opera
8:00 PM	WCAO	●Opera

SUNDAY

1:00 PM	WETA	●Opera, Etc.
3:00 PM	WGTS	●Vocal Scene
8:30 PM	WAMU	●Opera House

# OTHER NATIONS

MONDAY THROUGH FRIDAY

11:30 AM	WAMU	World News Prospective
11:45 AM	WGTS	Week at the U.N. (Wed.)
2:00 PM	WGTS	German Press Rev. (Thurs.)
2:15 PM	WGTS	Germany Today (Thurs.)
2:30 PM	WGTS	●Melody Time (Germany)
6:30 PM	WGTS	BBC Science Magazine (Wed.)
6:30 PM	WITF	Overseas Assign.(Britain) (Mon.)
6:30 PM	WITF	BBC Science Magazine (Fri.)
8:00 PM	WBJC	●Internat'l Festival (Mon.)
8:00 PM	WGMS	●Musical Holiday (Wed.)
11:00 PM	WITF	Classics of French Music (Tues.)
11:00 PM	WITF	●Music from Germany (Thurs.)
12:00 Mdt	WITF	Mbari-Mbayo (Thurs.)

SATURDAY

7:05 AM	WGMS	Adventures in Judaism
11:00 AM	WHFS	●Indian Hour
12:00 Nn	WETA	●Charter Flight
4:00 PM	WAMU	Mbari-Mbayo

SUNDAY

9:00 AM	WHFS	●Jewish Musical Hall
9:05 AM	WAVA	Wash.Jewish Hour/Max Resnick
11:00 AM	WHFS	●Indian Hour
12:30 PM	WHFS	●Italian Melodies
1:00 PM	WAMU	●Music from Germany
2:00 PM	WAMU	Despierta Barrio
2:30 PM	WGTS	●Melody Time
4:00 PM	WGTS	●Sweet Music (Indian)
5:00 PM	WGTS	●Ukrainian Melody Hour
5:00 PM	WHFS	●Armenian Hour
6:00 PM	WHFS	●German Hour
7:00 PM	WHFS	●Greek Family Hour
8:00 PM	WHFS	●Francophonie
9:00 PM	WHFS	Korean Hour
12:00 Mdt	WITF	●Melody Time (Germany)

# PROGRESSIVE MUSIC

MONDAY THROUGH FRIDAY

7:00 AM	WGTS	●(Q)Quad with Euclid (Mon.)
7:00 AM	WHFS	●Progressive Rock with Ty
9:30 AM	WGTS	●Radio Free Shire
10:00 AM	WHFS	●Prog. Rock with David
12:00 Nn	WGTS	●Bruce Rosenstein (Wed. & Fri.)
12:00 Nn	WGTS	●Jill Shapiro (Mon., Tues.)
1:00 PM	WHFS	●Prog. Rock with Josh
1:00 PM	WKTK	●(Q)Prog. Rock/Dave Ross
3:15 PM	WGTS	●Spiritus Cheese
5:00 PM	WAMU	●Ol Howard's Rock 'N' Roll
5:00 PM	WHFS	●Prog. Rock with Cerphe
5:00 PM	WKTK	●(Q)Progressive Rock
7:00 PM	WGTS	●(Q)Quad with Strider (Fri.)
9:00 PM	WKTK	●(Q)Lights Out
3:00 AM	WGTS	●Swoozie Programming (M-T-W)
Fulltime	WGTS	●Progressive Music
Fulltime	WHFS	●Progressive Rock
Fulltime	WITF	●Non-Stop Rock
Fulltime	WMAL	●Progressive Rock

SATURDAY & SUNDAY

12:00 Nn	WBJC	●Sunday Underground
12:00 Nn	WGTS	●Sophie's Parlor (Sat.)
8:00 PM	WAMU	●Time Machine (Sat.)
Fulltime	WGTS	●Progressive Music
Fulltime	WHFS	●(Q)Progressive Rock
Fulltime	WITF	●Non-Stop Rock
Fulltime	WMAL	●Progressive Rock

# PUBLIC AFFAIRS

MONDAY THROUGH FRIDAY

5:55 AM	WHFS	Gilbert Gude (Tues.)
6:00 AM	WBJC	●AM Baltimore
9:00 AM	WAMU	Kaleidoscope w/Home
9:30 AM	WGTS	Overseas Mission (Fri.)
10:00 AM	WETA	Live Coverage of Senate Hearings
11:00 AM	WAMU	Family Counsel (Tues.)
11:00 AM	WAMU	Profiles (Thurs.)
11:00 AM	WAMU	51 Percent Women (Fri.)
11:30 AM	WGTS	Sound of Listen (Wed.)
11:30 AM	WGTS	In Black America (Thurs.)
11:30 AM	WGTS	DC Dept. of Human Resources (Fri.)
11:45 AM	WGTS	Week at U.N. (Wed.)
1:00 PM	WGTS	Mont. Cnty. Comments (Tues.)
2:45 PM	WGTS	●Radio Free Women (Mon.)
2:45 PM	WGTS	●The Place (Tues.)
2:45 PM	WGTS	●Fireside Flak (Wed.)
2:45 PM	WGTS	●Critique (Thurs.)
2:45 PM	WGTS	●Watchdog (Fri.)
5:00 PM	WETA	All Things Considered
5:00 PM	WITF	All Things Considered
6:30 PM	WBJC	●Fine Tuning (Mon.)
6:30 PM	WBJC	●Great Atlantic Radio Consp.(Tu.)
6:30 PM	WBJC	●Politics & People (Wed.)
6:30 PM	WBJC	●Dialogue (Thurs.)
6:30 PM	WBJC	●Insight (Fri.)
6:30 PM	WETA	Talk of the Town
6:30 PM	WGTS	●Them & Us (Mon.)
6:30 PM	WGTS	●Interface (Fri.)
6:30 PM	WGTS	●People (1st & 3rd Wed.)
6:30 PM	WGTS	●Friends (Tues.)
6:30 PM	WGTS	●Open Forum (Thurs.)
6:30 PM	WGTS	●Post Meridiam (2nd & 4th Wed.)
6:30 PM	WITF	Overseas Assignment (Mon.)
6:30 PM	WITF	Behind the Headlines (Tues.)

6:30 PM	WITF	Conversations at Chicago (Wed.)
7:00 PM	WAMU	Options (M-W-F)
7:00 PM	WETA	Options (Tues.)
7:00 PM	WETA	Potter's House (Thurs.)
7:00 PM	WAMU	The Future of (Tues.)
7:30 PM	WAMU	Overseas Mission (Tues.)
7:30 PM	WGTS	University College Journal (Wed.)
8:00 PM	WGTS	Firing Line (Tues.)
8:00 PM	WGTS	National Town Meeting (Thurs.)
9:30 PM	WAMU	Dial-Log (Thurs.)
11:00 PM	WAVA	Overseas Mission
11:30 PM	WGTS	Casper Citron (Mon.-Thurs.)

SATURDAY

8:30 AM	WGTS	●Taking Time for Children
2:45 PM	WGTS	●Radio Free Women
5:00 PM	WETA	All Things Considered
5:30 PM	WETA	Washington Week in Review
6:30 PM	WGTS	●Friends

SUNDAY

6:00 AM	WHFS	Univ. of Detroit Town Hall
6:25 AM	WHFS	Md. Dept. of Education
6:45 AM	WHFS	Mont. County Comments
6:45 AM	WMAR	Drug Abuse Program
7:00 AM	WGAY	Prince Georges People
7:00 AM	WHFS	Washington Window
7:45 AM	WGAY	●Md. Nat'l Cap'l Park Plan Comm.
8:00 AM	WGAY	●United Planning Organization
8:30 AM	WGAY	●Consumers in Action
8:30 AM	WHFS	Mont. County Comments
8:45 AM	WGAY	●Young Lawyers Presents
1:30 PM	WAMU	Thirty Minutes
5:00 PM	WETA	All Things Considered
5:30 PM	WAMU	Center for Study of Dem.Inst.
6:00 PM	WAMU	Conversations
7:00 PM	WBJC	●Baltimore Happenings

# RELIGION

MONDAY THROUGH FRIDAY

5:30 AM	WHFS	Written Word
6:00 AM	WGTS	This is Sligo (Thurs.)
6:30 AM	WAVA	Man to Man-4th Presby. Church
2:00 PM	WGTS	Eternal Light (Mon.)
5:45 PM	WGTS	Voice of Prophecy
6:00 PM	WGTS	Church World News (Fri.)
6:15 PM	WGTS	Dialog (Fri.)
6:45 PM	WGTS	Science, Scripture & Salvation
7:00 PM	WGTS	●Music for Spirit
11:00 PM	WGTS	Beginnings (Fri.)
12:30 AM	WGTS	Voice of Prophecy

SATURDAY

5:45 AM	WHFS	Challenge for Today
7:05 AM	WGMS	Adventures in Judaism
11:00 AM	WGTS	●Sound of Worship
2:00 PM	WGTS	History of a Hymn
3:30 PM	WGTS	Scripture
4:00 PM	WGTS	●Sacred Concert Hour
12:30 AM	WGTS	Voice of Prophecy

SUNDAY

6:00 AM	WWDC	Religious Programming
7:00 AM	WJMD	Inspirational Music
7:15 AM	WGAY	Moments of Inspiration
7:30 AM	WGAY	●Religion in Washington
7:30 AM	WGTS	Scripture
7:30 AM	WHFS	Lutheran Hour
8:00 AM	WGMS	Back to God
8:00 AM	WMAR	Christ Lutheran Church
8:05 AM	WHFS	Ode Ship of Zion
8:30 AM	WGMS	Way of Life
8:30 AM	WGTS	Music on High
8:45 AM	WGMS	Changed Lives
9:00 AM	WJMD	Voice of Prophecy
9:05 AM	WAVA	Wash. Jewish Hour/Max Resnick
9:15 AM	WGMS	Christian Science Church
9:30 AM	WGMS	Trinitarian Church
9:30 AM	WGTS	Protestant Hour
10:30 AM	WGTS	Voice of Prophecy
11:00 AM	WAVA	4th Presby. Church
11:30 AM	WGTS	The Pulpit
5:45 PM	WGTS	Voice of Prophecy
10:45 PM	WAVA	Religion in the News

# SCIENCE

MONDAY THROUGH FRIDAY

5:15 AM	WHFS	Agriculture USA
5:45 AM	WHFS	Let's Talk About the Atom (W)
5:55 AM	WHFS	Space Story (Wed.)
9:30 AM	WGTS	Human Condition (Wed.)
9:30 AM	WGTS	International Science Report (Thurs.)
11:00 AM	WAMU	Profiles (Thurs.)
11:00 AM	WGTS	Cook's Corner
6:20 PM	WAVA	Eden's Garden (Fri.)
6:00 PM	WGTS	BBC Science Magazine (Wed.)
6:30 PM	WITF	BBC Science Magazine (Fri.)
7:20 PM	WAVA	Eden's Garden (Fri.)
10 PM	WGTS	Perspectives on Health (M-Wed.)
30 PM	WAMU	Ecology & Human Env. (M & W)

SUNDAY

8:00 AM	WAMU	Ecology & Human Env.
5:15 PM	WHFS	Agriculture USA
5:30 PM	WGTS	Cook's Corner

# SPORTS PLAY-BY-PLAY

MONDAY THROUGH FRIDAY

1:15 PM	WAVA	Univ. of Va. Football (Sun.)
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1:15 PM	WAVA	Race Reports
6:15 PM	WAVA	Big Thoroughbred Race

# SYMPHONIC

MONDAY THROUGH FRIDAY

6:00 AM	WETA	●A.M.-1
6:00 AM	WGTS	●Daybreak
7:00 AM	WITF	●Music at Seven
8:30 AM	WITF	●Music Ante Meridiam
9:00 AM	WETA	●A.M.-2
9:00 AM	WGTS	●Age of Telemann (Tues.)
10:30 AM	WGMS	●Listener Survey
12:00 Nn	WETA	●P.M.-with Steve Ember
1:00 PM	WITF	●Music from Oberlin (Mon.)
1:00 PM	WITF	●Kent in Concert (Thurs.)
1:30 PM	WAMU	●Measure by Measure
2:00 PM	WITF	●Music Post Meridiam
2:30 PM	WGTS	●Melody Time
3:00 PM	WGMS	●Homeward Serenade
3:00 PM	WGTS	●BBC Prom. Concert (Mon.)
3:00 PM	WGTS	●BBC Concert Hall (Tues.)
3:00 PM	WGTS	●Concert Hour VI (Wed.)
3:00 PM	WGTS	●Keyboard Immortals (Thurs.)
3:00 PM	WGTS	●Dutch Concert Hall (Fri.)
4:00 PM	WGTS	●Afternoon Serenade
7:00 PM	WETA	●Composers' Forum (Wed.)
7:00 PM	WGMS	●G.T.E. Hour
7:00 PM	WITF	●Music at Seven
8:00 PM	WBJC	●Internat'l Festival (Mon.)
8:00 PM	WBJC	●Stereo Concert Hall (Wed.)
8:00 PM	WBJC	●Orchestral Hall (Fri.)
8:00 PM	WCAO	●Maestro Symphony
8:00 PM	WGMS	●Invitation to the Dance (Mon.)
8:00 PM	WGMS	●Variable Feast (Tues.)
8:00 PM	WGMS	●Collage (Thurs.)
8:00 PM	WITF	●Boston Symphony (Mon.)
8:00 PM	WITF	●Cleveland Orch. (Thurs.)
8:00 PM	WITF	●Library of Congress Concerts (F)
8:30 PM	WETA	●Boston Pops Concert (Mon.)
8:30 PM	WETA	●Phillips Collection Concerts (Tu)
8:30 PM	WETA	●Phila. Orch. Concerts (Wed.)
8:30 PM	WETA	●Foreign Fest. Concerts (Thurs.)
8:30 PM	WETA	●Library of Congress Concerts (F)
9:00 PM	WBJC	●Cleve. Orch. (Mon.)
9:00 PM	WBJC	●Boston Symphony (Tues.)
9:00 PM	WGMS	●Royal Instrument (Mon.)
9:00 PM	WGMS	●Salute to the States (Tues.)
9:00 PM	WGMS	●Metro Special (Fri.)
9:00 PM	WGTS	●Musical Masterpieces (Tues.)
9:00 PM	WGTS	●Spotlight (Wed.)
9:00 PM	WGTS	●Music of the Ages (Thurs.)
9:00 PM	WGMS	●Cleve. Orch. (Wed.)
9:00 PM	WGMS	●World's Great Orch. (Thurs.)
9:00 PM	WBJC	NPR Concert (Fri.)
9:30 PM	WAMU	●In Praise of Music (Tues.)
10:00 PM	WGMS	●Music of America
11:00 PM	WETA	●Classical Grooves
12:00 Mdt	WITF	●Kent in Concert (Tues.)

SATURDAY

6:00 AM	WETA	●Classical Weekend
10:00 AM	WITF	Osborg's Choice
10:30 AM	WGTS	●Art of Pipe Organ
10:00 AM	WGMS	●Sunday Symphony
12:00 Nn	WITF	●BBC Music Showcase
1:00 PM	WETA	●(Q)Steve Ember
1:05 PM	WGMS	●Luncheon Concert
1:30 PM	WGTS	●Afternoon Serenade
5:00 PM	WAMU	Collector's Corner
6:30 PM	WGTS	●Choral Masterpieces
8:30 PM	WETA	●Festival U.S.A.
8:30 PM	WITF	●Boston Pops Concert
12:00 Mdt	WCAO	●Maestro Symphony

SUNDAY

6:00 AM	WETA	●Classical Weekend
7:00 AM	WAMU	●Dutch Concert Hall
7:00 AM	WITF	Osborg's Choice
9:00 AM	WETA	●Classical Weekend
11:00 AM	WAMU	●In Praise of Music
11:00 AM	WGMS	●Sym. for Sunday Morning
11:00 AM	WITF	●Utah Symphony
12:00 Nn	WETA	●Composers' Forum
12:25 PM	WGMS	●Concert Hour
12:30 PM	WAMU	●Auditorium Organ
1:00 PM	WAMU	●Music from Germany
1:00 PM	WGTS	●NPR Concert of Week
2:00 PM	WGMS	●Boston Sym. Orch.
2:00 PM	WITF	●Music Post Meridiam
6:00 PM	WGMS	●Soul of the Classics
6:00 PM	WITF	●Phila. Orch.
8:00 PM	WAMU	Singer's World
8:00 PM	WBJC	●Old Masters Revisited
8:00 PM	WCAO	●Maestro Symphony
8:30 PM	WETA	●Concert of Week
8:30 PM	WITF	●BBC Music Showcase
9:30 PM	WGMS	●Orchestral Masterworks
10:00 PM	WGTS	●In Recital
11:00 PM	WETA	●Classical Grooves
11:00 PM	WGTS	●BBC Promenade Concert

# TALK/DISCUSSION

MONDAY THROUGH FRIDAY

5:30 AM	WHFS	Wolfman Jack (Tues.)
5:30 AM	WHFS	Louis L. Goldstein (Wed.)
5:30 AM	WHFS	Ask the Professor (Fri.)

(Continued on page 143)

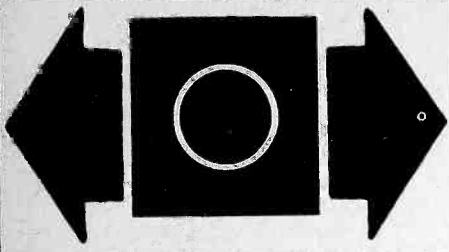
WAMU-FM 88.5	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 96.9	WJMD-FM 96.7	WVAO-FM 97.9	WGAY-FM 99.5	WWDC-FM 101.3	WHFS-FM 102.3	WCAO-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WAVA-FM 105.1	WKTK-FM 105.7	WMAR-FM 106.5	WEEB-FM 106.7	WMAL-FM 107.3
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# Listening Guide

FRIDAY

## ● Stereo Station

\*The suffix "-FM" is intentionally omitted in the program log

If unable to find a particular station listed under a specific time, refer back to a previous listing for that station. FM programs vary in length, and do not always start on the hour or half-hour. The program information contained in this log conforms to the information submitted by the individual stations, and is presented in the good faith that it is accurate and complete.

① indicates program preceded by a newscast.

## ① Friday

5:30 A.M.  
WAMU JAZZ ANTHOLOGY—with George Mercer: Swing Jam Sessions.

6:00 A.M.  
WBJC ●AM BALTIMORE  
WETA ●A.M.—with Bill Cerri: SPOHR Violin Concerto #9 in d, Op.55 (SOL278)[23]; RESPIGHI The Bride (MG 32308)[17]; WEBER Horn Concertino in e, Op.45 (S36996)[17]; MOZART String Quartet #9 in A, K. 169[6500644][16].  
WGMS ●FRED EDEN SHOW—News on half-hour.  
WGTB ●THE FAMOUS MOURNING SHOW—Progressive music with David Selvin.  
WGTS ●DAYBREAK—Light classical music.

6:30 A.M.  
WAMU READING ALOUD—with Bill Cavness.

7:00 A.M.  
WAMU ●MORNINGLINE—News, weather, sports & music with Craig Oliver.  
WCAO ●MAESTRO MORNING  
WITF ●MUSIC AT SEVEN—BEETHOVEN Consecration of House Over. (M30079)[10]; STAMITZ Flute Concerto in G (TV34093)[15]; BACH Fantasy & Fugue in g, Great (S60196)[13]; DEVIENNE Quartet in C for Bassoon & Strings (TV34304)[15]; SATIE Mercure: ballet (S36846)[14]; RACHMANINOFF Aleko: Suite (SR40253)[22].

9:00 A.M.  
WAMU KALEIDOSCOPE—News, views, info. sharing, music, entertainment & interviews/HOME—Info. sharing with host Irma Aandahl, Diane Rehm. Dru Campbell presents Environmental Up-Date.  
WBJC ●MUSIC APPRECIATION—Music 103 from Balto. Comm. College.  
WETA ●A.M.—with Bill Cerri: BEETHOVEN Sym. #5, Op. 67 (SPC21042)[33]; HANDEL Music for Royal Fireworks (KHB20350)[22]; NIELSEN Sym. #2 (M Q32779)[35]; RAFF Sym. #3, Im Walde (CE31063) [39]; PROKOFIEV Sym. #6 in e, Op. 111 (SR400-46)[39]; BARCHUNOV Concert Fantasy for Comra & Folk Inst. Orch. (SR40200)[8].  
WGMS ●TODAY IN WASHINGTON/FRED EDEN SHOW  
WGTB ●MORNING ALTERNATIVE NEWS  
WITF ●MUSIC ANTE MERIDIEM—MASSENET Le Cid: ballet music (STS15051)[18]; PIERNE Concert-piece for harp & orch. (S36290)[15]; HAYDN Sym. #85 in Bb, La Reine (MS6948)[22]; STRAVINSKY Dumbarton Oaks Concerto in Eb for Cham. Orch. (H71 192)[16]; BARBER Violin Concerto (MS6713)[25]; COPLAND Tender Land: Suite (LSC2401)[21]; SCHUMANN Quartet #1 in a (139143)[27]; MOZART Sym. #35 in D, K. 385, Haffner (CS6625) [20].

9:30 A.M.  
WBJC INTRO. TO SOCIOLOGY—Soc. 101 from Balto. Comm. College.  
WGTB ●RADIO FREE SHIRE—with Earendil & Barlow T. Shagnasty. Features calender of events & live music with local artists.

10:00 A.M.  
WBJC ●THEN & NOW  
WETA HAPPENINGS—Live coverage of hearings & events. Classical music continues until noon when none.  
WGMS ●LISTENER SURVEY—BERLIOZ Benvenuto Cellini: Over., Op. 23, Bernstein (MS6223); DE FALLA Three Corned Hat: Suite #2, Ormandy (MS7673). FROM THE MIDWAY—Public lecture series from Chicago Univ.

10:30 A.M.  
WAMU 90 MINUTES 'TIL LUNCH—Music & light entertainment with David Eccleston.  
WGMS ●PURSEGLOVE ON WINE/LISTENER SURVEY—MENDELSSOHN Violin Concerto in e, Op. 64, Heifetz/Munch (LSC4012); SCHUBERT Sym. #3 in D, D. 200, Menuhin (S36551).

11:00 A.M.  
WAMU 51% WOMEN—In observance of International Women's Year, Irma Aandahl examines present status.  
WGTS ●COOK'S CORNER—Discussion of all aspects of food, cooking & nutrition.

11:30 A.M.  
WAMU ONLY ONE EARTH—Continuation of Environment Lectures from Canadian Broadcasting Corp.  
WGMS ●MASTERS OF BAROQUE—HANDEL Harpsichord Suite #5 in E, Kipnis (CR4071); BIBER Sonata II for 2 trumpets, strings & continuo, Scherbaum/Simek/Kuentz (SLPM136549).

12:00 NOON  
WAMU READING ALOUD—with Bill Cavness.  
WBJC ●BEST OF BROADWAY—Damn Yankees.  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M.—Music, features & interviews with Steve Ember.  
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER  
WGTB ●BRUCE ROSENSTEIN SHOW—Progressive music.  
WGTS ●NOON NOTES—Potpourri of music, announcements & features.  
WITF ●READING ALOUD—Bill Cavness concludes Book of Job & reads Book of Ruth.

12:30 P.M.  
WAMU NEWS DAY—with John Merli/RADIO RUSSIAN—Course in Russian.  
WITF THIS IS RAGTIME—One Piece Composers.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE—with Edward Merritt: PROKOFIEV Sym. #3  
WBJC ●SPECIALS—Drama, music, poetry & Nat'l. Press Club luncheons are featured.  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WGTS OPTIONS—Interviews, documentaries & speeches from Nat'l. Public Radio.  
WITF ●COMPOSER'S FORUM—Martin Bookspan interviews Samuel Adler & introduces some of his music: Requiescat in Pace; String Quartet #5; Serenade; Songs with Winds; Concerto for Orch.

2:00 P.M.  
WBJC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW—D'ALAYRAC String Quartet in D, Op. 7 #3, Loewenguth Qt. (ARC73149); DE-BUSSY Sonata #2 for flute, viola & harp, Dwyer/Fine/Hobson (2530049); MOZART String Quartet #6 in Bb, K. 159 (1773), Qt. Italiano (6500172).  
WGTS TARGET—Timely discussions on politics & government.  
WITF ●MUSIC POST MERIDIEM—FAURE Penelope: Prelude (CS6227)[8]; NIELSEN Flute Concerto (MS-7028)[19]; MENDELSSOHN Piano Trio #1 in d (S-VBX582)[27]; TURINA Rapsodia Sinfonica for piano & orch. (CS6202)[11]; STRAVINSKY Septet for piano, strings & winds (MS7054)[12]; SHOSTAKOVICH Sym. #1 in F (M31307)[34]; MOZART Violin Sonata #4 in e, K. 304 (SRV262)[12]; BEETHOVEN Violin Concerto in D (M31805)[44].

2:30 P.M.  
WGTB ●(2:45)WATCHDOG—Consumer affairs produced by Center for Science in Public Interest.  
WGTS ●MELODY TIME—Light classical music from Voice of Germany.

3:00 P.M.  
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY

WGTB ●(3:15)SPIRITUS CHEESE SHOW—with Mark Gorbulew, featuring interviews with national & local recording artists, plus progressive jazz.  
WGTS ●DUTCH CONCERT HALL—SUK Serenade for Strings in Eb, Op. 6; MOZART Concerto for piano & orch. in Eb, K. 449; ROUSSEL Sinfonietta for strings, Netherlands Cham. Orch./Macal, Theo Bruins, p.

4:00 P.M.  
WAMU ●(3:55)BOOKMARK—with Edward Merritt.  
WGTS ●AFTERNOON SERENADE

4:30 P.M.  
WAMU NEWS DAY—John Merli presents latest news, weather & sports.  
WBJC ●NEWS CAPSULE—News of Balto. area.

5:00 P.M.  
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED—News program from Nat'l. Public Radio Network.  
WETA ALL THINGS CONSIDERED  
WITF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS ●PREVIEW/RENE CHANNEY SHOW

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WGMS ●STOCK REPORT/BUSINESS NEWS  
●(6:20)RENE CHANNEY SHOW  
WGTB ●EVENING ALTERNATIVE NEWS

6:30 P.M.  
WBJC INSIGHT  
WETA TALK OF THE TOWN  
WGTB ●INTERFACE—Weekly presentation by news collective.  
WITF BBC SCIENCE MAGAZINE

7:00 P.M.  
WAMU OPTIONS—From Nat'l. Public Radio.  
WBJC SOUNDS LIKE YESTERDAY—Profiles with Marty Cohen, Mary Noble Backstage Wife; Serial Theatre: Cinamon Bear.  
WETA INSIDE JEAN SHEPHERD  
WGTB ●QUADROPHENIA WITH EUCLID—Quadriphonic releases using SQ & QS systems featured, 7 & 8 PM.  
WGMS ●G.T.E. HOUR—19th Century Piano Concerto Cycle, Part 20: SCHUMANN Sym. #4 in d, Op. 120, Krips (STS15019); SAINT-SAENS Piano Concerto #4 in c, Op. 44, Ciccolini/Baudo (SIC6081).  
WGTS ●MUSIC FROM THE SPIRIT—Contemporary religious music.  
WITF ●MUSIC AT SEVEN—Beecham, cond.: GRIEG Symphonic Dance in A, Op. 64 #2 (S60000)[5]; SIBELIUS Symphonic Poem The Oceanides (S35458) [10]; SAINT-SAENS Symphonic Poem, Le Rouet d'Omphale (S35505)[10]; BIZET Sym. in C (S60-192)[29].

7:30 P.M.  
WETA (7:45)JACK ARMSTRONG—All American Boy.

8:00 P.M.  
WAMU ALL THINGS CONSIDERED—with Susan Stamborg & Mike Waters.  
WBJC ORCHESTRA HALL  
WCAO ●MAESTRO SYMPHONY—SCHUBERT Sym. #9 (MS-6219)[53].  
WETA RADIO REVISITED—Johnny Dollar: Delectable Damsel Matter.  
WGMS ●COLLECTOR'S SHELF—Busch Family, featuring Schubert's string quartet in d, Death & the Maiden.  
WITF ●SPECIALS—Jaime Laredo Recital, v, Ann Schein, p: CORDERO Sonatina; COPLAND Sonata; BINKERD Violin Sonata, world premiere; ROREM Day Music. Mr. Laredo appears with Harrisburg Sym. Orch. on Nov. 12 in all-Tchaikovsky that will be broadcast over this station.

Capital letters indicate major keys; lower case, minor keys. General descriptions for programs are given with the first listing for the month. Conductor's name follows the fraction bar (/). Parenthesis indicate record mfr. no. (XOO). Brackets indicate approximate length of selection in minutes: [00].

**GENERAL ABBREVIATIONS**  
a alto  
b bass  
bn bassoon  
br baritone  
bv baroque violin  
c contralto  
ce cello

cl clarinet  
cor cornet  
ct counter-tenor  
d drums  
db double bass  
eh english horn  
f flute  
fh french horn  
g guitar

h harp  
hc harpsichord  
hm harmonica  
ho horn  
l lute  
m mandolin  
ms mezzo-soprano  
n narrator  
o organ

ob oboe  
Orch. Orchestra  
p piano  
per percussion  
ph post horn  
Phil. Philharmonic  
r recorder  
s soprano  
sx saxophone

Sym. Symphony  
t tenor  
tb trombone  
tr trumpet  
ty tympani  
v violin  
vc violincello  
vi viola  
vida viola d'amore

viga viola da gamba  
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8:30 P.M.  
WETA ●●8:55 IN CONCERT-Library of Congress, (last N.Y. Phil. Chan. Ess. SCHUBERT Variations Uber Truck up Bremen aus Die Schone Mullerin, D.802 for flute & piano, BAYDOWSKY Junctures for flute, clarinet & violin, BEING Adagio from Kammerkonzert for clarinet, violin & piano, BRAHMS Trio in E for horn, violin & piano, Op. 40.

Friday, Nov. 9 8:30 pm  
Lincoln Auditorium, G.W.U.  
**ALWIN NIKOLAIS DANCE THEATRE**  
Call 393-4433 for Ticket Info.  
Washington Performing Arts Society

9:00 P.M.  
WBUC ●●MPR CONCERT OF WEEK-ANDOR Allegro from Organ Sym. #6, CLERAMBAULT Suite du premier ton, J.S. BACH Prelude & Fugue in G, THAL BENBALL Variations on theme by Paganini, DUPRE Variations on Niel, MESSIAEN Birth of Lord, ENCORE Ride of Walkure from Wagner's Die Walkure.  
WGMS ●METRO SPECIAL-Ann Scripps, p.  
WGTB PACIFICA EVENING NEWS-Produced by Pacifica Foundation, Wash. Bureau.  
WGTS ●SACRED ARTIST-Interviews with & performances by sacred artists from Wash. area. Donald Boothman, professor of music at American Univ. & well-known Wash. baritone is featured in vocal music from Christian & Hebrew traditions.

9:30 P.M.  
WAMU X MINUS ONE-Award-winning science-fiction series. Map Makers.  
WGTB ●CHRIS THOMPSON SHOW-Progressive music.  
WTF GETTING TO KNOW FINNISH MUSIC  
WMJS ●SPOTLIGHT ON COUNTRY-Norma Jean

10:00 P.M.  
WAMU JERRY GRAY SHOW-Country/Western music & light entertainment with Jerry Gray.  
WGMS ●SINGFEST-JANNEQUIN Chant des Oiseaux, Montreal Bach Choir (500710), WALTON Belshazzar's Feast (1931), Wagner (S36015), HOLST Mathew, Mark, Luke & John, Halsey (ZRG5496).  
WGTS ●MUSICA ANTIQUA-Sacred music composed before the Roccoco  
WTF REAL NEW ORLEANS

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Loretta Lynn.

11:00 P.M.  
WBUC INSIDE JEAN SHEPHERD  
WETA ●CLASSICAL GROOVES-with Tony Riggs. SCHUMANN Piano Quintet (MS7266)(E0), SCHUBERT Sonata in a, D. 784 (6500418)(E22), BEETHOVEN Piano Trio #2 in G, Op. 1 #2 (SE3771)(E33), VIVALDI Concerto in C, Op. 8 #12 (MQ32840)(I01), C.P. E. BACH Sonatina in E, Vol. 108 (MCS2125)(I5).  
WGMS ●SPECTRUM  
WGTS BEGINNINGS-Call-in program for young people with problems. Counseling & referral.  
WTF ●FOLK MUSIC AMERICANA-Civil War Songs.

11:30 P.M.  
WTF RADIO READER  
WMJS ●SPOTLIGHT ON COUNTRY-Tex Ritter.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH-Classical music throughout night with Edward Merritt.  
WBUC ●JAZZ 91  
WGMS ●AFTER HOURS-Until 6:00 AM.  
WGTB ●BUZZ BALL-Progressive music with Kevin Langan.  
WTF MUSIC OF BIG BANDS-Jimmy Dorsey & Jimmie Lunceford.

2 Saturday

6:00 A.M.  
WAMU JAZZ ANTHOLOGY-with George Mercer-Paul Whiteman, King of Jazz.  
WETA ●CLASSICAL WEEKEND-with Mary Cliff-HAYDN Sym. #40 in F (STS15249-54)(E17), DVORAK Serenade in E, Op. 22, for Strings (PHS839706LY) (E27), SCHUMANN Sym. #3 in E, Op. 97, Rhenish (DGG2709036)(E36), BEETHOVEN Violin Concerto (MG31418)(E44), STRAVINSKY Jeu de Cartes (Card Game) (SR40219)(E24), LISZT Hungarian Fantasy (M31075)(E16), J.C. BACH Quintet #2 in G (MHS-706)(E7).  
WGMS ●PETE JAMERSON SHOW  
WGTB ●SATURDAY MORNING MUSICAL NEWS SHOW-potpourri of current news, features, progressive music & whatever else comes to mind on a Sat. morning.  
WGTS ●DAYBREAK-Light music along with Health Watch & Written Word.

6:30 A.M.  
WGMS (6:45)ON THE CORNER  
7:00 A.M.  
WAMU JOHN DELANE & FOLK MUSIC-Sea Songs.  
116 FORECAST FM

WCAO ●MAESTRO MORNING  
WGMS ADVENTURES IN JAZZ:00  
WTF COLLECTOR'S CORNER

7:30 A.M.  
WGMS ●PETE JAMERSON SHOW

8:00 A.M.  
WAMU ●BLUEGRASS-with Gary Henderson & Amy Berg exploring historical trends in bluegrass music. Live interviews with artists, rare 78 & 45 rpm discs, & taped presentations of important bluegrass concerts & festivals.  
WTF ONCE UPON A TIME  
WGTB ●TALKING TIME FOR CHILDREN-program for young at heart. Music, stories, & poetry. Produced by Eleanor Mackey  
WGTS YOUR STORY HOUR-Enrichment for children.

9:00 A.M.  
WBUC ●BLACK HISTORY-Review of two history 110 programs  
WETA ●8:55 CLASSICAL WEEKEND-with Mary Cliff-SCHONBERG Transfigured Night, Op. 4 (CS6552) (E31), TCHAIKOVSKY Piano Concerto #1 in B (SP-C21056)(E37), DEBUSSY Quartet in g, Op. 15 (M-30650)(E5), SZYMANOWSKI Violin Concerto #2 Op. 61 (PHS6500421)(E21), STRAUSS Don Quixote Op. 35 (Y32224)(E40), DEBUSSY Préludes (M30-483)(E6).  
WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY Classic Blues & Jazz from 20's, 30's & 40's with Royal

9:30 A.M.  
WGTS SATURDAY SEMINAR-Moral & ethical issues are discussed

10:00 A.M.  
WTF OSBORG'S CHOICE

11:00 A.M.  
WBUC ●AN HOUR WITH  
WGTS ●SOUND OF WORSHIP-Live worship service from Seventh-day Adventist Church.

11:30 A.M.  
WGMS ●MASTERS OF THE BAROQUE-CLARKE Suite in D, for trumpet, oboes, bassoons & strings, Andre Colombo (OLS160); DURANTE Concerto in C, for strings & continuo, Reinhardt (KMB21681).

12:00 NOON  
WAMU WOMEN DARE DAILY-college level course with Roberta Hollander.  
WBUC ●MUSIC FROM OLD COUNTRY  
WCAO ●MAESTRO LUNCHEON  
WETA ●CHARTER FLIGHT-with Mary Cliff.  
WGMS ●AT THE KEYBOARD-Clifford Curzon, p., LISZT Valse Op. 18 (1881), Curzon (CS6371); BRAHMS Intermezzo in E, Op. 117, #1 (CS6341); MOZART Piano Concerto #24 in c, K. 491, Curzon, Kertesz (CS6580); LISZT Gnomes (Kertesz, Curzon (CS6371)).

12:00 NOON  
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WBUC ●MUSIC FROM OLD COUNTRY  
WCAO ●MAESTRO LUNCHEON  
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WGTB ●SOPHIE'S PARLOR-program of all women's music & information.  
WTF ●BBC MUSIC SHOWCASE-BERLIOZ Benvenuto Cellini: Over., DONLAND Three Lachrimae Patens; MOZART Piano Trio in G, DVORAK Sym. #8 in G.

12:00 NOON  
WAMU WOMEN DARE DAILY-college level course with Roberta Hollander.  
WBUC ●MUSIC FROM OLD COUNTRY  
WCAO ●MAESTRO LUNCHEON  
WETA ●CHARTER FLIGHT-with Mary Cliff.  
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WTF ●BBC MUSIC SHOWCASE-BERLIOZ Benvenuto Cellini: Over., DONLAND Three Lachrimae Patens; MOZART Piano Trio in G, DVORAK Sym. #8 in G.

1:00 P.M.  
WAMU ●SPIRITS KNOWN & UNKNOWN-with Gerald Lee & Joyce Bellfield. Black music, news, interviews, poetry & information sharing.  
WETA ●QSTEVE EMBER'S SATURDAY SHOW-new classical music releases, matrix quadraphonic, pre-recorded tapes.  
WGMS ●LUNCHEON CONCERT-DVORAK Symphonic Poem-Mid-day Watch, Op. 108, Kertesz (CS6746); PRO-KOFIEV Violin Concerto #1 in D, Op. 19, Sivo/Stein (CS6736); SAINT-SAENS Henry VIII: Gypsy Dance, Bouyngie (CS6744).

1:30 P.M.  
WGTS ●AFTERNOON SERENADE-Light inspirational music & features.  
WTF SINGER'S WORLD  
WWDC FOOTBALL-Notre Dame-Navy @ Philadelphia.

2:00 P.M.  
WBUC ●FOLK FESTIVAL U.S.A.-San Diego Folk Fest.-Performances by Kenny Hall, Frankie Armstrong, Tom Waits, Strange Cape Singers, Zagreb Municipal Orch., & others.  
WCAO ●MAESTRO AFTERNOON  
WGMS ●1:55 OPERA HOUSE-with Paul Hume-PUCCINI Boheme-Caballe, Blegen, Domingo, Milnes, London Phil./Solti (RCA).  
WTF ●THE OPERA-PUCCINI Festival: Le villi, with Barry Morell (Roberto), Adriana Maliponte (Anna), Matteo Manuguerra (Wulf), Anton Guadagno, cond. Edgar: Act II, with Barry Morell (Edgar), Nancy Stokes (Tigrana), Walter Wyatt (Frank)/Guadagno.

2:30 P.M.  
WGTB ●12:45 RADIO FREE WOMEN-discussion of women's issues & problems.  
3:00 P.M.  
WGTB ●1:15 SKIP-homemade prog. music with Skip Pizzi.

4:00 P.M.  
WAMU MBARI-MBAYO-Godwin Oyewole presents a program

of African music & songs & Cuban music from West Indies.  
WBUC ●FOLK MUSIC & BERNSTEIN  
WTF ●CONCERT HOUR-SCHUMANN Over., Scherzo & Finale, Piano Concerto in A.

5:00 P.M.  
WAMU COLLECTOR'S CORNER-with Wayne Connor.  
WBUC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WGMS ●ON RECITAL-Maurice Andre, Jr. -MARTIN Etienne in E, Andre: Oboe (MHS1176); HANDEL Telemusical Concerto in D, in 5 movements, Andre/Pastor (MHS1221), JOHANNES Brahms Concerto in E, Andre/Moz (MHS746); MOZART La Morte Mozart Andre/ovs. (MHS1210).

WTF J, THOU, & THE COMPUTER-George Adams examines growth of computer technology & tries to answer the question, How can we use the computer to get where we want to go?

5:30 P.M.  
WBUC JAZZ REVISITED  
WETA WASHINGTON WEEK IN REVIEW

6:00 P.M.  
WAMU ●QUARTET-with Ed Clark. Art of American Barbershop Quartet is explored with music & anecdotes feat. Wash. Barbershop quartets-Rodger & Sons.  
WBUC ●EXPLORATIONS IN JAZZ  
WCAO ●MAESTRO EVENINGS  
WETA ●FOLK WEEKEND-two hours with Mary Cliff.  
WGMS ●ON THE WIND-POULENC Sextet for piano & winds, RSO Cham. Pleyers, Ginep (LSC6189); HAYDN Wind Divertimento #3 in B, St. Anthony Choroche, Vienna Sym. Winds (S59); BAX Sonata for clarinet & piano (1934), Decker/Harboe (Y30492).  
WGTB ●EVENING ALTERNATIVE NEWS  
WTF ●FOLK MUSIC-in Many Barbershop-Boys (Ballads, Songs of Billy the Kid, Sam Bass, Siskelot, & an assortment of badmen heroes from U.S., Australia & elsewhere.

6:30 P.M.  
WGTB ●FRIENDS-program about city people in Wash. area. Produced by Stonehill Station Media Collective.  
WGTS ●CHORAL MASTERPIECES-ZELENA Lamentations of Prophet Jeremiah, Neda Casei, A. Theo Altmeyer, t. Karel Bonura, b./Redova & Muschler (M71282); BACH Cantata #80, A Mighty Fortress is Our God, Vienna Cham. Orch. & Academy Choir/Prohaska (BG508).

7:00 P.M.  
WAMU THIS IS RAGTIME-with Terry Waldo who traces evolution of ragtime-Scott Joplin-Early Rags.  
WGMS ●FIRST HEARING  
WGTB ●ANDI FISHMAN SHOW-prog. music.  
WTF MUSIC OF BIG BANDS-CHICK WOOD in early 30's; Glenn Miller in 1942.

7:30 P.M.  
WAMU JAZZ REVISITED-with Hagen Schumacher-Extended Recordings.

8:00 P.M.  
WAMU ●TIME MACHINE-Bill Barber explores rock 'n' roll hits of past.  
WCAO ●MAESTRO OPERA-VERDI-Don Carlo with Bergonzi as Don Carlo, Renata Tebaldi as Elizabeth de Valois, Nicolai Chianuri as Philip the Second, Dietrich Fischer-Dieskau as Rodrigo, Grace Bumbay as Princess Eboli, Marti Talvela as Grand Inquisitor, Jeanette Sinclair as Tebaldo, Kenneth MacDonell as Count Di Lemna & Joan Carlyle as A Celestial Voice; Chorus & Orch. of Royal Opera House, Covent Garden/Solti. Sung in Italian.  
WETA ●JAZZ PLUS-Yale Lewis presents seven hours of trad. & contemporary jazz plus interviews with prominent musicians, occasional live & tape-delayed jazz concerts.

WGMS SPOKEN WORD SPECIAL-Mark Twain.  
WGTS ●MUSICAL MEMORIES-Music From Good Old Days, Full Steam Ahead, Railroad songs, sounds & stories.  
WTF JAZZ REVISITED-Extended recordings, including Woody Herman's Summer Sequence.  
WWDC (8:05)PHOENIX

Saturday, Nov. 9 8:30 pm  
Lincoln Auditorium, G.W.U.  
**ALWIN NIKOLAIS DANCE THEATRE**  
Call 393-4433 for Ticket Info.  
Washington Performing Arts Society

8:30 P.M.  
WTF ●BOSTON POPS-/Fiedler, Eubie Blake, p., SOUSA March, El Capitan; SUPPE Post & Peasant; Over.; GRAINGER Danny Boy; KETELBY In a Persian Market; ARR. HAYMAN Pops Hoe-Down; MORSE March, Up the Street; ARR. SANFORD Victor Herbert Favorites; BLAKE Charleston Rag; PORTER-BLAK As Long As You Live; SIZZLE-BLAK Suffle Along Medley; BLAKE Valse Marine; RAZAF-BLAK Memories of You; KERN Smoke Gets in Your Eyes; ANDERSON Waltzing Cat; ARR. HAYMAN Memories; BOWMAN Twelfth Street Rag.

9:00 P.M.  
WAMU ●GALAXIS-with David Goessling & Paul Iadarola who survey & present contemporary music of all kinds.  
WBJC ●JAZZ EXTRAVAGANZA  
WGTV ●BUZZ BALL SHOW-prog. music with Kevin Lanigan.

9:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Brenda Lee.

10:00 P.M.  
WAMU ●SOUND, COLOR & MOVEMENT-Russell Williams explores inseparable relationship between musicians, the movement & music.

10:30 P.M.  
WITF ROUND THE HORNE  
WMJS ●SPOTLIGHT ON COUNTRY-Bill Monroe.

11:00 P.M.  
WGTS ●AMERICAN THEATRE ORGAN SOCIETY CONCERT Buddy Nolan in concert on the 4 manual, 15 rank Page Organ in Embassy Theatre, Fort Wayne, Ind.  
WITF FOLK FESTIVAL USA-HI's from annual Snoose Blvd. Festival in Minneapolis with Anne-Charlotte Harvey, Goran Bengtsson, & Folk Fiddlers Old-Time Dance Musicians.

11:30 P.M.  
WGTS NEW OLD TIME RADIO SHOW-Original dramas & radio revivals.  
WMJS ●SPOTLIGHT ON COUNTRY-Marty Robbins.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH-with Edward Merritt.  
WBJC ●JAZZ EXPERIENCE  
WCAO ●MAESTRO SYMPHONY-THOMPSON Sym. #2 (MS7392)[28].  
WGTV ●CORPUS CALLOSUM-prog.music with Ken Moss & Rich Stevens.

11:00 A.M.  
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.  
WGMS ●CHORAL CLASSICS-HANDEL Coronation Anthem #1, Zadok the Priest, Ambrosian Sgrs./Menuhin (S-36741); BRUCKNER Te Deum (1881-84) in C, Stader/Wagner/Haeffliger/Lagger/Jochum (139117/18); VAUGHN WILLIAMS 5 Mystical Songs (1911), Shirley-Quirk/Willcocks (S36590).  
WITF ●UTAH SYMPHONY ORCHESTRA-Abravanel, cond., Judith Raskin, s: STRAUSS Don Juan; Four Last Songs; MOZART Abduction from Seraglio: Over.; Una donna a quindici anni; DONIZETTI La Fille du regiment: Il faut partir, mes bons compagnons; PUC-CINI La Boheme: Mi chiamano Mimi; RAVEL Daphnis et Chloe.

12:00 NOON  
WBWC ●SUNDAY UNDERGROUND  
WCAO ●MAESTRO LUNCHEON  
WETA ●COMPOSERS' FORUM-Samuel Adler.  
WGMS ●THIS WEEK IN WASH./NAT'L SYM. NOTES  
WGTV ●STUMP JUMPER'S SIT IN-with Tex & Greg. Country rock, C & W, bluegrass music.

12:30 P.M.  
WAMU ●AUDITORIUM ORGAN-with John Obetz.  
WGMS ●(12:25)MUSIC ROOM-Commentary by Patrick Hayes: CHOPIN Fantasy in f, Op.49, Rubinstein (LSC2889); DELIUS Cello Sonata (1917), Isaac Jones (ZRG727); BACH Flute Sonata in e, BWV. 1034, Rampal/Huchot/Veyron-Lacroix (Y231925).

1:00 P.M.  
WAMU ●MUSIC FROM GERMANY  
WETA ●OPERA, ETC.-with Dean Dalton: BELLINI Beatrice Di Tenda, feat. Joan Sutherland, Josephine Veasey, Luciano Pavarotti & Joseph Ward.  
WGAY ●MATINEE AT ONE-All American.  
WGTS ●CONCERT OF WEEK-SCHUBERT Dem Unendlichen, Schwestergruss, Der Zwerg; MAHLER Wo die schonen Trompeten blasen, Das irdische Leben, Ich atmet' einen Lindenduft, Liebst du em Schonheit, plus songs by Satie & Wagner, Jessye Norman, s, Irwin Gage, p.  
WITF MY WORD

1:30 P.M.  
WAMU JOURNAL-Weekly presentation of American Univ. Dept. of Communication.  
WGMS ●VOCALISE-Gerard, Souzay sings: DUPARC L'Invitation au voyage (1870); Serenade Florentine; La Vague et la Cloche, Baldwin (PHS900027).  
WITF ●MELODY TIME

2:00 P.M.  
WAMU DESPIERTA BARRIO-Wake-Up! Neighborhood: Program designed to bring news, commentary, music & arts of Latin America & Latin American community in Wash.  
WCAO ●MAESTRO AFTERNOON  
WGMS ●BOSTON SYMPHONY ORCHESTRA-COPLAND Quiet City, for trumpet, English horn & strings, Ghitala/Thorstenberg/Copland; BEETHOVEN Sym. #9 in d, Op.125, Napier/Davidson/Alexander/Milnes/Tanglewood Fest. Chorus/Ozawa.  
WITF ●MUSIC POST MERIDIEM-SCHUMANN Scenes from Goethe's Faust: Over. (OSA12100)[8]; WAGNER Faust Over. (M32296)[12]; BUSONI Doktor Faust: Sarabande & Cortege (SBL3719)[19]; BERLIOZ Damnation of Faust: Rakoczy March; Dance of Sylphs; Minuet of Will-o' the Wisps (M30384)[13]; TCHAIKOVSKY Serenade melancolique for violin & orch. (STS15054)[8]; PROKOFIEV Sym.#5 in Bb (SR-40126)[42]; MENDELSSOHN Incidental Music for Midsummer Night's Dream (OS26107)[55].

5:00 P.M.  
WAMU SUNDAY SCHOLARS SERIES-Presented in cooperation with Wash. Hebrew Congregation feat. talks by foremost Jewish scholars, authors, artists & scientists  
WBWC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WGMS ●CRITIC'S CHOICE  
WGTS ●UKRAINIAN MELODY HOUR-Music from Ukraine.  
WITF ●SPECIALS

Next Sunday, November 10, Matinee  
**BALTIMORE SYMPHONY ORCHESTRA**  
Sergiu Comissiona, Conductor  
"Music for Sunday"  
Featuring Inez Hassman, Violin  
LYRIC THEATRE, 3 p.m. Call 837-5691

5:30 P.M.  
WBWC ●VOICES IN THE WIND  
WETA I'M SORRY I'LL READ THAT AGAIN  
6:00 P.M.  
WCAO ●MAESTRO EVENING  
WETA ●FOLK WEEKEND-Two hours of folk music with Mary Cliff.  
WGMS ●SOUL OF CLASSICS  
WGTV ●MEDICATED GOO SHOW-with Geoffrey Brown.  
WGTS VOICES IN THE WIND-Omnibus arts program from Nat'l. Public Radio.  
WITF ●PHILADELPHIA ORCHESTR-Ormandy, cond., Kathryn Bouleyn, s, Claudine Carlson, c, John McCollum, t, Douglas Lawrence, b, Singing City Choirs: BACH Wachet auf, ruft uns die Stimme; BRUCKNER Sym.#9 in d; Te Deum.

6:30 P.M.  
WAMU TALKES OF TIME & SPACE-with Drusilla Campbell.  
WBWC ●SORRY, I'LL READ THAT AGAIN  
WGMS ●ARS NOVA-ANON. Je demeure seule equaree, Clary (CC5); BYRD Walsingham Variations, Leonhardt (KHB20308); LASSO Suite of Madrigals, Greenberg (DL79424).

7:00 P.M.  
WAMU RECOLLECTIONS-with John Hickman.  
WBWC ●BALTIMORE HAPPENINGS  
WGMS ●NATIONAL GALLERY OF ART CONCERT-Richard Frederickson, db, Robin McCabe, p; ECCLES Sonata; KOUSSEWITZKY Humoresque, Chanson Triste, Valse Miniature; BENSHOOF Sonata (1973), Wash. Premiere; BRAHMS Sonata in Eb, Op.120 #2.  
WGTS ●BAND CONCERT-Band music at its best.

8:00 P.M.  
WAMU SINGER'S WORLD-with Wayne Conner.  
WBWC ●OLD MASTERS REVISITED  
WCAO ●MAESTRO SYMPHONY-STRAVINSKY Sym. in Eb (MS6989)[41].  
WETA NATIONAL PUBLIC RADIO THEATER-Listen by Robert Creeley; The Slot, by Tom Gillespie; The Bathing Suite by Harvy Jacobs.  
WITF TALKING ABOUT MUSIC-John Amis's guests are Shirley Verrett, ms, Charles Mackerras, cond., Pauline Tinsley, s.

8:30 P.M.  
WAMU ●THE OPERA HOUSE-with Edward Merritt: Improvisational newest opera in the world: ADLER The Wrestler.  
WGMS ●SERENATA-CHARPENTIER Medee: Suite, Dautel (TV34101); DELIUS Fennimore & Gerda: Intermezzo, Beecham (S60185).  
WITF ●BBC MUSIC SHOWCASE-BEE THOVEN Egmont: Over.; SCHUBERT Piano Variations in A; BERKELEY Songs of Half-Light-Five Poems of Walter de la Mare; ROUSSEL Sym.#3 in g.

9:00 P.M.  
WETA CONCERT OF WEEK-SCHUBERT Dem Unendlichen, D.291; MAHLER Wo die schonen Trompeten blasen; SATIE La statue de bronze; WAGNER Five Songs to poems by Mathilde Wesendonck.  
WGMS ●(8:55)RADIO SMITHSONIAN  
WGTV ●ABSTRACTION SHOW-Progressive music with John Paige.  
WGTS ●FIRST HEARING-New recordings are auditioned.

9:30 P.M.  
WGMS ORCHESTRAL MASTERWORKS-MOZART Sym. #39 in Eb, K.543, Bernstein (MS7029); BARTOK Music for strings, percussion & celeste (1935), Reiner (VICS1620); SIBELIUS Kullervo, Op.7, Symphonic poem for mezzo-soprano, baritone, Male chorus & orch., Kostia/Viitanen/Berglund (SB37-78).  
WMJS ●SPOTLIGHT ON COUNTRY-Buck Owens.

10:00 P.M.  
WGTS ●IN RECITAL-RAVEL Two Hebrew Songs, Don Quichotte a Dulcinea; SCHUBERT Der Atlas, Ihr Bild, Das Fischmadchen; BEETHOVEN An Die Ferne Geliebte, John Shirley-Quirk, br, Martin Isepp, p.  
WITF BRUNO WALTER LEGACY-Seventh program about Dr. Walter's career brings an all-Mozart concert with

3 Sunday

6:00 A.M.  
WAMU JAZZ ANTHOLOGY-with George Mercer: Glen Gray.  
WETA ●CLASSICAL WEEKEND-with Mary Cliff: BEETHOVEN Sym.#8 in F, Op.93 (6500462)[27]; BRAHMS Sym.#3 in F, Op.90 (MS6685)[35]; MOZART Serenade #9 in D, K.320 (2530082)[41]; SIBELIUS Concerto in d, Op.47 (Y30489)[31]; DVORAK String Sextet in A, Op.48 (SAL3765)[30]; BACH Concerto in D, BWV.972 (M32229)[8].  
WGMS ●PETE JAMERSON SHOW  
WGTV ●TOO SOON AFTER SATURDAY NIGHT SHOW-Progressive music with Furry Rick & Charles Ulysses Farley.

7:00 A.M.  
WAMU ●FOLK MUSIC & BERNSTEIN-with Maury Bernstein.  
WGTS ●MORNING MEDITATIONS-Inspirational music & features.  
WITF OSBORG'S CHOICE

8:00 A.M.  
WAMU ECOLOGY & HUMAN ENVIRONMENT-Dr. Sager.  
WGMS ●(7:55)BACK TO GOD

8:30 A.M.  
WGMS MENNONITE HOUR/CHANGED LIVES

9:00 A.M.  
WAMU ●STAINED GLASS BLUEGRASS-Gary Henderson combines best of bluegrass & gospel music.  
WBWC ●MUSIC APPRECIATION-Reruns of 3 Music 103 programs.  
WCAO ●MAESTRO MORNING  
WETA ●(8:55)CLASSICAL WEEKEND-with Mary Cliff: GLAZUNOV The Seasons (SR40088)[34]; BEETHOVEN Hammerklavier Sonata Bb, Op.106 (CS-6563)[43]; TCHAIKOVSKY Sym.#1 in g, Op.13 (2530078)[44]; BRUCH Concerto for 2 pianos & orch. (S36997)[23]; BARTOK Divertimento for string orch. (S36335)[25].  
WGMS (9:15)CHRISTIAN SCIENCE CHURCH  
WGTV DISK MEMORY SHOW-Alan Lee features collector items from formative days of rock & roll.  
WITF LET'S PRETEND-Frog Prince.

9:30 A.M.  
WGMS TRINITARIAN CHURCH  
WITF ●MUSIC FOR CHILDREN-Musical Congratulations.

10:00 A.M.  
WGMS ●SUNDAY SYMPHONY-CHERUBINI Anacreon: Over. (1803), Munchinger (STS15076); MENDELSSOHN Sym.#5 in d, Op.107: Reformation, Karajan (2530416).  
WITF FIRST EDITION-Noted scientist Dr. Jacon Bronowski, author of both book & BBC television series, Ascent of Man, provides Heywood Hale Broun with f fascinating summary of achievements of man.

10:30 A.M.  
WBWC ●INTRO. TO SOCIOLOGY-Repeats of 3 Soc.101 programs.

Sunday, Nov. 10 3:00 pm  
Concert Hall, Kennedy Center  
I SOLISTI DI ZAGREB  
& HENRYK SZERYNG, Violinist  
Call 393-4433 for Ticket Info.  
Washington Performing Arts Society

2:30 P.M.  
WAMU ●NEW THING ROOT MUSIC SHOW-Root music & jazz with host Rusty Hassan.  
WGTS ●MELODY TIME-Light classical music from Germany.

3:00 P.M.  
WGTV ●JERKY JOHN SHOW-Progressive music.  
WGTS ●VOCAL SCENE-Opera, operetta, & art songs with commentary.

4:00 P.M.  
WGMS ●THE PLECTRUM-AQUADO Lessons for guitar, #'s 1-4, Segovia (DL710063); J.C.BACH Harp Concerto in D in God Save the King, Challan/Courraud (PHC9020); DOWLAND Semper Dowland, Semper dolens for lute solo, Ragossnig (2533157); LE ROUX Suite in g, for 2 harpsichords, Dart/Kipnis (M31240); BEETHOVEN Andante & variations in D for mandolin & harpsichord, Scivittaro/Veyron-Lacroix (H71227).  
WGTS ●SWEET MUSIC-Music of India.

WAMU-FM 98.3	WETA-FM 90.9	WBWC-FM 91.3	WGTV-FM 91.7	WCAO-FM 92.0	WGAY 99.5	WVBC-FM 101.1	WVBC 102.3	WCAO-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WAVA-FM 105.1	WVBC 106.7	WVAR-FM 106.9	WEIR 106.7	WVAL-FM 107.3
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Paris Radio over. as of 14/56. Sym.#36 in E. Lutz. Sym.#39 in E. Eux. Kleeve Nachtmusik, Masonic Funeral Music. During program Walter is heard talking about Mozart's music & its low reputation during his early years.

10:30 P.M. WMJS ●SPOTLIGHT ON COUNTRY-Dorcy Flannery

11:00 P.M. WETA ●CLASSICAL GROOVES-SCHUBERT Quartet #14 in D, ARL10483 (40), VIVALDI Concerto in a, 2 v. vn. & orch. M32230 (13), MOZART Quartet in E7, piano & strings MS6683 (27), BEETHOVEN Serenade for flute, violin & viola in D, Op.25 M31309 (25), CORELLI Suite for Strings JMS-2107 (7).

WGTS ●BBC PROMENADE CONCERT-MOZART Over. The Impassario, BRITTEN Piano Concerto in D, ORF Sym. in One Movement, Scottish Nat'l. Orch. Gibson, Binns, p.

11:30 P.M. WITF AFRICAN THEATER-Family Special by Ekenna Zimur, Uganda. WMJS ●SPOTLIGHT ON COUNTRY-Chavis Brothers.

12:00 MIDNIGHT WAMU ●NIGHTWATCH-with Edward Merritt. WGTB ●TOM VICTORY SHOW-Interviews with local & national musicians live. WITF ●BALDWIN-WALLACE CONCERT

# Monday

5:30 A.M. WAMU JAZZ ANTHOLOGY-with George Menter-Chick Webb

6:00 A.M. WBJC ●AM BALTIMORE WETA ●A.M.-with Bill Cerri-SCHUMANN Sym.#4 in D, Op.120 (Y330844(26), BACH Concerto #2 in E, for Violin & Orch. (M31072)(19), STRAUSS Burleske in D, for Piano & Orch., Op.11 (MS7423)(19), VILLA-LOBOS Bachianas Brasileiras #2 (S36979)(26).

WGMS ●FRED EDEN SHOW WGTB ●QUADRIPHENIA WITH EUCLID-SQ & QS quadri-phenic releases featured between 7 & 8 AM. WGTS ●DAYBREAK-Light classical music.

6:30 A.M. WAMU READING ALOUD-with Bill Cavness

7:00 A.M. WAMU ●MORNINGLINE-with Craig Oliver WCAO ●MAESTRO MORNING WITF ●MUSIC AT SEVEN-HAYDN Sym.#3 in G (H710-96)(12), HANDEL Tempistiche (ballet) (H71164)(11), SOLER Concerto #4 in F, for 2 Organs (TV34136)(11), CASTELNUOVO-TEDESCO Concerto for 2 Guitars & Orch. (M32232)(20), BRUNETTI Sym.#23 in F (H71156)(22), RESPIGNI The Birds (MS-7242)(18).

9:00 A.M. WAMU KALEIDOSCOPE-features information sharing, news, entertainment, music & interviews HOME-with Ina Auldahl, Diane Rehm, Margaret West, Susan Lieberman, Betty Rae Stevick, Elizabeth Hopwood, Deborah Cohen & Linda Lynch.

WBJC ●MUSIC APPRECIATION-Music 103 from Comm. College of Balto.

WETA ●A.M.-with Bill Cerri-SMETANA Ma Vlast (DGG-2707054)(75), BEETHOVEN Sym.#1 in C, Op.21 (CS6658)(27), BUSONI Piano Concerto (SBL-3719)(69).

WGMS ●TODAY IN WASHINGTON/FRED EDEN SHOW WGTB ●MORNING ALTERNATIVE NEWS WITF ●MUSIC ANTE MERIDIEM-DELIUS Eventyr, Once Upon a Time (S36870)(16), WALTON Sym.#1 (1935) (LSC2927)(43), MOZART Piano Sonata #10 in C, K.330 (IC6049)(19), SCHUBERT Quartet #14 in c, Death & the Maiden (ARL10483)(40), BOTTESINI Grand Duo for Violin, Double Bass & Orch. (M30574)(15), BERLIOZ Harold in Italy (L-SC2228)(38).

9:30 A.M. WBJC INTRODUCTION TO SOCIOLOGY-Soc. 101 from Comm. College of Balto. WGTB ●RADIO FREE SHIRE-with Earendil & Barlow T. Shagnasty.

10:00 A.M. WBJC ●THEN & NOW WETA HAPPENINGS WGMS ●LISTENER SURVEY-MOZART Don Giovanni: Over. K.527, Davis (S60037); BERLIOZ Damnation of Faust-orchestral excerpts, Munch (Y31017); RACHMANINOFF Piano Concerto #4 in g, Op.40 (1927), Entree/Ormandy (MS6517); RESPIGNI Roman Festivals (1929), Bernstein (MS7448).

WGTS OPTIONS 10:30 A.M. WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH-with David Eccleston. 118 FORECAST FM

11:00 A.M. WAMU ●11:55 VOICES IN THE WIND-Arts and Crafts Show NPR

WGTS ●BOBBI'S CORNER

11:30 A.M. WGMS ●MASTERS OF THE BAROQUE-BACH Brandenburg Concerto #4 in G, BWV 1049 Wittenberger (CSA-2301)

WGTS INSIGHT: TOMORROW'S UNIVERSITY

12:00 NOON WAMU ●READING ALOUD-with Bill Cavness WBJC ●HOLLYWOOD SOUNDSTAGE WCAO ●MAESTRO LUNCHEON WETA ●P.M.-with Steve Eisher WGMS ●11:55 LUNCHEON AT KENNEDY CENTER-but Davis

WGTB ●OPHIE'S PARLOR WGTS ●NOON NOTES WITF ●READING ALOUD-Bill Cavness begins Over & Poets by Lou Turley

12:30 P.M. WAMU NEWS DAY WITF ●NEWS DAY LERNT DEUTSCH GRAMOPHONE YESTERYEAR-Uncle Josh's Violin Concerto-Turkey in the Straw (Billy Golden), Rock of Ages (Trinity Choir), British Iron Lullaby (Caruso & Gluck), Silver Threads Among the Gold (Will Oakland), Florigy Feet (Original Dixieland Jazz Band) & General Misapp U.S.A. (Arthur Pryor)

1:00 P.M. WAMU ●MEASURE BY MEASURE-with Edward Merritt-PROFIEFF S, #4

WBJC ●SPECIALS WGMS ●BULLETIN BOARD LISTENING BOOTH WGTS OPTIONS WITF ●MUSIC FROM OBERLIN

2:00 P.M. WBJC ●JAZZ IN STEREO WCAO ●MAESTRO AFTERNOON WGMS ●MUSIC FOR A FEW-FONTANA Sonata #3 for Trumpet & Clarinet, Schwarz Feves Katz (DC6481), DVORAK Piano Trio in e, Op.90, Dumky, Pressler Miro's Beaux Art Trio (6703015), MOYANESS Sharafadi & Fugue (1950), for brass Quintet, Am. Brass Quintet (KMB20812)

WGTS ETERNAL LIGHT WITF ●MUSIC POST MERIDIEM-BERWALD Estrella de Surub: Over. & Polonaise (H71218)(12), MOZART Serenade #4 in D, K.203 (STS15077)(43), MENDELSSOHN Ruy Blas Over. (CS6436)(8), BRAHMS Piano Sonata in F (LSC2459)(25), MAHLER Songs of a Wayfarer (6500100)(17), J.C. BACH Wood Quintet in E7 (CS6442)(13), SCHUBERT Sym.#2 in B7 (S36453)(31).

2:30 P.M. WGTB ●2:45 RADIO FREE WOMEN WGTS ●MELODY TIME

3:00 P.M. WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY WGTB ●3:15 SPIRITUS CHEESE-with Mark Gorbulev. WGTS ●BBC PROMENADE CONCERT-ROSSINI Over.; La Cambiale de Matrimonio, GRIBEG Symphonic Dance #4 in a, FALLA Nights in Gardens of Spain, ARNOLD Cornish Dances; London Phil. Orch./Arnold, Binns, p.

4:00 P.M. WAMU ●3:55 BOOKMARK-with Edward Merritt. WGTS ●AFTERNOON SERENADE

4:30 P.M. WAMU NEWS DAY WBJC ●NEWS CAPSULE

5:00 P.M. WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WITF ALL THINGS CONSIDERED

5:30 P.M. WGMS ●OPREVIEW/RENE CHANNEY

6:00 P.M. WCAO ●MAESTRO EVENING WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY

WGTB ●EVENING ALTERNATIVE NEWS WGTS WHY A CHRISTIAN COLLEGE-Philosophy of Christian education at Columbia Union College.

6:30 P.M. WBJC FINE TUNING WETA TALK OF THE TOWN WGTB ●THEM & US-program about struggles of labor movement in U.S. WGTS ALL THINGS CONSIDERED WITF OVERSEAS ASSIGNMENT

7:00 P.M. WAMU OPTIONS WBJC SOUNDS LIKE YESTERDAY-Phil Harris/Alice Faye Show 9/18/49. WETA INSIDE JEAN SHEPHERD WGMS ●G.T.E. HOUR-19th Century Piano Concerto Cycle,

Br. 21-BEETHOVEN Leonore Over. #3 in C, Op. 72, Kusan (2530414), DVORAK Piano Concerto in g, Op.33 (1876), Fokkens/Songpi (MS 117048). ●CEREMONY-music with Carl Colton. ●MUSIC AT SEVEN-Konstantin ANICHTURIAN Miniquemda Suite (LSC2398)(18), LISZT Piano Concerto #2 in A (S35474)(22), RACHMANINOFF Tone Pictures Suite (S94093)(14). 7:30 P.M. WETA (7:45) JACOB ARNSTROM-All American Day.

8:00 P.M. WAMU ALL THINGS CONSIDERED WBJC ●INTERNATIONAL FESTIVAL-Feed, folk & concert music of Italy. WCAO ●MAESTRO SYMPHONY-BRAHMS Sym.#3 (MS-6389)(49) WETA RADIO REVISITED-Thomas of Cap. Ann. Brito Spirit with Rex Hamman, Kay Hammond, & Margaret Rutledge

WGMS ●INVITATION TO THE DANCE-instrumental by Joan Bailey Lewis-Jeffrey Ballet. WGTS PERSPECTIVES ON HEALTH WITF ●BOSTON SYM.-Johann-SCHUBERT Sym.#8 in b, Unfinished, BRUCKNER Sym.#8 in C, Romantic. Taped at Boston Music Fest. on July 29.

8:30 P.M. WETA ●8:25 PM CONCERT: Boston Pops Orch.

9:00 P.M. WBJC ●CLEVELAND ORCH.-Boati-SMETANA Bohemian Bride Over., DVORAK Cello Concerto, TCHAIKOVSKY Sym.#5

WGMS ●ROYAL INSTRUMENT-Couperin Profile: Marcel Dupre-Prelude & Fugue in B, Op.7, Rollin Smith (RRS8), Vagues du Courant des Fetes de la Sainte Vierge, Op.18, Smith, Prelude & Fugue in g, Op.7, Smith, Scherzo, Op.16, Smith, Variations on a Noel, Biggs (MS6307).

WGTB PACIFICA EVENING NEWS WGTS ●WORLD OF OPERA-WAGNER Gotterdammerung, Prologue & Act I, Wolfgang Waggoner as Siegmund, Bayreuth Festival as Bruchwiler, Vienna Phil./Solti (DS-A1604).

9:30 P.M. WAMU ECOLOGY & HUMAN ENVIRONMENT-Dr. Martha Singer

WGTB ●COSMIC AMBIGUITY SHOW-with Craig Siegel-Walter. WMJS ●SPOTLIGHT ON COUNTRY-Lanesome Valley Singers.

10:00 P.M. WAMU SOUND STAGE WGMS ●MUSIC OF AMERICA-HANSON Sym.#1 in e, Op.21, Nordic, Hanson (SR90165); HELPS Sym.#2, Rozsnyai (MS6801). WITF COLLECTOR'S CORNER

10:30 P.M. WMJS ●SPOTLIGHT ON COUNTRY-"Crest" Craddock.

11:00 P.M. WAMU JAZZ ANTHOLOGY-with George Menter. WBJC INSIDE JEAN SHEPHERD WETA ●CLASSICAL GROOVES-with Tony Riggs-BEETHOVEN String Quartet in a, Op.132 (802806)(V) (47); BRAHMS Sonata in C, Op.8 (CS6410)(27); BOCCMERINI Guitar Quintet #7 in e (DGG253006-9)(20); BACH French Suite #5 in G (MC2103)(18). WGMS ●SPECTRUM WITF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M. WGTS CASPER CITRON WITF RADIO READER WMJS ●SPOTLIGHT ON COUNTRY-Wanda Jackson.

12:00 MIDNIGHT WAMU ●NIGHTWATCH-with Edward Merritt. WGMS ●AFTER HOURS-until 6:00 am. WGTB ●ABNORMAL RADIO HOURS-with Michael Hogan. WITF UNCLE VANYA-Condensed version of Chekhov play recorded by Oregon Shakespeare Festival.

# Tuesday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Clarinets of Bigard, Monge, Dods, Simon & Lewis.

6:00 A.M. WBJC ●AM BALTIMORE WETA ●A.M.-with Bill Cerri: BACH Concerto #1 in F, BWV.1046 (M231398)(22); MOZART Piano Concerto #14 in E7, K.449 (MHS1013)(25); MENDELSSOHN Two Scherzos, # & b (MCS2128)(7); SANTORSOLA Concerto for 2 guitars & orch. (M32-232)(20).

WGMS ●OFRED EDEN WGTB ●FAMOUS MOURNING SHOW-Swoogie programming with Bill Sacks. WGTS ●DAYBREAK

6:30 A.M. WAMU READING ALOUD

7:00 A.M.  
 WAMU ●MORNINGLINE  
 WCAO ●MAESTRO MORNING  
 WITF ●MUSIC AT SEVEN-GLINKA Fantasy on Spanish Themes, Summer Night in Madrid (SR40081)[9]; MOZART Sym.#20 in D, K.133 (MS183)[17]; HAYDN Piano Trio #30 in D (MCS2066)[19]; VALDI Concerto in G for 2 Mandolins & strings (TV-34153)[13]; LISZT Mephisto Waltz (2530244)[11]; Attr. Central Philh. Soc. of China, Piano Concerto, Yellow River (ARL10415)[20].

9:00 A.M.  
 WAMU KALEIDOSCOPE/HOME  
 WBJC BLACK HISTORY 110-Course traces history of Afro-Americans from origins of man through era before Civil War Period.  
 WETA ●A.M.-with Bill Cerri: GLIERE Red Poppy (SR40089)[47]; BRUCKNER Sym.#8 in c (SB3799)[84]; BARTOK Concerto for Orch. (MS6140)[40].  
 WGMS ●TODAY IN WASHINGTON/FRED EDEN  
 WGTB ●ALTERNATIVE NEWS  
 WITF ●MUSIC ANTE MERIDIEM-DELIBES Sylvia: The Huntresses (MS6739)[3]; BRAHMS Horn Trio in Eb (139398)[25]; DVORAK Violin Concerto in a (SR40185)[30]; IVES Central Park in Dark (MS6843)[8]; Three Harvest Home Chorales (MS6921)[8]; Sym.#1 in d (D3S783)[37]; BACH Prelude & Fugue in Eb, St. Anne (MS6748)[17]; MOZART Larghetto & Allegro for guitar, K.A.229 (LSC3070)[7]; BIZET L'Arlesienne: Suites (M31848)[33].

9:30 A.M.  
 WGTB ●RADIO FREE SHIRE  
 10:00 A.M.  
 WBJC ●THEN & NOW  
 WETA HAPPENINGS  
 WGMS ●LISTENER SURVEY-MENDELSSOHN Hebrides Over., Op.26, Davis (6580048); SCHUBERT Sym.#8 in b, unfinished, Keilberth (SMT1066); FRANCK Symphonic Variations for piano & orch. (1885), Larrocha/Burgos (CS6818); KHACHATURIAN Masquerade Suite, Kondrashin (LSC2398).  
 WGTB PERSPECTIVES ON HEALTH

10:30 A.M.  
 WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH  
 11:00 A.M.  
 WAMU FAMILY COUNSEL-Susan Lieberman hosts this program devoted to family problems & their solution.  
 WGTB ●COOK'S CORNER  
 11:30 A.M.  
 WGMS ●MASTERS OF BAROQUE-ALBINONI Adagio in g for strings & organ continuo, Karajan (2530247); MARCELLO Concerto a cinque #1 in D, Op.1 #1 for violin, cello, strings & continuo, Fantini/Ephrikian (MHS924).

12:00 NOON  
 WAMU READING ALOUD  
 WBJC ●FOLK ROOTS  
 WCAO ●MAESTRO LUNCHEON  
 WETA ●P.M.-with Steve Ember.  
 WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.  
 WGTB ●SILLY JILLY SHOW-bluegrass, folk blues & rock with Jill Shapiro.  
 WGTB ●NOON NOTES  
 WITF READING ALOUD

12:30 P.M.  
 WAMU NEWS DAY/LET'S PRACTICE JAPANESE OPERA IN GERMANY-Munich Opera Fest.: STRAUSS Feuersnot; Feuernot, Minnegebot; Salome: Final Scene; HUMPERDINCK Hansel und Gretel: Prayer; PFITZNER Palestrina: Prelude to Act 2; STRAUSS Der Rosenkavalier: Hab' mir's gelobt.

1:00 P.M.  
 WAMU ●MEASURE BY MEASURE-PROKOFIEV Sym.#7.  
 WBJC ●SPECIALS  
 WGMS ●BULLETIN BOARD/LISTENING BOOTH  
 WGTB MONTGOMERY COUNTY COMMENTS-Features from County's Office of Public Information.  
 WITF ●BALDWIN-WALLACE CONCERT  
 1:30 P.M.  
 WGTB INQUIRING MIND-Attempts to enlarge scope of human knowledge.

2:00 P.M.  
 WBJC ●JAZZ IN STEREO  
 WCAO ●MAESTRO AFTERNOON  
 WGMS ●MUSIC FOR A FEW-PEZEL 3 Pieces for Brass Quintet, Pacific Brass Qnt. (AV1004); NIELSEN String Quartet #3 in Eb, Op.14 (1897-98), Copenhagen String Quartet (TV34109); LOEILLET Sonata in c for recorder & continuo, bruggen/Hainoncourt.  
 WGTB HUMAN CONDITION-Conversations about people & mental health.  
 WITF ●MUSIC POST MERIDIEM-New Releases.

2:30 P.M.  
 WGTB ●(2:45)THE PLACE-Community affairs, concentrating on issues relevant to Wash. downtown area.  
 WGTB ●MELODY TIME-Light classical music, Germany.

3:00 P.M.  
 WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY

WGTB ●(3:15)SPIRITUS CHEESE  
 WGTB ●IN RECITAL-PROKOFIEV Sonata #6 in A, Op.82; CHOPIN 10 Etudes, Op.25, Vladimir Ashkenazy, p.

4:00 P.M.  
 WAMU ●(3:55)BOOKMARK  
 WGTB ●AFTERNOON SERENADE

4:30 P.M.  
 WAMU (4:25)NEWS DAY  
 WBJC ●NEWS CAPSULE

5:00 P.M.  
 WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX  
 WBJC ALL THINGS CONSIDERED  
 WETA ALL THINGS CONSIDERED  
 WITF ALL THINGS CONSIDERED

5:30 P.M.  
 WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
 WCAO ●MAESTRO EVENING  
 WGMS ●NOSTOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
 WGTB ●ALTERNATIVE NEWS  
 WGTB TARGET-Timely discussions on politics & government.

6:30 P.M.  
 WBJC GREAT ATLANTIC RADIO CONSPIRACY  
 WETA TALK OF THE TOWN-with Tony Riggs.  
 WGTB ●FRIENDS-Gay news, culture & info.  
 WGTB ALL THINGS CONSIDERED  
 WITF HEADLINES/ITALIAN MUSIC MAGAZINE

7:00 P.M.  
 WAMU THE FUTURE OF-Hollis Vail of World Future Society & guests discuss society's alternative futures.  
 WBJC SOUNDS LIKE YESTERDAY-Fat Man; Guy Traver's Airline Album Memorable Moments from Radio Stage & Screen.  
 WETA OPTIONS  
 WGMS ●G.T.E. HOUR-19th Cent.Piano Concerto Cycle, Pt.22: BARBER Sym.#1, Op.9 in one movement (1936), Hanson (SR90420); TCHAIKOVSKY Piano Concerto #1 in bb, Op.23 (1874), Argerich/Dutoit (2530112).

WGTB ●RANDOM RADIO HOURS-Progressive music with Pamela Evans.  
 WITF ●MUSIC AT SEVEN-Reiner, cond.: HAYDN Sym.#88 in G (VICS1366)[21]; BEETHOVEN Piano Concerto #4 in G (LSC2680)[34].

7:30 P.M.  
 WAMU OVERSEAS MISSION-Produced by this station in cooperation with Agency for International Development with Mike Marlow.

8:00 P.M.  
 WAMU ALL THINGS CONSIDERED  
 WBJC WORLD OF OPERATTA-Art of Nelson Eddy & Jeanette MacDonald, Pickering, guest cond.  
 WCAO ●MAESTRO SYMPHONY-BRAHMS Sym.#3 (MS-6685)[35].  
 WETA RADIO REVISITED-Great Gildersleeve.  
 WGMS ●VARIABLE FEAST-with Paul Hume.  
 WGTB FIRING LINE-William F. Buckley, Jr., interviews names-in-the-news.  
 WITF ●FM RADIO THEATER-Infernal Machine, modern version of Oedipus legend. Margaret Leighton appears as Jocasta & Jeremy Brett as Oedipus with Diane Cilento (The Sphinx), Alan Webb (Tiresias), Miriam Karlin (Theban Matron), Patrick Magee (Voice of Oracle), translated by Carl Wildman & directed by Howard Sackler.

8:30 P.M.  
 WETA ●(8:55)IN CONCERT-Phillips Collection Concert, Russell Landgrave, cl.

9:00 P.M.  
 WBJC ●BOSTON SYMPHONY-Ozawa, cond.: COPLAND Quiet City for trumpet, english horn & string; BEE-THOVEN Sym.#9 in d.  
 WGMS ●SALUTE TO THE STATES-Missouri.  
 WGTB PACIFICA EVENING NEWS  
 WGTB ●(9:05)MUSICAL MASTERPIECES-MAHLER Sym.#1 in D, New Haven Sym./Brief (Odyssey32-160286); TCHAIKOVSKY Piano Concerto #1 in bb, Boston Sym./Leinsdorf, Artur Rubinstein, p. (VCS-7070); RACHMANINOFF Symphonic Dances, Phila. Orch./Ormandy (Odyssey31246); TELEMANN Trio Sonata for flute, violin, harpsichord, Pinchas Zuckerman, v, Eugenia Zuckerman, f, Charles Wadsworth, hc, (M31309).

9:30 P.M.  
 WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.  
 WGTB ●THE SHOW-Feat. live concerts.  
 WMJS ●SPOTLIGHT ON COUNTRY-Billy Joe Spears.

10:30 P.M.  
 WMJS ●SPOTLIGHT ON COUNTRY-Donna Fargo.

11:00 P.M.  
 WAMU JAZZ ANTHOLOGY  
 WBJC INSIDE JEAN SHEPHERD  
 WETA ●CLASSICAL GROOVES-with Tony Riggs: MOZART Serenade in c, K.388 (CS6348)[26]; HAYDN Prussian Quartet #2 in C, Op.50 (25304-40)[22]; VIOTTI Quartet in c, Letter A #2 (OLS-

132)[14]; SCHUMANN Five Folk Pieces (CS6237)[19]; DVORAK Quartet in F, Op.96 American (MQ-32792)[25]; BOCCHERINI Introduction & Fandango (LSC3027)[6].

WGMS ●SPECTRUM  
 WITF ●BAROQUE IN HOLLAND

11:30 P.M.  
 WGTB CASPER CITRON  
 WITF RADIO READER  
 WMJS ●SPOTLIGHT ON COUNTRY-David Rogers.

12:00 MIDNIGHT  
 WAMU ●NIGHTWATCH  
 WGMS ●AFTER HOURS  
 WGTB ●KLARK KENT & COLLECTIVE STATE OF QUACK  
 WITF ●KENT IN CONCERT



5:30 A.M.  
 WAMU JAZZ ANTHOLOGY-Max Kaminsky.

6:00 A.M.  
 WBJC ●AM BALTIMORE  
 WETA ●A.M.-with Bill Cerri-BEETHOVEN Trio in Bb, Op.11 (MHS963)[20]; MOZART Quartet in Bb, (S-TS15116)[23]; STAMITZ Sinfonia Concertante (M-31369)[22]; J.S.BACH Concerto in d, S.1052 (K-HB29367)[23].  
 WGMS ●FRED EDEN  
 WGTB ●FAMOUS MOURNING SHOW-with Bill Sacks.  
 WGTB ●DAYBREAK

6:30 A.M.  
 WAMU READING ALOUD

7:00 A.M.  
 WAMU ●MONRINGLINE  
 WCAO ●MAESTRO MORNING  
 WITF ●MUSIC AT SEVEN-STRAUSS Der Zigeunerbaron: Entrance March; ROSSINI La gazza ladra: Over.; GROFE Grand Canyon Suite: On the Trail; WALD-TEUFEL L'Estudiantina Waltz; BRITTEN Matinees Musicales; VERDI I vespri siciliani: Over.; TCHAIKOVSKY Serenade for Strings: Waltz; SOUSA On Parade; GLAZOUNOV Carnival Over.; LISZT-HERBERT Liebestraum; SAINT-SAENS Danse macabre; RODGERS-ANDERSON Waltzes; BACHARACH-HAYMAN Raindrops Keep Fallin' on My Head; PORTER-MASON Cole Porter Greats; COATES London Suite.

9:00 A.M.  
 WAMU KALEIDOSCOPE/HOME  
 WBJC ●MUSIC APPRECIATION  
 WETA ●A.M.-with Bill Cerri-WILLIAMS Sym.#6 in e (S-36469)[37]; RACHMANINOFF Rhapsody on a Theme of Paganini (M31801)[22]; STRAVINSKY Petrushka (M31076)[34]; MOZART Concerto for Bassoon & Orch. in Bb, K.191 (DGG2530270)[19]; HENSELT Piano Concerto in f (MS7252)[28]; IVES Sym.#4 (ARL10589)[31].  
 WGTB ●ALTERNATIVE NEWS  
 WITF ●MUSIC ANTE MERIDIEM-KODALY Hary Janos: Suite (S60209)[22]; CHOPIN Polonaise in # (SB-3794)[11]; BRUCH Concerto for 2 Pianos & Orch. (S36997)[23]; IVES Robert Browning Over. (MS-7015)[23]; IVES Cantata The Celestial Country (M-32504)[37]; MOZART Quartet #21 in D, K.575, Prussian #1 (139437)[22]; SIBELIUS Sym.#5 in Eb (CS6488)[30].

9:30 A.M.  
 WBJC INTRO. TO SOCIOLOGY  
 WGTB ●RADIO FREE SHIRE

10:00 A.M.  
 WBJC ●THEN & NOW  
 WETA HAPPENINGS  
 WGMS ●LISTENER SURVEY-BIZET Patrie Over., Op.19, Munch (H71183); BEETHOVEN Sym.#5 in c, Op.67, Rodzinski (WGS8123); PADEREWSKI Fantasia Polonaise, Op.19 (1893), Wild/Fiedler (LSC319-0); CHABRIER Fete Polonaise, from Le Roi Malgre Lui, Paray (SR90339).  
 WGTB UNIVERSITY FORUM

10:30 A.M.  
 WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
 WAMU WOMEN DARE DAILY  
 WGTB ●COOK'S CORNER

11:30 A.M.  
 WGMS ●MASTERS OF THE BAROQUE-HANDEL Concerto #2 in F, for 2 wind choirs, strings & continuo, Wenzinger (ARC73146).  
 WGTB SOUND OF LISTEN/WEEK AT U.N.

12:00 NOON  
 WAMU READING ALOUD  
 WBJC ●DANCE THEATER  
 WCAO ●MAESTRO LUNCHEON

WAMU-FM 89.5	WETA-FM 90.9	WBJC-FM 91.5	WGTB-FM 91.9	WJMD 94.7	WBAL-FM 97.9	WGAY 99.5	WWDC-FM 101.1	WHFS 102.3	WCAO-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WAVA-FM 105.1	WKTK 105.7	WMAZ-FM 106.5	WEZR 106.7	WMAL-FM 107.3
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WEDNESDAY

WETA 11:55 LUNCHEON AT KENNEDY CENTER- Bob Davis
WGTB 12:30 P.M. NEWS DAY FRENCH IN THE AIR
WAMU 1:00 P.M. MEASURE BY MEASURE-DVORAK Sym #1
WBJC 1:00 P.M. SPECIALS
WCAO 1:00 P.M. BULLETIN BOARD LISTENING BOOTH
WGTB 1:00 P.M. VOICES IN THE WIND
WTF 1:00 P.M. VOICES IN THE WIND
2:00 P.M. JAZZ IN STEREO
WCAO 2:00 P.M. MAESTRO AFTERNOON
WGM 2:00 P.M. MUSIC FOR A FEW-DITTERSDORF
WGTB 2:30 P.M. 2:45 FIRESIDE FLAK-w/ Fr Edward Glynn SJ
WTF 2:30 P.M. MELODY TIME
3:00 P.M. TONIGHT IN WASH-RENE CHANNEY
WGTB 3:15 SPIRITUS CHEESE
WGTB 3:00 P.M. UNCERT HOUR
4:00 P.M. 3:55 BOOKMARK
WGTB 4:00 P.M. AFTERNOON SERENADE
4:30 P.M. NEWS DAY
WBJC 4:30 P.M. NEWS CAPSULE
5:00 P.M. OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC 5:00 P.M. ALL THINGS CONSIDERED
WETA 5:00 P.M. ALL THINGS CONSIDERED
WTF 5:00 P.M. ALL THINGS CONSIDERED
5:30 P.M. PREVIEW RENE CHANNEY
WGM 5:30 P.M. PREVIEW RENE CHANNEY
6:00 P.M. MAESTRO EVENING
WCAO 6:00 P.M. STOCK REPORT BUSINESS REPORT RENE CHANNEY
WGTB 6:00 P.M. ALTERNATIVE NEWS
WGTB 6:00 P.M. BBC SCIENCE MAGAZINE
6:30 P.M. POLITICS & PEOPLE
WETA 6:30 P.M. TALK OF THE TOWN
WGTB 6:30 P.M. PEOPLE SHOW-w/ John Wilson
WGTB 6:30 P.M. ALL THINGS CONSIDERED
WTF 6:30 P.M. CONVERSATIONS AT CHICAGO
7:00 P.M. OPTIONS
WBJC 7:00 P.M. SOUNDS LIKE YESTERDAY-Jimmy Durante Show
WETA 7:00 P.M. INSIDE JEAN SHEPHERD
WGM 7:00 P.M. G.T.E HOUR-19th Century Piano Concerto Cycle
WGTB 7:00 P.M. SOPHIE'S PARLOR
WTF 7:00 P.M. MUSIC AT SEVEN-Busyrgo-ROSSINI
7:30 P.M. (7:45) JACK ARMSTRONG
WGTB 7:30 P.M. UNIVERSITY COLLEGE JOURNAL
8:00 P.M. ALL THINGS CONSIDERED
WBJC 8:00 P.M. NPR THEATER
WCAO 8:00 P.M. MAESTRO SYMPHONY-HAYDN
WETA 8:00 P.M. RADIO REVISITED-Theatre Royale
WGM 8:00 P.M. MUSICAL HOLIDAY-Chile-VAN VACTOR
WGTB 8:00 P.M. PERSPECTIVES ON HEALTH
WTF 8:00 P.M. THE OPERA-PUCCINI
WVDC 8:00 P.M. BULLETS BASKETBALL-Cleveland
120 FORECAST FM

8:30 P.M. WETA 8:30-25:00 CONCERT-Temple Univ. Choirs
9:00 P.M. WBJC STEREO CONCERT MALL-SUPPE
9:30 P.M. WAMU ECOLOGY & HUMAN ENVIRONMENT
WGTB 9:30 P.M. ABSTRACTION SHOW
WGM 9:30 P.M. SPOTLIGHT ON COUNTRY
10:00 P.M. WAMU SEALED BEAM-w/ Robert Parisi
WTF 10:00 P.M. GELDERLAND SYM ORCH
10:30 P.M. WGM SPOTLIGHT ON COUNTRY
11:00 P.M. WAMU JAZZ ANTHOLOGY
WBJC 11:00 P.M. INSIDE JEAN SHEPHERD
WETA 11:00 P.M. CLASSICAL GROOVES
WGM 11:00 P.M. SPECTRUM
WTF 11:00 P.M. THIS IS RAGTIME
11:30 P.M. WGTB CASPER CITRON
WTF 11:30 P.M. RADIO READER
WGM 11:30 P.M. SPOTLIGHT ON COUNTRY
12:00 MIDNIGHT
WAMU 12:00 MIDNIGHT NIGHTWATCH
WGM 12:00 MIDNIGHT AFTER HOURS
WGTB 12:00 MIDNIGHT KEYBOARD FILTER
WTF 12:00 MIDNIGHT COMPOSER'S FORUM

Thursday

5:30 A.M. WAMU JAZZ ANTHOLOGY
6:00 A.M. WBJC AM BALTIMORE
WETA 6:00 A.M. A.M.-with Bill Corri
WGM 6:00 A.M. FRED EDEN
WGTB 6:00 A.M. FAMOUS MOURNING SHOW
WGTB 6:00 A.M. DAYBREAK
6:30 A.M. WAMU READING ALOUD
7:00 A.M. WAMU MORNING LINE
WCAO 7:00 A.M. MAESTRO MORNING
WTF 7:00 A.M. MUSIC AT SEVEN-WOLF-FERRARI
9:00 A.M. WAMU KALEIDOSCOPE/HOME
WBJC 9:00 A.M. BLACK HISTORY 110
WETA 9:00 A.M. A.M.-with Bill Corri

8:00 A.M. WGM 8:00-25:00 CONCERT-Temple Univ. Choirs
9:30 A.M. WGTB 9:30-10:00 AM TODAY IN WASHINGTON
10:00 A.M. WBJC 10:00-10:30 AM TONIGHT IN WASHINGTON
WETA 10:00 A.M. HAPPENINGS
WGM 10:00 A.M. LISTENER SUBVEY-DUKAS
WGTB 10:00 A.M. PERSPECTIVES ON HEALTH
10:30 A.M. WAMU KALEIDOSCOPE 90 MINUTES 'TIL LUNCH
WGM 10:30 A.M. PROSGL ONE ON NINE LISTENER SURVEY
11:00 A.M. WAMU PROFILES-Feat. contributors, reviews, drama
WGTB 11:00 A.M. COON'S CORNER
11:30 A.M. WGM 11:30-12:00 AM MASTERS OF BAROQUE-TELEMANN
WGTB 11:30 A.M. BLACK AMERICA
12:00 NOON WAMU READING ALOUD
WBJC 12:00 NOON LEARNING THE BLUES
WCAO 12:00 NOON MAESTRO LUNCHEON
WETA 12:00 NOON P.M.-with Steve Ember.
WGM 12:00 NOON 11:55 LUNCHEON AT KENNEDY CENTER
WGTB 12:00 NOON ANYONE WHO SHOWS UP SHOW
WGTB 12:00 NOON COMMON NOTES
WTF 12:00 NOON READING ALOUD
12:30 P.M. WAMU NEWS DAY/ITALIAN BY EAR
WTF 12:30 P.M. DUTCH COMPOSERS OF 20TH CENTURY
1:00 P.M. WAMU MEASURE BY MEASURE
WBJC 1:00 P.M. SPECIALS
WGM 1:00 P.M. BULLETIN BOARD LISTENING BOOTH
WGTB 1:00 P.M. FRENCH IN THE AIR
WTF 1:00 P.M. MENT IN CONCERT
2:00 P.M. WBJC JAZZ IN STEREO
WCAO 2:00 P.M. MAESTRO AFTERNOON
WGM 2:00 P.M. MUSIC FOR A FEW-PALESTRINA
WTF 2:00 P.M. MUSIC POST MERIDIEM-GLAZUNOV
2:30 P.M. WGTB 2:45 CRITIQUE
WGTB 2:30 P.M. MELODY TIME
3:00 P.M. WGM 3:00-3:30 PM TONIGHT IN WASHINGTON
WGTB 3:00 P.M. 3:15 SPIRITUS CHEESE
WGTB 3:00 P.M. KEYBOARD IMMORTALS
4:00 P.M. WAMU 3:55 BOOKMARK
WGTB 4:00 P.M. AFTERNOON SERENADE
6:30 P.M. WAMU 6:25 NEWS DAY
WBJC 6:30 P.M. NEWS CAPSULE
5:00 P.M. WAMU OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC 5:00 P.M. ALL THINGS CONSIDERED
WETA 5:00 P.M. ALL THINGS CONSIDERED
WTF 5:00 P.M. ALL THINGS CONSIDERED
5:30 P.M. WGM 5:30-6:00 PM PREVIEW/RENE CHANNEY



6:00 P.M.  
WCAO ●MAESTRO EVENING  
WJMS ●STOCK RPT./BUSINESS RPT./RENE CHANNEY  
WGTB ●ALTERNATIVE NEWS  
WGTS THIS IS SLIGO-Church in urban world.

6:30 P.M.  
WBJC DIALOGUE  
WETA TALK OF THE TOWN  
WGTB ●OPEN FORUM-Public access program. Listener comments are aired live, & selected letters from listeners are read over the air.  
WGTS PERSPECTIVES ON HEALTH  
WITF TALKING ABOUT MUSIC-John Amis's guests are Shirley Verrett, ms, Charles Mackerras, cond., & Pauline Tinsley, s.

7:00 P.M.  
WAMU MY WORD-Fun-filled game show from B.B.C.  
WBJC SOUNDS LIKE YESTERDAY-Kevin Lysaght features artist from swing era; Danger with Granger.  
WETA POTTER'S HOUSE  
WGMS ●G.T.E. HOUR-19th Cent. Piano Concerto, Pt. 24: RESPIGHI Antique Dances & Airs: Suite #3, 1 Musici (PHS900001); PADEREWSKI Piano Concerto in a, Op. 17 (1888), Wild/Fiedler (LSC3190).  
WGTB ●MARK GARBIN SHOW-Progressive music.  
WITF ●MUSIC AT SEVEN-Ansermet, cond.: LIADOV Baba-Yaga (STS15066)[13]; STRAVINSKY Pulcinella: Suite (STS15011)[22]; DEBUSSY Petite Suite (CS6227)[13]; FRANCK Le Chasseur maudit (CS-6222)[15].

7:30 P.M.  
WAMU ROUND THE HORNE-Adult comedy from B.B.C.

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBJC ●OPERA THEATER-GOUNOD Faust, Joan Sutherland, s, Franco Corelli, t, Nicolai Ghiurov, b, Lon. Sym./Bonyne (OSA1433).  
WCAO ●MAESTRO SYMPHONY-BRUCKNER Sym. #3 (MS-6897)[56].  
WETA RADIO REVISITED-Suspense  
WGMS ●COLLAGE  
WGTS NATIONAL PRESS CLUB-Pre-recorded address given this week at Nat'l. Press Club Luncheon in Wash., D.C.  
WITF ●CLEVELAND ORCHESTRA-Dorati, cond., Janos Starker, ce: SMETANA Bartered Bride: Over.; DVORAK Cello Concerto in b; TCHAIKOVSKY Sym. #5 in e. Taped at Blossom Festival.

8:30 P.M.  
WETA ●(8:55)IN CONCERT-Foreign Festival, Prague Fest., Czech Phil. Orch./Neumann: BEDRICH Smetana's My Country: Cycle of 6 Sym. poems

9:00 P.M.  
WGMS ●WORLD'S GREAT ORCHESTRAS-San Francisco Sym.: TCHAIKOVSKY Romeo et Juliet: Over.-Fantasia, Ozawa (2530308); DE FALLA Nights in Gardens of Spain, Rubinstein/Jorda (LSC2430); BERNSTEIN West Side Story: Symphonic Dance, Ozawa (2530309); RUSSO 3 Pieces for Blues Band & Orch., Op. 50 (1968), Siegel-Schwall/Ozawa (2530309); PROKOFIEV Romeo & Juliet: excerpts, Ozawa (2530308).  
WGTB PACIFICA EVENING NEWS  
WGTS ●MUSIC OF AGES-20th Century: STRAVINSKY Sym. in Eb, Op. 1, Columbia Sym./Stravinsky (MS-6989); Firebird Suite, Phila. Orch./Ormandy (M31-632); SCHOENBERG Verklarte Nacht, New Vienna Quartet with Siegfried Fuhrlinger, vi & Fritz Hiller, ce, (Deutsche Grammophon 139361); BERG Quartet Op. 3, Oxford String Quartet (Radio Canada 536); RESPIGHI Church Windows, Phila. Orch./Ormandy (MS7242).

9:30 P.M.  
WAMU DIAL-LOG-Telephone call-in program with Larry Barrett. Call 686-2690 to participate.  
WGTB ●BEAD INTERVALS-with Marty Kurcias.  
WMJS ●SPOTLIGHT ON COUNTRY-Vikki Carr.

10:00 P.M.  
WITF NPR THEATER-Double-bill: Farewell, Boo Hoo by Larry Reed is touching story of accidental killing of withdrawn child who secludes himself from his family by hiding in closet. Three Sides to Circle by David Dougald presents reflections of suicide from point of view of anguished victim, helpless bystander, & callously unconcerned.

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Stonemans.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBJC INSIDE JEAN SHEPHERD  
WETA ●CLASSICAL GROOVES-with Tony Riggs: MOZART Divertimento, K. 136 (6500536)[13]; VIVALDI Concerto in F, P. 306 (MS6832)[10]; PLEYEL Flute Quartet in D (OLS132)[13]; BEETHOVEN String Quartet #10 in Eb, Op. 74, Harp (6500180) [32]; BRAHMS Piano Quintet in f (MS6631)[44].  
WGMS ●SPECTRUM

WITF ●MUSIC FROM GERMANY-GRANDIS Rossiniana; EDER Metamorphosis of Fragment by Mozart.

11:30 P.M.  
WGTS CASPER CITRON  
WITF RADIO READER  
WMJS ●SPOTLIGHT ON COUNTRY-Glen Campbell.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH  
WGMS ●AFTER HOURS  
WGTB ●ME AND THE ANIMALS-Progressive music with Rich Walsh & his furry beasties.  
WITF MBARI, MBAYO



5:30 A.M.  
WAMU JAZZ ANTHOLOGY-George Brunis.

6:00 A.M.  
WBJC ●AM BALTIMORE  
WETA ●A.M.-with Bill Cerri-STAMITZ Flute Concerto in D (A) (MHS1017)[18]; WAGNER Over. to Flying Dutchman (MS6884)[11]; KORNGOLD Violin Concerto in D, Op. 35 (S36999)[25]; TELEMANN Horn Concerto in D (S36996)[9].  
WGMS ●FRED EDEN  
WGTB ●FAMOUS MOURNING SHOW  
WGTS ●DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●MORNINGLINE  
WCAO ●MAESTRO MORNING  
WITF ●MUSIC AT SEVEN-DVORAK Over. In Nature's Realm (CS6574)[14]; MONN Harpsichord Concerto in D (TV34324)[11]; KRAUS Sym. in c (MS856) [25]; TARTINI Violin Sonata in g, Devil's Trill (W-9070)[15]; SCHUMANN-ANSERMET Adagio & Allegro for Horn & Orch. (CS6091)[9]; MOZART Music for Les petits riens, K.A.10 (S36869)[22].

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBJC ●MUSIC APPRECIATION  
WETA ●A.M.-with Bill Cerri-GLAZUNOV Seasons (CS-6509)[35]; GRIEG Concerto in a, Op. 16 (SR401-93)[29]; RACHMANINOFF Sym. #3 in a, Op. 44 (MS-7081)[39]; MENDELSSOHN Concerto in Ab (Y315-32)[31]; SHOSTAKOVITCH Sym. #12, Year 1917 (PHS6580012)[43].  
WGTB ●ALTERNATIVE NEWS  
WITF ●MUSIC ANTE MERIDIEM-BEETHOVEN Coriolan Over. (650014)[9]; GLICK Suite Hebraique #2 (CBC389)[19]; BLOCH Rhapsody for Cello & Orch. Schelomo (139128)[22]; MENDELSSOHN Piano Quartet #3 in b (6500170)[32]; RACHMANINOFF Rhapsody on a theme of Paganini (S3801)[25]; WAGENSEIL Harp Concerto in G (139112)[12]; MOZART Clarinet Trio in Bb, K. 498, Kegelstatt (STS-15059)[20]; SCHUBERT Sym. #8 in b, Unfinished (MS6975)[23].

9:30 A.M.  
WBJC INTRO. TO SOCIOLOGY  
WGTB ●RADIO FREE SHIRE

10:00 A.M.  
WBJC ●THEN & NOW  
WETA HAPPENINGS  
WGMS ●LISTENER SURVEY-CHOPIN Ballade #1 in g, Op. 23, Michelangeli (2530236); RAVEL Rapsodie Espagnole (1907), Boulez (M30651).  
WGTS FROM THE MIDWAY

10:30 A.M.  
WGMS ●PURSGLOVE ON WINE/LISTENER SURVEY-MENDELSSOHN Sym. #3 in a, Op. 56, Scotch, Munch (LSC2520); TCHAIKOVSKY Marche Slav, Op. 31, Mehta (XPS613).

11:00 A.M.  
WAMU 51 PERCENT WOMEN  
WGTS ●COOK'S CORNER

11:30 A.M.  
WAMU ONLY ONE EARTH  
WGMS ●MASTERS OF THE BAROQUE-COUPERIN Troisieme Concert Royal in A, Brandis/ens. (ARC731-48).

12:00 NOON  
WAMU READING ALOUD  
WBJC ●BEST OF BROADWAY-Goldilocks.  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M.-with Steve Ember.  
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.  
WGTB ●BRUCE ROSENSTEIN SHOW  
WGTS ●NOON NOTES  
WITF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/RADIO RUSSIAN  
WITF THIS IS RAGTIME-Eubie Blake. Program includes an interview as well as some of his music.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE-DVORAK Sym. #3 in Eb.  
WBJC ●SPECIALS  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WITF ●COMPOSER'S FORUM-Arthur Cohn is Martin Bookspan's guest for an interview & to introduce some of his own music--Kaddish; Quotations in Percussion; Music for Brass Instruments; String Quartet #4.

2:00 P.M.  
WBJC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW-ISAAC Canzone-A la Bataglia, N.Y. Pro Musica (DL79424); FAURE Violina Sonata #1 in A, Op. 13 (1876), Senofsky/Eraffman (LSC2488); GOEB Prairie Songs for Woodwind Quintet, 5 Wind Ens. (DST6422).  
WGTS TARGET  
WITF ●MUSIC POST MERIDIEM-FILTZ Sym. in Eb (MS-856)[11]; TARTINI Flute Concerto in F (CRL270-03)[13]; VIVALDI Gloria in D (LSC2883)[31]; SHOSTAKOVICH Quartet #13 in bb (SR40189)[19]; STRAVINSKY Sym. in Eb (MS6989)[39]; MOZART Idomeneo: Over. (S60037)[5]; BRAHMS Violin Sonata #1 in G (SR40197)[28]; BRUCH Violin Concerto #1 in g (S36920)[24].

2:30 P.M.  
WGTB ●(2:45)WATCHDOG  
WGTS ●MELODY TIME

3:00 P.M.  
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY  
WGTB ●(3:15)SPIRITUS CHEESE  
WGTS ●DUTCH CONCERT HALL-GLINKA Over. to Russian & Ludmilla; RIMSKY-KORSAKOV Schieherazade; Rotterdam Phil./de Waart.

4:00 P.M.  
WAMU ●(3:55)BOOKMARK  
WGTS ●AFTERNOON SERENADE

4:30 P.M.  
WAMU NEWS DAY  
WBJC ●NEWS CAPSULE

5:00 P.M.  
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WITF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
WGTB ●ALTERNATIVE NEWS

6:30 P.M.  
WBJC INSIGHT  
WETA TALK OF THE TOWN  
WGTB ●INTERFACE  
WITF BBC SCIENCE MAGAZINE

7:00 P.M.  
WAMU OPTIONS  
WBJC SOUNDS LIKE YESTERDAY-Profiles w/Marty Cohen Memorable Moments from Radio; Serial Theatre: Cianmon Bear.  
WETA INSIDE JEAN SHEPHERD  
WGMS ●G.T.E. HOUR-19th Century Piano Concerto Cycle, Pt. 25-BUSONI Konzertstueck, Op. 31a, for piano & orch. (1890); Glazer/Buente (CE31003); DVORAK Sym. #3 in Eb, Op. 10, London Sym. Orch./Kertesz.  
WGTB ●QUADRIPHENIA WITH EUCLID-quadriphonic releases using SQ & QS systems are featured between 7 & 8 PM.  
WGTS ●MUSIC FOR SPIRIT  
WITF ●MUSIC AT SEVEN-/Pretre-RIMSKY-KORSAKOV Capriccio espagnol (S35951)[15]; BIZET Carmen: Prelude; Chorus of Street Boys; Habanera; Toreador Song (S36312)[18]; POULENC Suite Model Animals (S36421)[22].

7:30 P.M.  
WETA (7:45)JACK ARMSTRONG

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBJC ORCHESTRA HALL  
WCAO ●MAESTRO SYMPHONY-HAYDN Sym. #44 (DL 710069)[22].  
WETA RADIO REVISITED-Charlie McCarthy Show w/Mike Romanoff.  
WGMS ●COLLECTOR'S SHELF-STRAUSS Also Sprach Zarathustra, w/Chicago Sym./Stock.  
WITF ●SPECIALS-Juilliard String Quartet; Julius Levine, db, Claude Frank, p, -PROKOFIEV Sonata for Two Violins; MENDELSSOHN Sextet, Op. 110; SCHUBERT Quintet in A, Trout.

FRIDAY

8:30 P.M. WETA 8:25 PM CONCERT: Library of Congress Series, Audubon String Quartet-BEETHOVEN String Quartet in F, Op. 95. Remainder to be announced.

Friday, Nov. 13 8:00 pm Concert Hall, Kennedy Center MAURICE ANDRE, Trumpeter WERTTEMBERG CHAMBER ORCHESTRA Joerg Faerber, Conductor Call 393-4433 for ticket info. Washington Performing Arts Society

9:00 P.M. WBJC 8:55 PM CONCERT OF WEEK-SCHUBERT Dem. Ursprungen, Schwester Schwestergruss, Der Zauber, MAHLER Wo die Schone Trompeten blasen, Das irische Liedchen, Ich armet einen Linderduft, Liebst du ein Schonheit, SATIE La Statue de bronze, Daphne, WAGNER Five Songs to Poems by Mathilde Wesendonck.

WGMS 8:55 PM METRO SPECIAL-Paul Cavoutay, o. WGTB 8:55 PM PACIFICA EVENING NEWS WGTB 8:55 PM SACRED ARTIST-Daniel Roth, organist at Nat'l Shrine of Immaculate Conception.

9:30 P.M. WAMU X MINUS ONE-Dwellers in Silence by Ray Bradbury WGTB CHRIS THOMPSON SHOW WMJS SPOTLIGHT ON COUNTRY-Waylon Jennings & Kimberly.

10:00 P.M. WAMU JERRY GRAY SHOW-Country/Western music. WGMS 9:55 PM SINGFEST-GESUALDO 3 Madrigals, Craft (KS-6318); DELIUS Arabesque (1915), Shirley-Quirk/Royal Liverpool Chorus/Greaves (S36603); PENDERECKI Dies Irae (1967), Soli/etc. C242 (PMS-900184).

WGTB 9:55 PM MUSICA ANTIQUA WITF 9:55 PM REAL NEW ORLEANS

10:30 P.M. WMJS 10:30 PM SPOTLIGHT ON COUNTRY-Elvis Presley.

11:00 P.M. WBJC 11:00 PM INSIDE JEAN SHEPHERD WETA 11:00 PM CLASSICAL GROOVES-with Tony Riggs-MOZART Piano Quartet in g, K. 478 (MS6683126); EICHNER Concerto for Harp in C (PMS6581006) [14]; SCHUBERT Sonata in A, D. 664 (CS6500) [22]; MENDELSSOHN Octet in E, for Strings (MS6848134); W.F. BACH Sym. in d (MS104111); RAMEAU Fourth Concerto for Sextet (MS103116).

WGMS 11:00 PM SPECTRUM WGTB 11:00 PM BEGINNINGS-Call in program for young people with problems. Counseling & referral. WITF 11:00 PM FOLK MUSIC AMERICANA-Cowboy Songs.

11:30 P.M. WITF 11:30 PM RADIO READER WMJS 11:30 PM SPOTLIGHT ON COUNTRY-Lamanda Lindsey

12:00 MIDNIGHT WAMU 12:00 AM NIGHTWATCH WBJC 12:00 AM JAZZ 91 WGMS 12:00 AM AFTER HOURS WGTB 12:00 AM BUZZZ BALL-with Kevin Langin. WITF 12:00 AM MUSIC OF BIG BANDS-Chuck Webb in early 30's, Glenn Miller in 1942.

9 Saturday

6:00 A.M. WAMU 6:00 AM JAZZ ANTHOLOGY-Gene Krupa. WETA 6:00 AM CLASSICAL WEEKEND-MOZART Sym. #33 in B, K. 319 (MS6858119); SCHUMANN Symphonien #1 in B, Op. 38 (GG138860131); BEETHOVEN Choral Fantasy (MS6616119); KALINNIKOV Sym. #1 in g (SR40173137); BRUCKNER Sym. #4, Romantic (M31920163).

WGMS 6:00 AM PETE JAMERSON SHOW WGTB 6:00 AM SATURDAY MORNING MUSICAL NEWS SHOW WGTB 6:00 AM DAYBREAK

6:30 A.M. WGMS 6:45 AM ON THE CORNER

7:00 A.M. WAMU 7:00 AM JOHN DILDINE & FOLK MUSIC-Ballad-Like Songs. WCAO 7:00 AM MAESTRO MORNING WITF 7:00 AM COLLECTOR'S CORNER

7:30 A.M. WGMS 7:30 AM PETE JAMERSON SHOW

8:00 A.M. WAMU 8:00 AM BLUEGRASS-with Gary Henderson & Katy Daley exploring historical trends in bluegrass music. WITF 8:00 AM ONCE UPON A TIME

8:30 A.M. WGTB 8:30 AM TAKING TIME FOR CHILDREN WGTB 8:30 AM YOUR STORY HOUR 122 FORECAST FM

9:00 A.M. WBJC 9:00 AM BLACK HISTORY-Remains of 2 history 110 imp. WETA 9:00 AM 55 CLASSICAL WEEKEND-STRAUSS Symphonie Domestica (S36973144); SAINT-SAENS Piano Concerto #5 (S10001129); SCRIBAIN Sym. #2 (SR40118149); BRAHMS Piano Concerto #2 in B, Op. 21 (MS7134151).

WGTB 9:00 AM I THOUGHT I HEARD BUDDY BOLDEN SAY

9:30 A.M. WGTB 9:30 AM SATURDAY SENSIBAR

10:00 A.M. WITF 10:00 AM OSBORG'S CHOICE

11:00 A.M. WBJC 11:00 AM 11 HOUR WITH WGTB 11:00 AM SOUND OF WORSHIP-Live worship service from Seventh-Day Adventist Church.

11:30 A.M. WGMS 11:30 AM MASTERS OF BAROQUE-MARCELLO Oboe Concerto in c, Zambini, Fasano (S36153); CORELLI Concerto Grosso in F, Op. 6 #2, Garcia (2710011).

12:00 NOON WAMU 12:00 PM WOMEN DARE DAILY WBJC 12:00 PM MUSIC FROM OLD COUNTRY WCAO 12:00 PM MAESTRO LUNCH WETA 12:00 PM CHARTER FLIGHT-with Mary Cliff. WGTB 12:00 PM AT THE KEYBOARD-Raymond Lowenthal, p. ALKAN LeFeste d'Espece, Op. 39 #12 (LSC2815); Le Tambour bat aux champs (M30234); LISZT Tullentanz for piano & cello; Mackerras (MS7252); SCHARWENKA Piano Concerto #2 in c. Final, Carvalho (MS7394).

WGTB 12:00 PM SOPHIE'S PARLOR WITF 12:00 PM BBC MUSIC SHOWCASE-BEETHOVEN Eymont Over.; SCHUBERT Piano Variations in A, BERKELEY Songs of Half-Light-Five Poems of Walter de la Mare; ROUSSEL Sym. #3 in g.

1:00 P.M. WAMU 1:00 PM SPIRITS KNOWN & UNKNOWN WETA 1:00 PM STEVE EMER'S SATURDAY SHOW WGMS 1:00 PM LUNCHEON CONCERT-ROSSINI La Cenerentola Over.; Maag (STS15030); VAUGHAN WILLIAMS The Wasps: Suite on Antistrophes, Boult (SB3739); GLAZUNOV Cortège Solennel in G (1907); Ruzhdestvensky (SR40225).

1:30 P.M. WGTB 1:30 PM AFTERNOON SERENADE WITF 1:30 PM SINGER'S WORLD WWDC 1:30 PM FOOTBALL-The Citadel in Navy.

2:00 P.M. WBJC 2:00 PM FOLK FESTIVAL U.S.A.-Minneapolis Fest. of Scandinavian Emigrant Days & Snooze Boatyard Fest. recreates song & humor. WCAO 2:00 PM MAESTRO AFTERNOON WGMS 2:00 PM 55 OPERA HOUSE-VERDI Simon Boccanegra. WITF 2:00 PM THE OPERA-PUCCINI La Boheme, with Shirella Fressi (Mimi), Luciano Pavarotti (Rodolfo), Elizabeth Harwood (Musetta), Rolando Panerai (Marcello), Nicolai Ghiaurov (Colline), Michel Sénéchal (Benoit & Alcide), Karajan, cond.

2:30 P.M. WGTB 2:45 PM RADIO FREE WOMEN

3:00 P.M. WGTB 3:15 PM SKIP-Homemade progressive music with Skip Pizzi.

4:00 P.M. WAMU 4:00 PM MBARI-MBAYO WBJC 4:00 PM FOLK MUSIC & BERNSTEIN WITF 4:10 PM LAST GOON SHOW-To mark 50th anniversary, BBC took courage & re-assembled Peter Sellers, Spike Milligan & Harry Secombe, who once more gave their upside-down view of world.

5:00 P.M. WAMU 5:00 PM COLLECTOR'S CORNER WBJC 5:00 PM ALL THINGS CONSIDERED WETA 5:00 PM ALL THINGS CONSIDERED WGMS 5:00 PM RECITAL-Erica Morini, vi: CHAMINADE-KREISLER Spanish Dance, Pommeres; GOUNOD-SARSATA Faust: Waltz, Pommeres; TCHAIKOVSKY-BURMESTER Neapolitan Song, Op. 39 #18, Pommeres; Violin Concerto in D, Op. 35, Radzinski (MS S1011).

WGTB 5:00 PM SPECIAL-Organ Vespers: Monthly series of live concerts feat. outstanding organists at Silgo Seventh Day Adventist Church. WITF 5:00 PM MUSIC & MUSICIANS-Arudy Semdow.

5:30 P.M. WBJC 5:30 PM JAZZ REVISITED WETA 5:30 PM WASHINGTON WEEK IN REVIEW

6:00 P.M. WAMU 6:00 PM QUARTET-Dealer's Choice. WBJC 6:00 PM EXPLORATIONS IN JAZZ WCAO 6:00 PM MAESTRO EVENING WETA 6:00 PM FOLK WEEKEND WGMS 6:00 PM IN THE WIND-COUPERIN Sonata for flute, oboe, bassoon & harpsichord, La Steinkerque, Rampal/ens. (S32); DVORAK Serenade in d, Op. 44 for winds & lower strings, Kertesz (CS6594); BAUM Diverti-

ments for flute, oboe & bassoon, Mem. of Wladimir Siqueiro Quintet (CTS481). WGTB 6:00 PM EVENING ALTERNATIVE NEWS WITF 6:00 PM FOLK MUSIC-Das Watson Family.

6:30 P.M. WGTB 6:30 PM FRIENDS WGTB 6:30 PM CHORAL MASTERPIECES-MOZART Coronation Mass in C, Vienna Choir Boys, Vienna Chorus & Cathedral Choir; Gregorian (PMS700057); JABACEK Glagolitic Mass, Choir & Sym. Orch. of Bavarian Radio/Munich (Deutsche Grammophon 138954).

7:00 P.M. WAMU 7:00 PM THIS IS RACINE-Scott Joplin: Late Rags. WGTB 7:00 PM FIRST HEARING WGTB 7:00 PM HADI FISHMAN SHOW WITF 7:00 PM MUSIC OF BIG BANDS-Duke Ellington in early '30s, Tommy Dorsey in 1942.

7:30 P.M. WAMU 7:30 PM JAZZ REVISITED-I Can't Get Satisfied.

BALTIMORE SYMPHONY POP CONCERTS Saturday, November 16 ARTHUR FRIEDL, Guest Conductor RUTH WATERMAN, Violin Tchaikovsky, Violin Concerto 1 TIME THEATRE, 8:18 p.m. Call 637-6691

8:00 P.M. WAMU 8:00 PM TIME MACHINE WCAO 8:00 PM MOESTRO OPERA-WAGNER Lohengrin with Saporito Kanya (Lohengrin), Luciano D'Amico (Elsa of Brabant), William D'Amico (Frederick of Tetramund), Rolo Gorr (Ortrud), Jerome Hines (Henry the Fowler) & Calvin Marsh (King's Herald), Leonard, cond., Boston Sym. Orch. & Chorus Pro Musica. Sing in German.

WETA 8:00 PM JAZZ PLUS-Yale Leads presents traditional & contemporary jazz plus interviews with prominent musicians, occasional live & tape-delayed jazz concerts, blues, organ & related music. WGMS 8:00 PM SPOKEN WORD SPECIAL-John Brown's Body by S.V. Benet.

WGTB 8:00 PM MUSICAL MEMORIES-Great band organs of Europe. WITF 8:00 PM JAZZ REVISITED-Versions of I Can't Get Satisfied by Lionel Hampton, Lennie Tristano & others. WWDC 8:00 PM BULLETS BASKETBALL-Chicago.

8:30 P.M. WITF 8:30 PM BOSTON POPS-Dickson, cond., Jerome Rosen, p., Evelyn Zuckerman Siegel, p.; BERLIOZ Rakoczi March, ROSSINI L'italiano in Algeri Over.; SCHUBERT-WILHELMJ Ave Maria, TCHAIKOVSKY Marche Slave, HAYDN Piano Concerto in D, CHABRIER Espana Rhapsody; ARR. MASON Cole Porter Great; LEMON-MCCARTNEY And I Love Her; SCHWARTZ Godspell: Day by Day; STEVEN Everything is Beautiful. HADJIDAKIS Never on Sunday.

Saturday, Nov. 16 8:30 pm Aliner Auditorium, G.W.U. MUMMENSCHANZ Swiss Mime Theater Call 393-4433 for ticket info. Washington Performing Arts Society

9:00 P.M. WAMU 9:00 PM GALAXIS WBJC 9:00 PM JAZZ EXTRAVAGANZA WGTB 9:00 PM BUZZZ BALL SHOW

9:30 P.M. WMJS 9:30 PM SPOTLIGHT ON COUNTRY-Mark Williams, Jr.

10:00 P.M. WAMU 10:00 PM SOUND, COLOR & MOVEMENT

10:30 P.M. WITF 10:30 PM ROUND THE HORNE WMJS 10:30 PM SPOTLIGHT ON COUNTRY-Bobbie Gentry.

11:00 P.M. WGTB 11:00 PM AMERICAN THEATRE ORGAN SOCIETY CONCERT-Music in Round. Jim Orcutt on Robert Manton Theatre Organ in Christian Crusade Auditorium, Tulsa, Oklahoma. WITF 11:00 PM FOLK FESTIVAL USA-Concert from Third Annual Indian Springs Bluegrass Fest. with Bill Monroe, Ralph Stanley, Bill Clifton, Lewis Family, Seldon Scene, Cliff Waldon & others.

11:30 P.M. WGTB 11:30 PM NEW OLD TIME RADIO SHOW WMJS 11:30 PM SPOTLIGHT ON COUNTRY-Stallor Brothers.

12:00 MIDNIGHT WAMU 12:00 AM NIGHTWATCH WBJC 12:00 AM JAZZ EXPERIENCE WCAO 12:00 AM MAESTRO SYMPHONY-HAYDN Sym. #60 (LSC-308125). WGTB 12:00 AM CORPUS CALLOSUM

# 10 Sunday

6:00 A.M.  
WAMU JAZZ ANTHOLOGY-Eddie Miller.  
WETA ●CLASSICAL WEEKEND-with Mary Cliff-MOZART Serenade #7 in D, K.250, Haffner (CS6214)[55]; SCHUBERT Sym.#5 in Bb (S36965)[29]; BRAHMS Sonata #2 in F, for Piano & Cello (DGG139119) [26]; HINDEMITH Symphonic Metamorphosis (MS-7166)[20]; FRANCK Sym.in d (MS6297)[40].

WGMS ●PETE JAMERSON SHOW  
WGTS ●TOO SOON AFTER SATURDAY NIGHT SHOW-with Furry Rick & Charles Ulysses Farley.

7:00 A.M.  
WAMU ●FOLK MUSIC & BERNSTEIN-with Maury Bernstein.  
WGTS ●MORNING MEDITATIONS  
WITF OSBORG'S CHOICE

8:00 A.M.  
WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager.  
WGMS ●(7:57)BACK TO GOD

8:30 A.M.  
WGMS MENNONITE HOUR/CHANGED LIVES

9:00 A.M.  
WAMU ●STAINED GLASS BLUEGRASS-Gary Henderson.  
WBJC ●MUSIC APPRECIATION-Reruns of 3 Music 103 programs.  
WCAO ●MAESTRO MORNING  
WETA ●(8:55)CLASSICAL WEEKEND-with Mary Cliff-SHOSTAKOVITCH Violin Concerto #1 in a, Op.99 (S36964)[36]; THOMPSON Sym.#2 (MS7392) [29]; BRITTEN War Requiem (OSA1255)[81]; BEETHOVEN Sonata #10 for violin & piano (MS67-38)[25].

WGMS (9:15)CHRISTIAN SCIENCE CHURCH  
WGTS DISK MEMORY SHOW-Alan Lee features collector items from formative days of rock & roll.  
WITF LET'S PRETEND-King Thrusbeard.

9:30 A.M.  
WGMS TRINITARIAN CHURCH  
WITF ●MUSIC FOR CHILDREN-Children Sing for Children.

10:00 A.M.  
WGMS ●NSUNDAY SYMPHONY-AUBER La Neige: Over., Bonyne (CS6744); FRANCK Sym. in d, Beecham (S60012).  
WITF FIRST EDITION-This morning Roy Wilkins, Executive Dir. of NAACP, & former Attorney General Ramsey Clark, co-chairmen of Comm. of Inquiry into Black Panthers & Police, discuss their published report, Search & Destroy, investigating official murders of Black Panther leaders Fred Hampton & Mark Clark as an example of over-reaction of police organized as a para-military force & constant need to investigate official behavior to keep police responsible to people.

10:30 A.M.  
WBJC INTRO. TO SOCIOLOGY-Repeats.

11:00 A.M.  
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.  
WGMS ●CHORAL CLASSICS-BEETHOVEN Heavens are Telling, Op.48, #4, Pitz (S36428); BACH Cantata, #140, Wachet auf, ruft uns die Stymme, Giebel/Schreier/Adam/Thomas Choir/Mauersberger (SAPM-198407); COPLAND In the Beginning, for soprano, & choir (1947), Miller/N.E. Conv. Choir/Copland (32110018).  
WITF ●UTAH SYM. ORCH./Abravanel-HAIEFF Sym.#2; STRAVINSKY Petrouchka; ROEM Lions; STRAVINSKY Sym. of Psalms.

12:00 NOON  
WBJC ●SUNDAY UNDERGROUND  
WCAO ●MAESTRO LUNCHEON  
WETA ●COMPOSERS' FORUM: Arthur Cohn.  
WGMS ●THIS WEEK IN WASH./NAT'L SYM. NOTES  
WGTS ●STUMP JUMPER'S SIT IN-with Tex & Greg.

12:30 P.M.  
WAMU ●AUDITORIUM ORGAN-with John Obetz.  
WGMS ●MUSIC ROOM-w/commentary by Patrick Hayes-MOZART Fantasia in d, K.398, Kraus (32160380); BOCCHERINI Quintet in e, Op.50, #3 for guitar & strings, Yepes/Melos Qnt., Stuttgart (2530069); CAMBINI Wind Quintet #3 in F, Phila.Ww.Qnt (MS-6799).

1:00 P.M.  
WAMU ●MUSIC FROM GERMANY  
WETA ●OPERA, ETC.-with Dean Dalton-VERDI Don Carlo Feat. Placido Domingo, Montserrat Caballe, Ruggero Raimondi & Sherrill Milnes.  
WGAY ●MATINEE AT ONE-Walking Happy.  
WGTS ●CONCERT OF WEEK-Music by Martucci; Boellman; Duparc; Weber & others feat. Indianapolis All-City High School Chorus & Butler Univ. Sym.Orch./Wiley.  
WITF MY WORD!

1:30 P.M.  
WAMU JOURNAL  
WGMS ●VOCALISE: Maxine Makas, s, -POULENC Fiancailles pour Rire (1939), cyce of 6 songs, Makis/Makis (WST17146).  
WITF ●MELODY TIME

2:00 P.M.  
WAMU DESPIERTA BARRIO-Wake-Up! Neighborhood.  
WCAO ●MAESTRO AFTERNOON  
WGMS ●BOSTON SYMPHONY ORCH.-/Ormandy-HARRIS Sym.#3; DEBUSSY La Mer; BARTOK Concerto for Orch.  
WITF ●MUSIC POST MERIDIEM

2:30 P.M.  
WAMU ●NEW THING ROOT MUSIC SHOW-with host Rusty Hassan.  
WGTS ●MELODY TIME

3:00 P.M.  
WGTS ●JERKY JOHN SHOW-prog. music.  
WGTS ●VOCAL SCENE

4:00 P.M.  
WGMS ●SPECTRUM-J.S.BACH 4 harpsichord pieces from Anna Magdalena Notebook, Leonhardt (VICS-1317); PACHELBEL Lute Suite in #, Gerwig (H-71229); C.P.E.BACH Sonata in Bb, for solo harp, Zaloleta (139419); RODRIGO Fandango for solo guitar, Williams (M30057); FINZI Profil sonore for solo harpsichord, Chojnacka (6526009).  
WGTS ●SWEET MUSIC-Music of India.

5:00 P.M.  
WAMU SUNDAY SCHOLARS SERIES  
WBJC ALL THINGS CONSIDERED  
WGMS ●CRITIC'S CHOICE  
WGTS ●UKRANIAN MELODY HOUR  
WITF ●SYMPHONY PREVIEW-/Epstein of Harrisburg Sym. Orch., joins WITF's Walter Sheppard for an analysis of Tchaikovsky's Pathetic Sym. as preparation for those attending the Orchestra's concert at The Forum on Tuesday. Repeated tomorrow at 10 pm.

5:30 P.M.  
WBJC ●VOICE IN THE WIND  
WETA I'M SORRY, I'LL READ THAT AGAIN

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WETA ●FOLK WEEKEND-with Mary Cliff.  
WGMS ●SOUL OF THE CLASSICS  
WGTS ●MEDICATED GOO SHOW-with Geoffrey Brown.  
WITF VOICES IN THE WIND  
●PHILADELPHIA ORCH.-/Ormandy; Benita Valente & Janice Harsanyi, s's; Betty Allen, c, Tedd Joselsen, p, -BEETHOVEN Sym.#7 in A; MAW Scenes & Arias; TCHAIKOVSKY Piano Concerto #1 in bb.

6:30 P.M.  
WAMU TALES OF TIME & SPACE-with Drusilla Campbell.  
WBJC ●SORRY, I'LL READ THAT AGAIN  
WGMS ●ARS NOVA-DANYEL A Fancy; Rosamunde Pavan; Passymeasures Gailliard, Rooley & Tyler (SOL336); CABEZON Dic nobix, Maria; VALENTE La Romanesca con cinque Mutanze (STDL500890); HOLBORNE 5 Dances & Airs, Brueggen (SAW9560).

7:00 P.M.  
WAMU RECOLLECTIONS-with John Hickman. Everyman's Theatre with Raymond Massey; This Precious Freedom.  
WBJC ●BALTIMORE HAPPENINGS-Cham.Music Soc. of Balto., Inc.-Cleve.Quarter presenting: BEETHOVEN Quartet, Op.18, #4 in c, George Perle Quartet #7 (1973); BRAHMS Quartet, Op.51, #2 in a.  
WGMS ●NATIONAL GALLERY OF ART CONCERT-Ylda Novik, p, -An all Bartok program.  
WGTS ●BAND CONCERT

8:00 P.M.  
WAMU SINGER'S WORLD-with Wayne Conner.  
WBJC ●OLD MASTERS REVISITED  
WCAO ●MAESTRO SYMPHONY-HAYDN Sym.#88 (MS-6486)[22].  
WETA NATIONAL PUBLIC RADIO THEATER-Autocrats by Paul D'Andrea (tape); Confirmation by Louis Phillips (Vol.2).  
WITF TALKING ABOUT MUSIC-Publisher Ernst Roth & biographer Norman Del Mar are John Amis's guests for a discussion of Richard Strauss.

8:30 P.M.  
WAMU ●OPERA HOUSE-with Edward Merritt-HANDEL Samson Oratorio.  
WGMS ●SERENATA-VAUGHAN WILLIAMS Romance for violin & cham. Orch., Lark Ascending, Brown/Marriner (ZRG696); COUPERIN L'Anguille (The Eel), Birbaum (PHC9036).  
WITF ●BBC MUSIC SHOWCASE-ELGAR Introd. & Allegro; BRITTEN Rejoice in the Lamb; HOLST Hammersmith Prelude & Scherzo; WALTON Variations on a Theme of Hindemith.

9:00 P.M.  
WETA ●CONCERT OF WEEK-#7445, Indianapolis All-City High School Chorus & Butler Univ. Sym.Orch.  
WGMS ●(8:55)RADIO SMITHSONIAN

WGTB ●ABSTRACTION SHOW-with John Paige.  
WGTS ●FIRST HEARING

9:30 P.M.  
WGMS ●ORCHESTRAL MASTERWORKS-BRAHMS Violin Concerto in D, Op.77, Oistrakh/Klemper (S35836); BAX Sym.#5 in c# (1931/32), Leppard (MHS16-52); SCHUBERT Sym.#9 in C, The Great, Guschlbauer (MHS1668).  
WMJS ●SPOTLIGHT ON COUNTRY-Charley Louvin.

10:00 P.M.  
WGTS ●IN RECITAL-PROKOFIEV Sonata #6 in A, Op.82; CHOPIN 10 Etudes, Op.25, Vladimir Ashkenazy, p.  
WITF BRUNO WALTER LEGACY-Walter & Vienna Phil.: Pre-War Years; HAYDN Sym.#100 in G, Military. Walter reminisces about Vienna Phil.; MAHLER Das Lied von der Erde (with Kerstin Thorborg & Charles Kullmann).

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Charley Rich.

11:00 P.M.  
WETA ●CLASSICAL GROOVES-SCHUBERT Trio in Eb, Op.100 (MS7419)[47]; BRAHMS Trio in Eb, Op.40 (KMB21184)[28]; CHOPIN Sonata in g (S369-37)[28]; BELLINI Oboe Concerto in Eb (MCS2088) [9].  
WGTS ●BBC PROMENADE CONCERT-ROSSINI Over.: La Cambiale de Matrimonia; GRIEG Symphonic Dance #4 in a; FALLA Nights in Gardens of Spain; ARNOLD Cornish Dances; London Phil./Arnold; Binns, p.

11:30 P.M.  
WITF AFRICAN THEATER-Sign of Rainbow by Wole Ogunyemi (Nigeria).  
WMJS ●SPOTLIGHT ON COUNTRY-Olivia Newton-John.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH-with Edward Merritt.  
WGTS ●TOM VICTORY SHOW  
WITF ●BALDWIN-WALLACE CONCERT

# 11 Monday

5:30 A.M.  
WAMU JAZZ ANTHOLOGY-Doc Evans & his Cornet.

6:00 A.M.  
WBJC ●AM BALTIMORE  
WETA ●A.M.-HAYDN Sym.#9 in G, Surprise (D3M323-21)[24]; MENDELSSOHN Capriccio Brillante, Op.22 (MS7423)[12]; NICOLAI Over. to Merry Wives of Windsor (MS7085); STAMITZ Orchestral Quartets in A, Op.4 #6 (MHS979)[11].  
WGMS ●FRED EDEN  
WGTS ●QUADROPHENIA WITH EUCLID  
WGTS ●DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●MORNINGLINE  
WCAO ●MAESTRO MORNING  
WITF ●MUSIC AT SEVEN-DANDRIEU Suite de symphonies Les Caracteres de la Guerre (H71146)[12]; COUPERIN Concerts royaux: Second concert (VCS-10029)[14]; HANDEL Organ Concerto #9 in Bb (S-36700)[13]; HAYDN Cassation in C for guitar, violin & cello (TV34171)[13]; CIMAROSA Sinfonia concertante for 2 flutes & orch.(CRL27003)[17]; BOCCHERINI Cello Concerto in Bb (SR40065)[21].

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBJC ●MUSIC APPRECIATION  
WETA ●A.M.-BEETHOVEN Piano Concerto #1 in C (S36-027)[36]; STRAUSS Also Sprach Zarathustra (DGG-2530402)[35]; MOZART Sym.#29 in A, K.201 (ARL185)[31]; PROKOFIEV Romeo & Juliet (PHS 6500640)[42]; TELEMANN Suite in a (S37019) [24].  
WGMS ●TODAY IN WASHINGTON/FRED EDEN  
WGTS ●ALTERNATIVE NEWS  
WITF ●MUSIC ANTE MERIDIEM-MOZART Divertimento #3 in F, K.138 (139033)[9]; BRAHMS Cello Sonata #1 in e (139119)[22]; BACH Motet #3, Jesu meine Freude (STS15187)[24]; SIBELIUS Music for The Tempest: Suite #2 (CS6824)[15]; BRITTEN Song Cycle On this Island, texts by W.H.Auden (HQA1310)[13]; NIELSEN Sym.#4, Inextinguishable (CS6848)[34]; BEETHOVEN Allegro & Minuet for flute & violin (M32842)[6]; DVORAK Cello Concerto in b (LSC2490)[42].

9:30 A.M.  
WBJC INTRO. TO SOCIOLOGY  
WGTS ●RADIO FREE SHIRE

10:00 A.M.  
WBJC ●THEN & NOW  
WETA HAPPENINGS

11 MONDAY

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
WAMU VOICES IN THE MIND—Opening Address by Margaret Mead  
WGTS ●COOK'S CORNER

11:30 A.M.  
WGMS ●MASTERS OF BAROQUE—BACH French Suite #5 in G, BWV.816, Decius 2533139.  
WGTS INSIGHT TOMORROW'S UNIVERSITY

12:00 NOON  
WAMU READING ALOUD  
WBUC ●HOLLYWOOD SOUNDSTAGE  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M.—with Steve Ember.  
WGMS ●11:55 LUNCHEON AT KENNEDY CENTER—Bob Davis.  
WGTB ●SOPHIE'S PARLOR  
WGTS ●NOON NOTES  
WTF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/LEHNT DEUTSCH  
WTF GRAMOPHONE YESTERYEAR—Instrumental solos by a banjo, xylophone & drum & piano duet.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE—DVOŘAK Sym.#4 in d.  
WBUC ●SPECIALS  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WGTS OPTIONS  
WTF ●MUSIC FROM UBERLIN

2:00 P.M.  
WBUC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW—MOZART Flute Quartet in A, K.298, Rampal/Stern/Schneider/Rose (M302-33), PROKOFIEV Cello Sonata, Op.119, Piatigorsky/Firskusky (LSC2875), LEBOW Suite for Brass Pacific Brass Qt. (AV1004).  
WGTS THE ETERNAL LIGHT  
WTF ●MUSIC POST MERIDIEM—SAINT-SAENS Havnaise for violin & orch. (VIC51153/89), RAVEL Piano Concerto in D for left hand (S35874)(19), FRANCK Piano Quintet in F (LSC2739)(31), BEETHOVEN King Stephen Over. (MS6966)(8), TCHAIKOVSKY Sym.#5 in e (ARL10664)(48), BLOW Marriage Ode, Bring Shepherds, Bring Kids & Lambs (VIC51276)(10), WALTON Violin Concerto (S367-19)(27), BRITTEN Young Person's Guide to Orch. (CS6671)(17).

2:30 P.M.  
WGTB ●(2:45) RADIO FREE WOMEN  
WGTS ●MELODY TIME—Music from Germany.

3:00 P.M.  
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY  
WGTB ●3:15 SPIRITUS CHEESE  
WGTS ●BBC PROMENADE CONCERT—BEETHOVEN Piano Concerto #4 in G, DEBUSSY Iberia, BBC Sym./Boutez, Daniel Barenboim, p.

4:00 P.M.  
WAMU ●(3:55) BOOKMARK  
WGTS ●AFTERNOON SERENADE

4:30 P.M.  
WAMU 4:25 NEWS DAY  
WBUC ●NEWS CAPSULE

5:00 P.M.  
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBUC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WTF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS ●PREVIEW RENE CHANNEY

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WGMS ●STOCK REPORT/BUSINESS REPORT. RENE CHANNEY  
WGTB ●ALTERNATIVE NEWS  
WGTS WHY A CHRISTIAN COLLEGE

6:30 P.M.  
WBUC FINE TUNING  
WETA TALK OF THE TOWN  
WGTB ●THEM & US  
WGTS ALL THINGS CONSIDERED  
WTF OVERSEAS ASSIGNMENT

7:00 P.M.  
WAMU OPTIONS  
WBUC SOUNDS LIKE YESTERDAY—Casey Crime Photographer 1944.  
WETA INSIDE JEAN SHEPHERD  
WGMS ●G.T.E. HOUR—19th Cent. Piano Concerto Cycle,  
●FORECAST FM

7:30 P.M.  
WETA 7:45 JACK ABOSTRONG—An American Boy.

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBUC ●INTERNATIONAL FESTIVAL—Music of Slovakia  
WCAO ●MAESTRO SYMPHONY—MAHLER Sym.#3 (MS 6394)(53)  
WETA ●RADIO REVISITED—Theatre of Air, Journey in Cloud, With Michael Redgrave, John Mills & Rosemarie Jones.  
WGMS ●INVITATION TO THE DANCE—War & Peace  
WGTS PERSPECTIVES ON HEALTH  
WTF ●BOSTON SYMPHONY—Bernstein & Copland, cond. MAHLER Sym.#5 in c, Adagio, PROKOFIEV Classical Sym., COPLAND Appalachian Spring, TCHAIKOVSKY Sym.#5 in c. Taped at Berkshire Music Fest. on 7/21 as part of commemoration of 100th birthday anniversary of Serge Koussevitzky's birth.

8:30 P.M.  
WETA ●(8:55) IN CONCERT—Boston Pops Orch.

Monday, Nov. 18 8:30 pm  
Concert Hall, Kennedy Center  
**BUFFALO PHILHARMONIC ORCHESTRA**  
Michael Tilson Thomas, Music Director  
Call 393-6433 for Ticket Info.  
Washington Performing Arts Society

9:00 P.M.  
WBUC ●CLEVELAND ORCHESTRA—Barnet, cond.: RESNICEK Donna Diana Over., SCHUMANN Concerto for 4 horns, SLATKIN The Raven, SIBELIUS Sym.#1.  
WGMS ●ROYAL INSTRUMENT—REGER Introduction & Passacaglia in d, Lohmann (MMS1463), Ave Maria Swann (WST17154), Two chorale preludes Ach bleib mit deiner Gnade, Lohmann (MMS1464), Ein feste Burg ist unser Gott (MMS1464), Benedictus, Op. 59 #9, Owen (SP533190), Chorale prelude Wachet auf, ruft uns die Stimme, Lohmann (MMS1464), Fantasia on Wachet auf, Op. 52 #2, Moser.  
WGTB PACIFICA EVENING NEWS  
WGTS ●9:05 WORLD OF OPERA—WAGNER Gotterdammerung, Acts II & III, Wolfgang Windgassen (Siegfried), Birgit Nilsson (Brunnhilde), Vienna Phil., Solti (OSA1604).

9:30 P.M.  
WAMU ECOLOGY & HUMAN ENVIRONMENT—City as Eco System.  
WGTB ●COSMIC AMBIGUITY SHOW  
WMJS ●SPOTLIGHT ON COUNTRY—Diana Trask.

10:00 P.M.  
WAMU SOUND STAGE  
WGMS ●MUSIC OF AMERICA—BARBER Piano Sonata, Op. 26 (1949), Cliburn (LSC3229); COLGRASS As Quiet As (1966), Leisner (LSC3001); BELLO JOJO Serenade for Orch., Swarovsky (OST7413).  
WTF ●COLLECTOR'S CORNER—Sym. Preview.

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY—Olivia Newton-John.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBUC INSIDE JEAN'S SHEPHERD  
WETA ●CLASSICAL GROOVES—MOZART Dissonanzquartett #19 in C, K.465 (MHB20344)(32); CHOPIN Sonata in b (M31128)(24); BEETHOVEN String Quartet in a, Op.132 (MHB21509)(48), CHERUBINI Sonata #2 in F for horn & strings (S36-996)(77).  
WGMS ●SPECTRUM  
WTF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M.  
WGTS CASPER CITRON  
WTF RADIO READER  
WMJS ●SPOTLIGHT ON COUNTRY—Cal Smith.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH  
WGMS ●AFTER HOURS  
WGTB ●ABNORMAL RADIO HOURS  
WTF ●UPR THEATER—Double-bill: Farewell, Boo Hoo by Larry Reed & Three Sides to Circle by David Douglas.

**12 Tuesday**

5:30 A.M.  
WAMU JAZZ ANTHOLOGY—Kid Thomas.

6:00 A.M.  
WBUC ●MAY BALTIMORE  
WETA ●A.M.—with Bill Conti—MOZART Piano Concerto #9 in E, K.271 (CS650132); SMETANA The Moldau (MS657912); WEINBERGER Polka & Fugue from Schwane (S609981); HUMMEL Concerto in E (LRL27002)(28).

6:30 A.M.  
WGMS ●FRED EDEN  
WGTB ●FANDUS MORNING SMILE—with Bill Conti.  
WGTS ●DAYBREAK

7:00 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●ENQUIRING MIND  
WCAO ●MAESTRO MORNING  
WTF ●MUSIC AT SEVEN—HORNE MAD Atwood Over. (TV-34308)(11), GLAZUNOV Sonata for Violin (SR40-225)(28), MOZART Piano Sonata #1 in C, K.279 (MS70971)(21), SCHUBERT Variations in Bb for Piano 4-hands (M9354)(11), DITTERSDORF Harp Concerto in A (L3011)(11), MONPOU Suite Compositelata for Guitar (S36849)(20), FALLA La Vida Breve: Inacabada & Danza (LSC2250)(7).

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBUC BLACK HISTORY 110  
WETA ●A.M.—with Bill Conti—WAGNER Tausendjahr Over. (M32296)(15), ALKAN Concerto for Solo Piano (LSC3192)(50), GLUCK Don Juan (STS151)(9) (46), LALO Cello Concerto in c (DGG1386)(9)(27), RIMSKY-KORSAKOV Sym.#2, Op. 9 (SR40230).  
WGTB ●ALTERNATIVE NEWS  
WTF ●MUSIC ANTE MERIDIEM—DEBUSSY-RAVEL Dance (MS6697)(5), RAVEL Quartet in F (L3936)(9) (29), SAINT-SAENS Piano Concerto #4 in c (MS-6778)(25), IVES Unanswered Questions (MS6643)(6), IVES Things our Fathers Loved: 3 Nostalgic Songs (M32504)(9), IVES Sym.#2 (D35783)(9), STRAVINSKY Apollo (MS66202)(30), HAYDN Sym.#90 in C (2530398)(27).

9:30 A.M.  
WGTB ●RADIO FREE SHIRE

10:00 A.M.  
WBUC ●THEN & NOW  
WETA HAPPENINGS  
WGMS ●LISTENER SURVEY—GRETRY I (l'Amant) Over., Lepard (B029011); FAURE Pellias et Melisande; Suite, Op. 80 (1880), Baudo (M71179); SAINT-SAENS Piano Concerto #2 in g, Op. 22 (1868), Ciccolini/Baudo (SIC6081); MESSENGER Les Deux Progres: Ballet Suite (1886), Jacquillat (S-36769).  
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
WAMU FAMILY COUNSEL—with host Susan Liebman.  
WGTS ●COOK'S CORNER

11:30 A.M.  
WGMS ●MASTERS OF THE BAROQUE—BACH Chromatic Fantasy & Fugue in d, BWV. 995, Kipnis (S36055); PURCELL Trumpet Sonata, Monty/Bow (SLT43-091).

12:00 NOON  
WAMU READING ALOUD  
WBUC ●FOLK ROOTS  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M.—with Steve Ember.  
WGMS ●11:55 LUNCHEON AT KENNEDY CENTER—Bob Davis.  
WGTB ●SILLY JILLY SHOW—with Jill Shapiro.  
WGTS ●NOON NOTES  
WTF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/LET'S PRACTICE JAPANESE  
WTF OPERA IN GERMANY—Werkand Wagner in Stuttgart: WAGNER Tristan und Isolde: Prelude, Die Walkure; Winterstume; BEETHOVEN Fidelio Komml. Hoffnung; ORFF Antigone: Excerpt; BERG Lulu: Aira of Lulu.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE  
WBUC ●SPECIALS  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WGTS MONTGOMERY COUNTY COMMENTS  
WTF ●BALDWIN-WALLACE CONCERT

1:30 P.M.  
WGTS ●ENQUIRING MIND

2:00 P.M.  
WBUC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW—HANDEL Matte Sonata #1 in a, Rampal/Veyron-Lacroix (Y232370); GLINKA Piano Trio in d, Pathetique (1832), Zhukov/Feigin/V. Feigin (SR40165); MARTINU Nonet (1959), BSO Chamber Players (LSC6189).  
WGTS HUMAN CONDITION  
WTF ●MUSIC POST MERIDIEM—New Releases.

2:30 P.M.  
 WGTB ●(2:45)THE PLACE  
 WGTS MELODY TIME

3:00 P.M.  
 WGMs ●TONIGHT IN WASHINGTON/RENE CHANNEY  
 WGTB ●(3:15)SPIRITUS CHEESE  
 WGTS ●IN RECITAL-Songs by Schubert, Schumann & Brahms, performed by Margaret Neville, s, Thomas Hemsley, br, Norma Proctor, c, Ernest Lush & Paul Hamburger, p's.

4:00 P.M.  
 WAMU ●(3:55)BOOKMARK  
 WGTS ●AFTERNOON SERENADE

4:30 P.M.  
 WAMU NEWS DAY  
 WBJC ●NEWS CAPSULE

5:00 P.M.  
 WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
 WBJC ALL THINGS CONSIDERED  
 WETA ALL THINGS CONSIDERED  
 WITF ALL THINGS CONSIDERED

5:30 P.M.  
 WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
 WCAO ●MAESTRO EVENING  
 WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
 WGTB ●ALTERNATIVE NEWS  
 WGTS TARGET

6:30 P.M.  
 WBJC GREAT ATLANTIC RADIO CONSPIRACY  
 WETA TALK OF THE TOWN  
 WGTB ●FRIENDS  
 WGTS ALL THINGS CONSIDERED  
 WITF HEADLINES/ART FORUM

7:00 P.M.  
 WAMU FUTURE OF...with Hollis Vail.  
 WBJC SOUNDS LIKE YESTERDAY-Life of Riley 6/21/47; Guy Traver's Airline Album.  
 WETA OPTIONS  
 WGMS ●G.T.E.HOUR-19th Century Piano Concerto Cycle Pt.27-BARTOK Music for strings, Percussion & Celeste (1935), Boulez (MS7206); MACDOWELL Piano Concerto #2 in d, Op.23 (1840), List/Landau (TV34535).  
 WGTB ●RANDOM RADIO HOURS-with Pamela Evans.  
 WITF ●MUSIC AT SEVEN-/Wolff-MASSENET Orchestral Suite #4, Scenes pittoresques (STS15033)[16]; GLAZUNOV The Seasons (STS15108)[38].

7:30 P.M.  
 WAMU OVERSEAS MISSION

8:00 P.M.  
 WAMU ALL THINGS CONSIDERED  
 WBJC WORLD OF OPERETTA-LEHAR Paganini-Ernst Groh, Melitta Muszely, Hella Jansen & Martin Vanting; Orch. & chorus/Becker.  
 WCAO ●MAESTRO SYMPHONY-DVORAK Sym.#7 (MS-6828)[41].  
 WETA RADIO REVISITED-Great Gildersleeve.  
 WGMS ●A VARIABLE FEAST-with Paul Hume.  
 WGTS FIRING LINE-William F. Buckley, Jr.  
 WITF ●FM RADIO THEATER-The Importance of Being Earnest in John Gielgud's production with Sir John himself as John Worthing, Roland Culver as Algie, Dame Edith Evans as Lady Bracknell & Pamela Mason as Gwendolen.

8:30 P.M.  
 WETA ●(8:25)IN CONCERT: Phillips Collection feat. Ivan Shapinsky, p.

9:00 P.M.  
 WBJC ●BOSTON SYMPHONY-/Ormandy-HARRIS Sym. #3; DEBUSSY The Sea: 3 symphonic sketches; BARTOK Concerto for Orch.  
 WGMS ●SALUTE TO THE STATES: Montana.  
 WGTB PACIFICA EVENING NEWS  
 WGTS ●(9:05)MUSICAL MASTERPIECES-BEETHOVEN Sym.#5, Berlin Phil./Furtwangler (HS25078); KHACHATURIAN Gayne Ballet Suite, Philharmonia Orch./Khachaturian (S60226); BRUCKNER Sym. #9, New Philharmonia/Klemperer (S36873); MOZART Sonata #4 in e, K.304, George Szell, p, Rafael Druian, v, (MS7064).

9:30 P.M.  
 WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.  
 WGTB ●THE SHOW  
 WITF ●JESSYE NORMAN: RECITAL-SCHUBERT Dem Unendlichen; Schwesterngruss; Der Zwerg; MAHLER Wo die schoenen Trompeten blasen; Das irdische Leben; Ich atmet' einen Lindenduft; Liebste du em Schonheit; Ich bin der Welt abhanden gekommen; SATIE La statue de bronze; Depheneo; Le Chapelier; Je te veux; WAGNER Wesendonck Lider. Taped at 1973 Helsinki Fest.; Irwin Gage, p.  
 WMJS ●SPOTLIGHT ON COUNTRY-Barbara Fairchild.

10:30 P.M.  
 WMJS ●SPOTLIGHT ON COUNTRY-Kenny Price.

11:00 P.M.  
 WAMU JAZZ ANTHOLOGY  
 WBJC INSIDE JEAN SHEPHERD  
 WETA ●CLASSICAL GROOVES-with Tony Riggs-PLATTI Concerto in G (CRL27003)[15]; HAYDN Cassation in G, H.V.II, 9 (KHB21224)[16]; BEETHOVEN Sonata #23 in f, Op.57 (PHS6599308)[27]; BRAHMS Piano Quintet in f (DGG139397)[44]; BACH Quintet, Op.11, #4 in Eb (MHS706)[10].  
 WGMS ●SPECTRUM  
 WITF ●BAROQUE IN HOLLAND

11:30 P.M.  
 WGTB CASPER CITRON  
 WITF RADIO READER  
 WMJS ●SPOTLIGHT ON COUNTRY-Ferlin Husky.

12:00 MIDNIGHT  
 WAMU ●NIGHTWATCH  
 WGMS ●AFTER HOURS  
 WGTB ●KLARK KENT & COLLECTIVE STATE OF QUACK  
 WITF ●KENT IN CONCERT

5:30 A.M.  
 WAMU JAZZ ANTHOLOGY-Jimmy Lunceford & Others.

6:00 A.M.  
 WBJC ●AM BALTIMORE  
 WETA ●A.M.-with Bill Cerri-DANZI Bassoon Quartet in d, Op.40, #2 (MHS837)[23]; VAUGHAN WILLIAMS English Folk Song Suite (LSC2719)[10]; HAYDN Sym.#59 (STS1513/4)[17]; WAGNER Die Meistersinger (S60213)[6].  
 WGMS ●FRED EDEN  
 WGTB ●FAMOUS MOURNING SHOW  
 WGTS ●DAYBREAK

6:30 A.M.  
 WAMU READING ALOUD

7:00 A.M.  
 WAMU ●MORNINGLINE  
 WCAO ●MAESTRO MORNING  
 WITF ●MUSIC AT SEVEN-SAINT-SAENS French Military March; BIZET Carmen: Intermezzo, Act 2; THOMAS Mignon: Over.; OFFENBACH Grand Duchess of Gerolstein: Over.; OFFENBACH-BENNETT Les Belles americaines; OFFENBACH Musette--Air de ballet; Orpheus in Hades: Over.; DEBUSSY Prelude a l'apres midi d'un faune; VERDI Otello: Ballet Music; HANDEL-HARRIS Water Music: Suite; HERMAN-HAYMAN Hello, Doll!; LOEWE-HAYMAN My Fair Lady: Medley; LOEWE Gigi: Gigi; BACHARACH-HAYMAN I'll Never Fall in Love Again; ADLER & ROSS Pajama Game: Hernando's Hideaway; GRIEG Lyric Suite.

9:00 A.M.  
 WAMU KALEIDOSCOPE/HOME  
 WBJC ●MUSIC APPRECIATION  
 WETA ●A.M.-with Bill Cerri-MOZART Piano Concerto #26, K.537 (DGG139113)[34]; TCHAIKOVSKY Sym.#6 (ARL10426)[37]; OFFENBACH Gaité Parisienne (CS6780)[38]; BRAHMS Sym.#2 in D (MS-6173)[42]; RESPIGHI Pini Di Roma (DGG138033)[21].  
 WGTB ●ALTERNATIVE NEWS  
 WITF ●MUSIC ANTE MERIDIEM-J.C.BACH Sinfonia in Bb (32160164)[10]; SCHUBERT Quartet #10 in Eb (CS6384)[19]; MOZART Concerto for Flute, Harp & Orch., K.299 (SC3783)[30]; IVES Three Places in New England (2530048)[18]; IVES Piano Sonata #2, Concord, Mass., 1840-60 (MS-7192)[38]; SIBELIUS Finlandia (MS6196)[8]; TCHAIKOVSKY Sym.#3 in D, Polish (H31727)[45].

9:30 A.M.  
 WBJC INTRO. TO SOCIOLOGY  
 WGTB ●RADIO FREE SHIRE

10:00 A.M.  
 WBJC ●THEN & NOW  
 WETA HAPPENINGS  
 WGMS ●LISTENER SURVEY-SUPPE Morning, Noon & Night in Vienna: Over., Karajan (2530051); GLINKA Jota Aragonesa, Kostelanetz (M30390); BRAHMS Serenade #1 in D, Op.11, Kertesz (CS-6567); DVORAK Slavonic Dance in e, Op.46, #2, Szell (MS7208).  
 WGTS UNIVERSITY FORUM

10:30 A.M.  
 WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
 WAMU WOMEN DARE DAILY  
 WGTS ●COOK'S CORNER

11:30 A.M.  
 WGMS ●MASTERS OF THE BAROQUE-MARCELLO Concerto in d, for oboe, strings & continuo, Holliger/Negri (6500413); POGLIETTI Sonata for 2 trump-

# 13 Wednesday

ets, strings & continuo, Scherbaum/Simek/Kuentz (136549).  
 WGTS SOUND OF LISTEN/WEEK AT U.N.

12:00 NOON  
 WAMU READING ALOUD  
 WBJC ●DANCE THEATER  
 WCAO ●MAESTRO LUNCHEON  
 WETA ●P.M.-with Steve Ember.  
 WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.  
 WGTB ●BRUCE ROSENSTEIN SHOW  
 WGTB ●NOON NOTES  
 WITF READING ALOUD

12:30 P.M.  
 WAMU NEWS DAY/FRENCH IN AIR  
 WITF JAZZ REVISITED-Versions of I Can't Get Started by Lionel Hampton, Lennie Tristano & others.

1:00 P.M.  
 WAMU ●MEASURE BY MEASURE-DVORAK Sym.#6 in D.  
 WBJC ●SPECIALS  
 WGMS ●BULLETIN BOARD/LISTENING BOOTH  
 WGTS OPTIONS  
 WITF VOICES IN THE WIND

2:00 P.M.  
 WBJC ●JAZZ IN STEREO  
 WCAO ●MAESTRO AFTERNOON  
 WGMS ●MUSIC FOR A FEW-STRAUBE Sonata #3 for guitar, harpsichord & continuo, Williams/Puyana/Savali (M31194); SHOSTAKOVICH Quintet for piano & strings, Op.57 (1940), Crowson/Melos Ens. (SOL267); SAINT-SAENS Allegro Appassionato, Op.43, for cello & piano, King/Leviev (ORS-7287).  
 WGTB MEN & IDEAS  
 WITF ●MUSIC POST MERIDIEM-BLOCH Suite Modale for Flute & Orch. (MS6977)[12]; DODGSON Concerto for Guitar & Chamber Orch. (MS7063)[19]; STRAVINSKY Sym. of Psalms (CS6219)[21]; SAINT-SAENS Introd. & Rondo Capriccioso for Violin & Orch. (MS7422)[10]; SPOHR Variations for Harp (138890)[6]; BACH Anna Magdalena Musical Notebook: selections (VICS1317)[44]; BEETHOVEN Rondo in Bb, for Piano & Orch. (138848)[10]; BRAHMS Sym.#2 in D (S37032)[43].

2:30 P.M.  
 WGTB ●(2:45)FIRESIDE FLAK  
 WGTS ●MELODY TIME

3:00 P.M.  
 WGMs ●TONIGHT IN WASHINGTON/RENE CHANNEY  
 WGTB ●(3:15)SPIRITUS CHEESE  
 WGTS ●CONCERT HOUR

4:00 P.M.  
 WAMU ●(3:55)BOOKMARK  
 WGTS ●AFTERNOON SERENADE

4:30 P.M.  
 WAMU NEWS DAY  
 WBJC ●NEWS CAPSULE

5:00 P.M.  
 WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
 WBJC ALL THINGS CONSIDERED  
 WETA ALL THINGS CONSIDERED  
 WITF ALL THINGS CONSIDERED

5:30 P.M.  
 WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
 WCAO ●MAESTRO EVENING  
 WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
 WGTB ●ALTERNATIVE NEWS  
 WGTS BBC SCIENCE MAGAZINE

6:30 P.M.  
 WBJC POLITICS & PEOPLE  
 WETA TALK OF THE TOWN  
 WGTB ●POST MERIDIAN SHOW  
 WGTS ALL THINGS CONSIDERED  
 WITF CONVERSATIONS AT CHICAGO

7:00 P.M.  
 WAMU OPTIONS  
 WBJC SOUNDS LIKE YESTERDAY-Ray Knight with Records-The Avenger.  
 WETA INSIDE JEAN SHEPHERD  
 WGMS ●G.T.E.HOUR-19th Century Piano Concerto Cycle Pt.28-RACHMANINOFF Piano Concerto #1 in f#, Op.1, Janis/Kondrashin (SR90300); HINDEMITH Sym., Mathis der Maler (1934), Karajan (S35949).  
 WGTB ●SOPHIE'S PARLOR  
 WITF ●MUSIC AT SEVEN-/Szell-BRAHMS Academic Festival Over. (MS6965)[11]; MOZART Violin Concerto #5 in A, K.219, Turkish (MS6557)[30]; SMETANA Ma Vlast: The Moldau (Y30049)[13].

7:30 P.M.  
 WETA (7:45)JACK ARMSTRONG: All American Boy.  
 WGTS UNIVERSITY COLLEGE JOURNAL

8:00 P.M.  
 WAMU ALL THINGS CONSIDERED

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**WJBC** ●MPH THEATER  
**WCAO** ●MAESTRO SYMPHONY-SIBELIUS Sym.#2 (LSC-3463)(245)  
**WETA** RADIO REVISITED-Theatre Royale-Mathem by Robert Louis Stevenson & Laurence Olivier.  
**WGMS** ●MUSICAL HOLIDAY Best Africa  
**WGTS** PERSPECTIVES ON HEALTH  
**WTF** ●THE OPERA-PUCCINI Festival: Tosca, with Zuzka Lizarova (Tosca), Jussi Bjöling (Cavaradossi), Leonard Warren (Scarpia), Fernando Corena (Sacristan) Leventhal  
**WVBC** (8-05) BASKETBALL-Bullets & Kansas City

Next Weeks, Nov. 20 and Thurs., Nov. 21

**BALTIMORE SYMPHONY ORCHESTRA**  
 Sergio Comissiona, Conductor  
 Siegfried Palm, Cello; Isidor Soulez, Violin;  
 Britton Ashmore, Flute; Timothy Gray, Flute

Bech, Brandenburg Concerto No. 4 • Liszt, Liszt  
 Cello Concerto • Tchaikovsky, Symphony No. 3  
 LYRIC THEATRE, 8:15 p.m. Call 837-9691

**8:30 P.M.**  
**WETA** ●●8:25 AM CONCERT: Phila. Orch./Abbado, soloist Pinchas Zukerman, MOZART Adagio in E, for violin & orch., K. 261, MOZART Concerto #1 in B, for violin & orch., K. 207, SCHUBERT Sym. #4 in C, Tragic, STRAUSS Tone poem, Death & Transfiguration.

**9:00 P.M.**  
**WBJC** ●STEREO CONCERT HALL-MENDELSSOHN The Hebrides Over., Cleve. Orch./Szell (LSC3859); MOZART Concerto in C, for Flute & Harp, Jean-Pierre Rampol, f., Lily Leskine, h., Paillard Chamber Orch./Paillard (LCL27003); PROKOFIEV Classical Sym., Phila. Orch./Ormandy (Cul31812); SANZ Six Spanish Dances, Ybarra, g. (WST17164); BARTOK Wooden Prince Suite, Sym. Orch. of SW German Radio/Reinhardt (TV340865); DEBUSSY La Mer, Phila. Orch./Ormandy (MG30950)

**WGMS** ●CLEVELAND ORCH.-/Dorati, Blossom Fest. Concert, Ilse von Alpenheim, p., HAYDN Sym. #3, MOZART Piano Concerto #9, BEETHOVEN Sym. #7.  
**WGTB** PACIFICA EVENING NEWS  
**WGTS** ●●9:05 SPOTLIGHT-MAHLER Song of the Earth, Christa Ludwig & Fritz Wunderlich, Philharmonie & New Philharmonia Orch./Klemperer (SB3704), Sym. #9 in D, New Philharmonia Orch./Klemperer (SB3708).

**9:30 P.M.**  
**WAMU** ECOLOGY & HUMAN ENVIRONMENT-Co-Action in the City  
**WGTB** ●ABSTRACTION SHOW  
**WJUS** ●SPOTLIGHT ON COUNTRY-Lynn Anderson.

**10:00 P.M.**  
**WAMU** ●SEALED BEAM-with Robert Parish.  
**WTF** ITALIAN MUSIC MAGAZINE-A Puccini edition for our commemorative month.

**10:30 P.M.**  
**WJUS** ●SPOTLIGHT ON COUNTRY-Wayne Kemp.  
**11:00 P.M.**

**WAMU** JAZZ ANTHOLOGY  
**WBJC** INSIDE JEAN SHEPHERD  
**WETA** ●CLASSICAL GROOVES-with Tony Riggs-BRAHMS Trio in C, for Piano, Violin & Cello (CS6814)(29), BEETHOVEN Piano Sonata #4 (ORB117)(25) DVO-RAK Piano Quintet, Op. 97 (PHS650036)(31), BRAHMS Quintet for Strings #2 in G, Op. 111 (MS-6025)(27).  
**WGMS** ●SPECTRUM  
**WTF** THIS IS RAGTIME-Novelty Ragtime.

**11:30 P.M.**  
**WGTS** CASPER CITRON  
**WTF** RADIO READER  
**WJUS** ●SPOTLIGHT ON COUNTRY-Charley Pride.

**12:00 MIDNIGHT**  
**WAMU** ●NIGHTWATCH  
**WGMS** ●AFTER HOURS  
**WGTB** ●KEYBOARD FILTER  
**WTF** ●COMPOSER'S FORUM-Martin Bookspan interviews Bruce Saylor & introduces some of his music--Lyrics; Five Short Pieces for Piano; Music for Victims of Amnesia; Five Songs from Whispers of Heavenly Death; Duo.

**14 Thursday**

**5:30 A.M.**  
**WAMU** JAZZ ANTHOLOGY-Sticks, Brushes & Mallets.

**6:00 A.M.**  
**WBJC** ●AM BALTIMORE  
**WETA** A.M.-VIVALDI Concerto Grosso in b (M32230)(11); HANDEL Concerto in F (KHB20350)(16); GLAZUNOV Seasons Ballet Suite (M31077)(21); ARUTYUNIAN Concerto in A (SR40149)(15).

**WGMS** ●FRED EDEN  
**WGTB** ●FAMOUS MORNING SHOW  
**WGTS** ●DAYBREAK  
 126 FORECAST FM

**6:30 A.M.**  
**WAMU** READING ALOUD  
**7:00 A.M.**  
**WAMU** ●POORBOY BLUE  
**WCAO** ●MAESTRO MORNING  
**WTF** ●MUSIC AT SEVEN-MORNING Die Feste: Oper. (S-36-879)(22); HAYDN Divertimento #2 in A for strings & strings (W9055)(22); SCHLICK Divertimento in B for 2 Mandolins & Basso Continuo (TV34110)(29); DANZI Cello Concerto in e (TV34130)(28); TCHAIKOVSKY Quintet in B, in the movement (SB-40222)(23); DEBussy Variations on Nursery Tune (CS6153)(23).

**9:00 A.M.**  
**WAMU** KALEIDOSCOPE 40 MIN  
**WBJC** BLACK HISTORY 110  
**WETA** ●A.M.-TCHAIKOVSKY Serenade for Strings (SR-40150)(34); MOZART Piano Concerto in c, #24 (DGG139196)(29); VAUGHAN WILLIAMS Sym. #5 in D (1943) (S36698)(38); TCHAIKOVSKY Swan Lake (SR40137)(57); RIMSKY KORSAKOV Russian Easter Overt. (MS6675)(44).  
**WGMS** ●TODAY IN WASHINGTON-FRED EDEN  
**WGTB** ●ALTERNATIVE NEWS  
**WTF** ●MUSIC ANTE MERIDIEM

**9:30 A.M.**  
**WGTB** ●RADIO FREE SHIRE  
**10:00 A.M.**  
**WBJC** ●THEN & NOW  
**WETA** ●HAPPENINGS  
**WGMS** ●LISTENER SURVEY-STRAUSS Die Fledermaus Over. Op. 362 Baskovsky (CS6605); SIBELIUS Karelia Suite Op. 11 Barntrothli (S60208).  
**WGTS** PERSPECTIVES ON HEALTH

**10:30 A.M.**  
**WAMU** KALEIDOSCOPE 40 MINUTES 'TIL LUNCH  
**WGMS** ●PURSLOVE ON WINE LISTENER SURVEY-POULENC Concerto in g for organ, timpani & strings; Zankochal Munch (LSC2567); RESPIGHI Ros-siniada (1925); Jamyro (VSD71127).

**11:00 A.M.**  
**WAMU** PROFILES  
**WGTS** ●COOK'S CORNER  
**11:30 A.M.**  
**WGMS** ●MASTERS OF BAROQUE-MUFFAT Concerto Grosso in G Propetia Sydera, Julyak (LPX11324)  
**WGTS** IN BLACK AMERICA

**12:00 NOON**  
**WAMU** READING ALOUD  
**WBJC** ●LEARNING THE BLUES  
**WCAO** ●MAESTRO LUNCHEON  
**WETA** ●P.M.-with Steve Ember.  
**WGMS** ●●11:55 LUNCHEON AT KENNEDY CENTER-Bob Davis.  
**WGTB** ●ANYONE WHO SHOWS UP SHOW  
**WGTS** ●NOON NOTES  
**WTF** READING ALOUD

**12:30 P.M.**  
**WAMU** NEWS DAY/ITALIAN BY EAR  
**WTF** ●DUTCH COMPOSERS OF 20TH CENTURY-FLOTHUIS Per sonate ed ascoltare. KUNST Tra-jectoire

**1:00 P.M.**  
**WAMU** ●MEASURE BY MEASURE-DVORAK Sym. #7 in d.  
**WBJC** ●SPECIALS  
**WGMS** ●BULLETIN BOARD/LISTENING BOOTH  
**WGTS** FRENCH IN THE AIR/MENTAL HEALTH MATTERS  
**WTF** ●KENT IN CONCERT

**2:00 P.M.**  
**WBJC** ●JAZZ IN STEREO  
**WCAO** ●MAESTRO AFTERNOON  
**WGMS** ●MUSIC FOR A FEW-MASSIMO Canzona for 8 trombones & continuo, Lon. Brass (M71145); SU-SATO 12 Dances from Danserye (1551), Muroto (S36851); PETER String Quintet #1 in D (1789), Clem./Fine Arts Qt. (DXSA71971).  
**WTF** ●MUSIC POST MERIDIEM-SCRIABIN-ZINGER Fantasia in a for piano & orch. (SR40188)(10); SIBELIUS Symphonic Poem Tapiola (CS6387)(7); MOZART Divertimento #10 in F for horns & strings, K. 247 (VCS1335)(30); SCHUBERT Violin Sonata in A (SVB569)(23); BEETHOVEN Quartet #10 in E, Harp (MS6188)(30); TCHAIKOVSKY Manfred Sym. (SR40028)(58).

**2:30 P.M.**  
**WGTB** ●2-45 CRITIQUE  
**WGTS** ●MELODY TIME-Music from Germany.

**3:00 P.M.**  
**WGMS** ●TONIGHT BY WASHINGTON/RENE CHANNERY  
**WGTB** ●3-15 SPIRITUS CHEESE  
**WGTS** ●KEYBOARD IMMORTALS

**4:00 P.M.**  
**WAMU** ●3-55 BOOKMARK  
**WGTS** ●AFTERNOON SERENADE

**4:30 P.M.**  
**WAMU** ●4:25 NEWS DAY  
**WBJC** ●NEWS CAPSULE

**5:00 P.M.**  
**WAMU** ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX

**WBJC** ALL THINGS CONSIDERED  
**WETA** ALL THINGS CONSIDERED  
**WTF** ALL THINGS CONSIDERED  
**5:30 P.M.**  
**WGMS** ●SPREVIEW REBE CHANNERY  
**6:00 P.M.**  
**WCAO** ●MAESTRO EVENING  
**WGMS** ●STOCK REPORT/BUSINESS REPORT/RENE CHANNERY  
**WGTB** ●ALTERNATIVE NEWS  
**WGTS** THIS IS SLIGO

**6:30 P.M.**  
**WJBC** ●DIAL LOGUE  
**WETA** TALK OF THE TOWN  
**WGTB** ●OPEN FORUM  
**WGTS** ALL THINGS CONSIDERED  
**WTF** TALKING ABOUT MUSIC-Publisher Ernst Roth & biographer Norman Del (Op. the John Amis's guests for discussion of Richard Strauss.

**7:00 P.M.**  
**WAMU** MY MOOD  
**WBJC** ●SOUNDS LIKE YESTERDAY-Kevie Lyorah (feature artist of spring era, Gunsmoke 1953).

**WETA** POTTER'S HOUSE  
**WGMS** ●●T.E. HOUR-19th Cent. Piano Concerto Cycle, Pt. 29: MOZART Sym. #40 in g, K. 550, Concerto (CS6831); Scriabin Piano Concerto, Op. 20, Astkenazy/Maazel (CS6732).  
**WGTB** ●MARK GARBIN SHOW  
**WTF** ●MUSIC AT SEVEN-Stokowski, cond.: IBERT Esc-cades, Pons de Call (S60102)(14); BAVEL Repor-tage espagnole (S60104)(15); DEBUSSY Three Nocturnes (S60104)(25).

**7:30 P.M.**  
**WAMU** ROUND THE HORNE  
**8:00 P.M.**  
**WAMU** ALL THINGS CONSIDERED  
**WBJC** ●OPERA THEATER-MOZART Magic Flute, Christo-pha Dauterion, s., Peter Lanzetta, s., Stuart Boyce, l., Hermann Frey, b., Vienna St. Oper Chorus, Vienna Phil. Orch./Solti (OSA1397).

**WCAO** ●MAESTRO SYMPHONY-HAYDN Sym. #93 (LSC-3030)(24).  
**WETA** RADIO REVISITED-SUSPENSE  
**WGMS** ●COLLAGE  
**WGTS** NATIONAL PRESS CLUB  
**WTF** ●CLEVELAND ORCHESTRA-Bamert, cond., Dorothy Fuldheim, n.; RESNICEK Donna Diana: Over.; TCHAIKOVSKY Marche slave; PROKOFIEV Peter & Wolf; SIBELIUS Sym. #1 in e. Taped at Blossom Fest.

**8:30 P.M.**  
**WETA** ●●8:25 AM CONCERT-Foreign Fest., Prague Fest. Fest.: LUCKY Octet for strings; DVORAK Violin Concerto in a, Vclav Hudecek, w. BOBIAS Sym. #3.

Thursday, Nov. 21 8:30 pm  
 Kroger Music Bldg., A.U.  
**ERIKO SATO, Violinist**  
 Japanese Musicians Series  
 Call 393-4433 for Ticket Info.  
 Washington Performing Arts Society

**9:00 P.M.**  
**WGMS** ●WORLD'S GREAT ORCHESTRAS-Boston Sym. Orch.: BRAHMS Tragic Over. in d, Op. 81, Leins-dorf (LSC2936); BEETHOVEN Piano Concerto #5 in E, Op. 73, Emperor, Eschenbach/Ozawa (2530-438); SCHUMANN Sym. #9 in d, Op. 120, Leins-dorf (LSC2701); IVES 3 Places in New England (2530048).  
**WGTB** PACIFICA EVENING NEWS  
**WGTS** ●●9:05 MUSIC OF AGES-20th Century: RACH-MANINOFF Sym. #2 in e, Phila. Orch./Ormandy (MS 6110); Scriabin Sonata #3 in f, Roberto Szidon, p. (DG2707058); PROKOFIEV Violin Concerto #1 in D, Phila. Orch./Ormandy, Isaac Stern, v. (MS66-35); Excerpts from Ballet Suites Romeo & Juliet, Op. 64 #1 & 2, San Francisco Sym./Ozawa (DG25-30308); SHOSTAKOVICH Sym. #1, Phila. Orch./Ormandy (MS61241).

**9:30 P.M.**  
**WAMU** ●DIAL LOG  
**WGTB** ●BEAD INTERVALS  
**WJUS** ●SPOTLIGHT ON COUNTRY-Congay T. Gity,  
**10:00 P.M.**  
**WTF** NPR THEATER-Sell Out by Friedrich Durrematt in tragic farce, in which horrifying & grotesque world of corruption is projected to point of ridiculous.

**10:30 P.M.**  
**WJUS** ●SPOTLIGHT ON COUNTRY-Susan Raye.  
**11:00 P.M.**  
**WAMU** JAZZ ANTHOLOGY  
**WBJC** INSIDE JEAN SHEPHERD  
**WETA** ●CLASSICAL GROOVES-WITT Septet in F (KMB 20892)(24); SCHUMANN Kreisleriana, Op. 16 (C-S6749)(32); BRAHMS Horn Trio in E, Op. 40 (GSGC14132)(31); SCHUMANN Fairy Tales, Op. 132 (VCS1621)(15).

**WGMS** ●SPECTRUM  
**WTF** ●MUSIC FROM GERMANY-NEUBAUER Parthia in E; PLEYEL Flute Quartet in C.

11:30 P.M.
WGTS CASPER CITRON
WTF RADIO READER
WMJS SPOTLIGHT ON COUNTRY-Tommy Cash.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB ME & THE ANIMALS
WTF MBARI, MBAYO

15 Friday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Trumpets.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-with Bill Cerri-BEETHOVEN Sym.#7 (S-37027)X39; SCHUBERT String Quintet in C (DGG-139105)X49; LISZT A Faust Sym. (IB6017)X71; J.C.BACH Second Sym. in Bb (MHS581)X11.
WGMS FRED EDEN
WGTB FAMOUS MOURNING SHOW
WGTB DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WTF MUSIC AT SEVEN-LISZT Hungarian Rhapsody #6 (LSC3297)X10; IBERT Flute Concerto (MS141) [19]; BITTNER Lute Suite (TV34137)X12; MENDELSSOHN Quartet #1 in Eb (2530053)X22; STAMITZ Clarinet Concerto in Bb (H71148)X15; MOZART Rondo in C, for Violin & Orch., K.373 (K-S530)X6; RHEINBERGER Organ Concerto in F (M-30297)X25.

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC MUSIC APPRECIATION
WETA A.M.-with Bill Cerri-BRAHMS Variations on a Theme by Haydn (MS6174)X18; LISZT-LEWENTHAL Totentanz (MS7252)X20; MOZART Piano Concerto #15 (MS7245)X23; MONN Cello Concerto in g (S36580)X23.
WGTB ALTERNATIVE NEWS
WTF MUSIC ANTE MERIDIEM-DVORAK Scherzo capriccioso (CS6358)X12; SALIERI Sinfonia in D, Veneziana (CS6621)X9; CLEMENTI Piano Trio #6 in C, LaChasse (MS857)X8; DELIBES La Source: Suite (CS6026)X23; BORODIN Quartet #2 in D (STS15046)X27; STRAVINSKY Sym. in C (MS65-48)X25; BEETHOVEN Military March in D (1390-45)X8; BRAHMS Piano Concerto #2 in Bb (2530-111)X50.

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB RADIO FREE SHIRE

10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS MASTERS OF THE BAROQUE-J.C.BACH Catone in Utica: Over., Leppard (802901LY); RIMSKY-KORSAKOV Tzar Sultan Suite, Op.57, Ansermet (CS6012).
WGTB FROM THE MIDWAY

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH
WGMS PURSGLOVE ON WINE/LISTENER SURVEY-ELGAR Symphonic Study in c, Op.56, Falstaff (1913), Barbirolli (S1B6033); BARTOK Hungarian Sketches, Reiner (VICS1620).

11:00 A.M.
WAMU 51 PERCENT WOMEN
WGTB COOK'S CORNER

11:30 A.M.
WAMU ONLY ONE EARTH
WGMS MASTERS OF THE BAROQUE-HANDEL Organ Concerto #10 in d, Op.7, #4, Alain/Paillard (DL-710087).

12:00 NOON
WAMU READING ALOUD
WBJC BEST OF BROADWAY-House of Flowers.
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB BRUCE ROSENSTEIN SHOW
WGTB NOON NOTES
WTF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/RADIO RUSSIAN
WTF THIS IS RAGTIME-East Coast School of Ragtime-Evolution of Stride from Eubie Blake to Thelonious Monk.

1:00 P.M.
WAMU MEASURE BY MEASURE-DVORAK Sym. #8 in G.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTB OPTIONS
WTF COMPOSER'S FORUM-Martin Bookspan interviews Bruce Saylor & introduces some of his music--Lyrics; Five Short Pieces for Piano; Music for Victims of Amnesia; Five Songs from Whispers of Heavenly Death; Duo.

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-PEZEL Suite for Brass, N.Y.Brass Qnt. (CR4023); MENDELSSOHN Piano Trio #2 in c, Op.66, Heifetz/Piatigorsky/Pennario (LSC3048); NIELSEN Serenata in vano (1914), H.Nielsen/Ens. (TV34109).

WGTS TARGET
WTF MUSIC POST MERIDIEM-WEILL Three-Penny Opera: Kleine Dreigroschenmusik (LSC3121)X20; HANDEL Air & Variations for Harpsichord, The Harmonious Blacksmith (LSC3157)X14; MOZART Sym. #25 in g, K.183 (2530120)X24; SCHUMANN Intro. & Allegro appassionato for Piano & Orch. (MS6688) [16]; SCHUMANN Five Duets for Soprano, Tenor & Orch. (LM2763)X13; MENDELSSOHN Cantata First Walpurgis Night (S37016)X31; STRAUSS Der Rosenkavalier: Suite (LSC3135)X24; BORODIN Sym.#2 in b (STS15149)X26.

2:30 P.M.
WGTB (2:45)WATCHDOG
WGTB MELODY TIME

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB (3:15)SPIRITUS CHEESE
WGTB DUTCH CONCERT HALL-WEBER Over.: Oberon; CAPLET Epiphanie for cello & orch.; BEETHOVEN Sym.#1 in C, Rotterdam Phil.Orch./Foumet; Michel Roche, ce.

4:00 P.M.
WAMU (3:55)BOOKMARK
WGTB AFTERNOON SERENADE

4:30 P.M.
WAMU NEWS DAY
WBJC NEWS CAPSULE

5:00 P.M.
WAMU OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WTF ALL THINGS CONSIDERED

5:30 P.M.
WGMS PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT/RENE CHANNEY
WGTB ALTERNATIVE NEWS

6:30 P.M.
WBJC INSIGHT
WETA TALK OF THE TOWN
WGTB INTERFACE
WTF BBC SCIENCE MAGAZINE

7:00 P.M.
WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-Profiles w/Marty Cohen; Bill Stern's Colegate Shave Cream Sports Newsreel; Serial Theatre: Cinamon Bear.
WETA INSIDE JEAN SHEPHERD
WGMS G.T.E.HOUR-19th Century Piano Concerto Cycle, Pt.30-DELIUS Piano Concerto in c, (1897, rev. 1906), Kars/Gibson (CS6657); BRAHMS Serenade #2 in A, Op.16, Bernstein (MS7132).
WGTB QUADRIPHENIA WITH EUCLID
WGTB MUSIC FOR THE SPIRIT
WTF MUSIC AT SEVEN-/Svetlanov-BORODIN Prince Igor: Over. (SR40221)X10; TCHAIKOVSKY Romeo & Juliet Fantasy-Over. (SR40166)X19; RIMSKY-KORSAKOV Mlada: Procession of the Nobles (SR-40012)X5; RACHMANINOFF Caprice bohémien (SR-40253)X17.

7:30 P.M.
WETA (7:45)JACK ARMSTRONG-All American Boy.

Friday, November 22
BALTIMORE SYMPHONY ORCHESTRA
Sergiu Comissiona, Conductor
Friday "Light Classics"
Featuring Baltimore Symphony Soloists, Baltimore Symphony Chorus, Borodin, Polovetsian Dances
LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ORCHESTRA HALL
WCAO MAESTRO SYMPHONY-SHOSTAKOVICH Sym.

#13 (LSC3162)X60.
WETA RADIO REVISITED-Dimension X: Pebble in the Sky.
WGMS COLLECTOR'S SHELF-Galli-Curci Birthday Program.
WTF EARLY MUSIC CONSORT OF LONDON-Munrow; Works by Minot Le Petit, Gosse, Attaignant, Eyck, Dowland, Monachus, Machaut, Henry VIII, Dunstable, Ghizeghem, Dalza & Susato as well as many anonymous items from France, England, Spain, & Italy.

8:30 P.M.
WETA (8:25)IN CONCERT: Library of Congress: American Brass Quintet-Program to be announced.
WWDC BASKET BALL-Bullets @ New Orleans.

Friday, Nov. 22 8:30 pm
Concert Hall, Kennedy Center
POLISH RADIO SYM. ORCHESTRA
Krzysztof Penderecki, Conductor
Call 393-4433 for Ticket Info.
Washington Performing Arts Society

9:00 P.M.
WBJC NPR CONCERT OF WEEK-MARTUCCI Canzonetta for Orch.; BOELLMANN Symphonic Variations for Cello & Orch.; WEBER Mass in G, for Soloists; SGAMBATI Te Deum Laudamus for organ & orch.
WGMS METRO SPECIAL-Lyidian Chamber Players.
WGTB PACIFICA EVENING NEWS
WGTB SACRED ARTIST-Frederick Monks, organist & choirmaster of All Saints Episcopal Church in Chevy Chase, Md., presents a program of choral, vocal & organ music.

9:30 P.M.
WAMU X MINUS ONE-The Old Die Rich by H.L.Gold. Why do so many old people who are starving to death die with their bank accounts bulging?
WGTB CHRIS THOMPSON SHOW
WMTS SPOTLIGHT ON COUNTRY-Johnny Cash & June Carter.

10:00 P.M.
WGMS SINGFEST-DEMONTIUS Echo! responsum si vis, Academia Monteverdiana (H71272); BACH Cantata #208, Hunt Cantata, Soloists/Hamburg Choir/Rieu (SAWT9427); BRAHMS Waldesnacht, Op.62, #3, Forest Night, Monteverdi Choir, Hamburg/Juergens (SLT43100).
WGTB MUSICA ANTIQUE
WTF REAL NEW ORLEANS

10:30 P.M.
WMTS SPOTLIGHT ON COUNTRY-Dave Houston.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-HAYDN Flute Concerto (KMB20838)X19; BRAHMS Horn & Clarinet Trio, Op.114 (KMB21184)X23; HANDEL Suite #7 in g (DEL15322)X20; MOZART Divertimento KV.334 in D (DGG139008)X48.

WGMS SPECTRUM
WGTB BEGINNINGS
WTF FOLK MUSIC AMERICANA-Railroad & Lumbering Songs.

11:30 P.M.
WTF RADIO READER
WMTS SPOTLIGHT ON COUNTRY-Sandy Posey.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WBJC JAZZ 91
WGMS AFTER HOURS
WGTB BUZZZ BALL
WTF MUSIC OF BIG BANDS-Duke Ellington in early 30's; Tommy Dorsey in 1942.

16 Saturday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Jam Session Jazz.
WETA CLASSICAL WEEKEND-ARRIAGA Sym. in D (MS578)X30; DODGSON Duo Concertante (M31194) [14]; TCHAIKOVSKY Nutcracker Suite #1 (S36990) [23]; WAGNER Tristan & Isolde Prelude & Love-Death (MQ32296)X17; DONIZETTI Concerto for English Horn (DGG139152)X11; LALO Concerto in d for cello & orch. (M30113)X24; HAYDN Cassation in G, J.2:G1 (MHS703)X16; HANDEL Concerto Grosso Op.6 #2 (2533088)X13; STRAVINSKY Pulcinella Suite (MS7093)X21.

WGMS PETE JAMERSON SHOW
WGTB SATURDAY MORNING MUSICAL NEWS SHOW
WGTB DAYBREAK

6:30 A.M.
WGMS (6:45)ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Ballads of Lover's





2:00 P.M. WAMU DESPIERTA BARRIO-Wake-Up! Neighborhood. WCAO MAESTRO AFTERNOON WGMS BOSTON SYMPHONY ORCH.-/Jochum-MOZART Sym.#38 in D, K.504, Prague; HINDEMITH Symphonic Metamorphoses of Themes by Carl Maria Von Weber; BEETHOVEN Sym.#7 in A, Op.92. WITF MUSIC POST MERIDIEM-New Releases.

2:30 P.M. WAMU NEW THING ROOT MUSIC SHOW-with Rusty Hassan.

3:00 P.M. WGTB JERKY JOHN SHOW

Sunday, Nov. 24 3:00 pm Concert Hall, Kennedy Center RUDOLF SERKIN, Pianist Call 393-4433 for Ticket Info. Washington Performing Arts Society

3:30 P.M. WGTB MELODY TIME

4:00 P.M. WGMS THE PLECTRUM-SPOHR Fantaisie, Op.35, for harp solo, Vito (ORS7039); SCHIDLER Sonata in D, for 2 guitars, S & E Abreu (M30575); VISCE Allemande & Chaconne for lute, Satoh (KS528); PLATTI Harpsichord sonata #18 in c, Puyana (802-898LY); SAVIO Impressao de Rua, Ybarra (WST17-152). WGTB SWEET MUSIC-Music of India.

5:00 P.M. WAMU SUNDAY SCHOLARS SERIES WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WGMS CRITIC'S CHOICE WGTB UKRAINIAN MELODY HOUR WITF AMSTERDAM CONCERTGEBOUW ORCH.-/Davis-HAYDN Sym.#84 in Eb; SIBELIUS Sym.#4 in a.

5:30 P.M. WBJC VOICE IN THE WIND WETA I'M SORRY, I'LL READ THAT AGAIN

6:00 P.M. WCAO MAESTRO EVENING WETA FOLK WEEKEND-with Mary Clif. WGMS SOUL OF THE CLASSICS WGTB MEDICATED GOO SHOW-with Geoffrey Brown. WGTB VOICES IN THE WIND WITF PHILA. ORCH.-/Ormandy; Pierre Cochereau, Temple Univ. Choirs-IVES Three Harvest Home Chorales; Psalm 150; A Sym.: Holidays; LISZT Fantasy & Fugue on Ad Nos, ad Salutarem Undan.

6:30 P.M. WAMU TALES OF TIME & SPACE-with Drusilla Campbell. WBJC SORRY, I'LL READ THAT AGAIN WGMS ARS NOVA-CROFT Ground in c, D.221, Kipnis (MS7326); MONTEVERDI Gloria in Excelsis Deo, Juergens (2533137); GABRIELI Canzona a 8, Stevens (S36443).

7:00 P.M. WAMU RECOLLECTIONS-with John Hickman. From summer of 1947, Theatre Guild on the Air's production of Call It a Day starring Alfred Lunt & Lynn Fontaine. It's the delightful comedy of middle-aged married life. Norman Brokenshire is announcer. WBJC BALTIMORE HAPPENINGS WGMS NATIONAL GALLERY OF ART CONCERT-Nat'l Gallery Orch./Bales; Program to be announced. WGTB BAND CONCERT

8:00 P.M. WAMU SINGER'S WORLD-with Wayne Conner. WBJC OLD MASTERS REVISITED WCAO MAESTRO SYMPHONY-TCHAIKOVSKY Sym.#2 (LSC2884) [33]. WETA NATIONAL PUBLIC RADIO THEATER-Midsummer Night's Dream by William Shakespeare produced for radio by Oregon Shakespearean Fest.Assoc./Andrew Love, Dir. WITF TALKING ABOUT MUSIC-John Amis's guests are pianist Fou Ts'ong; David Attenborough, Dir. of Programs for BBC Television; & sitarist Ravi Shankar.

8:30 P.M. WAMU OPERA HOUSE-SUSA Transformations. WGMS SERENATA-PROKOFIEV Romeo et Juliet Suite: 10 pieces for piano: excerpts, Kubalek (RE7057). WITF BBC MUSIC SHOWCASE-HANDEL Concerto Grosso Op.6, #11; POULENC Un Soir de Neige; KHACHATURIAN Concert Rhapsody for cello & orch (world premiere performance); WAGNER Tristan und Isolde: Prelude & Liebestod.

9:00 P.M. WETA CONCERT OF WEEK-Comm.College Concert Choir; Seattle Phil.Orch./Hovhanness-HOVHANNES

Sym.#23 for Winds; Sym.#22 (City of Light); Magnificat. WGMS (8:55)RADIO SMITHSONIAN-ORCHESTRAL MASTERWORKS-HAYDN Sym.#93 in D, Bernstein (M-32101); ELGAR Violin Concerto in b, Op.61 (19-10), Menuhin/Boult (S36330); MAHLER Sym.#1 in D, The Titan (1888), Giulini (S36047). WGTB ABSTRACTION SHOW WGTB FIRST HEARING

9:30 P.M. WMJS SPOTLIGHT ON COUNTRY-Jerry Reed.

10:00 P.M. WGTB IN RECITAL-Songs by Schubert, Schumann, & Brahms performed by Margaret Neville, s, Thomas Hemsley, br, Norma Proctor, c, Ernest Lush & Paul Hamburger, p's. WITF BRUNO WALTER LEGACY-Walter as an Accompanist. He is heard talking about problems of opera & song accompaniment; Elisabeth Schumann, Lotte Lehmann, Desi Halban & Kathleen Ferrier recall Walter as an accompanist. He & Lotte Lehmann are heard in a 1950 recital of Lieder by Schubert, Schumann, Mendelssohn, & Brahms. He accompanies Kathleen Ferrier in two of Mahler's Ruckert songs & Desi Halban in eight Mahler songs.

10:30 P.M. WMJS SPOTLIGHT ON COUNTRY-Melba Montgomery.

11:00 P.M. WETA CLASSICAL GROOVES-BEETHOVEN Septet in Eb, Op.20 (SOL60015) [41]; SCHUBERT Sonata in c, D.958 (SR40254) [32]; ALBINONI Adagio in g, for Strings (LSC3336) [9]; BRAHMS Sonata #1 in C, Op.1 (LSC3291) [26]. WGTB BBC PROMENADE CONCERT-BEETHOVEN Piano Concerto #4 in G; DEBUSSY Iberia; BBC Sym. Orch./Boulez; Daniel Barenboim, p.

11:30 P.M. WITF AFRICAN THEATER-Transistor Radio by Ken Tsaro-Wiwa (Nigeria). WMJS SPOTLIGHT ON COUNTRY-Johnny Paycheck.

12:00 MIDNIGHT WAMU NIGHTWATCH WGTB TOM VICTORY SHOW WITF BALDWIN-WALLACE CONCERT

18 Monday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Armand Hug.

6:00 A.M. WBJC AM BALTIMORE WETA A.M.-BEETHOVEN Octet, Op.103 (CS6442) [18]; MOZART Piano Concerto #19 in F, K.459 (MS6534) [29]; GLAZUNOV Concerto Waltz #2 (CS6509) [9]; CLEMENTI Sym. in Bb, Op.18 (MHS851) [16]. WGMS FRED EDEN WGTB QUADROPHENIA WITH EUCLID

6:30 A.M. WAMU READING ALOUD

7:00 A.M. WAMU MORNINGLINE WCAO MAESTRO MORNING WITF MUSIC AT SEVEN-J.S.BACH Concerto in C for 2 harpsichords & orch. (S36762) [17]; C.P.E. BACH Flute Sonata in a (MS147) [11]; BULL Walsingham Variations for harpsichord (M32229) [12]; ARNOLD Guitar Concerto (LSC2487) [22]; SCHUBERT Marches caracteristiques (L39107) [11]; NIELSEN Little Suite for strings (TV34149) [15]; GLIERE Bronze Horseman: Suite #1 (SR40103) [22].

9:00 A.M. WAMU KALEIDOSCOPE/HOME WBJC MUSIC APPRECIATION WETA A.M.-COPLAND Outdoor Over. (MS7375) [9]; GLIERE Bronze Horseman (SR40103) [46]; PROKOFIEV Violin Concerto #2 in g (S60223) [28]; DVORAK Sym.#1 (6500122) [52]; BEETHOVEN Pastorale (DGG138805) [36].

WGMS TODAY IN WASHINGTON/FRED EDEN WGTB ALTERNATIVE NEWS WITF MUSIC ANTE MERIDIEM-RIMSKY-KORSAKOV May Night: Over. (CS6012) [8]; PROKOFIEV Scythian Suite (LSC2934) [19]; BARTOK Piano Concerto #3 (LSC2929) [26]; HANDEL Concerto grosso in F, Op.6 #9 (139036) [17]; LEONARDO VINCI Flute Sonata in D (STS15198) [10]; PAGANINI Violin Concerto #4 in d (M30574) [28]; BADINGS Octet for winds & strings (STS15243) [26]; BEETHOVEN Sym.#2 in D (CS6658) [35].

9:30 A.M. WBJC INTRO. TO SOCIOLOGY WGTB RADIO FREE SHIRE

10:00 A.M. WBJC THEN & NOW

WETA HAPPENINGS WGMS LISTENER SURVEY-BACH Goldberg Variations, BWV.988, Gould (MS7096); SCHUBERT March Militaire in D, Op.51 #1, Omandy (MS7526); SAINT-SAENS Konzertstueck in G for harp & orch., Op.154, Zabaleta/Martinon (2530008); LISZT Hungarian Rhapsody #1 in f, Bernstein (M30645). WGTB OPTIONS

10:30 A.M. WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M. WAMU VOICES IN THE WIND-Human Sex in Marriage with Eleanor Hamilton. WGTB COOK'S CORNER

11:30 A.M. WGMS MASTERS OF BAROQUE-LULLY Le Temple de La Paix: Suite, Froment (OLS165); COUPERIN Les Barricades Mysterieuses, Marlowe (DL710170). WGTB INSIGHT: TOMORROW'S UNIVERSITY

12:00 NOON WAMU READING ALOUD WBJC HOLLYWOOD SOUNDSTAGE WCAO MAESTRO LUNCHEON WETA P.M.-with Steve Ember. WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis. WGTB SOPHIE'S PARLOR WGTB NOON NOTES WITF READING ALOUD

12:30 P.M. WAMU NEWS DAY/LERNT DEUTSCH WITF GRAMOPHONE YESTERYEAR-Dance bands of 1920. Including Art Hickman, Paul Whiteman, Gerber-Davis Orch., Rudy Vallee's Connecticut Yankees & Jean Goldkette.

1:00 P.M. WAMU MEASURE BY MEASURE-DOVRAK Sym.#9 in e. WBJC SPECIALS WGMS BULLETIN BOARD/LISTENING BOOTH WITF MUSIC FROM OBERLIN

2:00 P.M. WBJC JAZZ IN STEREO WCAO MAESTRO AFTERNOON WGMS MUSIC FOR A FEW-DEMANTIUS Polish Dance & Galliard, Conrad/ens. (VICS1328); TCHAIKOVSKY String Sextet in d, Op.70, Souvenir de Florence, Guarneri Qt./Kroyt/Schneider (LSC2916); SCHEIDT Cantos XXI: Galliaro/Battaglia & 5 voci; Lon.Fest.Brass (SPC21097).

WGMS THE ETERNAL LIGHT WITF MUSIC POST MERIDIEM-SUPPE Light Cavalry Over. (ARL10453) [8]; MOZART Sym.#38 in D, K.504, Prague (S35739) [25]; SCHUBERT Diver-tissement a la Hongroise (VICS1329) [26]; BACH Violin Concerto #1 in a (MS6949) [16]; JANACEK Glagolitic, Slavonic, Mass (OS26338) [42]; BEETHOVEN Piano Sonata #9 in E (MS6945) [11]; BEETHOVEN Piano Concerto in D, arr.by composer fr. violin concerto (2530457) [45].

2:30 P.M. WGTB RADIO FREE WOMEN WGTB MELODY TIME

3:00 P.M. WGMS TONIGHT IN WASHINGTON/RENE CHANNEY WGTB (3:15)SPIRITUS CHEESE WGTB BBC PROMENADE CONCERT-BACH Six Pt. Fugue; CARTER Variations for Orch.; IVES 4th of July, New Philharmonia Orch./Malcolm & Prausnitz, Heather Harper, s.

4:00 P.M. WAMU (3:55)BOOKMARK WGTB AFTERNOON SERENADE

4:30 P.M. WAMU (4:25)NEWS DAY WBJC NEWS CAPSULE

5:00 P.M. WAMU OL HOWARD'S ROCK 'N' ROLL JUKEBOX WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WITF ALL THINGS CONSIDERED

5:30 P.M. WGMS PREVIEW/RENE CHANNEY

6:00 P.M. WCAO MAESTRO EVENING WGMS STOCK REPORT/BUSINESS REPORT/RENE CHANNEY WGTB ALTERNATIVE NEWS WGTB WHY A CHRISTIAN COLLEGE

6:30 P.M. WBJC FINE TUNING WETA TALK OF TOWN WGTB THEM & US WGTB ALL THINGS CONSIDERED WITF OVERSEAS ASSIGNMENT

Table with radio station call letters and frequencies: WAMU-FM 88.5, WETA-FM 90.9, WBJC-FM 91.5, WGTB-FM 91.9, WMJS-FM 94.7, WBAL-FM 97.9, WYZZ-FM 99.5, WWDC-FM 101.1, WPHS-FM 101.3, WCAE-FM 102.7, WGNB-FM 103.3, WITR-FM 104.3, WAVA-FM 105.1, WRRK-FM 105.7, WPAE-FM 106.3, WEEZ-FM 106.7, WMAL-FM 107.1

7:00 P.M.  
WAMU OPTIMUS  
WETA INSIDE JEAN SHEPHERD  
WGMS ●G.T.E. HOUR-19th Cent. Piano Concerto Cycle, Part 31 BEETHOVEN Lesons Ouer #1 in C, Op. 138, Joachim (SS00089), DUBOIS/Piano Concerto #1 in e, Op. 5 (1896), Wozonyi/Princeton (TPLS13052).  
WGTB ●GERI  
WTF ●MUSIC AT SEVEN-Friedler cond. BALFE Bohemian Girl Over. (LSC254615); GRIEG Lyric Suite (LSC2125115), HANSEN Valdes March (LSC2757144), ROSSINI-RESPIGNI La Boutique Fantasque (VCS1053127).

7:30 P.M.  
WETA 7:45 JACK ARMSTRONG

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBJC ●INTERNATIONAL FESTIVAL-Music of Africa.  
WCAO ●MAESTRO SYMPHONY-DYORAK Sym. #4 (MS-6361136).  
WETA RADIO REVISITED-Theatre of Air Adventurers with Deborah Kerr & Trevor Howard.  
WGMS ●INVITATION TO THE DANCE-War Between Sexes.  
WGTS PERSPECTIVES ON HEALTH  
WTF ●BOSTON SYMPHONY-Ozawa & Copland, cond. Amando Ghivalla, tr. Laurence Davidson ms, John Alexander, t. Sherrill Milnes, br. Tanglewood Fest. Chorus. COPLAND Quiet City, BEETHOVEN Sym. #9 in d, Choral, Taped at Berkshire Music Fest., 7/26 as part of commemoration of 100th birthday anniversary of Serge Koussevitzky.

8:30 P.M.  
WETA ●8:25 IN CONCERT-Boston Pops Orch.

9:00 P.M.  
WBJC ●CLEVELAND ORCHESTRA-Katims, cond. STRAUSS Die Fledermaus Over., GRIEG Piano Concerto, IBERT Divertissement, LISZT Piano Concerto #1.  
WGMS ●ROYAL INSTRUMENT-HINDEMITH Sonata I, Sonata III, Heiter (DRG73-3), Kammermusik #7, Op. 46 #2, Klerk (S43110).  
WGTB PACIFICA EVENING NEWS  
WGTS ●9:05 WORLD OF OPERA-WAGNER Flying Dutchman with Thomas Stewart & Gwyneth Jones, Chorus & Orch. of Bayreuth Fest./Bohm (DG2709-040).

9:30 P.M.  
WAMU ECOLOGY & HUMAN ENVIRONMENT-More Ecological Con epts.  
WGTB ●COSMIC AMBIGUITY SHOW  
WMJS ●SPOTLIGHT ON COUNTRY-Gordon Lightfoot.

10:00 P.M.  
WAMU SOUND STAGE  
WGMS ●MUSIC OF AMERICA-EVETT Harpsichord Sonata, Parris (CR1237), PARRIS Trombone Concerto (19-64), Szwed/Szostak (CR1231); WOOLLEN Lento for harp solo, Stockton (S107); MEYERS Chez Dentiste (1967-68), Meyers (WGS8129).  
WTF COLLECTOR'S CORNER

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Jeanie Seely.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBJC INSIDE JEAN SHEPHERD  
WETA ●CLASSICAL GROOVES-J.C. BACH Oboe Concerto (B39756LY123); BRAHMS Piano Trio #1 in B, Op. 8 (CS6611137); BAX Elegiac Trio (ZRG574) [1]; MOZART String Quartet in A, K. 464 (DGG-138909131); C.P.E. BACH Hamburg Sym. in B (VCS145310).  
WGMS ●SPECTRUM  
WTF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M.  
WGTS CASPER CITRON  
WTF RADIO READER  
WMJS ●SPOTLIGHT ON COUNTRY-Wilburn Brothers.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH  
WGMS ●AFTER HOURS  
WGTB ●ABNORMAL RADIO HOURS  
WTF NPR THEATER-Sell Out by Friedrich Durrenmatt is tragic farce in which horrifying & grotesque world of corruption is projected to point of ridiculous.

# 19 Tuesday

5:30 A.M.  
WAMU JAZZ ANTHOLOGY-Trombones of Jazz Archib & Others.

6:00 A.M.  
WBJC ●AM BALTIMORE  
WETA ●A.M. -with Bill Coss-HAYDN Sym. #88 (STS152 29-34121); MOZART Piano Concerto #27 in B, K. 595 (MHS 744129); CHOPIN Scherzo #1 (M30-94519); BEETHOVEN Promethus Over. (S3692716).  
130 FORECAST FM

WIGMS ●OPFRED EDREN  
WGTB ●FAMOUS INDUSTRY SHOW  
WIGTS ●DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●MORNINGLINE  
WCAO ●MAESTRO MORNING  
WTF ●MUSIC AT SEVEN-ROLF-FERRARI La Dame Noire Over. (CS015489), TELEMANN Suite in B for Strings & Continuo (M71076116), MOZART Flute Quartet in A, K. 298 (M30233111), SALIERI Concerto in C for Flute, Oboe & Orch. (FWS4307 [2]), VIVALDI Cello Sonata #1 in B (M3047111), DAVOLI S. Sonata Concerto in E for Flute, Oboe, Bassoon & Orch. (MS 0471) MENDELSSOHN Violin Concerto in e (S36850122).

9:00 A.M.  
WAMU KALEIDOSCOPE HOME  
WBJC BLACK HISTORY 110  
WETA ●A.M. -with Bill Coss-STRAVINSKY Le Sacre Du Printemps (PHS6500482135) BRUCH Concerto #1 in G (S36963125), BEETHOVEN Piano Concerto #5 in E (DGG2530438140) SHOSTAKOVICH Leningrad Sym. #7 (MS722175).  
WGTB ●ALTERNATIVE NEWS  
WTF ●MUSIC ANTE MERIDIE-MEBER Music Concerto in e (S36996117), TCHAIKOVSKY Symphonic Ballet The Voyevude (CS0641111), JANACEK Sinfonietta for Orch. (CS0620123), IVES The Cello and Piano (M30230128), IVES Sym. #3, Camp Meeting (D35783125), MOZART Divertimento #14 in B, K. 270 (6500004111), MAYDN Quartet in E, Op. 33, #2 June (CS6385118), BEETHOVEN Piano Concerto #1 in C (S60016135).

9:30 A.M.  
WGTB ●RADIO FREE SHIRE

10:00 A.M.  
WBJC ●THEN & NOW HAPPENINGS  
WETA ●LISTENER SURVEY-BORODIN Prince Igor Over. Friedler (LSC2202), MENDELSSOHN Scherzo from A Midsummer Nights' Dream, Mannheim (VCS1628); TCHAIKOVSKY Sym. #4 in f, Op. 36, Stokowski (VCS10095); SHOSTAKOVICH Limpid Brook: Ballet Suite #1, M. Shostakovich (SRG4114).  
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
WAMU FAMILY COUNSEL  
WGTB ●COOK'S CORNER

11:30 A.M.  
WGMS ●MASTERS OF THE BAROQUE-PISENDEL Violin Concerto in D, Melkus/Redel (ARC73266); PASQUINI Sonata #13 for 2 harpsichords, Alam/Tagliavini (MS139).

12:00 NOON  
WAMU READING ALOUD  
WBJC ●FOLK ROOTS  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M. -with Steve Ember.  
WGMS ●11:55 LUNCHEON AT KENNEDY CENTER-Bob Davis.  
WGTB ●SILLY JILLY SHOW  
WGTS ●NOON NOTES  
WTF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/LET'S PRACTICE JAPANESE OPERA IN GERMANY-Wolfram Opera in Hamburg.  
HINDEMITH Mathis der Maler: Wagen wollen, was ein Willie nicht zu zwingen, HADEL Kenes Ombra mai fu; STRAVINSKY L'Histoire du Soldat: Marche; DRFF Die Duge: Trio of Three Vagabonds; SCHUBERT-BERG Erwartung: Beginning; PENDERECKI Devils of Loudun: Finale of Act 2; KAGEL Stenstehen: Finale.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE-SCHUBERT Sym. #3 in D.  
WBJC ●SPECIALS  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WGTS MONTGOMERY COUNTY COMMENTS  
WTF ●BALDWIN-WALLACE CONCERT

1:30 P.M.  
WGTS INQUIRING MIND  
2:00 P.M.  
WBJC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW-ROPERIE Sinfic Fantasy for concert & piano, Schwarz/Beacon (M71298); DVORAK String Quartet #6 in F, Op. 96, American, & Italian Op. (MS 7144); GLIERE 4 Duets for violin & cello, Op. 39, E. 85, Rosoff (MCS9041).  
WGTS HUMAN CONDITION  
WTF ●MUSIC POST MERIDIE-New Releases  
2:30 P.M.  
WGTB ●12:45 THE PLACE  
WGTS ●MELODY TIME

3:00 P.M.  
WIGMS ●TONIGHT IN WASHINGTON-REBE CHANNEY  
WGTB ●3:15 SPIRITUS CHEESE  
WIGTS ●IN RECITAL-BRITTEN Suite in C, Op. 35, New World; HODGKINOTT Sonata; BENNETT 5 Inventions; (Solo) Ewig, n. Julian Bressan.

4:00 P.M.  
WAMU ●3:55 BOOKMARK  
WIGTS ●AFTERNOON SERENADE

4:30 P.M.  
WAMU NEWS DAY  
WGTB ●NEWS CAPSULE

5:00 P.M.  
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WTF ALL THINGS CONSIDERED

5:30 P.M.  
WIGMS ●PREVIEW/REBE CHANNEY

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WGMS ●STOCK REPORT/BUSINESS REPORT/REBE CHANNEY  
WGTB ●ALTERNATIVE NEWS  
WGTS TARGET

6:30 P.M.  
WBJC GREAT ATLANTIC RADIO CONSPIRACY  
WETA TALK OF THE TOWN  
WGTB ●FRIENDS  
WGTS ALL THINGS CONSIDERED  
WTF HEADLINES/ITALIAN MUSIC MAGAZINE

7:00 P.M.  
WAMU FUTURE OF... with Itallio Vadi.  
WETA OPTIONS  
WGMS ●G.T.E. HOUR-19th Century Piano Concerto Cycle, Pt. 32-MOZART Serenade #13 in G, K. 525, Eine Kleine Nachtmusik, 1 Musica (6500537); MOZAR-KOVSKI Piano Concerto in E, Op. 59 (1898), Part II/Straker (CE31030).

WGTB ●RANDOM RADIO HOURS-with Pamela Evans.  
WTF ●MUSIC AT SEVEN-Kubelik-SCHUMANN incidental Music for Manfred: Over. (138908112); DVORAK Sym. #9 in e, From the New World (2530415) [43].

7:30 P.M.  
WAMU OVERSEAS MISSION  
WMDC BASKETBALL-Bullets @ New York.

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBJC WORLD OF OPERATTA-LEHAR Count of Luxembourg, Rudolf Schock, t. & Margit Schumann, s. Gunther-Arnt Chorus & Berlin Sym. Orch./Stolz.  
WCAO ●MAESTRO SYMPHONY-HAYDN Sym. #103 (MS-6812129).  
RADIO REVISITED-Great Gildersleeve.  
WETA ●A VARIABLE FEAST-with Paul Hump.  
WGMS FIRING LINE-with William F. Buckley, Jr.  
WTF ●FM RADIO THEATER-A Raisin in the Sun, Lorraine Hansberry's drama about a family's struggle to maintain its dignity, its self-respect, & its sense of humanity; with Ossie Davis (Walter Lee), Ruby Dee (Ruth), Claudia McNeil (Mama), Diana Sands (Berniece). Directed by Lloyd Richards.

8:30 P.M.  
WETA ●8:25 IN CONCERT: Phillips Collection, Feat. Oliver Stokowski.

9:00 P.M.  
WBJC ●BOSTON SYMPHONY-/Joachim-MOZART Sym. #38 in D; HINDEMITH Symphonic Metamorphosis of Themes by Carl Maria von Weber; BEETHOVEN Sym. #7 in A.

WGMS ●SALUTE TO THE STATES: Nebraska  
WGTB PACIFICA EVENING NEWS  
WIGTS ●9:05 MUSICAL MASTERPIECES-CHOPIN Concerto #1 in e, Op. 11, Phila. Orch./Ormandy; Van Cliburn, p. (LSC3147); VAUGHAN WILLIAMS A Sea Sym., London Sym. Orch. & Chorus/Pavin (LSC3170); BARBER Adagio for Strings, Phila. Orch./Ormandy (MS6224); GRIEG Piano Concerto in a, Los Angeles Phil./Leinsdorf; Leonard Pennario, p. (S60195).

9:30 P.M.  
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.  
WGTB ●THE SHOW  
WMJS ●SPOTLIGHT ON COUNTRY-Donna Fargo.

10:30 P.M.  
WMJS ●SPOTLIGHT ON COUNTRY-Glaser Brothers.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBJC INSIDE JEAN SHEPHERD  
WETA ●CLASSICAL GROOVES-with Tony Riggs-BRAHMS String Quartet in B, Op. 67 (M25734135); MOZART Concerto #26 in D, K. 537 (MHB29311131); HAYDN Piano Trio #25 (PHS6500023116); BEETHOVEN Piano Sonata #28 in A, Op. 101 (M312-39121); ALBINONI-GLAZOTTO Adagio in g, for String Orch. & Organ (MHS 55219).  
WGMS ●SPECTRUM  
WTF ●BAROQUE IN HOLLAND

11:30 P.M.
WGTS CASPER CITRON
WITF RADIO READER
WMJS SPOTLIGHT ON COUNTRY-Ray Price.
12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KLARK KENT & COLLECTIVE STATE OF QUACK
WITF KENT IN CONCERT

20 Wednesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-New Orleans Jazz played by British, Japanese & Danish Bands.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-PAGANINI Guitar Trio (MS7163)[18]; CHOPIN Sonata Op.58 (MS6569)[23]; RACHMANINOFF Caprice bohémien (SR40253)[18]; MOZART Eine Kleine Nachtmusik (CS6207)[16].
WGMS FRED EDEN
WGTB FAMOUS MOURNING SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-BAGLEY Nat'l. Emblem March; BALFE Bohemian Girl: Over.; KHATCHATURIAN Gayne: Lullaby; FALLA El Amor Brujo: Ritual Fire Dance; GOUNOD Faust: Waltz Scene; WAGNER Tannhauser: Entrance of Guests into Wartburg; NICOLAI Merry Wives of Windsor: Over.; KOMZAK Girls of Baden; STRAUSS Husaren Polka; LEHAR Gold & Silver Waltz; KHATCHATURIAN Gayne: Sabre Dance; BRAHMS Hungarian Dances #'s 5 & 6; STRAUSS On Beautiful Blue Danube; WILLSON 76 Trombones; MANCINI-HAYMAN Days of Wine & Roses: Theme; MACDERMOT-HAYMAN Hair: Medley; SMETANA Bartered Bride: Dance of Comedians; ROSSINI William Tell: Over.

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC MUSIC APPRECIATION
WETA A.M.-PROKOFIEV Four Portraits from The Gambler (SR40157)[25]; MOSCHELES Piano Concerto in g, Op. 58 (CE31010)[25]; DELIUS Appalachia (S36756)[39]; BERLIOZ Symphonie Fantastique (DGG2530358)[47]; STRAVINSKY Sym. in C (MS-6548)[27]; RAVEL Alborada Del-Gracioso (M301-15)[7].
WGMS TODAY IN WASHINGTON/FRED EDEN
WGTB ALTERNATIVE NEWS
WITF MUSIC ANTE MERIDIEM-SCHUBERT Marche Militaire (ARL10228)[5]; STRAUSS Oboe Concerto in D (6500134)[27]; DEBUSSY La Mer (Y31928)[25]; BACH Cantata #201, Contest between Phoebus & Pan (H71166)[56]; ROSSINI Sonata for strings #6 in D (139041)[15]; BRAHMS Sym.#3 in

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB RADIO FREE SHIRE
10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS LISTENER SURVEY-MESSAGER Isoline: Ballet Suite (1888), Jacquillat (S36769); RACHMANINOFF Piano Concerto #2 in c, Op.18 (1901), Rubinstein/Ormandy (ARL10031).
WGTS UNIVERSITY FORUM

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH
WGMS LISTENER SURVEY-RAVEL Mirrors: Alborada del Gracioso, Boulez (M30651); SAINT SAENS Phaeton, Op.39, Dervaux (S37009).

11:00 A.M.
WAMU WOMEN DARE DAILY
WGTS COOK'S CORNER
11:30 A.M.
WGMS MASTERS OF BAROQUE-VIVALDI Violin Sonata in A, Op.2 #2, Ricci/Cooper (DL710177); PURCELL Gordian Knot Untied: Suite for strings, Prague Ch. Qt. (22160158).
WGTS SOUND OF LISTEN/WEEK AT UNITED NATIONS

12:00 NOON
WAMU READING ALOUD
WBJC DANCE THEATER
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB BRUCE ROSENSTEIN SHOW
WGTS NOON NOTES

12:30 P.M.
WAMU NEWS DAY/FRENCH IN THE AIR
WITF JAZZ REVISITED-Miller Madness.

1:00 P.M.
WAMU MEASURE BY MEASURE-SCHUBERT Sym.#2 in Bb.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTB OPTIONS
WITF VOICES IN THE WIND
2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-SOLER Concerto #3 in G for 2 organs, Biggs/Pinkham (MS6208); SAINT-GEORGES String Quartet #1 in C, Op.1 #1, Juilliard Qt.(M32781); SCHUMANN 5 Pieces in Folkstyle for cello & piano, Op.102, Rostropovich/Britten (CS6237).
WGTS MEN & IDEAS
WITF MUSIC POST MERIDIEM-BARBER Over., School for Scandal (SR90420)[8]; STRAVINSKY Concerto in D for string orch.(2530267)[13]; BERG Three Pieces for orch.(2530146)[21]; DEBUSSY Printemps (LSC2668)[16]; BRAHMS Quartet #2 in a (VCS7102)[31]; BRUCH Scottish Fantasy for violin & orch.(LSC2603)[26]; MOZART La Clemenza di Tito: Over.(S60037)[5]; SCHUBERT Sym.#9 in C, Great (S36044)[50].

2:30 P.M.
WGTB FIRESIDE FLAK
WGTS MELODY TIME
3:00 P.M.
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB (3:15)SPIRITUS CHEESE
WGTS CONCERT HOUR-Orchestral music.

4:00 P.M.
WAMU (3:55)BOOKMARK
WGTS AFTERNON SERENADE
4:30 P.M.
WAMU (4:25)NEWS DAY
WBJC NEWS CAPSULE
5:00 P.M.
WAMU OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED
5:30 P.M.
WGMS PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT/RENE CHANNEY
WGTB ALTERNATIVE NEWS
WGTS BBC SCIENCE MAGAZINE

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TALK OF THE TOWN
WGTB THE PEOPLE SHOW
WGTS ALL THINGS CONSIDERED
WITF CONVERSATIONS
7:00 P.M.
WAMU OPTIONS
WGMS G.T.E. HOUR-LAQUAI Over. to Old Comedy (1922), Vogt (CTS43); BRAHMS Sym.#1 in c, Op. 68, Omandy (D3M31636).
WGTB SOPHIE'S PARLOR
WITF MUSIC AT SEVEN-Toscanini, cond.: VERDI Luisa Miller: Over.(VIC1314)[6]; RESPIGHI Fountains of Rome (VIC1244)[15]; BEETHOVEN Sym.#4 in Bb (IC6015)[30].

7:30 P.M.
WGTS UNIVERSITY COLLEGE JOURNAL
8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC NPR THEATER
WCAO MAESTRO SYMPHONY-SCHUMAN Sym.#3 (MS-7442)[32].
WGMS MUSICAL HOLIDAY-Denmark.
WGTS PERSPECTIVES ON HEALTH
WITF THE OPERA-PUCCINI La fanciulla del West, with Renata Tebaldi (Minnie), Mario del Monaco (Dick), Cornell MacNeil (Rance), Giorgio Tozzi (Jake), Capuana, cond.
WWDC BASKETBALL-Buffalo.
8:30 P.M.
WETA (8:25)IN CONCERT-Phila.Orch./Abbado, Pinchas Zukerman, v: MOZART Adagio in E for violin & orch.; Concerto #1 in Bb for violin; SCHUBERT Sym.#4 in c, Tragic; STRAUSS Tone poem, Death & Transfiguration.

9:00 P.M.
WBJC STEREO CONCERT HALL-ALBINONI Sonatas for trumpet & organ, Maurice Andre, t, Marie-Claire Alain, o,(CRL27001); MAHLER Sym. of Thousand, soloists, choruses, Symphonica of Lon./Morris (CRL20359).
WGMS CLEVELAND ORCHESTRA-Blossom Fest. Concert/

Dorati, Janos Starker, ce: SMETANA Bartered Bride Over.; DVORAK Cello Concerto; TCHAIKOVSKY Sym.#5.
WGTB PACIFICA EVENING NEWS
WGTS (9:05)SPOTLIGHT-HAYDN Sym.#7 in C, Le Midi, Vienna St.Opera Orch./Goberman (Ody3216-0052); String Qt. in A, Op.20 #6, Los Angeles String Quartet (Crystal103); Sym.#8 in A, N.Y. Phil./Bernstein (D3S769); String Quartet in Bb, Op.50 #1, Tokyo String Quartet (DG2530440); Sym.#94 in G, Marlboro Fest.Orch./Casals (M31-130); Sinfonia Concertante in Bb, Vienna Phil./Bohm (DG2530398).

9:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Primary & Secondary Waste Water Treatment Systems.
WGTB ABSTRACTION SHOW
WMJS SPOTLIGHT ON COUNTRY-Eddy Arnold.
10:00 P.M.
WAMU SEALED BEAM
10:30 P.M.
WITF AFTER THE GOOD TIMES-Interview with Tony Buttitti, friends of F.Scott Fitzgerald & chronicler of jazz age. Repeated on 23rd at 5:30pm.
WMJS SPOTLIGHT ON COUNTRY-Marie Osmond.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-BEETHOVEN String Quartet in F, Op.18 #1 (6500181)[29]; HAYDN String Quartet #65, Op.64, Op.64, 2 in b (KHB20339)[20]; HANDEL Concerto Grosso Op.6 #1 (2533088)[13]; BRAHMS String Quartet #1 (VCS7102)[32]; J.C.BACH Suite in c, BWV.997 (MHS882)[18].
WGMS SPECTRUM
WITF THIS IS RAGTIME-Band Ragtime versus Orchl. Ragtime.

11:30 P.M.
WGTS CASPER CITRON
WITF RADIO READER
WMJS SPOTLIGHT ON COUNTRY-Roger Miller.
12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KEYBOARD FILTER
WITF COMPOSER'S FORUM-Donald Harris: Fantasy for violin & piano; Ludus I; Sym. in 2 Movements; Ludus II.

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Sidney Bichet.
6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-with Bill Cerri-PUCCINI Concerto in Bb, for piano & orch. (MHS709)[20]; C.P.E.BACH Flute Concerto in Bb,Wq.167 (MHS881)[21]; MOZART Piano Concerto #8 in C,K.246 (CS6501)[19]; KODALY Hary Janos (S60209)[22].
WGMS FRED EDEN
WGTB FAMOUS MOURNING SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD
7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-GLUCK Orphee et Eurydice: Dance of Blessed Spirits (CS6400)[9]; DITTERSDORK Harpsichord Concerto in A (TV34325)[20]; BEETHOVEN Octet in Eb, for Winds (H71054)[23]; MOZART Violin Concerto #1 in Bb,K.207 (MS65-57)[21]; DELIUS Dance Rhapsody #1 (S36870)[12]; BUSONI Indian Fantasy for Piano & Orchl. (DL710106)[22].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC BLACK HISTORY 110
WETA A.M.-with Bill Cerri-DVORAK Piano Concerto (WST17044)[39]; BEETHOVEN Creatures of Prometheus (M30082)[64]; BRAHMS Sextet in Bb, for Strings (S36234)[37]; HONEGGER Sym.#2 (D-GG2530068)[26]; CHOPIN Etude in c#, Op.25, #7 (M32041)[5].
WGTB ALTERNATIVE NEWS
WITF MUSIC ANTE MERIDIEM-New Releases.

9:30 A.M.
WGTB RADIO FREE SHIRE
10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS LISTENER SURVEY-MENDELSSOHN Calm Sea & Prosperous Voyages: Over., Munchinger (STS-15076); SMETANA Bartered Bride: 3 dances, Szell (Y30049).
WGTS PERSPECTIVES ON HEALTH

6:30 A.M.
WAMU READING ALOUD
7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-GLUCK Orphee et Eurydice: Dance of Blessed Spirits (CS6400)[9]; DITTERSDORK Harpsichord Concerto in A (TV34325)[20]; BEETHOVEN Octet in Eb, for Winds (H71054)[23]; MOZART Violin Concerto #1 in Bb,K.207 (MS65-57)[21]; DELIUS Dance Rhapsody #1 (S36870)[12]; BUSONI Indian Fantasy for Piano & Orchl. (DL710106)[22].

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WGTS PERSPECTIVES ON HEALTH

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-BEETHOVEN String Quartet in F, Op.18 #1 (6500181)[29]; HAYDN String Quartet #65, Op.64, Op.64, 2 in b (KHB20339)[20]; HANDEL Concerto Grosso Op.6 #1 (2533088)[13]; BRAHMS String Quartet #1 (VCS7102)[32]; J.C.BACH Suite in c, BWV.997 (MHS882)[18].
WGMS SPECTRUM
WITF THIS IS RAGTIME-Band Ragtime versus Orchl. Ragtime.

11:30 P.M.
WGTS CASPER CITRON
WITF RADIO READER
WMJS SPOTLIGHT ON COUNTRY-Roger Miller.
12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KEYBOARD FILTER
WITF COMPOSER'S FORUM-Donald Harris: Fantasy for violin & piano; Ludus I; Sym. in 2 Movements; Ludus II.

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Sidney Bichet.
6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-with Bill Cerri-PUCCINI Concerto in Bb, for piano & orch. (MHS709)[20]; C.P.E.BACH Flute Concerto in Bb,Wq.167 (MHS881)[21]; MOZART Piano Concerto #8 in C,K.246 (CS6501)[19]; KODALY Hary Janos (S60209)[22].
WGMS FRED EDEN
WGTB FAMOUS MOURNING SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD
7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-GLUCK Orphee et Eurydice: Dance of Blessed Spirits (CS6400)[9]; DITTERSDORK Harpsichord Concerto in A (TV34325)[20]; BEETHOVEN Octet in Eb, for Winds (H71054)[23]; MOZART Violin Concerto #1 in Bb,K.207 (MS65-57)[21]; DELIUS Dance Rhapsody #1 (S36870)[12]; BUSONI Indian Fantasy for Piano & Orchl. (DL710106)[22].

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WGTB ALTERNATIVE NEWS
WITF MUSIC ANTE MERIDIEM-New Releases.

9:30 A.M.
WGTB RADIO FREE SHIRE
10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS LISTENER SURVEY-MENDELSSOHN Calm Sea & Prosperous Voyages: Over., Munchinger (STS-15076); SMETANA Bartered Bride: 3 dances, Szell (Y30049).
WGTS PERSPECTIVES ON HEALTH

11:00 P.M.
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WBJC INSIDE JEAN SHEPHERD
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WGMS SPECTRUM
WITF THIS IS RAGTIME-Band Ragtime versus Orchl. Ragtime.

11:30 P.M.
WGTS CASPER CITRON
WITF RADIO READER
WMJS SPOTLIGHT ON COUNTRY-Roger Miller.
12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KEYBOARD FILTER
WITF COMPOSER'S FORUM-Donald Harris: Fantasy for violin & piano; Ludus I; Sym. in 2 Movements; Ludus II.

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Sidney Bichet.
6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-with Bill Cerri-PUCCINI Concerto in Bb, for piano & orch. (MHS709)[20]; C.P.E.BACH Flute Concerto in Bb,Wq.167 (MHS881)[21]; MOZART Piano Concerto #8 in C,K.246 (CS6501)[19]; KODALY Hary Janos (S60209)[22].
WGMS FRED EDEN
WGTB FAMOUS MOURNING SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD
7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-GLUCK Orphee et Eurydice: Dance of Blessed Spirits (CS6400)[9]; DITTERSDORK Harpsichord Concerto in A (TV34325)[20]; BEETHOVEN Octet in Eb, for Winds (H71054)[23]; MOZART Violin Concerto #1 in Bb,K.207 (MS65-57)[21]; DELIUS Dance Rhapsody #1 (S36870)[12]; BUSONI Indian Fantasy for Piano & Orchl. (DL710106)[22].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC BLACK HISTORY 110
WETA A.M.-with Bill Cerri-DVORAK Piano Concerto (WST17044)[39]; BEETHOVEN Creatures of Prometheus (M30082)[64]; BRAHMS Sextet in Bb, for Strings (S36234)[37]; HONEGGER Sym.#2 (D-GG2530068)[26]; CHOPIN Etude in c#, Op.25, #7 (M32041)[5].
WGTB ALTERNATIVE NEWS
WITF MUSIC ANTE MERIDIEM-New Releases.

9:30 A.M.
WGTB RADIO FREE SHIRE
10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS LISTENER SURVEY-MENDELSSOHN Calm Sea & Prosperous Voyages: Over., Munchinger (STS-15076); SMETANA Bartered Bride: 3 dances, Szell (Y30049).
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.  
**WAMU** KALEIDOSCOPE, 90 MINUTES 'TIL LUNCH  
**WGMS** ●DANIEL PURSGLOVE ON WINE/LISTENER SURVEY-COPLAND Bully for the King Ballet Suite, (1938), Demaray (LSC3184); GERSHWIN Bennett-Pony & Boss, Symphonic Picture, (1946) (6500290).

11:00 A.M.  
**WAMU** PROFILES  
**WGTS** ●COOK'S CORNER

11:30 A.M.  
**WGMS** ●MASTERS OF THE BAROQUE-ALBINONI Oboe Concerto in D, Op. 7, No. 6, Pietro Roubael (S36325); GEMINIANI Concerto Grosso in G, Op. 3, No. 2, Mar-iano (MCS9077).

**WGTS** ●IN BLACK AMERICA

12:00 NOON  
**WAMU** READING ALOUD  
**WBJC** ●LEARNING THE BLUES  
**WCAO** ●MAESTRO LUNCHEON  
**WETA** ●P.M. -with Steve Ember  
**WGMS** ●●11:55LUNCHEON AT KENNEDY CENTER-Bob Davis  
**WGTB** ●ANYONE WHO SHOWS UP SHOW  
**WGTS** ●NOON NOTES  
**WTF** ●READING ALOUD

12:30 P.M.  
**WAMU** NEWS DAY/ITALIAN BY EAR  
**WTF** ●DUTCH COMPOSERS OF 20TH CENTURY-BON Sym. #2, Les productions.

1:00 P.M.  
**WAMU** ●MEASURE BY MEASURE-SCHUBERT Sym. #3 in D  
**WBJC** ●SPECIALS  
**WGMS** ●BULLETIN BOARD/LISTENING BOOTH  
**WGTS** ●FRENCH IN THE AIR/MENTAL HEALTH MATTERS  
**WTF** ●KENT IN CERT

2:00 P.M.  
**WBJC** ●JAZZ IN STEREO  
**WCAO** ●MAESTRO AFTERNOON  
**WGMS** ●MUSIC FOR A FEW-HAYDN String Trio in G, Op. 53, #1, Gramaux Trio (802905); HUMMEL Grand Septet in d, Op. 74, for winds & strings & piano, Crowson/Melus Ens. (SOL290); LASSO Motet for brass, Providebam Dominum, Phila Brass Ens. (MS6941).

**WTF** ●MUSIC POST MERIDIEM-LISZT Les Preludes (LSC2442X16), WERNER Curious Musical Instrument Calendar: October-December (H71193X11), SATIE Sports et Divertissements (S36459X13), POULENC Piano Concerto (S36426); ELGAR Sospiri for String Orch., Harp & Organ (S36403X5), BERKELEY Sonatine for Guitar (LSC2448X11), NIELSEN Sym. #3, Sinfonia espansiva (MS6769X38), MENDELSSOHN Octet for Strings (LSC2738X28), HAYDN Cello Concerto in C (CS6419X25).

2:30 P.M.  
**WGTB** ●CRITIQUE  
**WGTS** ●MELODY TIME

3:00 P.M.  
**WGMS** ●TONIGHT IN WASHINGTON/RENE CHANNEY  
**WGTB** ●3:15SPIRITUS CHEESE  
**WGTS** ●KEYBOARD IMMORTALS

4:00 P.M.  
**WAMU** ●3:55BOOKMARK  
**WGTS** ●AFTERNOON SERENADE

4:30 P.M.  
**WAMU** NEWS DAY  
**WBJC** ●NEWS CAPSULE

5:00 P.M.  
**WAMU** ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
**WBJC** ALL THINGS CONSIDERED  
**WETA** ALL THINGS CONSIDERED  
**WTF** ALL THINGS CONSIDERED

5:30 P.M.  
**WGMS** ●OPREVIEW/RENE CHANNEY

6:00 P.M.  
**WCAO** ●MAESTRO EVENING  
**WGMS** ●●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
**WGTB** ●ALTERNATIVE NEWS  
**WGTS** THIS IS SLIGO

6:30 P.M.  
**WBJC** DIALOGUE  
**WETA** TALK OF THE TOWN  
**WGTB** ●OPEN FORUM  
**WTF** TALKING ABOUT MUSIC-John Amis's guests are pianist Fou Ts'ong; David Attenborough, Dir. of Programs for BBC Television; & sarist Ravi Shankar.

7:00 P.M.  
**WAMU** MY WORD!  
**WBJC** SOUNDS LIKE YESTERDAY-Mevyn Lysaght feat. artists of swing era-Mly Friend Irma 1944.  
**WETA** POTTER'S HOUSE  
**WGMS** ●G.T.E. HOUR-BERKLEY Divertimento in Bb (19-43), Bouketo (LSC3005); DELIUS Florida Suite, Becham (S60212).  
**WGTB** ●MARK GARBIN SHOW

**WTF** ●MUSIC AT SEVEN-1st Buenos-AIERTZ-FRODO BECK Suite Espansiva Legend (CS6581X7); WEBER Clarinet Concerto #1 in F (S36599X22); FALLA Nights in Gardens of Spain (S36131X29).

7:30 P.M.  
**WAMU** ROUND THE HORSE

8:00 P.M.  
**WAMU** ALL THINGS CONSIDERED  
**WBJC** ●OPERA THEATER-MENOTTI Saint of Blesker Street, Gabrielle Ruggiero, s. Gloria LBR, ns. David Potter, RCA Chorus & Orch. Schippers (LMB032).

**WCAO** ●MAESTRO SYMPHONY-BEETHOVEN Sym. #2 (Aug. 36-1943)

**WETA** RADIO REVISITED-Suspense  
**WGMS** ●COLLAGE  
**WGTS** NATIONAL PRESS CLUB  
**WTF** ●CLEVELAND ORCH. -A. Lee, Isabelle Blais, s. -BERLIOZ Concerto Over., MOZART Piano Concerto #24 in c, K. 491, BORODIN Sym. #2 in b, FALLA Three-Cornered Hat: Suite, Taped at Blossom Fest.

8:30 P.M.  
**WETA** ●●8:25 IN CONCERT-1974 Prague Festival-Czech. Radio Sym. Orch./Komatiska, Libuse Mariva, ns. Jiri Zemanovick, L. In the Tatra Mountains by Vitezslav Novak, Orphaned Child by Ottakar Ostrch, & A Tale Suite by Joseph Suk

9:00 P.M.  
**WGMS** ●WORLD'S GREAT ORCHESTRAS-Czech Phil. Orch. -MARTINU 3 Fancies, Ancei (ALS135); SCHUMANN Cello Concerto in a, Op. 129, Navarra Ancei (BC1337); BARTOK Piano Concerto #3, (1945), Bematrova/Ancei (ALS7199); PROKOPIEV Alexander Nevsky-Cantata, Op. 78, Soukupova, Ancei (ALS7202).

**WGTB** PACIFICA EVENING NEWS  
**WGTS** ●●9:05MUSIC OF THE AGES-Baroque Era-SCARLATTI Sinfonia #1 in F, Saar Cham. Orch./Ristenpan (ODY32160016); SCARLATTI 3 Sinfonias for Flute, oboe, strings & harpsichord, Saar Cham. Orch./Ristenpan (ODY32160016); VIVALDI Concerto in C, for oboe, strings & harpsichord, N.Y. Sinfonietta, Gubernan (ODY32160214); CORELLI Concerto #5, 6, 7, 8, Op. 6, Vienna Sinfonietta/Gubernan (ODY32360002); COUPERIN Le otre, Albert Fuller, hc, (H71265); BACH Orchestral Suites #3 in D & #4 in D, Marlboro Fest. Orch./Casals (M25755).

9:30 P.M.  
**WAMU** DIAL-LOG-Call 686-2690 to participate.  
**WGTB** ●BEAD INTERVALS-with Marty Kucias  
**WMJS** ●SPOTLIGHT ON COUNTRY-Cornie Smith.

10:00 P.M.  
**WTF** ●SYMPHONY PREVIEW-/Epsilon, Harrisburg Sym. Orch., joins WTF's Walter Sheppard for an analysis of Beethoven's Eroica Sym. as preparation for tomorrow night's broadcast by the Orch.

10:30 P.M.  
**WMJS** ●SPOTLIGHT ON COUNTRY-Carter Family.

11:00 P.M.  
**WAMU** JAZZ ANTHOLOGY  
**WBJC** INSIDE JEAN SHEPHERD  
**WETA** ●CLASSICAL GROOVES-with Tony Riggs-MENDELSSOHN Piano Quartet #3, Op. 3 (PHS6500178) [32], DVORAK Piano Trio in f, Op. 65 (PHS802917) [39], BRAHMS Sonata #2 in A, Op. 100 (MS22228) [21], BEETHOVEN Sonata #16 (CS6039X19).

**WGMS** ●SPECTRUM  
**WVDC** BASKETBALL-Bullets & Portland.

11:30 P.M.  
**WGTS** CASPER CITRON  
**WTF** RADIO READER  
**WMJS** ●SPOTLIGHT ON COUNTRY-Merie Haggard.

12:00 MIDNIGHT  
**WAMU** ●NIGHTWATCH  
**WGMS** ●AFTER HOURS  
**WGTB** ●ONE & THE ANIMALS-with Rich Walsh & his furry beasts.  
**WTF** MBARI, MBAYO

**22 Friday**

5:30 A.M.  
**WAMU** JAZZ ANTHOLOGY-Albert Nichols.

6:00 A.M.  
**WBJC** ●AM BALTIMORE  
**WETA** ●A.M.-SCHUBERT Sym. #2 (DGG2709036 [36]); SCHUBERT Sym. #6 in F (CS6773 [31]); LAMBERT Big Grande (S37001 [15]), POULENC Sonata for flute & piano (MHS906 [12]).

**WGMS** ●FRED EDEN  
**WGTB** ●FAMOUS MOURNING SHOW  
**WGTS** ●DAYBREAK

6:30 A.M.  
**WAMU** READING ALOUD

7:00 A.M.  
**WAMU** ●MORNINGLINE  
**WCAO** ●MAESTRO MORNING

**WTF** ●MUSIC AT SEVEN-1880s Anyone: Suite (VCS 10029 [26]), HANDEL Organ Concerto #25 in d (S 36700 [22]), HAYDN Piano Sonata #23 in F (H71 143 [23]), CASTEL BUONO-TEDESCO Piano & L. Five Pieces (DL 710054 [21]), SANMARTINI Sym. in E (H71162 [21]), FOX Parata in F for flute, oboe & continuo (H71065 [21]), MOZART Concerto in F for 3 pianos & cont., K. 242 (MS2173 [25]).

9:00 A.M.  
**WAMU** KALEIDOSCOPE/HOME  
**WBJC** ●MUSIC APPRECIATION  
**WETA** ●A.M.-MAN. EB Sym. #8 (DGG2709062 [35]); BRITTEN Suite for Oboe & Piano (MS25937 [21]); BERNSTEIN Sym. #1 (MS6605 [42]), MUSSORGSKY Pictures at Exhibition (MS048 [32]).

**WGTB** ●ALTERNATIVE NEWS  
**WTF** ●MUSIC ANTE MERIDIEM-BACH Brandenburg Concerto #4 in G (CSA2225 [26]), MARTIN Concerto for 7 winds, timpani, percussion & strings (LSC 2914 [26]), TCHAIKOVSKY Fantasy, The Tempest (SR40166 [29]), SIBELIUS Music for The Tempest: Suite #1 (CS6824 [21]), GRIEG Piano Concerto in a (CS6840 [31]), SCHUMANN Etudes symphoniques (CBC394 [25]), MOZART Sym. #89 in E, K. 543 (MS 7029 [32]).

9:30 A.M.  
**WBJC** BYTRO: TO SOCIOLOGY  
**WGTB** ●RADIO FREE SHIRE

10:00 A.M.  
**WBJC** ●THEM & OMM  
**WETA** HAPPENINGS  
**WGMS** ●LISTENER SURVEY-BEETHOVEN Lesane Over. #2, Op. 72a, Jachm (6500088); BRITTEN Simeone Musicales, Op. 9 (1936), Kozlova (MS 7319).

**WGTS** FROM THE MIDWAY

10:30 A.M.  
**WAMU** KALEIDOSCOPE, 90 MINUTES 'TIL LUNCH  
**WGMS** ●PURSGLOVE ON WINE/LISTENER SURVEY-KALIBRUKOV Sym. #1 in g (1895), Kondrasin (SR-40173); TCHAIKOVSKY Swan Lake: Act II, Pas de Deux, Bernstein (M30056).

11:00 A.M.  
**WAMU** 51% WOMEN  
**WGTS** ●COOK'S CORNER

11:30 A.M.  
**WAMU** ONLY ONE EARTH  
**WGMS** ●MASTERS OF BAROQUE-DURANTE Concerto in e for strings & continuo, Bechard (KH8216 [11]), SCARLATTI Sinfonia #2 in D, for trumpet, flute & strings, continuo, Lindt/Anders/Sacher (198466).

12:00 NOON  
**WAMU** READING ALOUD  
**WBJC** ●BEST OF BROADWAY-Bloomer Girl.  
**WCAO** ●MAESTRO LUNCHEON  
**WETA** ●P.M. -with Steve Ember.  
**WGMS** ●●11:55LUNCHEON AT KENNEDY CENTER-Bob Davis.  
**WGTB** ●BRUCE ROSENSTEIN SHOW  
**WGTS** ●NOON NOTES  
**WTF** ●READING ALOUD

12:30 P.M.  
**WAMU** NEWS DAY/RADIO RUSSIAN  
**WTF** THIS IS RAGTIME-Stride Playboys Lucky Roberts & James P. Johnson.

1:00 P.M.  
**WAMU** ●MEASURE BY MEASURE-SCHUBERT Sym. #4 in c, Tragic.  
**WBJC** ●SPECIALS  
**WGMS** ●BULLETIN BOARD/LISTENING BOOTH  
**WGTS** OPTIONS  
**WTF** ●COMPOSER'S FORUM-HARRIS Fantasy for violin & piano, Ludus II Sym. in 2 Movements, Ludus II.

2:00 P.M.  
**WBJC** ●JAZZ IN STEREO  
**WCAO** ●MAESTRO AFTERNOON  
**WGMS** ●MUSIC FOR A FEW-BRUCH Canzone, Op. 55 for cello & piano, King/Levier (ORS 7287); BRAHMS Spring Quartet #1 in c, Op. 51 #1, Cleve. Qr. (VCS 7102); CHEETHAM Scherzo for brass Quintet, Eastern Brass Qr. (CR1001).

**WTF** ●MUSIC POST MERIDIEM-SMETANA Bartered Bride: Over. (VCS1424 [7]); MOLTER Flute Concerto in G (CRL27003 [9]); MOZART Piano Trio in C, K. 548 (SVK568 [21]); HAYDN Sym. #87 in A (H73011 [23]); VAUGHAN WILLIAMS Serenade to Music (S36902); HANDEL Alexander's Feast, or, Power of Music (Today is St. Cecilia's Day), (SRV 282 [98]).

2:30 P.M.  
**WGTB** ●WATCHDOG  
**WGTS** ●MELODY TIME

3:00 P.M.  
**WGMS** ●TONIGHT IN WASHINGTON/RENE CHANNEY  
**WGTB** ●3:15SPIRITUS CHEESE  
**WGTS** ●DUTCH CONCERT HALL-VAN DELDEN Concerto for 2 string orchs.; BEETHOVEN Concerto for piano & orch. #3 in c, Amsterdam Concertgebouw Orch./Jachm, Emil Gilels, p.

4:00 P.M.  
**WAMU** ●3:55BOOKMARK  
**WGTS** ●AFTERNOON SERENADE

4:30 P.M.  
 WAMU (4:25)NEWS DAY  
 WBJC ●NEWS CAPSULE

5:00 P.M.  
 WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX  
 WBJC ALL THINGS CONSIDERED  
 WETA ALL THINGS CONSIDERED  
 WITF ALL THINGS CONSIDERED

5:30 P.M.  
 WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
 WCAO ●MAESTRO EVENING  
 WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
 WGTB ●ALTERNATIVE NEWS

6:30 P.M.  
 WBJC INSIGHT  
 WETA TALK OF THE TOWN  
 WGTB ●INTERFACE  
 WITF BBC SCIENCE MAGAZINE

7:00 P.M.  
 WAMU OPTIONS  
 WBJC SOUNDS LIKE YESTERDAY-Profiles with Marty Cohen, Tennessee Jed: Serial Theatre: Cinamon Bear.  
 WETA INSIDE JEAN SHEPHERD  
 WGMS ●G.T.E. HOUR-BRITTEN Variations on theme by Frank Bridge, Op.10 (1937), Britten (OS26032); HAYDN Sym.#92 in G, Oxford, Vaughn (LSC6805).  
 WGTB QUADROPHENIA WITH EUCLID  
 WGTB ●MUSIC FOR THE SPIRIT  
 WITF ●MUSIC AT SEVEN-Munch, cond.: BERLIOZ Corsaire Over. (LSC2438)[8]; FAURE Music for Pel-leas et Melisande: Suite (Y31017)[19]; DEBUSSY Prelude a l'apres-midi d'un faune (LSC2668)[9]; RAVEL Bolero (S36584)[17].

7:30 P.M.  
 WETA (7:45)JACK ARMSTRONG

8:00 P.M.  
 WAMU ALL THINGS CONSIDERED  
 WBJC ORCHESTRA HALL  
 WCAO ●MAESTRO SYMPHONY-BEETHOVEN Sym.#8 (H3619)[28].  
 WETA RADIO REVISITED-Amos & Andy: Kingfish sell Andy a house (1949).  
 WGMS ●COLLECTOR'S SHELF-Emanuel Feuermann birthday program, 11/22/1902.  
 WITF ●HARRISBURG SYMPHONY ORCHESTRA-Epstein, cond., Theodore Lettvin,p: WAGNER Die Meister-singer: Prelude; PROKOFIEV Piano Concerto #1 in D; BEETHOVEN Sym.#3 in Eb, Eroica, taped at Forum. Broadcast is made possible by grant from Rite Aid Corp. Dr.Epstein analyzed Eroica last evening at 10:00 on Sym.Preview.

8:30 P.M.  
 WETA ●(8:25)IN CONCERT-Library of Congress Con-cert, Erick Friedman,v, Lorin Hollander,p.

**Friday, Nov. 29 8:30 pm**  
**Concert Hall, Kennedy Center**  
**WELSH GUARDS & THE ARGYLL & SUTHERLAND HIGHLANDERS**  
 Call 393-4433 for Ticket Info.  
**Washington Performing Arts Society**

9:00 P.M.  
 WBJC ●NPR CONCERT OF WEEK-HOVHANESS Sym.#23 for winds; Sym.#22; Magnificat.  
 WGMS ●METRO SPECIAL-Phyllis Bryn-Julson,s.  
 WGTB PACIFICA EVENING NEWS  
 WGTB ●SACRED ARTIST-Dale Krider,o & choirmaster of Hyattsville First United Methodist Church.

9:30 P.M.  
 WAMU X MINUS ONE-C-Chute by Isaac Asimov. Earthship is captured by chlorine breathing aliens & group of passengers debate whether they should try to fight or stay captive.  
 WGTB ●CHRIST THOMPSON SHOW  
 WMJS ●SPOTLIGHT ON COUNTRY-Charley McCoy.

10:00 P.M.  
 WAMU JERRY GRAY SHOW  
 WGMS ●SINGFEST-BRITTEN Glorianna: 6 choral dances, Acapella, (1953, Malcolm (ZRG5424); HOLST 6 Medieval Lyrics for men's voices & strings, Holst (ZRG5495); NIELSEN Fynsk Forar, Op.42 (1921), Woldike (SR90450).  
 WGTB ●MUSICA ANTIQUA  
 WITF REAL NEW ORLEANS

10:30 P.M.  
 WMJS ●SPOTLIGHT ON COUNTRY-Sonny James.

11:00 P.M.  
 WBJC INSIDE JEAN SHEPHERD  
 WETA ●CLASSICAL GROOVES-BRAHMS Horn Trio (MS

7266)[30]; BEETHOVEN Archduke Trio (MS8919) [41]; SCHUBERT Piano Sonata in c, D.958 (65 00082)[32]; BOISMORTIER Sonata for violins, Op. 34 (MS106)[8].

WGMS ●SPECTRUM  
 WGTB BEGINNINGS  
 WITF ●FOLK MUSIC AMERICANA-Southern & Backwoods Songs.

11:30 P.M.  
 WITF RADIO READER  
 WMJS ●SPOTLIGHT ON COUNTRY-Jeanne Pruett.

12:00 MIDNIGHT  
 WAMU ●NIGHTWATCH  
 WBJC ●JAZZ 91  
 WGMS ●AFTER HOURS  
 WGTB BUZZZ BALL  
 WITF MUSIC OF BIG BANDS-Benny Goodman in early '40s; Will Bradley in '40s.

**23 Saturday**

6:00 A.M.  
 WAMU JAZZ ANTHOLOGY-Art Hodes.  
 WETA ●CLASSICAL WEEKEND-with Mary Cliff-BACH Concerto #1 in d (ODY31531)[17]; TCHAIKOV-SKY Quartet #1 in D (SR40222)[28]; SIBELIUS Sym.#1 (M30232)[37]; SCHUBERT Sonata in A, D.664 (CS6500)[20]; PURCELL Ode on St.Cecilia's Day (1692) (2533042)[36]; GRIEG Piano Concerto (ODY30668)[30].  
 WGMS PETE JAMERSON SHOW  
 WGTB ●SATURDAY MORNING MUSICAL NEWS SHOW  
 WGTB ●DAYBREAK

6:30 A.M.  
 WGMS (6:45)ON THE CORNER

7:00 A.M.  
 WAMU JOHN DILDINE & FOLK MUSIC-Michael Cooney.  
 WCAO ●MAESTRO MORNING  
 WGMS ●ADVENTURES IN JUDAISM  
 WITF COLLECTOR'S CORNER

7:30 A.M.  
 WGMS ●PETE JAMERSON SHOW

8:00 A.M.  
 WAMU ●BLUEGRASS-with Gary Henderson & Katy Daley.  
 WITF ONCE UPON A TIME

8:30 A.M.  
 WGTB ●TAKING TIME FOR CHILDREN  
 WGTB YOUR STORY HOUR

9:00 A.M.  
 WBJC ●BLACK HISTORY  
 WETA ●(8:55)CLASSICAL WEEKEND-STRAUSS A Hero's Life (PHS6500048)[47]; HOLST Planets (CS6734)[50]; VAUGHAN WILLIAMS Sinfonia Antartica (S36763)[42]; SCHUBERT Sym.#1 in D (CS6772)[30].  
 WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY...

9:30 A.M.  
 WGTB SATURDAY SEMINAR

10:00 A.M.  
 WITF OSBORG'S CHOICE

11:00 A.M.  
 WBJC ●AN HOUR WITH....  
 WGTB ●SOUND OF WORSHIP

11:30 A.M.  
 WGMS ●MASTERS OF THE BAROQUE-GRAUPNER Concerto #1 in D, for trumpet & orch., Scherbaum/Ens. (136470); LECLAIR Violin Concerto in A,Op.10, #2, Paillard (S56).

12:00 NOON  
 WAMU WOMEN DARE DAILY  
 WBJC ●MUSIC FROM THE OLD COUNTRY  
 WCAO ●MAESTRO LUNCHEON  
 WETA ●CHARTER FLIGHT-with Mary Cliff.  
 WGTB ●NAT THE KEYBOARD; Gonzalo Soriano, p & hc, RODRIGO Danzas de Espana, Soriano (S36281); DE FALLA Harpsichord Concerto in D, Soriano/Burgos (S36131); TURINA Rapsodia Sinfonica for piano & orch., Soriano/Alonso (CS6202); MONT-SALVATGE Sonatine pour Yvette, Soriano (S362-81).  
 WGTB ●SOPHIE'S PARLOR  
 WITF ●BBC MUSIC SHOWCASE-HANDEL Concerto Grosso, Op.6,#11; POULENC Un Soir de Neige; KHA-CHATURIAN Concert Rhapsody for Cello & Orch. (world premiere performance); WAGNER Tristan und Isolde: Prelude & Liebestod.

1:00 P.M.  
 WAMU ●SPIRITS KNOWN & UNKNOWN-with Gerald Lee & Joyce Bellfield.  
 WETA ●(Q)STEVE EMBER'S SATURDAY SHOW  
 WGTB ●LUNCHEON CONCERT-HAYDN 6 German Dances,

Marriner (ZRG3498); GRESNICK Symphonie Con-certante for clarinet, bassoon & orch., Gerard/Jacques/Cartigny (MW6); FAURE Dolly Suite, Op.56, Beecham (S60084).

1:30 P.M.  
 WGTB ●AFTERNOON SERENADE  
 WITF SINGER'S WORLD

2:00 P.M.  
 WBJC ●FOLK FESTIVAL U.S.A.-Pipestem Festival-features Franklin George, Hedy West, Oscar & Gene Wright, Clay County Boys & others.

WGMS ●(1:55)OPERA HOUSE-with Paul Hume-MUS-SORGSKY Kkovanshchina, Bolshoi Theater soloists, Chorus & orch./Khaikin.  
 WITF ●THE OPERA-PUCCINI Festival: La rondine with Anna Moffo (Magda), Daniele Barioni (Ruggero), Mario Sereni (Rambaldo), Graziella Sciutti (Lisette), Piero de Palma (Prunier/Molinari-Pradelli).

2:30 P.M.  
 WGTB ●(2:45)RADIO FREE WOMEN

3:00 P.M.  
 WGTB ●(3:15)SKIP-with Skip Pizzi.

4:00 P.M.  
 WAMU MBARI-MBAYO-with Godwin Oyewole.  
 WBJC ●FOLK MUSIC & BERNSTEIN  
 WITF ●BERLIN PHIL. ORCH.-/Segal; Itzhak Perlman,v-MENDELSSOHN Violin Concerto in e; BRUCKNER Sym.#3 in d.

5:00 P.M.  
 WAMU COLLECTOR'S CORNER  
 WBJC ALL THINGS CONSIDERED  
 WGMS ●IN RECITAL: Fraz Bruggen,r,-HOLBORNE Dances & Airs A 5, Bruggen/Ens. (SAW9560); VERA-CINI Sonata in G, Bruggens/Wering (DL710049); CORELLI Sonata in F, Bruggens/ByIsma/Leonhardt (SAWT9589); SAMMARTINI Concerto for recorder, strings & continuo, Bruggens/Leonhardt/Rieu (SAWT9415).

5:30 P.M.  
 WBJC JAZZ REVISITED  
 WITF AFTER THE GOOD TIMES-Repeated from 10:30 pm Wednesday.

6:00 P.M.  
 WAMU ●QUARTET-with Ed Clark. Golden Staters.  
 WBJC ●EXPLORATIONS IN JAZZ  
 WETA ●FOLK WEEKEND-with Mary Cliff.  
 WGMS ●IN THE WIND-MOZART Divertimento #16 in Eb, K.284, de Waart (6500003); JANACEK Mladi (Youth) Suite (1924), Melos Ens. (S36455); IBERT Trois pieces Breves (1930, Vienna Sym. Winds (WST17097).  
 WGTB ●EVENING ALTERNATIVE NEWS  
 WITF ●FOLK MUSIC-with Maury Bernstein-Urban Folk-music Scene, Part 2.

6:30 P.M.  
 WGTB ●FRIENDS  
 WGTB ●CHORAL MASTERPIECES-PURCELL Ode on St. Cecilia's Day, Ambrosian Singers, English Cham. Orch./Mackerras (Arc2533042); BRAHMS 4 Serious Songs, Dietrich Fischer-Deiskau,br, Jorg Demus,p, (HS25082).

7:00 P.M.  
 WAMU THIS IS RACTIME-with Terry Waldo-Pupils of Scott Joplin.  
 WGMS ●FIRST HEARING  
 WGTB ●ANDI FISHMAN SHOW  
 WITF MUSIC OF BIG BANDS-Woody Herman in 1942 & '43; Jimmie Lunceford in mid '30's.

7:30 P.M.  
 WAMU JAZZ REVISITED-Jazz Masters of 20's.

**BALTIMORE SYMPHONY POP CONCERTS**  
**Saturday, November 30**  
**JOHN GREEN, Guest Conductor**  
**Saturday, January 4**  
**ARTHUR FIEDLER, Guest Conductor**  
 LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:00 P.M.  
 WAMU ●TIME MACHINE-with Bill Barber.  
 WCAO ●MAESTRO OPERA-Salome with Montserrat Caballe as Salome, Sherrill Milnes as Jokanaan, Richard Lewis as Herod Antipas, Regina Resnik as Herodias & James King as Narroboth; London Sym. Orch./Leinsdorf; Sung in Italian; Composer/Strauss.  
 WETA ●JAZZ PLUS-with Yale Lewis.  
 WGMS SPOKEN WORD SPECIAL  
 WGTB ●MUSICAL MEMORIES-Mitch Miller, his marches, music & sing-along.  
 WITF JAZZ REVISITED-Jazz Masters of 20's.

8:30 P.M.  
 WITF ●BOSTON POPS-/Kunzel; Martha Babcock, ce,- GOULD An American Salute; STRAUSS Der Rosenkavalier: Suite; ANDERSON Classical Juke Box;

DYORAK Cello Concerto in E, WEBB Up, Ut & Anz; Wichita Liveman, MacArthur Park, KANDER Cabaret; ROSE The Stripper.

Saturday, Nov. 20 8:00 pm Concert Hall, Kennedy Center JUDITH BLEGEN, Soprano Call 893-4433 for Ticket Info. Washington Performing Arts Society

- 9:00 P.M. GALAXIS with David Gossling & Paul Lecarora. JAZZ EXTRAVAGANZA. BUZZ BALL SHOW with Kevin Lanyon. SPOTLIGHT ON COUNTRY with Dayton Jennings. SOUND, COLOR & MOVEMENT-Russell Williams explores inseparable relationship between musicians, movement & music. ROUND THE HORNE. SPOTLIGHT ON COUNTRY-Jeanne C. Riley. AMERICAN THEATRE ORGAN SOCIETY CONCERT Leon Berry at Wurlitzer in Hub Rink, Chicago FOLK FESTIVAL USA-A concert from this year's Smithsonian Festival of American Folklife in Wash., with Speedy West, Cajun music of Rufus Thibadeaux & Jimmy Newman, Black Gospel with Joe Townsend, Jesse Mays, & Canton Spiritual. NEW OLD TIME RADIO SHOW. SPOTLIGHT ON COUNTRY-Wills Brothers. NIGHTWATCH. JAZZ EXPERIENCE. MAESTRO SYMPHONY-BEETHOVEN Sym #3 (H3619)(54). CORPUS CALLOSUM-with Ken Moss & Rich Stevens.

24 Sunday

- 6:00 A.M. JAZZ ANTHOLOGY-Cab Calloway. CLASSICAL WEEKEND-BACH Piano Concerto in C (ODY32160382)(15); SCHUMANN Concerto for horns & orch. (KMB20834)(18); SCHUBERT Trout (KMB20314)(39); BLOCH Violin Concerto (S36-192)(37); COPLAND Appalachian Spring (M306-49)(25); BRUCKNER Mass in F (S36921)(59); CHOPIN Fantasia in F, Op. 49 (SR40204)(14). PETE JAMERSON SHOW. TOO SOON AFTER SATURDAY NIGHT SHOW. 7:00 A.M. FOLK MUSIC & BERNSTEIN. MORNING MEDITATIONS. OSBORG'S CHOICE. 8:00 A.M. ECOLOGY & HUMAN ENVIRONMENT. 7-57/BACK TO GOD. 8:30 A.M. MONNONITE HOUR/CHANGED LIVES. 9:00 A.M. STAINED GLASS BLUEGRASS. MUSIC APPRECIATION. MAESTRO MORNING. 8-55/CLASSICAL WEEKEND-RAVEL Complete Orchestral Works (S36110)(29); TELEMANN Suite in A (ORS7264)(25); WIENIAWSKI Violin Concerto #2 in D (M30644)(25); LALO Symphonie Espagnole (MS7003)(33); J.C. BACH Over. #1 in C BWV. 1066(25); BORODIN Sym. #1 in Eb (SR40182)(35); BRUCH Violin Concerto #1 in G (S36920)(24). CHRISTIAN SCIENCE CHURCH. DISK MEMORY SHOW. LET'S PRETEND-Bremen Town Musicians. 9:30 A.M. TRINITARIAN CHURCH. MUSIC FOR CHILDREN-Of Snowball Fights & Snowmen. 10:00 A.M. SUNDAY SYMPHONY-SCHUMANN Sym. #1 in Bb, Op. 38, Spring, Inbal (6500134); BALAKIREV Islamy: oriental fantasy (1869), Perlea (S10280). FIRST EDITION-James Baldwin, author of Fire Next Time & If Beale Street Could Talk, joins Baywood Hale Brown for intense discussion of problems he confronts to face as black writer in overwhelmingly white society.

- 10:30 A.M. INTRO. TO SOCIOLOGY. 11:00 A.M. IN PRAISE OF MUSIC. CHORAL CLASSICS-CREQUILLON Mass: Caesars Auspices major, Blanchard (M71051); CHERUBINI Requiem in D for male voices & orch. (1826); Martenich 138795; BASEL Benedictus Dominus, Romano (KBF21192). JAZZ SYMPHONY ORCHESTRA-Abtugnel, cond. MAHLER Sym. #10: Adagio, Sym. #5 in C. 12:00 NOON. SUNDAY UNDERGROUND. MAESTRO LUNCHEON. COMPOSERS' FRODO-Douglas Hanns. WEEK IN WASH. NATIONAL SYM. NOTES. TUMP JUMPER'S SIT IN. 12:30 P.M. AUDITORIUM ORGAN-with John Obetz. 12-25 MUSIC ROOM-BEETHOVEN Piano Sonata #10 in G, Op. 14 #2, Beethoven-Skoda (OR378); CALVERT Suite from Montenapian Hills, Eastern Brass Quintet (OR1001); HAYDN Quartet in G for flute, violin, viola & cello, Op. #2, Vienna Phil. Cham. Ens. (25-30360). 1:00 P.M. MUSIC FROM GERMANY. OPERA, ETC -PUCCINI Manon Lescaut, feat Renata Tebaldi, Mario Del Monaco & Fernando Corena. MATINEE AT ONE-Here's Love. CONCERT OF WEEK-MENDELSSOHN Violin Concerto in e, Op. 64, BRUCKNER Sym. in d, Berlin Phil./Segal, Itzhak Perlman, v. MY WORD. 1:30 P.M. JOURNAL. VOCALISE-Michael Gedde sings Russian Folk Songs: The Tempest, Troik A, Monotonously Rings Little Bell, Evening Bells, Kolobuss (SP8597). MELODY TIME. 2:00 P.M. DESPIERTA BARRIO. MAESTRO AFTERNOON. BOSTON SYMPHONY ORCHESTRA-Ledner, cond. BEETHOVEN Sym. #8 in F, Op. 95, Sym. #3 in Eb, Op. 55, Eroica. MUSIC POST MERIDIEM. 2:30 P.M. NEW THING ROOT MUSIC SHOW. MELBOURNE TIME. 3:00 P.M. JERKY JOHN SHOW. VOCAL SCENE.

Sunday, Dec. 1 8:00 pm Concert Hall, Kennedy Center ISTOMIN-STERN-ROSE TRIO Eugene Istomin, Piano Isaac Stern, Violin Leonard Rose, Cello Call 893-4433 for Ticket Info. Washington Performing Arts Society

- 4:00 P.M. THE PLECTRUM-ALBENIZ Sonata in D for harpsichord, Puyana (SR90304); TANSMAN Cavatina Suite for guitar, Biletto (MS871); VIVALDI Concerto in C, P. 134, Mandolin, strings, & continuo, Bianchi/Scimone (MHS1100); SAINT-SAENS Fantasy in a, Op. 95 for temp., Leskine (MHS602); ALBON: Barofostus Dream, included in Fitzwilliam Virginal Book, Payne (SVBX572). SWEET MUSIC-Music of India. 5:00 P.M. SUNDAY SCHOLARS SERIES. ALL THINGS CONSIDERED. ALL THINGS CONSIDERED. CRITIC'S CHOICE. UKRAINIAN MELODY HOUR. BRUNO WALTER IN CONVERSATION-Interview recorded with great German conductor at time of his 80th birthday. Repeated Tuesday at 10pm. 5:30 P.M. VOICE IN THE WIND. FM SORRY I'LL READ THAT AGAIN. 6:00 P.M. MAESTRO EVENING. FOLK WEEKEND. SOUL OF THE CLASSICS. MEDICATED GOO SHOW. VOICES IN THE WIND. PHILADELPHIA ORCHESTRA-Abbado, cond., Pinchas Zukerman, v: MOZART Adagio in E, K. 261; Violin Concerto #1 in Bb, K. 207; SCHUBERT Sym. #4 in a, Tragic; STRAUSS Death & Transfiguration. 6:30 P.M. TALES OF TIME & SPACE. SORRY, I'LL READ THAT AGAIN.

- 8:00 P.M. WRS BOBA-FARRABY Benny Sweet Robin, Payne (SVBX572); CABEZON & ORTIZ Versos de primo & quinto tones; Rencorade, Lyman/Juchin (STDL500-590); DUFAY Missa in G for voice & piano; Kyrie & Sanctus (STDL500990). 7:00 P.M. REGOLLECTORIS-Thanksgiving Program: Tradition of Lum & Abner Infants show, where boys have to kill the turkey they plan to eat for dinner: Nov. 9, 1941 broadcast. 8:00 P.M. SINGER'S WORLD. OLD MASTERS REVISITED. MAESTRO SYMPHONY-BEETHOVEN Sym. #8 (H3619)(54). NATIONAL PUBLIC RADIO THEATER-Comedian & other Altemusover... Almost Free by George Kline. TALKING ABOUT MUSIC-John Amis chairs discussion of Arturo Toscanini by Dennis Matthews, p., Don Gillis, composer, Bevil & Salti, cords., William Primrose, et. Program includes recordings of Toscanini speaking & conducting. 8:30 P.M. OPERA HOUSE-HABDEL Act 3 & Galatas. SERENATA-BARREAU Le Temple de la Gloire: Suite excerpts, Leonard (SOL297). BBC MUSIC SHOWCASE-POULENC Sextet for piano & winds; BRITTEN Six boldurian fragments; SMETANA Vltava; Taber, Blank. 9:00 P.M. CONCERT OF WEEK-MENDELSSOHN Violin Concerto in e, Op. 64, BRUCKNER Sym. #2 in d (1889) Berlin Phil. Orch./Segal. 8-55/RADIO SMITHSONIAN. ABSTRACTION SHOW. FIRST HEARING. 9:30 P.M. ORCHESTRAL MASTERWORKS-VAUGHAN WILLIAMS Fantasy on theme by Thomas Tallis, Mortimer (SR696); SESSIONS Sym. #3 (1955-57), Buketoff (LSC3095); LALO Symphonie Espagnole, Op. 21 for violin & orch., Stern/Ormandy (MS7003); SHOSTAKOVICH Sym. #10 in e, Op. 93 (1953), Ormandy (M30295). SPOTLIGHT ON COUNTRY-Melody Miller. 10:00 P.M. IN RECITAL-BRITTEN Suite in C, Op. 33, Anstrutini; HODDINOTT Songia; BENNETT 5 Impromptus, Osjan Ellis, h, Julian Bream, p. BRUNO WALTER LEGACY-Walter as opera cond.: MOZART Die Zauberflote: In diesen heiligen Hallen, with Ezio Pinza, 1946; STRAUSS Der Rosenkavalier: Finale of Act 2 with Anni Andressy & Richard Mayr, 1929; WAGNER Die Walkure: Act 1, with Lotte Lehmann, Lauritz Melchior & Emanuel List, 1935. Program includes reminiscences by Walter & Lotte Lehmann & comments about Mozart & Wagner music by Walter. BASKETBALL-Ridlets @ Los Angeles. 10:30 P.M. SPOTLIGHT ON COUNTRY-Osgere Brothers. 11:00 P.M. CLASSICAL GROOVES-KREUTZER Grand Septet (CS6672)(33); BEETHOVEN String Quartet in a, Op. 32 (KMB21509)(48); MOZART Serenade #11 in Eb (GSGC14062)(25); CORRETTE Sonatillo in Eb, Op. 19 (MS111)(7). NBC PROMENADE CONCERT-BACH Six Part Fugue; CARTER Variations for Orch.; LIVES All of July, New Philharmonia Orch/Malcolm & Prausnitz, Heather Harper, v. 11:30 P.M. AFRICAN THEATER-Crocodiles by Femi Euba, Nigeria. SPOTLIGHT ON COUNTRY-Bobby Lewis. 12:00 MIDNIGHT. NIGHTWATCH. TOM VICTORY SHOW. BALDWIN-WALLACE CONCERT. 5:30 A.M. JAZZ ANTHOLOGY-Swinging Dance Bands. 6:00 A.M. AM BALTIMORE. A.M.-with Bill Cerri-GIULIANI Grand Sonata in A (ODY32160218)(20); SAMMARTINI Concerto

25 Monday

in F (S37019)[13]; KODALY Galanta Dances (MS-7034)[17]; AUBER Cello Concerto in a (CS6750)[17].

WGMS ●FRED EDEN  
WGTB ●QUADRIPHENIA WITH EUCLID  
WGTS ●DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●MORNINGLINE  
WCAO ●MAESTRO MORNING  
WITF ●MUSIC AT SEVEN-PONCHIELLI La Gioconda: Dance of the Hours (2530200)[11]; VIVALDI Bassoon Concerto in e (H71104)[11]; KRUMPOLZ Harp Concerto #6 (MS126)[20]; SCHUBERT Quartet in G, for Guitar, Flute, Viola & Cello (TV341-71)[28]; BEETHOVEN Piano Fantasy in g (M322-94)[10]; VERDI I vespri siciliani: Ballet, Four Seasons (ARL40370)[28].

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBJC ●MUSIC APPRECIATION  
WETA ●A.M.-with Bill Cerri-FRANCK Sym. in d (SPC-21061)[43]; STRAVINSKY Sym. in Eb, Op.1 (MS-6989)[40]; SCRIBAN Divine Poem (SR40098)[47]; MOZART Piano Concerto #27 in Bb (MS6403)[30]; SAINT-SAENS Le Rouet d'Omphale (S3670-09)[10].

WGTB ●ALTERNATIVE NEWS  
WITF ●MUSIC ANTE MERIDIEM-VIVALDI Mandolin Concerto in C (32160138)[7]; TCHAIKOVSKY Quartet #1 in D (SR40222)[28]; RIMSKY-KORSAKOV Le Coq d'Or: Suite (LSC2725)[23]; IVES Orchestral Set #2 (SPC21060)[16]; IVES Set for String Quartet, Bass & Piano (M30230)[8]; IVES Sym. #4 (D3S783)[31]; DVORAK Piano Trio in e, Dumky (LSC3068)[27]; MOZART Piano Concerto #19 in F, K.459 (MS6534)[29].

9:30 A.M.  
WBJC INTRO. TO SOCIOLOGY  
WGTB ●RADIO FREE SHIRE

10:00 A.M.  
WBJC ●THEN & NOW  
WETA HAPPENINGS  
WGMS ●LISTENER SURVEY-MOZART Horn Concerto #4 in Eb, K.495, Tuckwell/Marriner (S36840); COPLAND Rodeo-4 Dance Episodes (1942), Copland (M30114); STRAVINSKY L'Histoire du Soldat: Suite, Stravinsky (MS7093); CATALINI Danza del Ondine, Bonyng (CSA2232).

WGTS OPTIONS

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.  
WAMU VOICES IN THE WIND  
WGTS ●COOK'S CORNER

11:30 A.M.  
WGMS ●MASTERS OF THE BAROQUE-J.S.BACH Sinfonia in F, BWV.1046a, Winschermann (H71129); CRAFT Trumpet Tune: Voluntary for trumpet & organ, Biggs/N.E.Brass & percussion Ens. (MS63-54).

WGTS INSIGHT: TOMORROW'S UNIVERSITY

12:00 NOON  
WAMU READING ALOUD  
WBJC ●HOLLYWOOD SOUNDSTAGE  
WCAO ●MAESTRO LUNCHEON  
WETA ●P.M.-with Steve Ember.  
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.  
WGTB ●SOPHIE'S PARLOR  
WGTS ●NOON NOTES  
WITF READING ALOUD-Bill Cavness's current book is War & Peace by Tolstoy.

12:30 P.M.  
WAMU NEWS DAY/ERNT DEUTSCH  
WITF GRAMOPHONE YESTERYEAR-Novelties records, including comic routines by Frank Crumit, Stan Freeberg, Spike Jones & Collins & Harlan. Program also plays Parlophone Laughing Record #2.

1:00 P.M.  
WAMU ●MEASURE BY MEASURE-SCHUBERT Sym.#5 in Bb.  
WBJC ●SPECIALS  
WGMS ●BULLETIN BOARD/LISTENING BOOTH  
WGTS OPTIONS  
WITF ●MUSIC FROM OBERLIN

2:00 P.M.  
WBJC ●JAZZ IN STEREO  
WCAO ●MAESTRO AFTERNOON  
WGMS ●MUSIC FOR A FEW-MUDARA Tiento; Santa Maria-Fantasias I, XI, & XXV; Munrow (S36926); DVORAK String Quartet in C, Op.61 (1881), Guarneri Qt. (ARL10082); FAURE Berceuse, Rampal/Laskine (BC1217).  
ETERNAL LIGHT  
WGTS ●MUSIC POST MERIDIEM-BIZET Fair Maid of Perth: Suite (CS6208)[11]; MILHAUD Suite pro-

WGTB ●COSMIC AMBIGUITY SHOW  
WMTS ●SPOTLIGHT ON COUNTRY-Carl & Pearl Butler.

vencale (LDS2825)[16]; KODALY Concerto for Orch. (MS7034)[19]; DVORAK Slavonic Dances, Op.72: #4 in Db; #6 in Bb; #7 in C (MS7208)[12]; MOZART Piano Concerto #18 in Bb, K.456 (138-917)[29]; SCHUBERT Piano Sonata in c, Op.Pos (HCR5207)[28]; KALINNIKOV Sym.#2 in A (SR-40132)[38]; PROKOFIEV Classical Sym. in D (CS6223)[15].

2:30 P.M.  
WGTB ●(2:45)RADIO FREE WOMEN  
WGTS ●MELODY TIME

3:00 P.M.  
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY  
WGTB ●(3:15)SPIRITUS CHEESE  
WGTS ●BBC PROMENADE CONCERT-BRIAN Sym.#12; BRAHMS Sym.#4 in e; BBC Sym.Orch./Del Mar.

4:00 P.M.  
WAMU ●(3:55)BOOKMARK  
WGTS ●AFTERNOON SERENADE

4:30 P.M.  
WAMU NEWS DAY  
WBJC ●NEWS CAPSULE

5:00 P.M.  
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WITF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.  
WCAO ●MAESTRO EVENING  
WGMS ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
WGTB ●ALTERNATIVE NEWS  
WGTS WHY A CHRISTIAN COLLEGE

6:30 P.M.  
WBJC FINE TUNING  
WETA TALK OF THE TOWN  
WGTB ●THEM & US  
WGTS ALL THINGS CONSIDERED  
WITF OVERSEAS ASSIGNMENT

7:00 P.M.  
WAMU OPTIONS  
WBJC SOUNDS LIKE YESTERDAY-Eddie Cantor.  
WETA INSIDE JEAN SHEPHERD  
WGMS ●G.T.E.HOUR-DITTERSDORF Sym. Die Rettung der Andromeda durch Perseus, Kehr (TV34274); CHAUSSON Sym. in Bb, Op.20, Munch (LSC2647).  
WGTB ●GERI  
WITF ●MUSIC AT SEVEN-/Karajan-VERDI Othello: Ballet music (2530200)[7]; ROSSINI Sonata for Strings #2 in A (139041)[13]; BEETHOVEN Military March in C, The Tattoo (139045)[4]; HAYDN Sym.#103 in Eb, Drum Roll (CS6369)[30].

7:30 P.M.  
WETA (7:45)JACK ARMSTRONG

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
WBJC ●INTERNATIONAL FESTIVAL-Trad., folk, & concert music of: Spain.  
WCAO ●MAESTRO SYMPHONY-MAHLER Sym.#9 (CSA-2220)[19].  
WETA RADIO REVISITED-Theatre of the Air-Nicholas Nickelby with Sir Cedric Hardwicke & Stanley Holloway.  
WGMS ●INVITATION TO THE DANCE-w/Jean Battey Lewis-Ballet Animals as Heroes & Heroines.  
WGTS PERSPECTIVES ON HEALTH  
WITF ●BOSTON SYM.-/Ormandy-HARRIS Sym.#3; DEBUSSY La Mer; BARTOK Concerto for Orch.; Taped at Berkshire Music Fest. on July 27.

8:30 P.M.  
WETA ●(8:25)IN CONCERT: Boston Pops Orch.

9:00 P.M.  
WBJC ●CLEVELAND ORCH.-/Lee-BERLIOZ Corsaire Over.; MOZART Piano Concerto #24; BORODIN Sym.#2; FALLA Three-Cornered Hat Suite.  
WGMS ●ROYAL INSTRUMENT-BRAHMS Prelude & Fugue in g, Kurt Rapf (TV34422); Chorale Preludes, Op.122, #s 1-6, Richter (DGG138906); Fugue in ab, Rapf (TVs34422); Chorale Prelude & Fugue on O Traurigkeit, O Herzlid, Mardisiosian (MHS1751); Prelude & Fugue in a, Mardisiosian (MHS1751).  
WGTB PACIFICA EVENING NEWS  
WGTS ●(9:05)WORLD OF OPERA-MASCAGNI L'Amico Fritz, with Mirelli Freni & Luciano Pavarotti, Orch. & Chorus of Royal Opera House, Covent Garden/Gavazzeni (SBL3737); VERDI Otello, li's with James McCracken, Dietrich Fischer-Dieskau & Gwyneth Jones (S36827).

9:30 P.M.  
WAMU ECOLOGY & HUMAN ENVIRONMENT-Advanced Waste Water Treatment Systems.  
WGTB ●COSMIC AMBIGUITY SHOW  
WMTS ●SPOTLIGHT ON COUNTRY-Carl & Pearl Butler.

10:00 P.M.  
WAMU SOUND STAGE  
WGMS ●MUSIC OF AMERICA-THOMSON-Birthday Program (b.11/25/1896) Serenade for flute & violin, (1931), Gilbert/Kooper (TV34508); Concerto for flute, strings & percussion (1954), Page/Whitney (LS663); Sym. on a Hymn Tone, Bernstein (MS71-47); Louisiana Story: Acadian Songs Dances.

10:30 P.M.  
WMTS ●SPOTLIGHT ON COUNTRY-Tom T. Hall.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBJC INSIDE JEAN SHEPHERD  
WETA ●CLASSICAL GROOVES-SCHUBERT The Trout, D.667 (LSC6189)[34]; BRAHMS Piano Quartet Op.26 (LSC6188)[47]; MENDELSSOHN Trio in d, Op.49 (MS7083)[28]; DEBUSSY Piano Etudes, Book I Pour les huit doigts (ORD133)[3].  
WGMS ●SPECTRUM  
WITF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M.  
WGTS CASPER CITRON  
WITF RADIO READER  
WMTS ●SPOTLIGHT ON COUNTRY-Barbara Mandrell.

12:00 MIDNIGHT  
WAMU ●NIGHTWATCH  
WGMS ●AFTER HOURS  
WGTB ●ABNORM RADIO HOURS  
WITF NPR THEATER-Othello A radio adaptation from Oregon Shakespeare Festival.

# 26 Tuesday

5:30 A.M.  
WAMU JAZZ ANTHOLOGY-Big Bands of Fletcher Henderson & others.

6:00 A.M.  
WBJC ●AM BALTIMORE  
WETA ●A.M.-HAYDN Sym.#100 in G, Military (S363-64)[26]; BENDA Concerto in e for flute (KMB208-38)[19]; VIVALDI Concerto in F for violins (M322-30)[12]; MOZART Oboe Concerto in C, K.314 (MHS781)[20].  
WGMS ●FRED EDEN  
WGTB FAMOUS MOURNING SHOW  
WGTS ●DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU ●MORNINGLINE  
WCAO ●MAESTRO MORNING  
WITF ●MUSIC AT SEVEN-MOZART Three Marches, K.408 (H71194)[12]; MORLEY Dances for Broken Consort: My Lord Chamberlain's Galliard; Jew's Dance; Capt.Piper's Pavan & Galliard (S36851)[11]; BACH Organ Pastoral in F (MS6748)[11]; PAGANINI Terzetto concertante in D for guitar & strings (TV34322)[26]; DVORAK Terzetto for strings (ARL10082)[19]; DELIBES Coppelia: Act I (hl) (CS6128)[21].

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBJC BLACK HISTORY 110  
WETA ●A.M.-PAGANINI Concerto #1 in D (S36836)[34]; HAYDN Sym.#97 in C (M30646)[28]; HINDEMITH Symphonic Metamorphoses on themes of Weber (CS6620)[21]; RACHMANINOFF Sym.#1 (MS6986)[44]; Symphonic Dances (SR40093)[35].  
WGMS ●TODAY IN WASHINGTON/FRED EDEN  
WGTB ●ALTERNATIVE NEWS  
WITF ●MUSIC ANTE MERIDIEM-KABALEVSKY The Comedians (LSC2398)[15]; ENESCO Rumanian Rhapsody #1 (M31846)[12]; PROKOFIEV Piano Concerto #3 in C (MS6925)[28]; SCHUBERT Five Minuets for Cham.Orch.(STS15035)[11]; BARTOK Out of Doors (H71175)[15]; MOZART Flute Concerto #1 in G, K.313 (198342)[25]; HANDEL Harpsichord Suite #8 in f (139022)[11]; DVORAK Sym.#6 in D (CS6495)[47].

9:30 A.M.  
WGTB ●RADIO FREE SHIRE

10:00 A.M.  
WBJC ●THEN & NOW  
WETA HAPPENINGS  
WGMS ●LISTENER SURVEY-WAGNER Tristan und Isolde: Prelude & Libestod, Boulez (M32296); BRAHMS Double Concerto in a, Op.102, Stern/Rosen/Ormandy (MS7251); SIBELIUS Pohjola's Daughter, Op.49 (1906), Barbirolli (S60208); GRIEG Norwegian Rustic March, Op.54 #2, Ormandy (MS7674).  
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

WASH-FM	WGLA-FM	WJLA-FM	WGMA-FM	WJWB-FM	WVIR-FM	WGAY-FM	WVDC-FM	WPHS-FM	WCAO-FM	WGMS-FM	WITF-FM	WAYB-FM	WKTK-FM	WVAH-FM	WTEB-FM	WVAL-FM
101.1	95.9	91.5	91.0	94.7	97.9	99.5	101.1	100.3	102.7	103.5	104.5	105.1	105.7	106.5	106.7	107.3

11:00 A.M.  
WAMU FAMILY COUNSEL  
WGTS COOK'S CORNER

11:30 A.M.  
WGMS MAESTRO LUNCHEON -Albinoni Violin Sonata in a, Op. 6 #11, Tomason/Hessler (SRV1975B); BACH Clarinet Concerto #5 in f, BWV. 1056, Mar-  
tine DL710104.

12:00 NOON  
WAMU READING ALOUD  
WBJC FOLK ROOTS  
WCAO MAESTRO LUNCHEON  
WETA P.M. -with Steve Ember.  
WGMS 11:55 LUNCHEON AT KENNEDY CENTER-  
Bob Davis.  
WGTB SILLY JILLY SHOW  
WGTS NOON NOTES  
WTF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/LET'S PRACTICE JAPANESE  
WTF OPERA IN GERMANY-BERG Wozeck: Act 1, Scene  
4; ZIMMERMANN Die Soldaten Nocturno III,  
SCHOENBERG Moses und Aron. Finale of Act 2,  
VERDI Falstaff. Finale.

1:00 P.M.  
WAMU MEASURE BY MEASURE-SCHUBERT Sym. #6 in  
C, The Little.  
WBJC SPECIALS  
WGMS BULLETIN BOARD/LISTENING BOOTH  
WGTS MONTGOMERY COUNTY COMMENTS  
WTF BALDWIN-WALLACE CONCERT

1:30 P.M.  
WGTS INQUIRING MIND

2:00 P.M.  
WBJC JAZZ IN STEREO  
WCAO MAESTRO AFTERNOON  
WGMS MUSIC FOR A FEW-BLAYET Sonata #2 in F  
for flute & continuo, La Vibray, Pepin/Viala/Lappard  
(STS1519B); BERG Piano Quintet #2 in A  
(1856); Riefling/Benthien Str. Qt. (H71113);  
SUSATO Pour Quoy, Sotheott (SOL329).  
WGTS THE HUMAN CONDITION  
WTF MUSIC POST MERIDIEM

2:30 P.M.  
WGTB 2:45 THE PLACE  
WGTS MELODY TIME

3:00 P.M.  
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY  
WGTB 3:15 SPIRITUS CHEESE  
WGTS IN RECITAL-SCHUMANN Frauenliebe und Leben,  
SCHOENBERG Der Wanderer & other songs, Janet  
Baker, ms, Geoffrey Parson & Paul Hamburger, p's.

4:00 P.M.  
WAMU 3:55 BOOKMARK  
WGTS AFTERNOON SERENADE

4:30 P.M.  
WAMU 4:25 NEWS DAY  
WBJC NEWS CAPSULE

5:00 P.M.  
WAMU OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WTF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS OPREVIEW/RENE CHANNEY

6:00 P.M.  
WCAO MAESTRO EVENING  
WGMS STOCK REPORT/BUSINESS REPORT/RENE  
CHANNEY  
WGTB ALTERNATIVE NEWS  
WGTS TARGET

6:30 P.M.  
WBJC GREAT ATLANTIC RADIO CONSPIRACY  
WETA TALK OF TOWN  
WGTB FRIENDS  
WGTS ALL THINGS CONSIDERED  
WTF HEADLINES/ART FORUM

7:00 P.M.  
WAMU THE FUTURE OF  
WBJC SOUNDS LIKE YESTERDAY-My Favorite Husband  
with L. Ball 1948; Guy Travers' Airland Album;  
Memorable of Radio Stage & Screen.  
WETA OPTIONS  
WGMS G.T.E. HOUR-STRAUSS Y.H. Eulenspiegel's  
Merry Pranks, Op. 28, Karajan (2530349); SCHU-  
MANN Sym. #3 in E, Op. 97, Rhenish, Klemperer  
(S36689).  
WGTB RANDOM RADIO HOURS  
WTF MUSIC AT SEVEN-Foster, cond.: MOZART Piano  
Concerto #21 in C, K. 467 (SPC21113)(31); Sym.  
#40 in g, K. 550 (SPC21093)(24).

7:30 P.M.  
WAMU OVERSEAS MISSION

8:00 P.M.  
WAMU ALL THINGS CONSIDERED  
136 FORECAST FM

WBJC WORLD OF OPERATTA-Oscar Lindani: Polish  
Blood with Rudolf Schock, Margot Schumann, Feop  
Gruber & Fritz Ollendorf, Gunther-Arndt Chorus &  
Berlin Sym./Schmidt-Baucke.

WCAO MAESTRO SYMPHONY-MARLBOROUGH Sym. #9  
6:53 (5:58).

WGMS VARIABLE FEAST  
WGTS FIRING LINE  
WTF FM RADIO THEATER-Patience, or, Bunthorn's  
Bride: words by Gilbert, music by Sullivan, by @  
Oyle Carte Opera Company/Godfrey, with John Reed  
Bunthorn; Kenneth Sandford (Grossman), Mary  
Sanson (Patience), Donald Adams (Col. Calverley),  
Gillian Kayne (Lady Jane), Philip Potter (Duke).  
WMDC 8:05 BASKETBALL-Bullets @ Atlanta.

8:30 P.M.  
WETA 8:25 IN CONCERT-Philips Collection, feat.  
Ann Zakand.p.

9:00 P.M.  
WBJC BOSTON SYMPHONY-Lester, cond. BEETHO-  
VEN Sym. #6 in F, Sym. #3 in E.  
WGMS GALUTE TO STATES-Neveda  
WGTB PACIFICA EVENING NEWS  
WGTS MUSICAL MASTERPIECES-SCHUMANN Sym.  
#1 in B, Op. 38, Detroit Sym. Paray (SRV0198);  
RACHMANINOFF Sonata #2 in D, Op. 36, Van  
Cliburn, p. ARL10352; GRIEG Peer Gynt Suites  
1 & 2 N.Y. Phil. Bernstein (MS31809); JABACER  
Sinfonietta, Bavarian Radio Ocho Kubelik (DG253  
0075); VAUGHAN WILLIAMS Sym. #6 in d, Lon-  
Sym. Previc (LSC3114).

9:30 P.M.  
WAMU PRAISE OF MUSIC  
WGTB THE SHOW  
WMJS SPOTLIGHT ON COUNTRY-Carter Family.

10:00 P.M.  
WTF BRUNO WALTER IN CONVERSATION

10:30 P.M.  
WMJS SPOTLIGHT ON COUNTRY-Joe Stampley.

11:00 P.M.  
WAMU JAZZ ANTHOLOGY  
WBJC INSIDE JEAN SHEPHERD  
WETA CLASSICAL GROOVES-HAYDN Quartet in E, Op.  
33 2 Joke (CS6385)(181); HANDEL Suite for  
harpichord #1 (M31512)(10); DVORAK Quintet #3  
in E, Op. 97 (MQ32792)(331); BEETHOVEN Six  
themes varies for flute & piano (RC734)(191); Piano  
Trio, Op. 70 #2 (M530065)(311).  
WGMS SPECTRUM  
WTF BAROQUE IN HOLLAND

11:30 P.M.  
WGTS CASPER CITRON  
WTF RADIO READER  
WMJS SPOTLIGHT ON COUNTRY-Sammi Smith.

12:00 MIDNIGHT  
WAMU NIGHTWATCH  
WGMS AFTER HOURS  
WGTB CLARK KENT & COLLECTIVE STATE OF QUACK  
WTF KENT IN CONCERT

5:30 A.M.  
WAMU JAZZ ANTHOLOGY-20's to the 60's.

6:00 A.M.  
WBJC AM BALTIMORE  
WETA P.M. -with Bill Conti-HAYDN Trumpet Concerto in  
E (VSD703/4)(14); MOZART Wind Serenade 11  
(GSGC14062)(25); MEYERBEER Les Patineurs  
Suite (M30463)(12); BEETHOVEN Thirty-Two Vari-  
ations in c (M30080)(14).  
WGMS FRED EDEN  
WGTB FAMOUS MORNING SHOW  
WGTS DAYBREAK

6:30 A.M.  
WAMU READING ALOUD

7:00 A.M.  
WAMU MORNINGLINE  
WCAO MAESTRO MORNING  
WTF MUSIC AT SEVEN-STOLZ-SPALLER Two Moments  
in 3/4 Time ROSSINI La cenerentola: Over.;  
GRIEG Norwegian Dance #2; CHABRIER Espana  
Rhapsody; MENDELSSOHN Piano Concerto #1 in  
g; STRAUSS-BODGE Bohm fres; STRAUSS Gluck-  
lich ist, wer vergisst; An der Moldau; WALDEUFEL  
Sakters Walze; GOULD An American Salute; COP-  
LAND Rodeo: Corral Nocturne; NELSON Savannah  
River Holiday; DODD Mickey Mouse March; HAR-  
LINE When You Wish Upon a Star; WRUBEL Zip-A-  
Doo-Dee-Doo-Dah; CHUBCHILL Snow White & Seven  
Dwarfs; Medley; STRAUSS Das Spitzentuch der Kon-  
igin; Over.; STRAUSS Village Swallows, Waltzes;  
STRAUSS-REINER Der Rosenkavalier; Waltzes.

9:00 A.M.  
WAMU KALEIDOSCOPE/HOME  
WBJC MUSIC APPRECIATION

27 Wednesday

WETA P.M. -with Bill Conti-SIBELIUS Violino (SR37-  
70E72); MOZART Singspiel Concerto for Violin  
(MS6625831); CHOPIN Piano Concerto #1 in e,  
Op. 11 (PFS6500255843); REIZBERGER Organ  
Concerto in F (MS2297825).

WGTS ALTERNATIVE NEWS  
WTF MUSIC ATE MERIDIEM-GARNIERI (Position  
Price (MS667122); VILLA-LOBOS Bachiana for  
strings #9 for String Oct. (S36979810); WIREN  
Scherzo for Strings (VCS10067814); SIBELIUS  
Sym. #7 in C (L39032)(24); SCHUBERT Piano  
Sonata in E, Op. 122 (LSC295828); BEETHO-  
VEN Piano Concerto #2 in B (S3752)(31); TCHAI-  
KOVSKY Stomp Soutier Souvenir de Florence (LSC-  
2916)(35); TCHAIKOVSKY Fantasy (Pavane) in  
D minor (CS6841)(24).

9:30 A.M.  
WBJC INTRO TO SOCIOLOGY  
WGTB RADIO FREE SHIRE

10:00 A.M.  
WBJC MEN & WOMEN  
WETA HAPPENINGS  
WGMS LISTENER SHIRNEY-GLINKA A Life for the Count  
Over., Argentina (CS6223); SARASATE Carmen  
Fantasy for violin & orch., Op. 25, Yehudi Menuhin  
(S36836); SHOSTAKOVICH Sym. #1 in F, Op. 10,  
Sokolovsk; WABODAH; DELIBES Sylphide Ballet  
Suite, Abbeville (WGS8136).  
UNIVERSITY FORUM

10:30 A.M.  
WAMU KALEIDOSCOPE/90 MINUTES 'TH. LUBCH

11:00 A.M.  
WAMU WOMEN DARE DAILY  
WGTS COOK'S CORNER

11:30 A.M.  
WGMS MAESTRO OF THE BAROQUE-BOND Opus  
in D, for trumpet & strings, Boggy/Colombo (OLS-  
160); CORELLI Concerto Grosso in F, Op. 6, #9,  
Giacis (2710011).  
WGTS SOUND OF LISTEN WEEK AT U N

12:00 NOON  
WAMU READING ALOUD  
WBJC DANCE THEATER  
WCAO MAESTRO LUNCHEON  
WETA P.M. -with Steve Ember.  
WGMS 11:55 LUNCHEON AT KENNEDY CENTER-  
with Bob Davis.  
WGTB BRUCE ROSENSTEIN SHOW  
WGTS NOON NOTES  
WTF READING ALOUD

12:30 P.M.  
WAMU NEWS DAY/FRENCH IN THE AIR  
WTF JAZZ REVISITED-Jazz Masters of 20's.

1:00 P.M.  
WAMU MEASURE BY MEASURE-SCHUBERT Sym. #8  
in b, Unfinished.  
WBJC SPECIALS  
WGMS BULLETIN BOARD/LISTENING BOOTH  
WGTS OPTIONS  
WTF VOICES IN THE MIND

2:00 P.M.  
WBJC JAZZ IN STEREO  
WCAO MAESTRO AFTERNOON  
WGMS MUSIC FOR A FEW-MOZART String Quartet  
#9 in A, K. 169, Qt. Italiano (650644); KODALY  
String Quartet #2, Op. 10 (1916-18), Hollywood  
Str. Qt. (SP8472); NARDINI String Quartet in E,  
Schaeffer Qt. (SIBLES00).  
WGTS MEN & IDEAS  
WTF MUSIC POST MERIDIEM-BACH Cantata #147:  
Chorale Jesu, joy of Man's Desiring (CRL27001)  
(4); STAMITZ Viola Concerto in D (VICS1339)(24);  
STRAUSS Music for Le Bourgeois gentilhomme (CS-  
6537)(30); MOZART Mass in c, K. 427, Great (1-  
38124)(57); TORROBA Aires de la Mancha for  
Guitar (MS6939)(9); TCHAIKOVSKY Sym. #4 in f  
(ARL10665)(65).

2:30 P.M.  
WGTB 2:45 FIRESIDE FLAK  
WGTS MELODY TIME

3:00 P.M.  
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY  
WGTB 3:15 SPIRITUS CHEESE  
WGTS CONCERT HOUR

4:00 P.M.  
WAMU 3:55 BOOKMARK  
WGTS AFTERNOON SERENADE

4:30 P.M.  
WAMU NEWS DAY  
WBJC NEWS CAPSULE

5:00 P.M.  
WAMU OL' HOWARD'S ROCK 'N' ROLL JUKEBOX  
WBJC ALL THINGS CONSIDERED  
WETA ALL THINGS CONSIDERED  
WTF ALL THINGS CONSIDERED

5:30 P.M.  
WGMS OPREVIEW/RENE CHANNEY



6:00 P.M.  
**WCAO** ●MAESTRO EVENING  
**WGMS** ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
**WGTB** ●ALTERNATIVE NEWS  
**WGTS** BBC SCIENCE MAGAZINE

6:30 P.M.  
**WBJC** POLITICS & PEOPLE  
**WETA** TALK OF THE TOWN  
**WGTB** ●THE PEOPLE SHOW  
**WGTS** ALL THINGS CONSIDERED  
**WITF** CONVERSATIONS AT CHICAGO

7:00 P.M.  
**WAMU** OPTIONS  
**WBJC** SOUNDS LIKE YESTERDAY-Ray Knight with Records-Kraft Music Hall w/Bing Crosby.  
**WETA** INSIDE JEAN SHEPHERD  
**WGMS** ●G.T.E.HOUR-HAYDN Violin Concerto #3 in A, Melker, Gerle/Zeller (WST17106); MENDELSSOHN Sym.#4 in A, Op. 90, Italian, Ansemet (CS6436).  
**WGTB** ●SOPHIE'S PARLOR  
**WITF** ●MUSIC AT SEVEN-/Lewis-STRAUSS Till Eulenspiegel's Merry Pranks (SPC21054)[16]; RACHMANINOFF Piano Concerto #2 in c (SPC21057) [38].

7:30 P.M.  
**WETA** (7:45)JACK ARMSTRONG  
**WGTS** UNIVERSITY COLLEGE JOURNAL

8:00 P.M.  
**WAMU** ALL THINGS CONSIDERED  
**WBJC** ●NPR THEATER  
**WCAO** ●MAESTRO SYMPHONY-DVORAK Sym.#6 (LSC-3017)[42].  
**WETA** RADIO REVISITED-Theatre Royal-The Tale? by Joseph Conrad w/Ralph Richardson.  
**WGMS** ●MUSICAL HOLIDAY: New Zealand.  
**WGTS** PERSPECTIVES ON HEALTH  
**WITF** ●THE OPERA-PUCCINI Festival: Il trittico (Il tabarro; Suor Angelica; Gianni Schicchi), with Leontyne Price (Giorgietta), Placido Domingo (Luigi), Sherrill Milnes (Michele), Renata Tebaldi (Suor Angelica), Giulietta Simionato (The Princess), Tito Gobbi (Schicchi), Victoria de los Angeles (Lauretta), Carlo del Monte (Rinuccio), Anna Maria Canali (Zita)/Leinsdorf, Gardelli, Santini.  
**WWDC** BASKETBALL-Bullets & Atlanta.

8:30 P.M.  
**WETA** ●(8:25)IN CONCERT: Phila. Orch./Abbado; Birgit Finnila, c, Mendelssohn Club of Phila./Page-MOUSSORGSKY Four Pieces for Chorus & Orch.; PROKOFIEV Suite from Lieutenant Kije, Op. 60; PROKOFIEV: Alexander Nevsky, Cantata for Chorus, Contralto Solo & Orch.

9:00 P.M.  
**WBJC** ●STEREO CONCERT HALL-STRAUSS Waltzes, Phila.Orch./Ormandy (M31828); CARTER Pocahontas, Zurich Radio Orch./Monod (LC3850); COPLAND Three Choruses, New England Conserv. Chorus/Copland (CBS32110018); SCHUBERT Sym.#2 Berlin Phil./Maazel (DGG138790); TCHAIKOVSKY 1812 Over., Mormon Tabernacle Choir, Valley Forge Military Academy Band, Phila.Orch./Ormandy (M31831).  
**WGMS** ●CLEVELAND ORCH./Bamert-Blossom, Fest. Concerto-RESNICEK Donna Diana Over.; TCHAIKOVSKY Marche Slav; PROKOFIEV Peter & the Wolf; SIBELIUS Sym.#1.  
**WGTB** PACIFICA EVENING NEWS  
**WGTS** ●(9:05)SPOTLIGHT-SCHUBERT Sym.#6, Phila. Orch./Ormandy (M31635); 16 German Dances, Jacques Abram, p, (OR128); Trout Quintet, Endres Quartet, Rolf Reinhardt, p, (STPL510890); Sym.#9, Cleve.Orch./Szell (S36044).

9:30 P.M.  
**WAMU** ECOLOGY & HUMAN ENVIRONMENT-Land Based Waste Water Treatment Systems.  
**WGTB** ●ABSTRACTION SHOW  
**WMJS** ●SPOTLIGHT ON COUNTRY-Johnny Paycheck.

10:00 P.M.  
**WAMU** ●SEALED BEAM-with Robert Parish.

10:30 P.M.  
**WMJS** ●SPOTLIGHT ON COUNTRY-Connie Eaton.

11:00 P.M.  
**WAMU** JAZZ ANTHOLOGY  
**WBJC** INSIDE JEAN SHEPHERD  
**WETA** ●CLASSICAL GROOVES-WEBER Grand Quintetto in Bb, Op. 34 (SOL60020)[25]; HAYDN Concerto #5 (30RC763)[14]; HUMMEL Septet in d, Op. 74 (SOL290)[29]; C.P.E. BACH Sinfonia in D (PHS-839742)[11]; BEETHOVEN Fifteen Variations (C-56727)[25]; J.S. BACH Chorale Fantasia (S. 8) (WST17151)[8].  
**WGMS** ●SPECTRUM  
**WITF** THIS IS RAGTIME-1940's Ragtime Revival.

11:30 P.M.  
**WGTS** CASPER CITRON  
**WITF** RADIO READER  
**WMJS** ●SPOTLIGHT ON COUNTRY-Gordon Lightfoot.

12:00 MIDNIGHT  
**WAMU** ●NIGHTWATCH  
**WGMS** ●AFTER HOURS  
**WGTB** ●KEYBOARD FILTER  
**WITF** ●COMPOSER'S FORUM-Martin Bookspan interviews Marga Richter & introduces some of her music--Lament; Fragments; Soundings; Landscapes of the Mind, II.

# 28 Thursday

5:30 A.M.  
**WAMU** JAZZ ANTHOLOGY-Piano of Teddy Wilson.

6:00 A.M.  
**WBJC** ●AM BALTIMORE  
**WETA** ●A.M.-BOCCHERINI Guitar Quintet #3 in e, Op. 50, #3 (MHS575)[19]; WUANTZ Trio Sonata in c for flute (MHS581)[12]; HANDEL Royal Fireworks Music (MHS511)[20]; IRELAND Lon.Over.(S364-15)[13].  
**WGMS** ●FRED EDEN  
**WGTB** ●FAMOUS MOURNING SHOW  
**WGTS** ●DAYBREAK

6:30 A.M.  
**WAMU** READING ALOUD

7:00 A.M.  
**WAMU** ●MORNINGLINE  
**WCAO** ●MAESTRO MORNING  
**WITF** ●MUSIC AT SEVEN-New Releases.

9:00 A.M.  
**WAMU** KALEIDOSCOPE/HOME  
**WBJC** BLACK HISTORY 110  
**WETA** ●A.M.-BERLIOZ Harold in Italy (LSC2228)[38]; DVORAK Sym.#7 (6500287)[39]; BORODIN String Quartet #2 in D (DGG139425)[26]; KHACHATURIAN Masquerade Suite (LSC2398)[18]; BRUCH Violin Concerto #2 in d (S36920)[25]; CARTER Double Concerto (MS 7191)[24].  
**WGMS** ●TODAY IN WASHINGTON/FRED EDEN  
**WGTB** ●ALTERNATIVE NEWS  
**WITF** ●MUSIC ANTE MERIDIEM-New Releases.

9:30 A.M.  
**WGTB** ●RADIO FREE SHIRE

10:00 A.M.  
**WBJC** ●THEN & NOW  
**WETA** HAPPENINGS  
**WGMS** ●LISTENER SURVEY-IBERT Divertissement (19-30), Ormandy (MS6449); OFFENBACH La Perichole: Sel., Fiedler (LSC1990).  
**WGTS** PERSPECTIVES ON HEALTH

10:30 A.M.  
**WAMU** KALEIDOSCOPE/90 MINUTES 'TIL LUNCH  
**WGMS** ●PURSGLOVE ON WINE/LISTENER SURVEY-WALTON Portsmouth Point Over., Previn (S37001); RACHMANINOFF Sym.#3 in a, Op.44 (1936), Ormandy (MS7081).

11:00 A.M.  
**WAMU** PROFILES  
**WGTS** ●COOK'S CORNER

11:30 A.M.  
**WGTS** IN BLACK AMERICA  
**WGMS** ●MASTERS OF BAROQUE-LECLAIR Violin Concerto in d, Op. 7 #1, Bernard/Beaucamp (PHC90-39); PERTI Sinfonia avanti la Serenata, Smithers/I Musici (6500304).

12:00 NOON  
**WAMU** READING ALOUD  
**WBJC** ●LEARNING THE BLUES  
**WCAO** ●MAESTRO LUNCHEON  
**WETA** ●P.M.-with Steve Ember.  
**WGMS** ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.  
**WGTB** ●ANYONE WHO SHOWS UP SHOW  
**WGTS** NOON NOTES  
**WITF** READING ALOUD

12:30 P.M.  
**WAMU** NEWS DAY/ITALIAN BY EAR  
**WITF** ●DUTCH COMPOSERS OF 20TH CENTURY-FELDERHOF Poeme; DELDEN Musica sinfonica.

1:00 P.M.  
**WAMU** ●MEASURE BY MEASURE-SCHUBERT Sym.#9 in C, The Great.  
**WBJC** ●SPECIALS  
**WGMS** ●BULLETIN BOARD/LISTENING BOOTH  
**WGTS** FRENCH IN THE AIR/MENTAL HEALTH MATTERS  
**WITF** ●KENT IN CONCERT

2:00 P.M.  
**WBJC** ●JAZZ IN STEREO  
**WCAO** ●MAESTRO AFTERNOON  
**WGMS** ●MUSIC FOR A FEW-DANZI Woodwind Quintet in Bb, Op.56 #1, N.Y.Ww.Qnt.(H71108); PISTON Quintet for piano & strings (1949), Wild/Walden Str.Qnt.(HS25027); DEMACHI Trio in F, for flute, oboe, & bassoon, Wendel/etc.(CTS32).

WITF ●MUSIC POST MERIDIEM-NICOLAI Merry Wives of Windsor: Over.(MS7085)[8]; BRAHMS Piano Quartet in g (2530133)[39]; CHOPIN Piano Concerto #2 in f (S60109)[31]; BEETHOVEN 15 Variations & Fugue in Eb, Eroica (2530249)[23]; BEETHOVEN Sym.#9 in d, Choral (OSA1159)[68].

2:30 P.M.  
**WGTB** ●(2:45)CRITIQUE  
**WGTS** ●MELODY TIME

3:00 P.M.  
**WGMS** ●TONIGHT IN WASHINGTON/RENE CHANNEY  
**WGTB** ●(3:15)SPIRITUS CHEESE  
**WGTS** ●KEYBOARD IMMORTALS

4:00 P.M.  
**WAMU** ●(3:55)BOOKMARK  
**WGTS** ●AFTERNOON SERENADE

4:30 P.M.  
**WAMU** (4:25)NEWS DAY  
**WBJC** ●NEWS CAPSULE

5:00 P.M.  
**WAMU** ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX  
**WBJC** ALL THINGS CONSIDERED  
**WETA** ALL THINGS CONSIDERED  
**WITF** ALL THINGS CONSIDERED

5:30 P.M.  
**WGMS** ●PREVIEW/RENE CHANNEY

6:00 P.M.  
**WCAO** ●MAESTRO EVENING  
**WGMS** ●STOCK REPORT/BUSINESS REPORT/RENE CHANNEY  
**WGTB** ●ALTERNATIVE NEWS  
**WGTS** THIS IS SLIGO

6:30 P.M.  
**WBJC** DIALOGUE  
**WETA** TALK OF THE TOWN  
**WGTB** ●OPEN FORUM  
**WGTS** ALL THINGS CONSIDERED  
**WITF** TALKING ABOUT MUSIC-John Amis chairs discussion of Arturo Toscanini by Denis Matthews, p, Don Gillis, composer, Boult & Solti, conds., & William Primrose, vi. Program includes recordings of Toscanini speaking & conducting.

7:00 P.M.  
**WAMU** MY WORD  
**WBJC** SOUNDS LIKE YESTERDAY-Kevin Lysaght features artists of swing era, Nick Carter.  
**WETA** POTTER'S HOUSE  
**WGMS** ●G.T.E. HOUR-BEETHOVEN Sym.#4 in Bb, Op. 60, Jochum (6500089); BRAHMS Variations on theme by Haydn, Op.56a, Walter (Y30851).  
**WGTB** ●MARK GARBIN SHOW  
**WITF** ●MUSIC AT SEVEN-Kempe, cond.: WAGNER Lohengrin: Prelude to Act III; Bridal Chorus; Duet Das susse Lied verhallt (S36313)[13]; LISZT Totentanz for piano & orch.(M2X798)[15]; HUMPERDINCK-KEMPE Hansel und Gretel: Suite (S600-56)[27].

7:30 P.M.  
**WAMU** ROUND THE HORNE

8:00 P.M.  
**WAMU** ALL THINGS CONSIDERED  
**WBJC** ●OPERA THEATER-MOZART Cosi Fan Tutte, Leontyne Price, s, Tatiana Troyanos, ms, George Shirley, t, Sherrill Milnes, br, Ezio Flagello, b, Ambrosian Opera Chorus, New Philharmonia Orch./Leinsdorf (LSC6416).  
**WCAO** ●MAESTRO SYMPHONY-MENDELSSOHN Sym.#3 (MS6976)[20].  
**WETA** RADIO REVISITED-Suspense  
**WGMS** ●THANKSGIVING DAY SPECIAL  
**WGTS** NATIONAL PRESS CLUB  
**WITF** ●CLEVELAND ORCHESTRA

8:30 P.M.  
**WETA** ●(8:25)IN CONCERT-1974 Prague Fest., Slovak Phil. Orch./Slovak, with Viktoryia Postnikov, p, Vera Soukupova, ms, Slovak Phil. Chorus: KARDOS Heroic Ballad; BEETHOVEN Piano Concerto #4; PROKOFIEV Alexander Nyevisky.

9:00 P.M.  
**WGTB** PACIFICA EVENING NEWS  
**WGTS** ●(9:05)MUSIC OF AGES-Baroque Era: VIVALDI Concerto in a for piccolo, strings & hapsichord, N.Y.Sinfonietta/Goverman, Samuel Baron, piccolo, (Ody32160012); HANDEL Suite from Water Music, Phila.Orch./Ormandy (MS6095); Music for Royal Fireworks, Menuhin Fest.Orch./Menuhin (S36604); Concerto in Bb for double woodwind choir, orch., & organ, Menuhin Fest.Orch./Menuhin, Leslie Pearson, o, (S36604); BACH Orchestral Suites #1 in C, #2 in b, Marlboro Fest.Orch./Casals (M2S755); Partitas #5 in G & #4 in D, Glenn Gould, p, (M2S693).

9:30 P.M.  
**WAMU** DIAL-LOG  
**WGTB** ●BEAD INTERVALS  
**WMJS** ●SPOTLIGHT ON COUNTRY-Blue Ridge Rangers.

WAMU-FM 89.5	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 91.9	WJND 94.7	WBAL-FM 97.9	WGTB 99.3	WWDC-FM 101.1	WITF 102.3	WCRO-FM 103.7	WGMS-FM 103.5	WITN-FM 104.3	WAVA-FM 105.1	WWRN 105.7	WWRP-FM 106.5	WTEB 106.7	WJAL-FM 107.3
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10:00 P.M. WFTF NPR THEATER-Collected Works of Billy the Kid by Michael Ondaatje is poetic documentary using legendary characters of Billy the Kid & Pat Garrett to observe violence in our national character. Host for the sequel.

29 Friday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Raymond Piano & Monk Tomk

11:00 A.M. WAMU 51 PERCENT WOMEN WGT5 COOK'S CORNER

2:00 P.M. WBJC JAZZ IN STEREO WCAO MAESTRO AFTERNOON WGM5 MUSIC FOR A FEW-DITTERSDORF

Friday, Dec. 6 8:20 pm Concert Hall, Kennedy Center SOVIET GEORGIAN DANCERS & THE TRULSI POLYPHONIC CHOR

9:00 P.M. WBJC NPR CONCERT OF WEEK-MENDELSSOHN Violin Concerto in e, BRUCKNER Sym.#3 in d.

# Composer Index



● STEREO · Day of month precedes the fraction bar (/) followed by the time

ADLER-Wrestler & Improvisational: Newest opera in world ●WAMU 3/8:30pm  
 ALBINONI-Sonat for trumpet & organ ●WBJC 20/9pm  
 ANDRIESEN-Sym.#4 ●WITF 7/12:30pm  
 ARNOLD-Guitar Concerto ●WITF 18/7am  
 BACH, C.P.E.-Sonata in Bb for solo harp ●WGMS 10/4pm  
 BACH, J.S.-Anna Magdalena Musical Notebook: Sel. ●WITF 13/2pm  
 Cantata #80 ●WGTS 1/6:30pm  
 Cantata #140 ●WGMS 10/11am  
 Cantata #201 ●WITF 20/9am  
 Cantata #208 ●WGMS 15/10pm  
 Chromatic Fantasy & Fugue in d ●WGMS 12/11:30am  
 Brandenburg Concerto #1 in F ●WGMS 30/11:30am  
 Brandenburg Concerto #4 in G ●WGMS 4/11:30am; ●WITF 22/9am  
 Concerto in C for 2 harpsichord & orch. ●WITF 18/7am  
 Violin Concerto #1 in a ●WITF 18/2pm  
 Violin Concerto #2 in E ●WGMS 16/11:30am  
 Fantasy & Fugue in g ●WITF 1/7am  
 Goldberg Variations ●WGMS 18/10am  
 Motet #3 ●WITF 11/9am  
 French Over.: Partita in b ●WITF 29/7am

Partita #5 & #4 ●WGTS 28/9:05pm  
 Prelude & Fugue in Eb ●WITF 5/9am  
 Sinfonia in F ●WGMS 25/11:30am  
 Sonata #1 in G for cello & harpsichord ●WGMS 16/5pm  
 Flute Sonata in e ●WGMS 3/12:30pm  
 French Suite #5 in G ●WGMS 11/11:30am  
 Orchestral Suites #1 & 2 ●WGTS 28/9:05pm  
 Orchestral Suites #3 & 4 ●WGTS 21/9:05pm  
 Toccata, Adagio & Fugue in C ●WITF 29/2pm  
 Wachet Auf, ruft uns die Stimme ●WITF 3/6pm  
 BARBER-Violin Concerto ●WITF 1/9am  
 Piano Sonata, Op.26 ●WGMS 11/10pm  
 Sym.#1, Op.9 in 1 movement ●WGMS 5/7pm  
 BARTOK-Piano Concerto #3 ●WITF 18/9am; ●WGMS 21/9pm  
 Concerto for Orch. ●WGMS 10/2pm; ●WITF 25/8pm  
 Four Pieces for Orch. ●WITF 6/2pm  
 Music for strings, percussion & celeste ●WGMS 3/9:30pm; 12/7pm  
 Out of Doors ●WITF 26/9am  
 Wooden Prince Suite ●WBJC 13/9pm  
 BAX-Sonata for clarinet & piano ●WGMS 2/6pm  
 Sym.#5 in c# ●WGMS 10/9:30pm

BEETHOVEN-Cantata on Death of Emperor Joseph II ●WBJC 6/9pm  
 Piano Concerto in D ●WITF 18/2pm  
 Piano Concerto #1 in C ●WITF 19/9am  
 Piano Concerto #2 in Bb ●WITF 27/9am  
 Piano Concerto #4 in G ●WITF 5/7pm; ●WGTS 11/3pm; 17/11pm  
 Piano Concerto #5 in Eb, Op.73 ●WGMS 14/9pm  
 Concerto for piano & orch.#3 in c ●WGTS 22/3pm  
 Violin Concerto in D ●WITF 1/2pm  
 Octet in Eb for winds ●WITF 21/7am  
 Egmont Over. ●WITF 3/8:30pm; 9/12Nn  
 Leonore Over.#2, Op.72a ●WGMS 22/10am  
 Leonore Over.#3 in C, Op.72 ●WGMS 4/7pm; ●WGTS 29/3pm  
 Quartet #10 in Eb, harp ●WITF 14/2pm  
 Wind Quintet in Eb ●WITF 4/2pm  
 Piano Sonata #7 in D ●WITF 7/2pm  
 Piano Sonata #10 in G, Op.14 #2 ●WGMS 24/12:30pm  
 Sym.#1 ●WGTS 15/3pm; ●WGMS 16/1pm  
 Sym.#2 in D, Op.36 ●WGMS 11/7pm; ●WITF 18/9am; ●WCAO 21/8pm  
 (Continued on next page)

(Continued from preceding page)  
 WGMS ●PETE JAMERSON SHOW  
 WGTB ●SATURDAY MORNING MUSICAL NEWS SHOW  
 WGTB ●DAYBREAK

6:30 A.M.  
 WGMS (6:45)ON THE CORNER  
 7:00 A.M.  
 WAMU JOHN DILDINE & FOLK MUSIC-Ballads of Sailors & Sea.  
 WCAO ●MAESTRO MORNING  
 WGMS ADVENTURES IN JUDAISM  
 WITF COLLECTOR'S CORNER

7:30 A.M.  
 WGMS ●PETE JAMERSON SHOW  
 8:00 A.M.  
 WAMU ●BLUEGRASS  
 WITF ONCE UPON A TIME  
 8:30 A.M.  
 WGTB ●TAKING TIME FOR CHILDREN  
 WGTB YOUR STORY HOUR

9:00 A.M.  
 WBJC ●BLACK HISTORY  
 WETA ●(8:55)CLASSICAL WEEKEND-TCHAIKOVSKY Manfred Sym.(CS6786)[56]; PROKOFIEV Concerto #3 (S36785)[28]; KHACHATURIAN Concerto for violin & orch. in d (SR40002)[38]; SCHMIDT Sym. #4 in C (CS6747)[49].  
 WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY

9:30 A.M.  
 WGTB SATURDAY SEMINAR  
 10:00 A.M.  
 WITF OSBORG'S CHOICE  
 11:00 A.M.  
 WBJC ●AN HOUR WITH  
 WGTB ●SOUND OF WORSHIP

11:30 A.M.  
 WGMS ●MASTERS OF BAROQUE-PURCELL Yorkshire Feast Song: Sym., Smithers/Laird/Marriner (6500-110); BACH Brandenburg Concerto #1 in F, BWV. 1046, Casals (D3S816).

12:00 NOON  
 WAMU WOMEN DARE DAILY  
 WBJC ●MUSIC FROM OLD COUNTRY  
 WCAO ●MAESTRO LUNCHEON  
 WETA ●CHARTER FLIGHT  
 WGMS ●AT THE KEYBOARD-Earl Wild,p: BRAHMS Ballad, #4 in B (VCS10006); THALBERG Don Pasquale, Fantasy, Op.67 (VSD71119); LISZT Hungarian Fantasy in e, Kostelanetz (M31962); RUBINSTEIN Etude, Op.23 #2 (VSD71119).  
 WGTB ●SOPHIE'S PARLOR  
 WITF ●BBC MUSIC SHOWCASE-POULENC Sextet for piano & winds; BRITTEN Six Holderlin Fragments; SMETANA Vlatava; Tabor; Blanik.

1:00 P.M.  
 WAMU ●SPIRITS KNOWN & UNKNOWN  
 WETA ●(Q)STEVE EMBER'S SATURDAY SHOW  
 WGMS ●LUNCHEON CONCERT-MOZART Magic Flute: Over., K.620, Davis (6580048); MUSSORGSKY-RAVEL Pictures at Exhibition, Ozawa (LSC2977); BRAHMS Hungarian Dance #10 in F, Dorati (SR 90437).

1:30 P.M.  
 WGTB ●AFTERNOON SERENADE  
 WITF SINGER'S WORLD

2:00 P.M.  
 WBJC ●FOLK FESTIVAL U.S.A.-Fest. of American Folklife: feat. Western Swing with Speedy West, Cajun music of Rufus Thibadeaux & Jimmy Newman, Black Gospel with Joe Townsend & Jesse Mays & Canton Spiritual.  
 WCAO ●MAESTRO AFTERNOON  
 WGMS ●(1:55)OPERA HOUSE-HUMPERDINCK Hansel & Gretel, Moffo, Donath, Ludwig, Fischer-Dieskau/Berthold, Auger, Popp, Eichhorn (ARL20637).  
 WITF ●THE OPERA-PUCCINI Turandot with Birgit Nilsson (Turandot), Renata Tebaldi (Liu), Jussi Bjoerling (Calaf), Giorgio Tozzi (Timur), Mario Sereni (Ping), Leinsdorf, cond.

2:30 P.M.  
 WGTB ●(2:45)RADIO FREE WOMEN

3:00 P.M.  
 WGTB ●(3:15)SKIP

4:00 P.M.  
 WAMU MBARI-MBAYO  
 WBJC ●FOLK MUSIC & BERNSTEIN  
 WITF ●(4:10)CONCERTO OF THE WEEK-HARRISON Concerto for violin & percussion orch.; KRAFT Des Imagistes; PARTCH The Bewitched.

5:00 P.M.  
 WAMU COLLECTOR'S CORNER  
 WBJC ALL THINGS CONSIDERED  
 WETA ALL THINGS CONSIDERED  
 WGMS ●IN RECITAL-Maurice Andre, tr: ALBINONI Sonata in F for trumpet & organ, Alain (CRL27001); HAYDN Trumpet Concerto in Eb (1796), Gushelbauer (CRL27002); LOEILLET Sonata in C for trumpet & organ, Alain (CRL27001); VIVIANI Sonata Seconda for trumpet & organ, Bilgram (CRL27001).

5:30 P.M.  
 WBJC JAZZ REVISITED  
 WETA WASHINGTON WEEK IN REVIEW

6:00 P.M.  
 WAMU ●QUARTET-Pacific Aires.  
 WBJC ●EXPLORATIONS IN JAZZ  
 WETA ●FOLK WEEKEND  
 WGMS ●IN THE WIND-GABRIELI Ricercar, Stevens (S-36443); STRAUSS Suite for winds in Bb, Op.4, deWaar (6500297); DAHL Music for brass instruments, Amer.Brass Qnt.(KMB20812).  
 WITF ●FOLK MUSIC-Can't Keep from Cryin'. Topical blues on death of President John F. Kennedy.

6:30 P.M.  
 WGTB ●FRIENDS  
 WGTB ●CHORAL MASTERPIECES-BRAHMS German Requiem, Agnes Giebel, Hermann Prey, L'Orchestre de la Suisse Romand/Ansermet (OSA1265).

7:00 P.M.  
 WAMU THIS IS RAGTIME-St.Louis: Ragtime Center.  
 WGMS ●FIRST HEARING  
 WGTB ●ANDI FISHERMAN SHOW  
 WITF MUSIC OF BIG BANDS-Fletcher Henderson in early '30s; Gene Krupa in 1945.

7:30 P.M.  
 WAMU JAZZ REVISITED-Parallels.

8:00 P.M.  
 WAMU ●THE TIME MACHINE  
 WCAO ●MAESTRO OPERA-SAINT-SAENS Samson et Delila with Rita Gorr (Delilah), Jon Vickers (Samson), Ernest Blanc (High Priest of Dragon), Anton Diakov (Old Hebrew), Remy Corazza (Philistine Messenger),

Jacques Potier (First Philistine), Jean-Pierre Hurteau (Second Philistine), Pretre, cond., Orchestre Du Theatre Nat'l.De L'Opera & Rene Duclos Chorus. Sung in French.  
 WETA ●JAZZ PLUS  
 WGMS SPOKEN WORD SPECIAL  
 WGTB ●MUSICAL MEMORIES-Mills Brothers.  
 WITF JAZZ REVISITED-Two versions each of My Old Flame, Dirty Dozen, & Swanee River.

8:30 P.M.  
 WITF ●BOSTON POPS-Fiedler, cond., Richard Tucker, t, Robert Merrill, br, Lorraine Ipplito deGregorio, s: VERDI La forza del destino: Over.; LEONCAVALLI I pagliacci: Vesti la giubba; BIZET Carmen: Suite; Toreador Song; MASCAGNI Cavalleria rusticana: Intermezzo; VERDI La forza del destino: Invano, Alvaro; RIMSKY-KORSAKOV Snow Maiden: Dance of Buffoons; BOCK Fiddler on Roof: Sunrise, Sunset; If I Were a Rich Man; To Life, To Life; STRAUSS Gypsy Baron: Entrance March; BELLINI La sonnambula: Ah! non credea mirarti; DONIZETTI Linda di Chamounix: O luce di quest'anima; RODGERS King & I: Medley; ANDERSON Blue Tango.

**Saturday, Dec. 7 8:30 pm**  
**Concert Hall, Kennedy Center**  
**SOVIET GEORGIAN DANCERS & THE TBILISI POLYPHONIC CHOIR**  
 Call 393-4433 for Ticket Info.  
**Washington Performing Arts Society**

9:00 P.M.  
 WAMU ●GALAXIS  
 WBJC ●JAZZ EXTRAVAGANZA  
 WGTB ●BUZZ BALL SHOW

9:30 P.M.  
 WMJS ●SPOTLIGHT ON COUNTRY-Red, White, & Bluegrass.

10:00 P.M.  
 WAMU ●SOUND, COLOR & MOVEMENT  
 WGMS ●PAN AMERICAN UNION CONCERT-Teresa Quesada, Peruvian p: Program to be announced.

10:30 P.M.  
 WITF ROUND THE HORNE  
 WMJS ●SPOTLIGHT ON COUNTRY-Don Gibson.

11:00 P.M.  
 WGTB ●AMERICAN THEATRE ORGAN SOCIETY CONCERT-Terry Charles at Wurlitzer Theatre Organ now installed in Kirk of Dunedin, Florida.  
 WITF FOLK FESTIVAL USA

11:30 P.M.  
 WGTB NEW OLD-TIME RADIO SHOW  
 WMJS ●SPOTLIGHT ON COUNTRY-Tanya Tucker.

12:00 MIDNIGHT  
 WAMU ●NIGHTWATCH  
 WBJC ●JAZZ EXPERIENCE  
 WCAO ●MAESTRO SYMPHONY-BRUCKNER Sym.#9 (MS-6171)[59].

WAMU-FM 88.5	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 91.9	WJMD 94.7	WBAL-FM 97.9	WQAT 99.5	WVDC-FM 101.1	WHPZ 102.3	WCAO-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WVAH-FM 105.1	WVBE 105.7	WVBE-FM 106.5	WVBE 106.7	WVBE-FM 107.3
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Sym. #3 in E, Op. 55 WCAO 23:12Mid  
Sym. #4 in B WMTF 20:7pm, WNGMS 28:7pm  
Sym. #5 in c, Op. 67 WNGMS 6:10am, WMTF 11/7pm,  
12:9:05pm, WCAO 24:8pm  
Sym. #7 in A WMTF 10:4pm, WNGMS 13:9pm, 17:2pm  
Sym. #8 in F, Op. 93 WCAO 22:8pm  
Sym. #9 in e, Op. 98 WMTF 18:8pm, 28:2pm  
15 Variations & Fugue in E WMTF 28:2pm  
BERG - Three Pieces for Orch. WMTF 20:2pm  
BERKLEY - Diversions in B WNGMS 21:7pm  
Songs of Mark-Louis-Five Poems of Walter de la Mare  
WMTF 3:8:30pm, 9:12pm  
BERLIOZ - Benevolent Cello Over WMTF 2:12pm  
Cursaire Over WMTF 21:8pm  
Dramatic of Faust WMTF 3:2pm, WNGMS 4:10am  
marais in Italy WMTF 4:9am  
BERNSTEIN - Great Side Story: Symphonic Dance WNGMS  
7:9am  
BERNALDI - Estrella de Soria Over & Polonaise WMTF  
4:2pm  
Piano Quartet #2 in A WNGMS 26:2pm  
BITTNER - Lute Suite WMTF 15:7am  
BIZET - L'Arlesienne: Suites WMTF 5:9am  
Carnes: Sel WMTF 8:7pm  
Fair Maid of Perth Suite WMTF 25:2pm  
Jeu d'Enfants, Op. 22 WNGMS 11:10am  
Patric Over., Op. 19 WNGMS 6:10am  
Sym. in C WMTF 1:7pm  
BLAVET - Sonata #2 in F WNGMS 26:2pm  
BLOCH - Rhapsody for cello & orch. WMTF 8:9am  
Suite Modale for flute & orch. WMTF 13:2pm  
BOCCHERINI - Cello Concerto in B WMTF 11:7am  
Quartet in e, Op. 50 #3 WNGMS 10:12:30pm  
BON - Sym. #2, Les predictions WMTF 21:12:30pm  
BORODIN - String Quartet #2 in D WNGMS 6:2pm, WMTF  
15:9am  
Sym. #2 in b WMTF 15:2pm, 21:8pm  
BOTTESINI - Grand Duo for violin, double bass & orch. WMTF  
4:9am  
BRAHMS - Ballad, #4 in B WNGMS 30:12N  
Double Concerto in a WMTF 7:2pm, WNGMS 2:10am  
Piano Concerto #2 in B WMTF 15:9am  
Violin Concerto in D, Op. 77 WNGMS 10:9:30pm  
German Requiem WNGMS 20:6:30pm  
Quartet #2 in a WMTF 20:2pm  
Piano Quartet in g WMTF 28:2pm  
String Quartet #1 in c, Op. 51 #1 WNGMS 22:2pm  
Serenade #1 in D, Op. 11 WNGMS 13:10am  
Serenade #2 in A, Op. 16 WNGMS 15:7pm  
Cello Sonata #1 in e WMTF 11:9am  
Piano Sonata in f WMTF 4:2pm  
Violin Sonata #1 in G WMTF 8:2pm  
Sym. #1 in c, Op. 68 WCAO 4:8pm, WNGMS 20:7pm  
Sym. #2 in d WMTF 13:2pm  
Sym. #3 WCAO 5:8pm, WMTF 20:9am  
Sym. #4 in e, Op. 98 WNGMS 11:10am, WNGMS 25:3pm  
Tragic Over. in d, Op. 81 WNGMS 14:9pm  
Horn Trio in E WMTF 5:9am  
Variations on theme by Haydn, Op. 56a WNGMS 28:7pm  
BRITTEN - Piano Concerto in D WNGMS 3:11pm  
Rejoice in the Lamb WMTF 10:8:30pm, 16:12N,  
WNGMS 17:11am  
Six Holderlin Fragments WMTF 24:8:30pm, 30:12N  
Song Cycle On this Island WMTF 11:9am  
Young Person's Guide to Orch. WMTF 11:2pm  
Variations on theme by Frank Bridge, Op. 10 WNGMS  
22:7pm  
BRUCH - Concerto for 2 pianos & orch. WMTF 6:9am  
Violin Concerto #1 in g WMTF 8:2pm  
Scottish Fantasy for violin WMTF 20:2pm  
BRUCKNER - Mass in f WNGMS 15:6:30pm  
Sym. #3 in d WCAO 7:8pm, WNGMS 23:1pm  
Sym. #4 in E WMTF 4:8pm  
Sym. #9 in d, Te Deum WMTF 3:6pm, WNGMS 12/  
9:05pm, WCAO 30:12Mid  
Te Deum in C WNGMS 3:11am  
BRUNETTI - Sym. #23 in F WMTF 4:7am  
BULL - Walsingham Variations for harpsichord WMTF 18:7am  
BUSONI - Doktor Faust: Sarabande & Cortège WMTF 3:2pm  
Indian Fantasy for piano & orch. WMTF 21:7am  
Konzertstueck, Op. 31a WNGMS 8:7pm  
BYRD - Mass for 4 voices WNGMS 17:11am  
CAMBINI - Wind Quintet #3 in F WMTF 7:7am, WNGMS  
10:12:30pm  
CARTER - Pocahontas WBJC 27:9pm  
CASTELNUOVO-TEDESCO - Concerto for 2 guitars & orch.  
WMTF 4:7am  
Platero & I: Five Pieces WMTF 22:7am  
CASELLA - La Giara: Ballet Suite WNGMS 6:7pm  
CHARPENTIER - Medee: Suite WNGMS 3:8:30pm  
CHAUSSON - Sym. in B, Op. 20 WNGMS 25:7pm, WMTF  
29:9am  
CHERUBINI - Requiem in d for male voices & orch. WNGMS  
24:11am  
CHOPIN - Concerto #1 in e, Op. 11 WNGMS 19:9:05pm  
Piano Concerto #2 in f WMTF 28:2pm  
10 Etudes, Op. 25 WNGMS 5:3pm, 10:10pm  
Fantasy in f, Op. 49 WNGMS 3:12:30pm  
Polonaise in # WMTF 6:9am  
CIMAROSA - Sinfonia concertante for 2 flutes & orch. WMTF  
11:7am  
CLARKE - Suite in D for trumpet, oboes, bassoons & strings  
WNGMS 2:11:30am  
COLGRASS - As Quiet As WNGMS 11:10am  
COPLAND - Appalachian Spring WMTF 11:8pm  
Billy the Kid: Ballet Suite WNGMS 21:10:30am  
In the Beginning, for soprano & choir WNGMS 10:11am  
Quiet City WMTF 18:8pm  
Rodeo: 4 Dance Episodes WNGMS 25:10am  
Tender Land: Suite WMTF 1:9am  
Three Choruses WBJC 27:9pm

Concerto Grosso in F, Op. 6 #2 WNGMS 9:11:30am,  
27:11:30am  
Sonata in F WNGMS 23:7am  
COUPERIN - Concerto royal: Second Concerto WMTF 11:7am  
Transverse Concerto Royal in A WNGMS 6:11:30am  
DAHL - Music for brass instruments WNGMS 30:8pm  
DANDREIE - Suite de symphonies, Les Caracteres de la Guerre  
WMTF 11:7am  
DANZI - Cello Concerto in e WMTF 14:7am  
Woodwind Quartet in B, Op. 56 #1 WNGMS 28:2pm  
DEBUSSY - Iberia WNGMS 11:3pm, 17:11pm  
La Mer WNGMS 10:2pm, WBJC 13:9am, WMTF 20:  
9am, 25:8pm  
Préludes WMTF 20:2pm  
Cello Sonata WMTF 29:9am  
Violin Sonata in g WMTF 29:2pm  
Sonata #2 for flute, viola & harp WNGMS 1:2pm  
Petite Suite WMTF 7:7pm  
Three Nocturnes WMTF 14:2pm  
DELALANDE - Villiers-Cotteret Caprice WMTF 7:7am  
DELIBES - Coppelia Act 1 del WMTF 26:7am  
La Source Suite WMTF 15:9am  
Sylvia Ballet Suite WNGMS 27:10am  
DELIUS - Arabesque WNGMS 8:10pm  
Piano Concerto in c WNGMS 15:7pm  
Dance Rhapsody #1 WMTF 21:7am  
Evening Once Upon a Time WMTF 4:9am  
Florida Suite WNGMS 21:7pm  
Cello Sonata WNGMS 3:12:30pm  
DELLO JOIO - Serenade for Orch. WNGMS 11:10pm  
DEVILBINE - Quartet in C for Bassoon & Strings WMTF 1:7am  
DITTERSDORF - Mass Concerto in A WMTF 12:7am, 21:  
7am  
Diversimento in B for winds WNGMS 29:2pm  
Sym. Die Rettung der Andromeda durch Perseus WNGMS  
25:7pm  
DODGSON - Concerto for guitar & Chamber Orch. WMTF 13:2pm  
DOHNANYI - Piano Concerto #1 in e, Op. 5 WNGMS 18:7pm  
Variations on Nursery Tune WMTF 14:7am  
DONLAND - Three Lachrimae Patrum WMTF 2:12N  
DUKAS - Sorcer's Apprentice WNGMS 7:10am  
DVORAK - Cello Concerto in b WMTF 7:8pm, 11:9am  
Piano Concerto in g, Op. 33 WNGMS 4:7pm  
Violin Concerto in a WMTF 5:9am  
Czech Suite, Op. 30 WNGMS 29:10:30am  
Over to Nature's Realm WMTF 8:7am  
Piano Quartet in E, Op. 87 WNGMS 6:9:05pm  
String Quartet in C, Op. 61 WNGMS 25:2pm  
String Quartet #6 in F, Op. 96, American WNGMS 19:2pm  
String Quartet in G WMTF 6:2pm, WNGMS 6:9:05pm  
Romance for violin & orch. WMTF 7:2pm  
Scherzo capriccioso WMTF 15:9am  
Serenade in d, Op. 44 WNGMS 9:6pm  
Slavonic Dances, Op. 72: #4 in D, #6 in B, #7 in C  
WMTF 25:2pm  
Symphonic Poem: Wind-day Witch, Op. 108 WNGMS 2:1pm  
Symphonic Poem: Water Goblin WMTF 29:7pm  
Symphonic Variations for orch. WNGMS 6:9:05pm  
Sym. #1 in c WAMU 6:1pm  
Sym. #2 in B WAMU 7:1pm  
Sym. #3 in E WAMU 8:1pm, WNGMS 8:7pm  
Sym. #4 in d WAMU 11:1pm, WCAO 18:8pm  
Sym. #5 WAMU 12:1pm  
Sym. #6 in D WAMU 13:1pm, WMTF 26:9am, WCAO  
27:8pm  
Sym. #7 in d WNGMS 6:9:05pm, WCAO 12:8pm,  
WAMU 14:1pm  
Sym. #8 in G WMTF 2:12N, WAMU 15:1pm  
Sym. #9 in e WAMU 18:1pm, WMTF 19:7pm  
Terzetto for strings WMTF 26:7am  
Piano Trio in e, Op. 90 WNGMS 4:2pm, WMTF 25:9am  
ELGAR - Violin Concerto in b, Op. 61 WNGMS 17:9pm  
Introduction & Allegro WMTF 10:8:30pm, 16:12N  
Symphonic Study in c, Op. 68 WNGMS 15:10:30am  
ENESCO - Rumanian Rhapsody #1 WMTF 26:9am  
EVETT - Harpsichord Sonata WNGMS 18:10pm  
FALLA, DE - Harpsichord Concerto in D WNGMS 23:12N  
Nights in Gardens of Spain WNGMS 4:3pm, WNGMS 7/  
9pm, WNGMS 10:11pm, WMTF 21:7pm  
Three Corners Hat: Suite #2 WNGMS 1:10am, WMTF  
21:8pm  
FAURE - Dolly Suite, Op. 56 WNGMS 23:1pm  
Masques et Bergamasques WMTF 29:9am  
Music for Pelléas et Mélisande WMTF 22:7pm  
Pelléas et Mélisande: Suite, Op. 80 WNGMS 12:10am  
Violin Sonata #1 in A, Op. 13 WNGMS 8:2pm  
Trio for piano, violin & cello, Op. 120 WNGMS 17/  
12:30pm  
FRANCAIX - Quartet for Winds WNGMS 16:6pm  
FRANCK - Le Chasseur maudit WMTF 7:7pm  
Piano Quartet in f WMTF 11:2pm  
Symphonic Variations for piano & orch. WNGMS 5:10am  
Sym. in d WNGMS 10:10am, WAMU 29:1pm  
FREDERICK THE GREAT - Flute Sonata #5 in A WMTF 7/  
7am  
GEMINIANI - Concerto Grosso in g, Op. 3 #2 WNGMS 21/  
11:30am  
GERSHWIN - Bennett-Porgy & Bess: Symphonic Picture  
WNGMS 2:10:30pm  
GLAZUNOV - Concerto Waltzes: #1 in D; #2 in F WMTF 7:2pm  
The Seasons WMTF 12:7pm  
Scenes de Ballet WMTF 12:7pm  
GLICK - Suite Hebraique #2 WMTF 8:9am  
GLINKA - Piano Trio in d WNGMS 12:2pm  
GLIERE - Bronze Horseman: Suite #1 WMTF 18:7am  
Harp Concerto WMTF 6:7pm  
GOEB - Prairie Songs for Woodwind Quintet WNGMS 8:2pm  
GOUNOD - Faust WBJC 7:8pm, WMTF 11:7pm  
GRAZIANI - Sonata in G, Op. 3 #1 WNGMS 29:2pm  
GRESNICK - Symphonic Concertante for clarinet, bassoon &  
orch. WNGMS 23:1pm

22:9am  
Lynn Suite WMTF 13:7pm  
Peer Gynt Suites 1 & 2 WNGMS 26:9:05pm  
WABACEK - Glagolitic Mass WMTF 15:2pm  
WANDERL - Act & Overture WNGMS 24:8:30pm  
Air & Variations for harpsichord WMTF 15:2pm  
Alceste's Fugue WMTF 22:2pm  
Concerto #2 in F WNGMS 6:11:30am  
Concerto Grosso, Op. 4 #1 WMTF 12:9:05pm, 23:10N  
Organ Concerto #9 in B WMTF 11:7am  
Organ Concerto #10 in e, Op. 7 #4 WNGMS 15:11:30am  
Organ Concerto #15 in e WMTF 22:7am  
Savonarola WNGMS 10:8:30pm  
Waltz Sonata #1 in a WNGMS 12:2pm  
Impassioned Suite #5 in e WNGMS 1:11:30am  
Suites from Water Music & Royal Fireworks WNGMS 28/  
9:05pm  
MASSONI - Sym. #1 in e, Op. 21 WNGMS 4:10pm  
MARRIS - Fantasy for violin & piano WMTF 20:12Mid, 22/  
1pm  
Sym. #3 WNGMS 10:2pm, WMTF 25:8pm  
MAYOR - Capriccio in C for guitar, violin & cello WMTF 11/  
7am  
Cello Concerto in C WMTF 21:2pm  
Concerto grosso in F, Op. 6 #9 WMTF 16:9am  
Acquasanto concerto #1 in D WMTF 29:7am  
Trumpet Concerto in E WNGMS 30:5pm  
Violin Concerto #3 in A WNGMS 27:7pm  
Diversimento #2 in A WMTF 14:7pm  
Quartet in C, Op. 50 #2 WMTF 29:9am  
Quartet in E, Op. 33 #2 WMTF 19:9am  
String Quartet in B, Op. 50 #1 WNGMS 20:9:05pm  
String Quartet in A, Op. 20 #6 WNGMS 20:9:05pm  
Sinfonia Concertante in B WNGMS 20:9:05pm  
Piano Sonata #23 in F WMTF 22:7am  
Sym. #3 in g WMTF 4:7am, WNGMS 13:8pm  
Sym. #7 in C WNGMS 20:9:05pm  
Sym. #44 in c WCAO 8:8pm  
Sym. #60 in C WCAO 9:12Mid  
Sym. #65 in B WMTF 1:9am, WCAO 6:8pm  
Sym. #67 in A WNGMS 20:9:05pm, WMTF 22:2pm  
Sym. #68 in G WMTF 5:7pm, WCAO 10:8am  
Sym. #90 in C WMTF 12:9am  
Sym. #92 in G WNGMS 22:7pm, WMTF 29:2pm  
Sym. #93 in D WCAO 14:8pm, WNGMS 17:9pm  
Sym. #94 in G WNGMS 20:9:05pm  
Sym. #100 in G WMTF 10:10pm  
Sym. #101 in D WCAO 19:8pm  
Sym. #103 in E WMTF 25:7pm  
Piano Trio #30 in D WMTF 5:7pm  
HELPS - Sym. #1 WNGMS 4:10pm  
HINDEMITH - Symphonic Metamorphoses of Thomas  
WMTF 17:2pm  
Sym., Mathis der Maler WNGMS 13:7pm  
HOLST - Hammersmith Prelude & Scherzo WMTF 10:8:30pm,  
16:12N  
6 Medieval Lyrics for men's voices & strings WNGMS  
22:10pm  
HOLZBAUER - Quintet in B WNGMS 17:12:30pm  
HOTTE - Pieces for Transverse Flute WMTF 29:7am  
HOVHANNISS - Sym. #23, #22 & Magnificat WNGMS 17:7pm  
HUMMEL - Concerto for trumpet WBJC 6:9pm  
Trumpet Concerto in E WNGMS 2:5pm  
Grand Septet in d, Op. 74 WNGMS 21:2pm  
HUMPERDIBCK - KEMPE - Hansel und Gretel: Suite WMTF  
28:7pm  
IBERT - Flute Concerto WMTF 15:7am  
Escapes, Ports of Call WMTF 14:7pm  
INDY - Istar, Variations WMTF 29:7am  
IVES - Cantata, Celestial Country WMTF 6:9pm  
Orchestral Set #2 WMTF 25:9am  
Robert Browning Over. WMTF 6:9am  
Piano Sonata #2, Concord Mass WMTF 13:9am  
Sym. #1 in d WMTF 5:9pm  
Sym. #2 WMTF 12:9am  
Sym. #3 WMTF 19:9am  
Sym. #4 WMTF 25:9am  
Three Harvest Home Chorales Psalm 150; Sym.: Holidays  
WMTF 17:6pm  
Three Places in New England WMTF 13:9am, WNGMS  
14:9pm  
Trio for violin, cello & piano WMTF 19:9am  
JANACEK - Glagolitic Mass WNGMS 9:6:30pm  
Mlada WNGMS 23:6pm  
Sinfonietta WNGMS 26:9:05pm  
Sinfonietta for Orch. WMTF 19:9am  
KABALEVSKY - The Comedians WMTF 26:9am  
Violin Concerto, Op. 48 WNGMS 17:10am  
KALININOV - Sym. #3 in g WNGMS 22:10:30am  
Sym. #2 in A WMTF 25:2pm  
KALIBRENNER - Grand Quartet in a, Op. 81 WNGMS 7:2pm  
KHACHATURIAN - Concert Rhapsody for cello & orch. WMTF  
17:8:30pm, 23:12N  
Gayne Ballet Suite WNGMS 12:9:05pm  
Masquerade: Suite WMTF 4:7pm, WNGMS 5:10am  
KODALY - Concerto for Orch. WMTF 25:2pm  
Mary James Suite WMTF 6:9am  
String Quartet #2, Op. 10 WNGMS 27:2pm  
KOZELUN - Notturno, Op. 42 for a cappella mixed choir  
WNGMS 29:10pm  
KRAUS - Sym. in c WMTF 8:7am  
KRUMPHOLTZ - Harp Concerto #6 WMTF 25:7am  
LALO - Piano Concerto in c WNGMS 11:7pm  
Symphonie Espagnole, Op. 21 WNGMS 24:9:30pm  
LECLAIR - Violin Concerto in A, Op. 10 #2 WNGMS 23/  
11:30am  
Violin Concerto in d, Op. 7 #1 WNGMS 28:11:30am,  
WMTF 29:7am  
LISZT - Piano Concerto #2 in A WMTF 4:7pm  
Fantasy & Fugue on Ad Nos, ad Salutem undan WMTF  
Hungarian Fantasy in e WNGMS 30:12N

Hungarian Rhapsody #1 in f ●WGMS 18/10am  
Mephisto Waltz ●WTF 5/7am  
Les Preludes ●WTF 21/2pm  
Totentanz for piano & orch. ●WTF 28/7pm  
LUIGINI-Ballet egyptien ●WTF 6/7pm  
LULLY-Le Temple de La Paix: Suite ●WGMS 18/11:30am  
MACDOWELL-Piano Concerto #2 in d, Op.23 ●WGMS 12/7pm  
MAHLER-Das Lied von der Erde ●WTF 10/10pm; ●WGTS 13/9:05pm  
Songs of Wayfarer ●WTF 4/2pm  
Sym.#1 in D ●WGTS 5/9:05pm; ●WCA0 11/8pm; ●WGMS 17/9pm  
Sym.#4 in G ●WCA0 26/8pm  
Sym.#5 in c# ●WTF 11/8pm  
Sym.#8 ●WBJC 20/9pm  
Sym.#9 in D ●WGTS 13/9:05pm; ●WCA0 25/8pm  
MARCELLO-Oboe Concerto in c ●WGMS 9/11:30am  
Concerto in d ●WGMS 13/11:30am  
MARAIS-Alcyone: Suite ●WTF 22/7am  
MARTIN-Concerto for 7 winds, timpani, percussion & strings ●WTF 22/9am  
MARTINU-Nonet ●WGMS 12/2pm  
3 Frescoes ●WGMS 21/9pm  
MASSENETT-Le Cit: Ballet music ●WTF 1/9am  
Orchestral Suite #4 ●WTF 12/7pm  
MAW-Scenes & Arias ●WTF 10/6pm  
MENDELSSOHN-Calm Sea & Prosperous Voyage: Over. ●WGMS 21/10am  
Cantata, First Walpurgis Night ●WTF 15/2pm  
Violin Concerto in d ●WTF 19/7am  
Violin Concerto in e, Op.64 ●WGMS 1/10:30am; ●WGTS 23/1pm  
Hebrides Over. WBJC 13/9pm  
Incidental Music for Midsummer Nights Dream ●WTF 3/2pm  
Music to Midsummer Nights Dream ●WGTS 29/3pm  
Octet for strings ●WTF 21/2pm  
Quartet #1 in Eb ●WTF 15/7am  
Piano Quartet #3 in b ●WTF 8/9am  
Sextet: Op.110 ●WTF 8/8pm  
Sym.#3 in a, Op.56 ●WGMS 8/10:30am; ●WCA0 28/8pm  
Sym.#4 in A, Op.90 ●WGMS 27/7pm  
Sym.#5 in d, Op.107 ●WGMS 3/10am  
Piano Trio #1 in d ●WTF 1/2pm  
Piano Trio #2 in c, Op.66 ●WGMS 15/2pm  
MENOTTI-Saint of Bleeker Street WBJC 21/8pm  
MESSENGER-Les Deux Piegiens: Ballet Suite ●WGMS 12/10am  
Isoline: Ballet Suite ●WGMS 20/10am  
MILHAUD-Suite provencale ●WTF 25/2pm  
2 Sketches for Woodwind Quintet ●WGMS 17/12:30pm  
MOMPOU-Suite Compostelana for guitar ●WTF 12/7am  
MONRAD-JOHNANSEN-Quintet for flute & strings ●WGMS 29/2pm  
MORLEY-Dances for Broken Consort ●WTF 26/7am  
MOZART,L.-Toy Sym. ●WGMS 29/10am  
MOZART,W.-Adagio in E ●WTF 24/6pm  
Flute Concerto #1 in G ●WTF 26/9am  
Concerto for flute, harp & orch. ●WTF 13/9am; ●WBJC 13/9pm  
Horn Concerto #4 in Eb ●WTF 6/2pm; ●WGMS 25/10am  
Piano Concerto #6 in Bb ●WTF 7/7am  
Concerto in F for 3 pianos & orch. ●WTF 22/7am  
Concerto for piano & orch. in Eb ●WGTS 1/3pm  
Piano Concerto #9 ●WGMS 13/9pm  
Piano Concerto #18 in Bb ●WTF 25/2pm  
Piano Concerto #19 in F ●WTF 25/9am  
Piano Concerto #21 in C ●WTF 26/7pm  
Piano Concerto #24 in c ●WGMS 2/12Nn; ●WTF 21/8pm  
Piano Concerto #26 in D ●WTF 29/2pm  
Violin Concerto #1 in Bb ●WTF 21/7am; 24/6pm  
Violin Concerto #5 in A ●WTF 13/7pm  
Coronation Mass in C ●WGTS 9/6:30pm  
Cosi Fan Tutte ●WBJC 28/8pm  
Divertimento #10 in F ●WTF 14/2pm  
Divertimento #16 in Eb ●WGMS 23/6pm  
Magic Flute ●WBJC 14/8pm  
Mass in c ●WTF 27/2pm  
Music for Les petits riens ●WTF 8/7am  
Over.: The Impressario ●WGTS 3/11pm  
Quartet #21 in D ●WTF 6/9am  
String Quartet #6 in Bb ●WGMS 1/2pm  
String Quartet #9 in A ●WGMS 27/2pm  
Serenade #4 in D ●WTF 4/2pm  
Serenade #13 in G ●WGMS 19/7pm  
Sinfonia Concertante in Eb ●WTF 29/9am  
Sonata #4 in e ●WGTS 12/9:05pm  
Piano Sonata #1 in C ●WTF 12/7am  
Piano Sonata #10 in C ●WTF 4/9:30pm  
Violin Sonata #4 in f ●WTF 1/2pm  
Sym.#20 in D ●WTF 5/7am  
Sym.#25 in g ●WTF 15/2pm  
Sym.#35 in D ●WTF 1/9am  
Sym.#38 in D ●WGMS 17/2pm; ●WTF 18/2pm  
Sym.#39 in Eb ●WGMS 3/9:0pm; ●WTF 22/9am  
Sym.#40 in g ●WGMS 14/7pm; ●WTF 26/7pm  
Sym.#41 in C ●WTF 7/2pm  
Clarinet Trio in Bb ●WTF 8/9am  
Piano Trio in C ●WTF 22/2pm  
Piano Trio in G ●WTF 2/12Nn  
Three Marches ●WTF 26/7am  
MOSZKOWSKI-Piano Concerto in E, Op.59 ●WGMS 11/7pm  
MUFFAT-Concerto Grosso in G ●WGMS 14/11:30am  
MUSSORGSKY-Songs & Dances of Death ●WTF 7/2pm  
MUSSORGSKY-RAVEL=Pictures at Exhibition ●WGMS 30/1pm  
NIELSEN-Flute Concerto ●WTF 1/2pm  
Fynsk Forar, Op.42 ●WGMS 22/10pm

Little Suite for strings ●WTF 18/7am  
Maskarade Over. ●WGMS 6/9pm  
String Quartet #3 in Eb, Op.14 ●WGMS 5/2pm  
Sym.#1 in g, Op.7 ●WGMS 17/10am  
Sym.#3 ●WTF 21/2pm  
Sym.#4 ●WTF 11/9am  
ORREGO SALAS-Sym.#2 ●WGMS 6/8pm  
PADEREWSKI-Piano Concerto in a, Op.17 ●WGMS 7/7pm  
Fantasie Polonaise, Op.19 ●WGMS 6/10am  
PAGANINI-Violin Concerto #4 in d ●WTF 18/9am  
Terzetto concertante in D for guitar & strings ●WTF 26/7am  
PARRIS-Trombone Concerto ●WGMS 18/10pm  
PENDERECKI-Dies Irae ●WGMS 8/10pm  
PETER-String Quintet #1 in D ●WGMS 14/2pm  
PIERNE-Concertpiece for harp & orch. ●WTF 1/9am  
PISENDEL-Violin Concerto in D ●WGMS 19/11:30am  
PISTON-Quintet for piano & strings ●WGMS 28/2pm  
PLATTI-Hapsichord sonata #18 in c ●WGMS 17/4pm  
POGLIETTI-Sonata for 2 trumpets, strings & continuo ●WGMS 13/11:30am  
POULENC-Concerto in g ●WGMS 14/10:30am  
Fiancailles pour Rire ●WGMS 10/1:30pm  
Sextet for piano & winds ●WGMS 2/6pm; ●WTF 24/8:30pm; 30/12Nn  
Un Soir de Neige ●WTF 17/8:30pm; 23/12Nn  
Suite, Model Animals ●WTF 8/7pm  
PROKOFIEV-Alexander Nevsky, Cantata, Op.78 ●WGMS 21/9pm  
Piano Concerto #1 in D ●WTF 7/2pm  
Piano Concerto #3 in C ●WTF 26/9am  
Violin Concerto #1 in D, Op.19 ●WGMS 2/1pm; ●WGTS 14/9:05pm  
Peter & Wolf ●WTF 14/8pm; ●WGMS 27/9pm; ●WGMS 29/10:30am  
Romeo et Juliet: excerpts ●WGMS 7/9pm; ●WGTS 14/9:05pm; ●WGMS 17/8:30pm  
Scythian Suite ●WTF 18/9am  
Cello Sonata, Op.119 ●WGMS 11/2pm  
Sonata #6 in A, Op.82 ●WGMS 5/3pm; 10/10pm  
Sonata for 2 violins ●WTF 8/8pm  
Classical Sym. ●WTF 11/8pm; ●WBJC 13/9pm; ●WTF 25/2pm  
Sym.#3 ●WAMU 1/1pm  
Sym.#4 ●WAMU 4/1pm  
Sym.#5 in Bb ●WTF 3/2pm; ●WGMS 7/10:30am  
Sym.#7 ●WAMU 5/1pm  
PURCELL-Gordian Knot United: Suite for strings ●WGMS 20/11:30am  
Ode on St.Cecilia's Day ●WGTS 23/6:30pm  
RACHMANINOFF-Aleko: Suite ●WTF 1/7am  
Caprice Bohemien ●WTF 15/7pm  
Piano Concerto #1 in #, Op.1 ●WGMS 13/7pm  
Piano Concerto #2 in c, Op.18 ●WGMS 20/10am; ●WTF 27/7pm  
Piano Concerto #4 in g, Op.40 ●WGMS 4/10am  
Rhapsody on theme of Paganini ●WTF 8/9am  
Sonata #2 in Bb ●WGTS 26/9:05pm  
Symphonic Dances ●WGTS 5/9:05pm  
Sym.Fantasy, The Rock ●WTF 29/2pm  
Sym.#2 in e ●WGTS 14/9:05pm  
Sym.#3 in a, Op.44 ●WGMS 28/10:30am  
Three Russian Songs ●WTF 4/7pm  
RAMEAU-Le Temple de la Gloire: Suite excerpts ●WGMS 24/8:30pm  
RAVEL-Bolero ●WTF 22/7pm  
Piano Concerto in D ●WTF 11/2pm  
Gaspard de la Nuit ●WGMS 16/12Nn  
Quartet in F ●WTF 12/9am  
Rapsodie Espagnole ●WGMS 8/10am; ●WTF 14/7pm  
RESNICEK-Donna Diana: Over. ●WTF 14/8pm; ●WGMS 27/9pm  
RESPIGHI-Antique Dances & Airs: Suite #3 ●WGMS 7/7pm  
The Birds ●WTF 4/7am  
Church Windows ●WGTS 7/9:05pm  
Fountains of Rome ●WTF 20/7pm  
Pines of Rome ●WGMS 6/9pm; ●WTF 29/7pm  
Roman Festivals ●WGMS 4/10am  
Rossiniana ●WGMS 14/10:30am  
RHEINBERGER-Organ Concerto in F ●WTF 15/7am  
RIMSKY-KORSAKOV-Capriccio espagnol ●WTF 8/7pm  
Le Coq d'Or: Suite ●WTF 25/9am  
Scheherazade ●WGTS 8/3pm  
Tsar Sultan Suite, Op.57 ●WGMS 15/10am  
ROSSINI-Semiramide: Over. ●WGMS 29/7pm  
Sonata for strings #2 in A ●WTF 25/7pm  
Sonata for strings #6 in D ●WTF 20/9am  
ROSSINI-RESPIGHI-La Boutique fantasque ●WTF 18/7pm  
ROUSSEL-Sinfonietta for strings ●WGMS 1/3pm  
Sym.#3 in g ●WTF 3/8:30pm; 9/12Nn  
RUSSO-3 Pieces for Blues Band & Orch., Op.50 ●WGMS 7/9pm  
SAINT-GEORGES-String Quartet #1 in C, Op.1 #1 ●WGMS 20/2pm  
SAINT-SAENS-Carnival of Animals ●WBJC 6/9pm  
Piano Concerto #2 in g, Op.22 ●WGMS 12/10am  
Piano Concerto #4 in c, Op.44 ●WGMS 1/7pm; ●WTF 12/9am  
Konzertstueck in G for harp & orch., Op.154 ●WGMS 18/10am  
SALIERI-Concerto in C for flute, oboe & orch. ●WTF 19/7am  
SAMMARTINI-Concerto for recorder, strings & continuo ●WGMS 23/5pm  
SANZ-Spanish Dances ●WBJC 13/9pm  
SATIE-Mercure: ballet ●WTF 1/7am  
Sports et Divertissements ●WTF 21/2pm  
SCARLATTI-Sinfonia #1 in F ●WGTS 21/9:05pm  
3 Sinfonias ●WGTS 21/9:05pm  
SCHARWENKA-Piano Concerto #2 in c, Op.56 ●WGMS

6/7pm  
SCHLICK-Divertimento in D ●WTF 14/7am  
SCHOENBERG-Piano Concerto ●WTF 23/8:30am  
Verklarte Nacht ●WGTS 7/9:05pm  
SCHUBERT-Divertissement a la Hongroise ●WTF 18/2pm  
Marches caracteristiques ●WTF 18/7am  
Quartet in G ●WTF 25/7am  
Quartet #10 in Eb ●WTF 13/9am  
Quartet #14 in d ●WTF 4/9am  
Quintet in A ●WTF 8/8pm; ●WGTS 27/9:05pm  
16 German Dances ●WGTS 27/9:05pm  
Piano Sonata in c ●WTF 25/2pm  
Piano Sonata in Eb, Op.122 ●WTF 27/9am  
Violin Sonata in A ●WTF 14/2pm  
Sym.#2 in Bb ●WTF 4/2pm; ●WAMU 20/1pm; ●WBJC 27/9pm  
Sym.#3 in D ●WGMS 1/10:30am; ●WAMU 19/1pm; 21/1pm  
Sym.#4 in c ●WAMU 22/1pm; ●WTF 24/6pm  
Sym.#5 in Bb ●WAMU 25/1pm  
Sym.#6 in C ●WAMU 26/1pm; ●WGTS 27/9:05pm  
Sym.#8 in b ●WTF 4/8pm; ●WGMS 5/10am; ●WTF 8/9am; ●WAMU 27/1pm  
Sym.#9 in C ●WCA0 1/8pm; ●WGMS 10/9:30pm; ●WTF 20/2pm; ●WGTS 27/9:05pm; ●WAMU 28/1pm  
Piano Variations in Ab ●WTF 3/8:30pm; 9/12Nn  
Variations in Bb ●WTF 12/7am  
SCHUMAN-Sym.#3 ●WCA0 20/8pm  
SCHUMANN-Cello Concerto in a, Op.129 ●WGMS 21/9pm  
Etudes symphoniques ●WTF 22/9am  
Five Duets for soprano, tenor & orch. ●WTF 15/2pm  
5 Pieces in Folkstyle for cello & piano Op. 102 ●WGMS 20/2pm; ●WTF 29/9am  
Frauenliebe und Leben ●WGTS 26/3pm  
Incidental Music for Manfred Over. ●WTF 19/7pm  
Intro. & Allegro appassionato for piano & orch. ●WTF 15/2pm  
Quartet #1 in a ●WTF 1/9am  
Sym.#1 in bb, Op.38 ●WGMS 24/10am; ●WGTS 26/9:05pm  
Sym.#3 in Eb ●WTF 6/2pm; ●WGMS 26/7pm; ●WCA0 29/8pm  
Sym.#4 in d, Op.120 ●WGMS 1/7pm; 14/9pm  
SCRIABIN-Piano Concerto in #, Op.20 ●WGMS 14/7pm  
Sonata #3 in f ●WGTS 14/9:05pm  
Second Sym. ●WCA0 16/12Mdt  
SESSIONS-Sym.#3 ●WGMS 24/9:30pm  
SHOSTAKOVICH-Execution of Stepan Razin, Op.119 ●WGMS 29/10pm  
Quartet #13 in bb ●WTF 6/2pm  
Quintet for piano & strings, Op.57 ●WGMS 13/2pm  
Sym.#1 in F ●WTF 1/2pm; ●WGTS 14/9:05pm; ●WGMS 27/10am  
Sym.#10 in e, Op.93 ●WGMS 24/9:0pm  
Sym.#13 Op.113 ●WCA0 15/8pm  
SIBELIUS-Karelia Suite, Op.11 ●WGMS 14/10am  
Kullervo, Op.7, symphonic poem ●WGMS 3/9:30pm  
Music for Tempest, Suite #1 ●WTF 22/9am  
Music for Tempest, Suite #2 ●WTF 11/9am  
Pohjola's Daughter ●WTF 6/2pm  
Symphonic Poem, Tapiola ●WTF 14/2pm  
Sym.#1 in e ●WTF 14/8pm; ●WGMS 27/9pm  
Sym.#2 ●WGMS 6/9pm; ●WCA0 13/8pm; ●WTF 29/9am; ●WGMS 29/7pm  
Sym.#5 in Eb ●WTF 6/9am  
Sym.#7 in C ●WTF 27/9am  
SMETANA-Bartered Bride: Over. ●WTF 7/8pm; ●WGMS 21/10am  
High Castle, Vysehrad ●WGMS 29/10am  
Ma Vlast: The Moldau ●WTF 13/7pm  
Vlatava; Tabor; Blanik ●WTF 24/8:30pm; 30/12Nn  
STAMITZ-Clarinet Concerto in Bb ●WTF 15/7am  
Flute Concerto in G ●WTF 1/7am  
Viola Concerto in D ●WTF 27/2pm  
STRAUSS,J.-Waltzes ●WBJC 27/9pm  
STRAUSS,R.-Also Sprach Zarathustra, Op.30 ●WGMS 8/7pm  
Oboe Concerto in D ●WTF 20/9am  
Death & Transfiguration ●WTF 24/6pm  
Music for Le Bourgeois gentilhomme ●WTF 27/2pm  
Der Rosenkavalier: Suite ●WTF 15/2pm  
Suite in Bb, Op.4 ●WGMS 30/6pm  
Till Eulenspiegel's Merry Pranks, Op.28 ●WGMS 26/7pm; ●WTF 27/7pm  
STRAVINSKY-Apollon musagete ●WTF 12/9am  
The Firebird ●WTF 6/2pm; ●WGTS 7/9:05pm  
Concerto in D for string Orch. ●WTF 20/2pm  
Dumbarton Oaks Concerto in Eb for Cham.Orch. ●WTF 1/9am  
L'Histoire du Soldat: Suite ●WGMS 25/10am  
Pulcinella: Suite ●WTF 7/7pm  
Septet for piano, strings & winds ●WTF 1/2pm  
Sym. of Psalms ●WTF 13/2pm; ●WGTS 15/6:30pm  
Sym. in C ●WTF 15/9am  
Sym. in Eb, Op.1 ●WCA0 3/8pm; ●WGTS 7/9:05pm; ●WTF 8/2pm  
Sym. in 3 Movements ●WGMS 6/9pm  
SUPPE-Poet & Peasant Over. ●WBJC 6/9pm  
SUSA-Transformations ●WAMU 17/8:30pm  
SUSATO-12 Dances from The Danserye ●WGMS 14/2pm  
TANSMAN-Cavatina Suite for guitar ●WGMS 24/4pm  
TARTINI-Flute Concerto in F ●WTF 8/2pm  
Violin Sonata in g ●WTF 8/7am  
TCHAIKOVSKY-Piano Concerto #1 in bb, Op.23 ●WGMS 5/7pm; ●WGTS 5/9:05pm; ●WTF 10/6pm  
Violin Concerto in D, Op.35 ●WGMS 9/5pm  
Eugene Onegin: Polonaise & Waltz ●WTF 29/7am  
(Continued on page 143)

WAMU-FM 88.3	WETA-FM 90.9	WJLB-FM 91.5	WVEB-FM 91.9	WVBE-FM 94.7	WVBT-FM 97.9	WVBT-FM 99.5	WVDC-FM 101.1	WVDE-FM 102.3	WVDO-FM 102.7	WVDR-FM 103.5	WVFN-FM 104.3	WVAH-FM 105.1	WVAK-FM 105.7	WVMA-FM 106.5	WVME-FM 106.7	WVRA-FM 107.3
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# Broadway Spotlight

(Day of month precedes the fraction bar.) ●STEREO

- ALL AMERICAN ●WVAY 3/1pm
- BLOOMER GIRL ●WBJC 22/12M
- DAMN YANKEES ●WBJC 1/12 N
- GOLDILOCKS ●WBJC 8/12N
- HERE'S LOVE ●WVAY 24/1pm
- HOUSE OF FLOWERS ●WBJC 15/12N
- PAINT YOUR WAGON ●WVAY 17/1pm
- PROMISES, PROMISES ●WBJC 29/12N
- WALKING HAPPY ●WVAY 10/1pm

- 1 DAMN YANKEES ●WBJC 12N
- 3 ALL AMERICAN ●WVAY 1pm
- 8 GOLDILOCKS ●WBJC 12N
- 10 WALKING HAPPY ●WVAY 1pm
- 15 HOUSE OF FLOWERS ●WBJC 12N
- 17 PAINT YOUR WAGON ●WVAY 1pm
- 22 BLOOMER GIRL ●WBJC 12N
- 24 HERE'S LOVE ●WVAY 1pm
- 29 PROMISES, PROMISES ●WBJC 12N



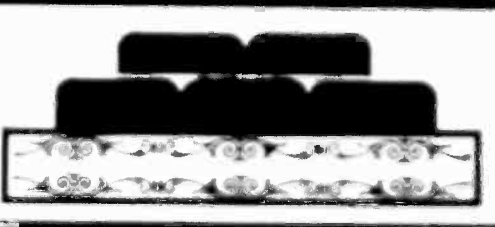
# The Spoken Word

(Day of month precedes the fraction bar.) ●STEREO

- ANDREA D', PAUL, The Autocrats-WETA 10/8pm
- ASIMOV, ISAAC, C-Chute-WAMU 22/9:30pm
- BENET, S.V., John Brown's Body-WGMS 9/8pm
- BRADBURY, RAY, Dwellers in Silence-WAMU 8/9:30pm
- BREMEN TOWN MUSICIANS-WITF 24/9am
- BRUNO WALTER IN CONVERSATION-WITF 24/5pm
- COCTEAU, JEAN, Infernal Machine-WITF 5/8pm
- COMMITMENTS & OTHER ALTERNATIVES-WETA 24/8pm
- CREELEY, ROBERT, Listen-WETA 3/8pm
- DOUGALD, DAVID, Three Sides to a Circle-WITF 7/10pm
- WITF 11/12M
- DRAKESTAIL-WITF 17/9am
- DURRENMATT, FRIEDRICK, The Sell-Out-WITF 14/10pm
- WITF 18/12M
- ELIOT, T.S., Reads His Own Work-WGMS 30/8pm
- EUBA, FEMI, Crocodiles-WITF 24/11:30pm
- FROG PRINCE-WITF 3/9am
- GILLESPIE, TOM, The Slot-WETA 3/8pm
- GOLD, H.L., The Old Die Rich-WAMU 15/9:30pm
- HANSBERRY, LORRAINE, A Raisin in the Sun-WITF 19/8pm
- JACOBS, HARVEY, The Bathing Suit-WETA 3/8pm
- KING THRUSHBEARD-WITF 10/9am
- LOSING THINGS-WETA 24/8pm
- MACEWEN, GWENDOLYN, World of Neshiah-WITF 28/12M
- MARK TWAIN-WGMS 2/8pm
- NOON WAS OUT-WETA 24/8pm

- OGUNYEMI, WOLE, Sign of Rainbow-WITF 10/11:30pm
- ONDAATYE, MICHAEL, Collected Works of Billy the Kid-WITF 28/10pm
- PHILLIPS, LOUIS, Confirmation-WETA 10/8pm
- POHL, FREDERICK, Map Makers-WAMU 1/9:30pm
- REED, LARRY, Farewell, Boo Hoo-WITF 7/10pm
- WITF 11/12M
- SHAKESPEARE, WILLIAM, Midsummer Night's Dream-WETA 17/8pm
- SHAKESPEARE, Othello-WITF 25/12M
- SOHL, JERRY, The 7th Order-WAMU 29/9:30pm
- TSAROWIWA, KEN, Transistor Radio-WITF 17/11:30pm
- USTINOV, PETER, Reads The Little Prince-WGMS 23/8pm
- WHITMAN, WALT-WGMS 16/8pm
- WILDE, OSCAR, Importance of Being Earnest-WITF 12/8pm
- ZIRUM, ELYANIA, Family Spear-WITF 3/11:30pm

- 1 POHL, FREDERICK, Map Makers-WAMU 9:30pm
- 2 MARK TWAIN-WGMS 8pm
- 3 CREELEY, ROBERT, Listen-WETA 8pm
- FROG PRINCE-WITF 9am
- GILLESPIE, TOM, The Slot-WETA 8pm
- JACOBS, HARVEY, The Bathing Suit-WETA 8pm
- ZIRUM, ELYANIA, Family Spear-WITF 11:30pm
- 5 COCTEAU, JEAN, Infernal Machine-WITF 8pm
- 7 DOUGALD, DAVID, Three Sides to a Circle-WITF 10pm
- REED, LARRY, Farewell, Boo Hoo-WITF 10pm
- 8 BRADBURY, RAY, Dwellers in Silence-WAMU 9:30pm
- 9 BENET, S.V., John Brown's Body-WGMS 8pm
- 10 ANDREA D', PAUL, The Autocrats-WETA 8pm
- KING THRUSHBEARD-WITF 9am
- OGUNYEMI, WOLE, Sign of Rainbow-WITF 11:30pm
- PHILLIPS, LOUIS, Confirmation-WETA 8pm
- 11 DOUGALD, DAVID, Three Sides to a Circle-WITF 12M
- REED, LARRY, Farewell, Boo Hoo-WITF 12M
- 12 WILDE, OSCAR, Importance of Being Earnest-WITF 8pm
- 14 DURRENMATT, FRIEDRICK, The Sell-Out-WITF 10pm
- 15 GOLD, H.L., The Old Die Rich-WAMU 9:30pm
- 16 WHITMAN, WALT-WGMS 8pm
- 17 DRAKESTAIL-WITF 9am
- SHAKESPEARE, WILLIAM, Midsummer Night's Dream-WETA 8pm
- TSAROWIWA, KEN, Transistor Radio-WITF 11:30pm
- 18 DURRENMATT, FRIEDRICK, The Sell-Out-WITF 12M
- 19 HANSBERRY, LORRAINE, A Raisin in the Sun-WITF 8pm
- 22 ASIMOV, ISAAC, C-Chute-WAMU 9:30pm
- 23 USTINOV, PETER, Reads The Little Prince-WGMS 8pm
- 24 BREMEN TOWN MUSICIANS-WITF 9am
- BRUNO WALTER IN CONVERSATION-WITF 5pm
- COMMITMENTS & OTHER ALTERNATIVES-WETA 8pm
- EUBA, FEMI, Crocodiles-WITF 11:30pm
- LOSING THINGS-WETA 8pm
- NOON WAS OUT-WETA 8pm
- 25 SHAKESPEARE, Othello-WITF 12M
- 28 MACEWEN, GWENDOLYN, World of Neshiah-WITF 12M
- ONDAATYE, MICHAEL, Collected Works of Billy the Kid-WITF 10pm
- 29 SOHL, JERRY, The 7th Order-WAMU 9:30pm
- 30 ELIOT, T.S., Reads His Own Work-WGMS 8pm



# Opera Box

- (Day of month precedes the fraction bar.) ●STEREO
- ACIS & GALATEA, Handel-WAMU 24/8:30pm
  - AMICO FRITZ, L', Mascagni-WGMS 25/9pm
  - BEATRICE DI TENDA, Bellini-WETA 3/1pm
  - BOHEME, Puccini-WGMS 2/2pm
  - WITF 9/2pm
  - COSI' FAN TUTTE, Puccini-WGMS 16/2pm
  - WBJC 28/8pm
  - COUNT OF LUXEMBOURG, Lehár-WBJC 19/8pm
  - DON CARLO, Verdi-WCAO 2/8pm
  - WETA 10/1pm
  - FANCIVILLA DEL WEST, LA, Puccini-WITF 20/8pm

- FAUST, Gounod-WBJC 7/8pm
- FLYING DUTCHMAN, Wagner-WGMS 18/9pm
- FORZA DEL DESTINO, LA, Verdi-WCAO 16/8pm
- GOTTERDAMMERUNG, Prologue & Act I, Wagner-WGMS 4/9pm
- Acts II & III-WGMS 11/9pm
- HANSEL & GRETEL, Humperdinck-WGMS 30/8pm
- KHOVANSCHINA, Mussorgsky-WGMS 23/8pm
- LOHENGRIN, Wagner-WCAO 9/8pm
- MADAME BUTTERFLY, Puccini-WITF 26/8pm
- MAGIC FLUTE, Mozart-WBJC 14/8pm
- MANON LESCAUT, Puccini-WITF 6/8pm
- WETA 24/1pm
- PAGANINI, Lehár-WBJC 12/8pm
- PATIENCE, or Sunshine's Bride, Gilbert & Sullivan-WITF 26/8pm
- POLISH BLOOD, Medbal-WBJC 26/8pm
- RONDINE, LA, Puccini-WITF 23/8pm
- SANIT OF BLEEKER STREET, Menotti-WBJC 23/8pm
- SALOME, R. Strauss-WCAO 23/8pm
- SAMSON ET DALILA, Saint-Saens-WCAO 30/8pm
- SAMSON: Oration, Handel-WAMU 10/8:30pm
- SIMON BOCCACCI, Verdi-WGMS 9/2pm
- TOSCA, Puccini-WITF 13/8:30pm
- TRANSFORMATIONS, Sisa-WAMU 17/8:30pm
- TRITICO, IL, Puccini-WITF 27/8pm
- TURANDOT, Puccini-WITF 30/2pm
- VILLI, LE, Puccini-WITF 2/2pm
- WALKURE, DIE, Wagner-WETA 17/1pm
- WRESTLER, Adler-WAMU 3/8:30pm
- 2 BOHEME, Puccini-WGMS 2pm
- DON CARLO, Verdi-WCAO 8pm
- VILLI, LE, Puccini-WITF 2pm
- 3 BEATRICE DI TENDA, Bellini-WETA 1pm
- WRESTLER, Adler-WAMU 8:30pm
- 4 GOTTERDAMMERUNG, Prologue & Act I, Wagner-WGMS 9pm
- 6 MANON LESCAUT, Puccini-WITF 8pm
- 7 FAUST, Gounod-WBJC 8pm
- 9 BOHEME, LA, Puccini-WITF 2pm
- LOHENGRIN, Wagner-WCAO 8pm
- SIMON BOCCACCI, Verdi-WGMS 2pm
- 10 DON CARLO, Verdi-WETA 1pm
- SAMSON: Oration, Handel-WAMU 8:30pm
- 11 GOTTERDAMMERUNG, Acts II & III, Wagner-WGMS 9pm
- 12 PAGANINI, Lehár-WBJC 8pm
- 13 TOSCA, Puccini-WITF 8:30pm
- 14 MAGIC FLUTE, Mozart-WBJC 8pm
- 16 COSI' FAN TUTTE, Puccini-WGMS 2pm
- FORZA DEL DESTINO, LA, Verdi-WCAO 8pm
- MADAME BUTTERFLY, Puccini-WITF 2pm
- 17 TRANSFORMATIONS, Sisa-WAMU 8:30pm
- WALKURE, DIE, Wagner-WETA 1pm
- 18 FLYING DUTCHMAN, Wagner-WGMS 9pm
- 19 COUNT OF LUXEMBOURG, Lehár-WBJC 8pm
- 20 FANCIVILLA DEL WEST, LA, Puccini-WITF 8pm
- 21 SAINT OF BLEEKER STREET, Menotti-WBJC 8pm
- 23 KHOVANSCHINA, Mussorgsky-WGMS 2pm
- RONDINE, LA, Puccini-WITF 2pm
- SALOME, R. Strauss-WCAO 8pm
- 24 ACIS & GALATEA, Handel-WAMU 8:30pm
- MANON LESCAUT, Puccini-WETA 1pm
- 25 AMICO FRITZ, L', Mascagni-WGMS 9pm
- 26 PATIENCE, or Sunshine's Bride, Gilbert & Sullivan-WITF 8pm
- POLISH BLOOD, Medbal-WBJC 8pm
- 27 TRITICO, IL, Puccini-WITF 8pm
- 28 COSI' FAN TUTTE, Mozart-WBJC 8pm
- 30 HANSEL & GRETEL, Humperdinck-WGMS 2pm
- SAMSON ET DALILA, Saint-Saens-WCAO 8pm
- TURANDOT, Puccini-WITF 2pm

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(Continued from page 141)

Fantasy Francesca da Rimini ●WITF 27/9am  
 Manfred Sym. ●WITF 14/2pm  
 Marche Slave ●WITF 14/8pm; ●WGMS 27/9pm  
 I812 Over. ●WBJC 27/9pm  
 Quartet #1 in D ●WITF 25/9am  
 Quartet in Bb ●WITF 14/7am  
 Romeo et Juliet Over.-Fantasia ●WGMS 7/9pm; ●WITF 15/7pm  
 String Sextet in d, Op. 70 ●WGMS 18/2pm; ●WITF 27/9am  
 Orchestral Suite #1 in d ●WITF 29/2pm  
 Sym. #2 ●WCAO 17/8pm  
 Sym. #3 in D ●WITF 13/9am  
 Sym. #4 in f, Op. 36 ●WGMS 19/10am; ●WITF 27/2pm  
 Sym. #5 in e ●WITF 7/8pm; 11/2pm; 11/8pm  
 The Tempest ●WITF 22/9am  
 TELEMANN-Concerto in E ●WGMS 29/11:30am  
 Concerto in Eb ●WGMS 7/11:30am  
 Sonata in g for trumpet & organ ●WITF 29/7am  
 Suite in f# for strings & continuo ●WITF 19/7am  
 THALBERG-Don Pasquale Fantasy, Op. 67 ●WGMS 30/12Nn  
 THOMSON-Concerto for flute, strings & percussion ●WGMS 25/10pm  
 Serenade for flute & violin ●WGMS 25/10pm  
 THOMPSON-Sym. #2 in e ●WCAO 2/12Mdt  
 VAN VACTOR-Suite on Chilean Folk Tunes ●WGMS 6/8pm  
 VAUGHAN WILLIAMS-Fantasia on theme by Thomas Tallis ●WGMS 24/9:30pm  
 5 Mystical Songs ●WGMS 3/11am  
 Romance for violin & cham. orch. ●WGMS 10/8:30pm  
 Serenade to Music ●WITF 22/2pm  
 Sea Sym. ●WGTS 19/9:05pm  
 Sym. #8 in d ●WGTS 26/9:05pm  
 The Wasps: Suite on Aristophanes ●WGMS 9/1pm  
 VERDI-I vespri siciliani: Ballet ●WITF 25/7am  
 VIVALDI-Concerto in C ●WGTS 21/9:05pm  
 Concerto in G for 2 mandolins & strings ●WITF 5/7am  
 Gloria in D ●WITF 8/2pm  
 WAGENSEIL-Harp Concerto in G ●WITF 8/9am  
 WAGNER-A Faust Over. ●WITF 3/2pm  
 Die Feen: Over. ●WITF 14/7am  
 Lohengrin: Prelude to Act III; Bridal Chorus; Duet Das susse Lied verhallt ●WITF 28/7pm  
 Tristan und Isolde: Prelude & Liebestod ●WITF 17/8:30pm; 23/12Nn; ●WGMS 26/10am  
 WALTON-Belshazzar's Feast ●WGMS 1/10pm  
 Violin Concerto ●WITF 11/2pm  
 Sym. #1 ●WITF 4/9am  
 Variations on theme of Hindemith ●WITF 10/8:30pm; 16/12Nn  
 WEBER-Clarinet Concerto #1 in f ●WITF 21/7pm  
 Horn Concertino in e ●WITF 19/9am  
 WEILL-Three-Penny Opera ●WITF 15/2pm  
 WERNER-Curious Musical Instrument Calendar ●WITF 21/2pm  
 WIREN-Serenade for strings ●WITF 27/9am  
 WOLF-FERRARI-Jewels of Madonna: Suite ●WITF 7/7am  
 ZELENKA-Lamentations of Prophet Jeremiah ●WGTS 1/6:30pm

# FM News

(Continued from page 107)

ing The Little Prince; and T. S. Eliot reading his own works.

The Collector's Shelf (Fri. at 8 pm) finds Paul Teare entertaining discophiles who dote on the venerable recordings of yesteryear.

Jean Battey Lewis continues with her informative tidbits on the world of dance each Mon. at 8 pm on Invitation to the Dance. Paul Hume, this month on A Variable Feast (Tues. at 8 pm) discusses the topics How Great was Poulenc?; Are 2 Pianos Better Than One?; There Was Only One John; and They Didn't Live in Italy, but Look. . . .

The National Gallery of Art broadcasts its concerts in live quadriphonic sound each Sun. at 7 pm from the East Garden. Guests this month include Richard Frederickson, double bass; Ylda Novik, pianist; the Na-

tional Gallery Orchestra under Richard Bales; and the violin-piano duo of Elwyn Adams & Hilda Freund.

Salute to the States (Tues. at 9 pm) offers commentary, messages from the Senators and Congressmen, and music and literature from natives of the particular state. This month: Missouri, Montana, Nebraska and Nevada.

The Boston Symphony Orchestra (Sun. at 2 pm) this month provides performances of Copland, Beethoven, Harris, Debussy, Bartok, Mozart and Hindemith. Seiji Ozawa, Aaron Copland, Eugene Ormandy, Eugen Jochum and Ferdinand Leitner share podium honors.

The Cleveland Orchestra (Wed. at 9 pm) continues its Blossom Festival Concerts this month with guests Alicia DeLarocha; Ilse Von Alpenheim and Janos Starker; Sixten Ehrling, Antal Dorati and Matthias Bamert conduct.

November Special: This year WGMS celebrates Thanksgiving with a 3 hour special beginning at 8 pm on Nov. 28. A special interview with an American history scholar discussing the origins of the holiday will be featured.

(Continued from page 108)

wood are very visual. They make it difficult to use for radio." He cites exceptions, of course, like Fiddler on the Roof.

Some, however, present a different problem. "I would like to do Jesus Christ Superstar, but probably won't for some time. I don't think it fits our audience."

Mainee's following, he says, is generally over age 35. And most of his fans have tuned in for years. "We seem to have a dedicated audience—people who have enjoyed the musical format for years—not just people going in for the nostalgia revival."

Chandler had to produce the current shows on a crash basis because the previous host left the station. "I worked for three solid

months to get them in the can but it was worth it. I find it easy to enjoy that type of work."

# Movie Guide

(Continued from page 35)

and his inability to communicate create a mutually destructive situation. The bride is a bit too pure of heart and the groom a bit too brutal to be entirely believed, but the film is a fine commentary on the late unlamented status of women in this country, and on the ease with which a word, a glance, or a touch can change a relationship. With Eileen Heckart. PG

## Subject Index

(Continued from page 111)

6:00 AM	WBJC	●AM Baltimore
9:00 AM	WAMU	Kaleidoscope/Home
10:00 AM	WGTS	Friends of the Sky
10:00 AM	WGTS	Perspectives on Health (M-Thurs.)
10:30 AM	WAMU	90 Minutes 'Til Lunch
11:00 AM	WGTS	What's Happening Where
11:00 AM	WAMU	Family Counsel (Tues.)
11:05 AM	WGTS	Cook's Corner
12:00 Nn	WGMS	Luncheon at Kennedy Center
1:00 PM	WGTS	●Musician's Classifieds
1:00 PM	WITF	●Composers' Forum (Tues., Fri.)
2:00 PM	WGTS	Men & Ideas (Wed.)
2:00 PM	WGTS	Target (Fri.)
5:02 PM	WGAY	Bernie Harrison Show
6:30 PM	WETA	Talk of the Town
6:30 PM	WGTS	Target (Tues.)
6:30 PM	WITF	Conversations at Chicago (Wed.)
6:30 PM	WITF	Talking About Music (Thurs.)
7:00 PM	WETA	Inside Jean Shepherd (M-W-F)
8:00 PM	WGTS	Perspectives on Health (M-Wed.)
9:00 PM	WAMU	Dial-Log (Thurs.)
11:00 PM	WBJC	Inside Jean Shepherd
11:30 PM	WGTS	Casper Citron (M-Thurs.)
12:00 Mdt	WITF	●Composers' Forum (M & W)
SATURDAY		
9:30 AM	WGTS	Saturday Seminar
9:40 AM	WAVA	Larry Frommer Travel (11:15 am)
1:00 PM	WGTS	●Musicians Classifieds
SUNDAY		
5:30 AM	WHFS	Spectrum USA
7:15 AM	WMAR	Man to Man
7:15 AM	WGMS	Call from London
7:30 AM	WMAR	Man to Man
10:00 AM	WITF	First Edition
1:00 PM	WGTS	●Musician's Classifieds
1:30 PM	WAMU	●Radio Smithsonian
5:30 PM	WBJC	Voices in the Wind
5:30 PM	WGTS	Cook's Corner
8:00 PM	WITF	Talking About Music
8:05 PM	WAVA	First Edition-Literary Guild Prog.



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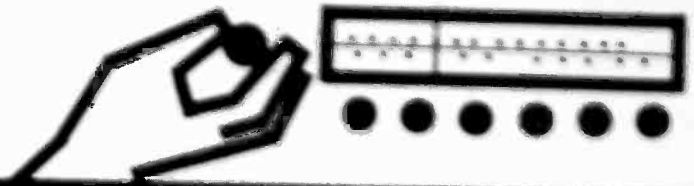
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Q●WGTB-FM	90.1	6.7*	440	Washington, D.C.	Georgetown Univ. 20007	625-4237	PNT	24 hours
Q●WETA-FM	90.9	75.0*	610	Washington, D.C.	5217-19th Rd. Arl. Va. 22207	536-6900	TCJN	Full time
●WBJC	91.5	17.5	185	Baltimore, Md.	2901 Liberty Hts. Av. 21215	462-5700	JCPNT	Full time
●WGTS-FM	91.9	29.6	177	Takoma Park, Md.	Col. Union College 20012	270-1834	TCR	Full time
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WDAC	94.5	15.0	550	Lancaster, Pa.	Box 22, 17604	284-4195	B	Full time
Q●WJMD	94.7	50.0*	300	Bethesda, Md.	5530 Wisc. Av. Ch. Ch. 20015	652-9470	M	24 hours
●WRBS	95.1	50.0*	275	Baltimore, Md.	3600 Georgetown Rd. 21227	247-4100	R	24 hours
●WPGC-FM	95.5	50.0*	280	Bladensburg, Md.	Parkway Bldg. 20710	779-2100	P	24 hours
WISZ-FM	95.9	2.5	356	Glen Burnie, Md.	159 Eighth Av. 21061	761-1590	W	24 hours
●WGCB-FM	96.1	20.0*	420	Red Lion, Pa.	Box 88, 17356	244-3145	MR	Full time
●WHUR	96.3	24.0*	670	Washington, D.C.	260J 4th St. NW 20059	265-9494	JBT	24 hours
●WASH	97.1	22.5*	690	Washington, D.C.	5151 Wisc. Av. NW 20016	244-9700	MP	24 hours
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●WYCR	98.5	50.0*	720	Hanover, Pa.	Box 268, 17331	637-3831	P	Full time
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●WGAY	99.5	50.0*	370	Washington, D.C.	World Bldg., Sil. Spg. 20910	587-4900	M	24 hours
●WPRE-FM	99.9	9.0*	1120	Frederick, Md.	Box 151, 21701	663-4337	M	Full time
WFAN	100.3	16.0	280	Washington, D.C.	5321 1st Pl, NE 20011	722-1000	L	Full time
●WTRR-FM	100.7	20.0*	350	Westminster, Md.	Box 28, 21157	848-5511	MS	Full time
●WWDC-FM	101.1	50.0*	410	Washington, D.C.	Box 4068, 20015	589-7100	P	24 hours
●WGAL-FM	101.3	4.6*	1290	Lancaster, Pa.	24 S. Queen St. 17603	397-0333	M	Full time
WFVA-FM	101.5	5.1	58	Fredericksburg, Va.	Box 269, 22401	373-7721	PM	Full time
●WLIF	101.9	9.6*	860	Baltimore, Md.	1570 Hart Road 21204	823-1570	M	24 hours
Q●WHFS	102.3	2.3*	340	Bethesda, Md.	4853 Cordell Av. 20014	656-0600	P	24 hours
●WEFG	102.5	21.0	330	Winchester, Va.	Box 828, 22601	662-5101	P	Full time
●WCAO-FM	102.7	50.0	400	Baltimore, Md.	40 W. Chase St. 21201	685-0600	C	Full time
●WSBA-FM	103.3	7.9*	750	York, Pa.	Box 910, 17405	764-1155	M	24 hours
Q●WGMS-FM	103.5	20.0*	440	Washington, D.C.	5100 Wisc. Av. NW 20016	244-8600	C	24 hours
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# Progressive Music Review

by ray bobo, michael hogan, and bruce rosenstein of the WGTB-FM staff

CHI COLTRANE. COLUMBIA KC31275.  
CHI COLTRANE: Let It Ride. COLUMBIA KC32463.

Chi (pronounced "shy") Coltrane is the female counterpart to Billy Joel (see our July issue) or perhaps I should say, lest someone term me sexist, that Billy is the male counterpart to Chi. Both are extraordinarily versatile and talented singer-pianist-songwriters with a penchant for elaborate production numbers. If you like one, you're bound to like the other, but I think Billy's music is more likely to stand the test of time.

Chi's vocals are sometimes notably reminiscent of Yvonne Elliman doing "I Don't Know How to Love Him," the only great (or for that matter, competent) song from *Jesus Christ Superstar*; listen to "Good-bye John," "Turn Me Around," "Time to Come In" (all from the untitled album), and "Forget Love." Chi's biggest hits are "Thunder and Lightning" (on the first record) and "Hallelujah" (on the second), both similarly rousing anthems to love.

My favorite though, is "Let It Ride":  
"Oh my friend, do not end,  
Long before you learn how to begin.  
Just open up, you'll receive,  
But you must try to believe.  
Let it grow, let it grow,  
And don't fear what you don't know.  
Just let it happen, it will help you;  
Let it come, let it come."—R.B.

Chi Coltrane



## SUMMER RELEASE SURVEY

The summer of 1974 was far from the best of summers for rock music. But the more noteworthy albums (with the exception of those already reviewed in previous issues) should be brought to your attention, lest they be forgotten among the fall deluge of releases.

Bone-crunching hard rock was very big this summer, amply evidenced by the popularity of Canada's Bachman-Turner Overdrive who, by summer's end, had all three of their Mercury LPs in the Top 200, with *BTO II* in the Top Five. Shoulder to shoulder with the latter album is the debut of Britain's Bad Company, *Bad Co.* (Swan Song). For a first album by a new group to hit the Top Ten within a month of release is incredible enough, but the past groups of Bad Company's members, Free, Mott The Hoople, and King Crimson, tried repeatedly but never made it. Mott's former lead guitarist Mick Ralphs and ex-Free lead singer Paul Rodgers propel this album, with the single "Can't Get Enough," hip-grinding, tight, and raunchy, the LP's best song and reason for success.

Possibly the hottest label in the business at the moment is Macon, Georgia's Capricorn, a Warner/Reprise affiliate. They've finally struck it big with *Wet Willie* (congrats all around) and have taken under their banner such diverse castoffs from other labels as Bonnie Bramlett, Elvin Bishop, Percy Sledge, and Kitty Wells.

The Allman Brothers Band built the foundation for this organization, and while waiting for the Allmans' new album, we can pass the time with *Duane Allman Anthology, Vol. II*, a good package of two albums documenting Duane in his studio days playing with other session men and singing on things like Chuck Berry's "No Money Down," and backing the likes of Ronnie Hawkins, King Curtis, and Aretha Franklin. There are also some previously unreleased Allman Brothers live tracks, and super-songs like Herbie Mann's "Push Push" and Johnny Jenkins' "I Walk on Guilted Splinters."

Meanwhile, the Allmans' lead guitarist Richard Betts, who did a fine job before and after Duane's death, has his first solo album, *Highway Call*. Side one is a set of country-rockers, and I don't have to tell those who have heard "Ramblin' Man" and "Blue Sky" that Richard's got a pretty fair voice. Side two is instrumental bluegrass, with the aid of fiddler Vassar Clements and other bluegrass stars.

From Scotland, which lately has been generous with talent like Gallagher and Lyle and Blue, we have singer Frankie Miller, who promises and delivers on his new LP, *Frankie Miller's Highlife* (Chrysalis). This is his second album; the first was a British-only beauty, *Once in a Blue Moon* (British Chrysalis), with Brinsley Schwarz as his backup band. This one was done in Memphis with the funk expert, Allen Toussaint, producing. Frankie's got a gritty, impassioned delivery reminiscent of Otis Redding. The soul backup of Toussaint's musicians provides the right backdrop.

Toussaint, whose name is practically synonymous with New Orleans rock-'n'-roll,

also did a good job producing King Biscuit Boy, former cohort of Crowbar. The King's debut for Epic is a little more hard-rock influenced than Miller's, but still full of soul. Toussaint's longtime collaborators, The Meters, teamed up once again with A. T. for *Rejuvenation* (Reprise), an excitingly funky album which is not for everyone, but if you like Dr. John, it might be what you're looking for.

It's not a very far trip from New Orleans-rock to the swamp rock of J. J. Cale. His new Shelter album *Dale* is comprised of short, catchy songs with nice playing from a variety of session musicians. No hard rock, not very demanding, but still one of the most enjoyable and relaxing albums of the summer. Also in the free-wheeling, enjoyable category is the first album by British rockers *Bucks Deluxe*, (RCA). These guys mean business, touching a variety of bases, such as mid-sixties Who, mid-sixties Dylan, rockabilly, country-rock, Philly Soul and 1971 Lou Reed.

A band called Moonquake have a debut LP on Fantasy which is simple, youthful rock-'n'-roll, conjuring images of sixties rock bands like the Flamin' Groovies, MCS, and NRBQ. At this point Moonquake isn't nearly as good as any of those bands, but they're worth watching.

Man's latest album *Rhinos, Winos and Lunatics* (United Artists) continues their string of excellent records. This is their first with new group members, two recruits from Help Yourself, and the return of co-lead guitarist Deke Leonard, who left the band in 1972.

This is definitely Man's most rocking and funky LP. The nine minute "Scotch Corner" is a mind-bender. Deke Leonard also favors us with his second solo album, *Kamikaze* (United Artists). Deke has a tough voice well suited to his rocking material. Especially check out the Welsh rockabilly song, "Louisiana Hoedown." The next few months should bring the new Man album, *Slow Motion*, and maybe a U.S. tour.

For space-rock buffs, there may not be a new Pink Floyd album, but perhaps you'd like to try *Remember The Future* by Nektar (Passport), a British band which bases itself in Germany, where it is quite popular. This is a concept job, though I haven't paid much attention to the lyrics or the concept. The music is generally good, with the drive of a band like Man and the spacey, ethereal qualities of Pink Floyd.

Although it was released in March, Caravan's *For Ladies Who Grow Plump In The Night* (London) should not be overlooked. Caravan is one of my favorite bands; their last four albums have been excellent. If your taste runs to stuff like Yes or Emerson, Lake, and Palmer, this classical/jazz/rock band should appeal to you.

The pickings may have been slim, but I believe I've chosen albums which are worthy of your time. I don't know about you, but I'm ready for whatever the fall will bring.  
—B.R.

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## Classics in Review

by robert e. benson

After the great success of Leopold Stokowski's recent RCA disc of Dvorak's *New World Symphony*, I had high hopes for the second release, Tchaikovsky's *Symphony No. 6 in b, Op. 74 "Pathetique"* (RCA ARL1-0426, \$6.98). Unfortunately, I was disappointed. Stokowski is an absolute wizard with an orchestra, but on this disc it sounds as if his years are catching up with him. Rhythms are distorted, phrasing is exaggerated, and sometimes in the first movement everything almost comes to a stop because of an interpretative whim. The famous third movement march is rocky indeed, and although I haven't checked the score it sounds as if Stokowski makes a number of small cuts in repeated phrases. During one important passage in the development of the first movement some important notes for trumpets are either rescored for other instruments or off mike and are sadly missed.

I consider myself to be one of Stokowski's most devoted admirers, but this recording hardly represents him at his best. He is not helped by the sound quality, which is very close-up and lacking in dynamic range (there is relatively little difference in volume between the loud full-orchestra ending of the third movement and the strings-only beginning of the fourth), and the resultant over-all effect is hardly like the sound of a large symphony orchestra.

For the *Pathetique* at its most impressive try the electrifying David Oistrakh-Moscow Philharmonic live performance on Angel Melodiya, the Ormandy-Philharmonic Orchestra recording on Columbia, or Martinon and the Vienna Philharmonic on Stereo Treasury, to mention only a few of the fine recordings currently available of this popular work.

**PROKOFIEV:** *Symphony No. 7 in c Sharp, Op. 131; Russian Overture, Op. 72;* Paris Conservatory Orchestra, Jean Martinon, c. LONDON STS 15196, \$3.98.

It is surprising that Prokofiev's *Symphony No. 7* is not more popular with audiences, as it is one of his more interesting works, containing one of his most melodic and serene themes that appears throughout the piece. The second movement is one of Prokofiev's best waltzes and might have been included in any of his finest ballet sequences. A short, bright coda concludes the finale, but Martinon omits this passage, and this is the only flaw in an otherwise superlative disc. The *Russian Overture* was written in 1936 and is a humorous string of Russian folk songs and dances.

Both works are very well played and the recorded sound is rich and wide range.



Jean Martinon

**RACHMANINOFF:** *Suite from Aleko, Caprice Bohemien, Op. 12;* U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, c. ANGEL Melodiya SR 40253, \$6.98.

Rachmaninoff composed *Aleko* in 1892 while a student at the Moscow Conservatory, based on Pushkin's poem "The Gypsies" as adapted by Vladimir Nemirovich-Danchenko. He won the Conservatory's coveted Gold Medal with this work.

The premiere, at the Bolshoi Theatre in Moscow in April of 1893, received limited praise, and *Aleko* never became popular even though Rachmaninoff's good friend, Chaliapin, sometimes sang the title role. The plot involves the gypsy chief Aleko, who finds that his daughter, Zemfira, is following the footsteps of his wife, Mariula, who left him years earlier for a lover. Zemfira and her young lover are caught and killed by Aleko who then must wander in loneliness as an exile. The orchestral suite contains an Introduction, Dance of the Women, Intermezzo, Dance of the Men (which often sounds very much like Gliere's *Russian Sailor's Dance*) and a Scherzo.

Rachmaninoff's "Capriccio for large orchestra based on gypsy themes" was written about two years after *Aleko* and contains five sections, all quite gloomy except for the last. Svetlanov and his fine orchestra present the music on this LP admirably, with reproduction that is broad and spacious. The handsome record jacket illustrates Marc Chagall's costume study for Zemfira done for Massine's 1942 ballet "Aleko," which used music of Tchaikovsky instead of Rachmaninoff.

**LISZT:** *Sonata in B Minor; CHOPIN:* *Sonata No. 3 in B Minor, Op. 58;* Augustin Anievas, pianist. ANGEL \$ 36784, \$6.98.

American pianist Augustin Anievas continues to impress. Here he offers fluid performances of two of the mightiest of all Romantic piano sonatas. The Liszt is care-

fully molded along its own heroic lines with glistening pianism that never emphasizes virtuosity.

I prefer my Liszt with more fireworks, but there is no questioning of the soundness of Anievas' performance. The Chopin is equally strong, although not as convincing as Murray Perahia's recent Columbia disc. Anievas is indeed a pianist to contend with and his career should be long and successful. As on some of his earlier recordings he has not been very well served by the engineers. His piano tone here is bass-heavy and lacking in brilliance.

I still feel that the finest recording of Chopin's *Sonata* remains RCA's version with William Kapell, which surely deserves resurrection on Victrola; for the Liszt I prefer Horowitz's incredible Seraphim performance, even though the monophonic sound is of course quite dated.

Another important performance of the Liszt *Sonata* has just been issued on Turnabout, offering Simon Barere, recorded during a concert, probably in Carnegie Hall. The distinguished pianist was one of the great technicians of all time and there is a rare quality of excitement in this performance. The second side contains more Liszt, with particularly outstanding accounts of *Funeraillies* and the *Dance of the Gnomes*. While not technically infallible, these performances are well worth owning, and it is to be hoped that Barere's few other recordings might also be made available again.

**RACHMANINOFF:** *Piano Concerto No. 1 in f Sharp, Op. 1; Piano Concerto no. 2 in c, Op. 18;* Peter Katin, p. London Philharmonic Orchestra, Sir Adrian Boult, c. (#1) and the New Symphony Orchestra of London, Colin Davis, c. (#2) LONDON STEREO TREASURY STS 15225, \$3.49.

Here is a fine bargain, offering solidly satisfying performances of Rachmaninoff's first two piano concertos. While he may lack some of the brilliance of other pianists who have recorded this music, Katin is impressive and has the advantage of splendid accompaniments. It is a tribute to London's engineering staff that they have been able to fit the entire Concerto No. 2 onto one side with no loss in quality. These recordings are quite old, but sonically superb.

(Continued on page 152)

Colin Davis



# THE COMPLEAT DISCOGRAPHER

# HANDEL

by anthony orr

## HANDEL: TWELVE CONCERTI GROSSI, OP. 6

English Chamber Orchestra, Raymond Leppard, c., PHILLIPS SC71AX 302, 3 LPs, \$23.94.

Academy Saint Martin-in-the-Fields, Neville Marriner, C., LONDON CSA 2309, 3 LPs, \$20.94.

Munich Bach Orchestra, Karl Richter, C., D.G. 2533-088, 141/2 & 159, 4 single discs, \$7.98 each.

Prague Chamber Soloists, Eduard Fischer, C., SUPRAPHON 1-10-0971/4, 4 LPs, \$27.92.

The just fame of Bach's Brandenburg Concertos combined with the recent revival of interest in the works of Vivaldi, Telemann et al., have obscured the large body of instrumental music by Handel. Beyond the Water Music and Royal Fireworks Music, only the operas and oratorios have been given much attention. Yet there is a substantial amount of instrumental music, both chamber and concerted, of which the Twelve Concerti Grossi, Op. 6 are the touchstone.

As the Brandenburg Concertos are nearly unique in Bach's oeuvre, so the Op. 6 are nearly so in Handel's. As also with the Brandenbergs, the only real unity found among these concertos is the enormous variety of type and style within the set. And at this point any comparison between the two must end. For Handel could never accept the severe limitations of Bach's polyphonic art. He had no interest in the strict working out of melodic material according to set procedures. Here, as in his vocal music, the tremendous strength of Handel's writing is in the plasticity of his melodic invention combined with extraordinary ingenuity in manipulating the material and the ability to dictate the form from the musical content. While outwardly they are extremely "conventional," lying fully within the format of the 18th century, these concertos in many ways breath an air of freedom of expression not found elsewhere for decades.

The great developments which molded the orchestra into the virtuoso instrument we know today grew mostly out of the opera. The great innovators, from Monteverdi through Wagner, were almost without exception operatic composers. Among them was Handel, whose dramatic works are marked by a felicity of scoring for dramatic purpose which is one of the key ingredients in their superiority to run-of-the-mill baroque opera.

The Concerti Grossi draw on this experience in the pit. They are deftly and instrumentally conceived. The melodic material

and its working out resembles neither Handel's vocal or keyboard technique. At the same time, considering Handel must surely have been exposed to the concertos of Vivaldi, the concept of string virtuosity for its own sake is not found. Whereas the 18th century Italians reveled in the sound and prowess of the violin, in Handel's Concerti the effects of which the instrument is capable are subservient to the needs of the music. The Italian sense of lightness and grace is pervasive; the general formula of the Italian school is followed, but within this framework, Handel's Concerti are entirely idiomatic. If the influence of any one composer can be said to dominate in these works, it is Corelli. Like Corelli, Handel's Concerti are distinctly orchestral in concept. They are not warmed over chamber music and rarely move into the realm of the solo concerto.

Like so much of Handel's music, there are innumerable "borrowings," both from himself and others. But what makes these minor (and major) plagerisms acceptable is that each "lifted" theme is so completely and thoroughly absorbed into its new context that one questions any statement it doesn't belong. The issue of plagerism by Handel (and other baroque composers) has been blown all out of proportion by people who wouldn't dream of reproaching Mozart for occasionally appropriating something from Bach or Handel.

The Twelve Concerti Grossi, Op. 6 were "composed" during the month of October, 1739. The variety of their content demonstrates they actually encompass music written over a period of years. It has even been suggested that some movements are derived from compositions written as early as 1703! Many have carped that the Concerti are assembled from bits and pieces of other works. But if the result is a patchwork quilt, it is a quilt nonetheless.

Originally there were optional oboe parts for four of the concertos. These parts were undoubtedly performed on those occasions where the instrument was available. But they have never been considered necessary; the normal concerto grosso ensemble of strings and continuo has generally prevailed.

From the early days of the LP, the concertos have been decently represented on record. At the moment there are five integral versions generally available of which only one can readily be dismissed. The folly of Herbert von Karajan leading the Berlin Philharmonic through these pieces doesn't, thank God, require much comment these days. His recording can be consigned to the curiosity department along with performances of the Water Music as arranged

by Sir Hamilton Harty and Bach organ music on the mighty Wurlitzer.

Neville Marriner's set with the Academy Saint Martin-in-the-Fields is blessed with the musicological insight and sterling continuo playing of Thurston Dart. Dart, as usual, has gone back to the original sources and brings us a reconstruction of the Concerti as Handel may well have performed them himself.

The optional oboe parts are included and the music is generally dusted and restored. However, I detect two flaws in this set: In places, the late professor Dart may have exceeded Handel's intentions in the way of ornaments and embellishments, and the overall sound of the Academy is not as full and rich as Handel probably intended. As noted above, one of the things which sets these works apart from most 18th century concerti grossi is the weight and body of the ensemble writing, and the Academy's performances lose some of this.

It's a pity the Prague Chamber Soloists apparently used a corrupt edition in their performances as their basic affinity for the sense and style of the Concerti is obvious and immediate. They capture the free-wheeling charm beautifully. Were it possible to cast aside scholarly considerations, this would be the best of recordings, and for those who are not terribly fussy about such things, it is highly recommended. Unfortunately, most listeners will also be looking for authenticity and they will be driven up a wall by a great many details which simply don't jive with present thinking about Handel's performance practice.

For these, though they are performances extremely barren of ornamentation, Karl Richter's set for D.G. is probably best. But Richter, while he has both the right sound, and a great deal of stylistic accuracy, is also a bit heavy-handed. The pace, while not plodding, is certainly deliberate.

Which leaves us with the version by Raymond Leppard and the English Chamber Orchestra, and an excellent one it is. Leppard has often been castigated by purists for taking a great deal of license in his performances. There are places in his recording of the Op. 6 where the usual conceptions of baroque practice are flaunted. But Leppard invariably throws out scholarship when it conflicts with his musicianship—and he is a very fine musician indeed.

Mr. Leppard is one of those rare performers who always subordinates musicological considerations to musical ones. His performance of the Op. 6 is solidly grounded in baroque conventions without being hide-bound by them. And in this there is a parallel with Handel who wrote with enormous freedom within rigid conventions. If Leppard's performance taken as a whole has a flaw, it is the rather minor one that the English Chamber Orchestra occasionally doesn't play with quite its normal polish; at times it is a bit rough.

On balance, the Thurston Dart/Neville Marriner collaboration stands as the outstanding re-construction of the Twelve Concerti Grossi, and the Raymond Leppard as the most vivid re-creation of these twelve gems.

# WHAT'S BRUCKNER DOING IN THE KITCHEN?

by dr. wade fiscus

Now that I am a couple months removed from that traumatic experience known as the Musical Filmmakers Festival of Zagreb, I can write about it with less pure horror.

There are still nights when I wake up at the very recollection of some of the movie monstrosities (Lauren Bacall as Johann Sebastian Bach is simply too horrible to eradicate from memory, despite a better than average script in blank verse by former Vice-President Agnew); nevertheless, the part-time employee at the Timonium Drug Fair who is attending me is optimistic about my case. For a while, both pupils of my eyes were in the same socket, and my earlobes became so weak they hung like shoulder-length protoplasmic earrings. When I spoke, I am told, my words were frequently out of sync with my lip movements—often by as much as five seconds—in the manner of a film with an outsized loop.

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**You could bake a banana cream pie to this music if you want.**

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All that is past, happily, and I am now able to report on the one provocative musical film at the festival. Produced by the Cinema League of Yugoslavia (CLOY) and directed by Martin Pigwhistle, *Bruckner's First* is based on a recently-discovered autographed score of that composer's Symphony in C Minor, No. 1. As the beginning notes of this work sound, the camera moves in to a sentence written at the top of the title page: "Wenn du willst könntest du einen bananenkuchen zu dieser musik backen—A. Bruckner," which means, of course, "You could bake a banana cream pie to this music if you want." Odd that a serious composer such as Bruckner should suggest that, but the filmmakers then proceed to take him at his word. Moreover, to show that Bruckner did not mean the remark in an off-handed manner, during the film there are additional closeups of the composer's handwriting in the margins of the score which indicate just how the banana cream pie should be baked.

At the very beginning, for example, there is the notation, "Pre-heat to 400°." Of course, there were no electric ovens in Bruckner's day which could be pre-heated to such an exact temperature, but as Zazz Klutsky, noted Bruckner scholar (his monograph on

the composer's use of dotted eighth notes is still the talk of Paris, I am told) adds quickly, "This is just one more indication of how far ahead of his time Bruckner really was."

In order to avoid the boredom of showing nothing more than a banana cream pie being made to the symphony accompaniment, director Pigwhistle—who is also a renowned scenarist—created a story line to go along with the music. It is a bit overdramatic, to be sure, but works quite well, in my opinion.

The first movement (marked *Allegro, pre-heat, mix ingredients*) begins with a woman preparing the pie. To a slightly martial rhythm, she marches about the kitchen, collecting ingredients. The music becomes gentler as she thinks of her husband, who works as a bookkeeper in a Prague factory which manufactures tongue-depressors; then, during a brief *allegro agitato* section as she slices bananas and breaks eggs, we can tell that everything is not right between the couple. When the milkman arrives a moment later, (*tempo di polacca*) and kisses the housewife, our suspicions are confirmed. A swirling effect in the music, next to which Bruckner has written "fold in butter," depicts the wife's struggle to free herself of the milkman's attractions. But she cannot. As the first movement draws to a powerful conclusion, she places the pie in the oven, lowers the temperature to 350° as ordered by Bruckner, then goes upstairs with the milkman.

In the second movement (*Adagio, do not overcook*), there is an X-rated scene in the bedroom interspersed with shots of the pie reaching the first phase of completion. When he learns that the pie is supposed to be a peace offering to the husband, the lover thinks of destroying it (*allegro vandalissimo*), but he pushes the thought from his mind and kisses the housewife just as the oven timer goes off. So ends the second movement.

The third movement (marked *Scherzo-meringue-delicato*) begins with the wife racing about the kitchen in an effort to prepare the coconut topping before the lower part of the pie cools. A trio section in which the horns depict the lover's imploring the housewife to leave is interrupted by the telephone ringing (*Allegro-assai-assai-assai*). The husband has called to find out if a wren, which flew in the open bathroom window that morning while he was shaving, has caused any damage. The wife assures him that everything is all right, but her tone is not convincing.

Movement number four (*Moderato ma non troppo*) begins with the Bruckner notation, "wait for a nice tan color." The milkman begs the wife to fly with him or at least put some rat poison in the pie (*Allegro toxicato*). The wife refuses and the lover leaves. No sooner is he out the door than the wife has a change of heart. Reaching for the rat poison, she adds it quickly. Immediately, she is attacked by the wren and driven to the basement. The lover, meanwhile, has run into the husband, returning unexpectedly. They both enter the house and notice that the banana cream pie is ready. The husband offers a slice to the milkman who eats it (*Polacca stupida, sempre stupidissimo*) and promptly expires. The wife and husband then live happily ever after, despite the wren having driven its beak more than a half-inch into the woman's forehead. For medical reasons too complicated to explain, it is learned that removal of the beak or death of the wren will cause immediate death of the wife. Thus the final irony of the story attached to Bruckner's First Symphony, which ends with the line, "serves four, and serves them right." If one counts the wren, it is possible to understand the bittersweet prophecy of Bruckner's concluding notation.

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**... serves four, and serves them right.**

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Now I realize this story is hardly Hamlet, but compared to the other movies served up by the festival committee, it's pure gold. Incredible as it may seem, however, the film has created a great deal of controversy. One offended group is the National Baking Institute of Czechoslovakia, which provided funds for the movie when told it was Anton Bruckner's ode to banana cream pie making. Upon learning that the pie became a murder weapon in the narrative, officials of the NBIC sued for return of the money.

A second unhappy group are members of the Bruckner Society, who refuse to believe that their hero could concern himself with so trivial a subject as pie-baking. As late as 1972, for instance, the official description of the Symphony Number One's meaning was that it was a fairly literal interpretation of the Old Testament books of First and Second Samuel, ending with Samuel being pushed over the edge of a mine shaft by a horde of Galacians. (The second Symphony, according to the Bruckner Society, begins with Samuel being rescued by the hand of Yahweh himself, who looks up from watching a sparrow fall just in the nick of time.)

A third offended group are members of the Morality League of Budapest, who feel that the wife should receive more punishment than a mere wren in the head for her indiscretions. And then there are the Yugoslavian women's libbers, who object to the wife being depicted as a kitchen drudge, and so on and so forth.

My own feeling is that *Bruckner's First* was the highlight of the Musical Filmmakers festival. If it makes it to your neighborhood, I advise you to see it. The rating is 4-X.

# THE FABULOUS FOURSOME

by h. donald spatz

In last month's epistle, it was noted that the musical world has chronically experienced an acute shortage, to put it mildly, of female composers. As if in compensation (as I also pointed out) we have been blessed with a copious number of enormously gifted distaff performers. In fact, I tossed salutes to several female pianists. To nobody's surprise, certainly not mine, a bit of delving into the files supports that claim all through the performing spectrum, perhaps even reveals it as something of an understatement.

Take vocalists.

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... an art where ego blooms  
and admissions of shortcomings  
are characteristically few.

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I recently came across printed programs and related notes concerning four top artists who visited Baltimore in the not too distant past, and I am wondering how many of the assembled congregation will remember them as fondly as I do.

First, there was Gladys Swarthout.

This fine mezzo-soprano, known and loved for many years for her recordings and frequent radio broadcasts, came to Baltimore in 1942 as the attraction for one of the Friday afternoon recitals at the Peabody Conservatory of Music. Accompanied by pianist Lester Hodges, Miss Swarthout offered a program designed to display the rich coloring of her distinctive voice. She began with an aria from Handel's **Rinaldo** and John Dowland's "Come Again Sweet Love," then closed the first group with more Handel, this an excerpt from **Ottone**. By then thoroughly warmed to the task, she dispatched an operatic aria and launched into Capeteloube arrangements of Songs Of The Auvergne.

Miss Swarthout had a particular fondness for these French gems and usually included them in her programs. It was here that her comparatively small but lovely, dark hued voice glowed at its best, boasting a memorable opalescence. Latin music followed, and the first performance of a Suite for Voice and Piano by Clarence Olmstead. She closed the recital with (then) contemporary pieces, plus several encores.

Gladys Swarthout was a most gracious lady who seemed somehow out of place on the opera stage (Carmen was a frequent role) but she was radiant in the intimate confines of the recital hall. The Peabody was perfect for her that day in 1942.

Then there was Grace Moore.

Miss Moore once said in an interview that "analyzing what you haven't got, as well as what you have, is a necessary ingredient of a career." Hardly a bombshell, but a surprising statement from an exponent of an art where ego blooms and admissions of shortcomings are characteristically few. There was much that Miss Moore didn't have, but she apparently made a careful catalog of her failings and built cautiously around them. True, the public never quite overlooked her shenanigans in Hollywood, on the movie screen and elsewhere, but there was a time when she possessed a serviceable voice and used it to great advantage. She was in fine fettle on March 6 of 1945 when she appeared at the Lyric Theatre as soloist with the National Symphony Orchestra under Hans Kindler's baton.

Miss Moore, whose wardrobe was as extensive as her repertoire was limited, made a dazzling figure onstage. She sang Lia's air from Debussy's **L'Enfant Prodigue** and Bizet's "Ouvre Ton Coeur" during the first half of the program, and the second brought "La Mama Morta" from **Andrea Chenier**. It was in the Giordano aria that she excelled, flinging clean, clear, well focused tones into the auditorium, brightening the hall and delighting the audience.

I remember a later occasion, sharing a post-concert supper with the diva and other friends, when she was carrying considerable surplus poundage, but on this 1945 evening at the Lyric she was svelte and lissome. I was very proud of Grace Moore that night.

And Helen Traubel!

The jovial soprano came to Baltimore a few months later in the same year, to sing on April 11 with Ormandy and the Philadelphia Orchestra. Here was an artist of opulent voice and impressive tonnage who (as I wrote once before in these columns) never received the acclaim that was due her. This was mainly because she sang in the shadow of Kirsten Flagstad much of the time, and to a lesser degree, I suspect, because she enjoyed life too much to glue herself to the rigid discipline of the fiercely dedicated.

She used her weight to advantage to produce the clarion tones required for the Wagner in which she specialized. On the evening in question she gave a superb reading of Elsa's Dream from **Lohengrin**, then blasted the dust from the rafters with Brünnhilde's Aria from **Die Walküre**. In the

final portion of the concert, with majestic cooperation from Ormandy and the orchestra, she tore the place up completely with the **Götterdämmerung** Immolation.

Helen Traubel graced the Lyric stage several times during the years when the Metropolitan Opera paid its annual visits to the city, but she never (for me) achieved in opera the heights she reached that night when she coupled her great talent with that superb orchestra behind her. She floated her ringing tones to that packed house with the ease of a mother calling her child at the end of a day's play. Brünnhilde's matchless valedictory was overwhelming in its emotional impact, and it is difficult in retrospect to grasp that this was the same Helen Traubel who cavorted on other stages in rough-and-tumble routines with the likes of Jimmy Durante. Fun-loving she was, but also the possessor of divine vocal mechanism, and the brains to use it properly.

---

... the public never quite  
overlooked her shenanigans  
in Hollywood ...

---

And finally, Ellabelle Davis.

As I pay belated tribute to this great and gracious artist, I confess I was privileged to hear her but once. That once, however, was exalted, and I have only to whisper her name and the occasion replays in memory.

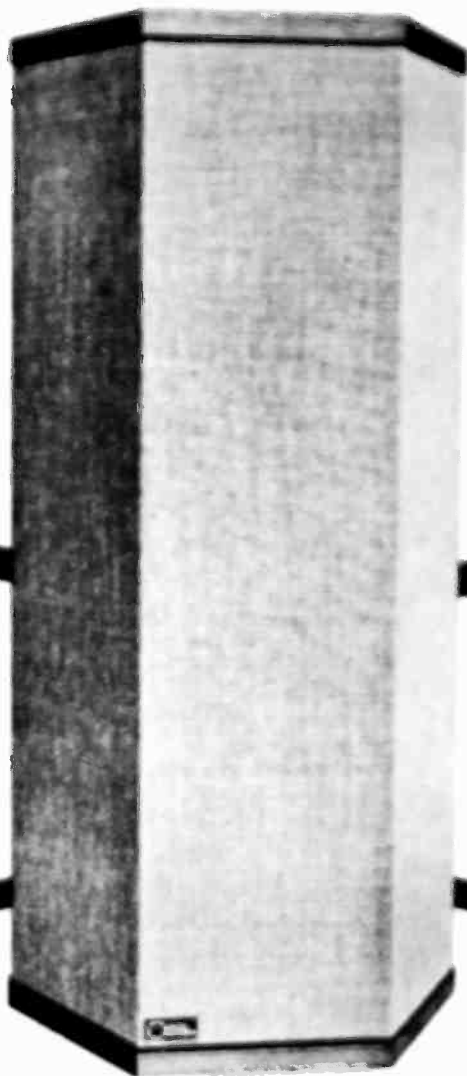
It was October 17, 1947, at the Sharp Street Methodist Church in Baltimore. With Edward Hart at the piano, she sang under the auspices of the Baltimore Guild of the National Association of Negro Musicians, offering a program that began with Bach's "My Heart Ever Faithful." There was more Bach, some Mozart, Strauss songs, an aria from Verdi's **Don Carlo**, short works by Chausson, Chabrier, Rachmaninoff. Styles and moods galore. The soprano sang in English, French, German and Italian, each offering more glorious than its predecessor. The eloquent simplicity of this woman, whose golden voice hypnotized the hearers as it soared to the lofty beams of the church, was in itself an expression of artistry. For all the beauty of the recital, Ellabelle Davis reached her greatest triumphs that evening with the group of spirituals that closed the program. They were sermons in song.

I'm sure that all who love music and attend its making, have moments that remain as sharp and clear as when they happened. That Friday night when Ellabelle Davis sang, is one of those lustrous fragments of time for me.

I think of her, of Traubel, of Grace Moore and Gladys Swarthout, and all the other women who have blessed our musical lives, and I am humbly grateful. Who cares that the fair sex doesn't write much music? So long as such as these are around to recreate it for us, that is enough.

Oh, yes. There is one additional reason that I am extremely proud of this fabulous foursome, though I didn't select them originally with this in mind: They were all Americans!

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## Classics in Review

(Continued from page 148)

**ELGAR:** Enigma Variations, Op. 36;  
**BRÄHMS:** Variations on a Theme by Haydn,  
Op. 56a; London Symphony Orchestra,  
Pierre Monteux, c. LONDON STEREO  
TREASURY STS 15188, \$3.49.

I have long treasured these performances, first on RCA and later on Victrola. Discontinued some years ago, they now make a welcome reappearance on Stereo Treasury sounding as good as ever. Monteux's relaxed style of music making brought out the best in his players and these are two of his finest recorded performances. The engineering, by Kenneth Wilkinson, is natural and wide range, and the engineers wisely have placed the final section of the Enigma at the beginning of side two.

**BACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Rhapsody on a Theme by Paganini, Op. 43; Rafael Orozco, pianist; the Royal Philharmonic Orchestra, Edo de Waart, c. PHILIPS 6500 691, \$7.98.

The Spanish pianist continues his Rachmaninoff series with this fine coupling of the Paganini Rhapsody and Concerto No. 2. I enjoyed thoroughly his earlier LP of the Concerto No. 3, and derived equal enjoyment from these fine readings. Orozco is sensitive and assured; I have heard more exciting performances of this music, but there are very real solid musical values here. The reproduction is excellent. There are two other discs with a similar coupling: Seraphim's with Augustin Anievas is very fine and costs less than half the cost of the new Philips LP. Columbia's with Gary Graffman has a rather brittle sound. And, if you're interested in Rachmaninoff, don't overlook the Reader's Digest set of four LPs containing all of the concertos, the Paganini Rhapsody, and the Isle of the Dead with pianist Earl Wild, the Royal Philharmonic and Jascha Horenstein conducting, which is the best buy of all.

**CHARPENTIER:** Impressions of Italy; Paris Conservatory Orchestra, Albert Wolff, c. LONDON STS 15117, \$3.98.

This five-movement suite has some intriguing moments, and will make moderately pleasant background music. Charpentier, who is best known for his opera *Louise*, wrote Impressions of Italy in 1887 while in that country as a result of winning the Prix de Rome. The five movements are highly descriptive: Serenade, At the Fountain, On Muleback, On the Height and Naples. There is much writing for solo instruments, and the overall effect is always pleasant if easily forgettable. The performance seems fine, and the quality of reproduction excellent in spite of the age of the recording, which originally was released on a London monophonic LP at least two decades ago.

(Continued on page 155)





# Reading for Listening

**A GUIDE TO THE ARCHITECTURE OF WASHINGTON, D.C.** By Warren J. Cox, Hugh Newell Jacobsen, Francis D. Lethbridge, and David R. Rosenthal. New York: McGraw-Hill Book Company, 1974. 246 pp., \$5.95. Reviewed by Anne Hubbard.

**Washington.** As I watched a bag of trash and some beer cans float down 16th Street in the rain the other day, I reflected upon this dirty, neglected, used, abused, and beautiful city. "Does anybody love her?" I thought. "Does anybody care?"

Well, apparently the American Institute of Architects does, and here is a book to prove it. This second edition of their earlier guide is an even greater joy than the first. The short history of Washington has been retained with updatings to cover what has happened (torn down, thrown up) since 1965. This lively and entertaining piece of writing could be very disconcerting to other writers. Why, oh, why must these architects write so well when hardly any writer living could so much as design a doghouse or even make the rendering of an elevation? Listen to these comments on the early days of the city:

"In an era that was not distinguished by temperance of speech and writing in the political arena, architects frequently indulged in bitter personal invective. . . . Paradoxically, these men who hurled such violent criticism at one another lived in an age of harmonious urban architecture, for despite personal animosities and professional jealousies, they were all working within the limits of generally accepted standards of taste and perhaps just as importantly, within fairly narrow limits of available construction materials and techniques."

And then consider the old State, War and Navy Building which many Washingtonians were brought up to laugh at but which looks better every year but, whether because of nostalgia or the competition, it is not easy to say:

**The remarkable memorial to temperance, down on The Avenue . . .**

"The construction of the old State, War and Navy Building after the Civil War was considered by many to be an act signifying the permanence of Washington, D.C., as the site of the national capital, and if cost of construction and permanence of materials are any measure of that intent, it must have served admirably to make the

intention clear. Alfred B. Mullet was not an architect whose work rests lightly upon the earth . . . his buildings are as much an expression of civic confidence as of architectural diligence."

Equally percipient remarks can be found in all the "tours" that the rest of the book is organized into. ("This swashbuckling Beaux-Arts tour de force has a bravado which renders criticism useless.") There are 19 of these tours, and Maryland and Virginia are included. Some buildings that have always provided me with enjoyment are not included which is understandable but it is possible to conclude from the omissions that architects do not ride the public transportation system or seek out unfashionable areas. A possible reply is that architecture is what makes an area fashionable in the first place and restores it to fashion later on.

The remarkable memorial to temperance, down on The Avenue, is included and I hope that this certification puts it beyond the reach of the purifiers and their Avenue Plans. The minute the droll, the obscure, and the merely pleasant are uprooted and knocked down is the time the city is in its greatest danger. Perhaps all politicians should be forced to study architecture instead of law. The architect, thank God, can never far remove himself from the questions: Will it stand up? Will the walls hold? Will the ceiling last? No matter how ornamental his fancy or how high his ambition, he is always being recalled to earth by questions of gravity, stress, and strength of materials.

How architects have dealt with the City of Washington and its environs is fairly dealt with in this little book and it belongs on coffee tables and in glove compartments of everybody who enjoys using his eyes.

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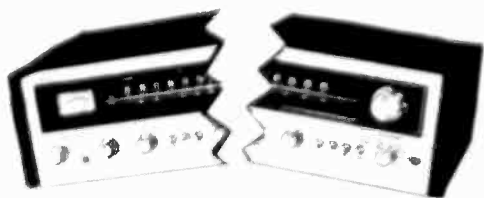
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DAY OR NIGHT

## Technically Speaking

by William A. Tysan

### TAPE DECKS & TURNTABLES

This month we will conclude the series of survey articles on the Consumer Electronic Show (CES) held in Chicago last June. The show is for the trade; dealers, press, etc. The general public is not admitted. The purpose is to introduce the new products to be offered for sale the following fall. So you can see that, although the show was held five months ago, the products which we are discussing are, for the most part, new to the hi-fi public. This wind-up of the CES columns will feature tape and record playback equipment.

In the tape line, a few trends are apparent. First, the reel-to-reel machines being offered are more and more of the higher priced "professional" type. Many feature 10½ inch NAB reels. The medium price range now seems to belong mainly to the cassette and cartridge machines. The general quality and number of features included in these units is on the upturn. This is not much of a surprise in the case of cassette decks which have been improving steadily for quite a few years. Recently, however, a sort of cross fertilization appears to have been taking place, with cartridge machines also coming in for improved quality and added features.

A good example of the new breed of cassette decks is the Technics RS676US. The first thing one notes when looking at this top-of-the-line Technics unit is that it doesn't even look like a cassette tape machine. It resembles more an amplifier or tuner. Everything is on the front, even the tape well! Two large VU meters grace the front panel. These can be switched to provide normal operation or indicate peaks.

Operation of the mechanism is very smooth, with push-button controlled solenoids being used. Wow and flutter are stated as a maximum of 0.08%. It is claimed that this figure results partly from the fact that the RS676US employs two motors. One is used to drive the tape spindle while the other, which is an electronically controlled DC motor, drives the capstan which is three millimeters in diameter and ground to a roundness tolerance of 0.15 microns. This, according to Technics, is about four times as close as most other capstans. The RS676US has Dolby, of course, but it is arranged so that the Dolby circuit, in addition to its normal application, can be used to reproduce Dolby-processed FM broadcasts. A provision for automatically switching the bias for chromium dioxide tapes is included.

Other cassette decks shown at the CES show a similar trend which includes all front panel loading and controls. For example, Pioneer and Concord had machines of this type.

In more conventional looking cassette decks, Dual, a name not previously associated with this area of the hi-fi field, offered its Model 901 which features automatic chromium dioxide tape switching and automatic reverse and bidirectional recording.

Nakamichi, which has until now been associated only with very high priced cassette equipment, now offers the Model 500. Although it is in the price class with most of the rest of the good cassette decks, it offers fine quality and some very important features. For example, the VU meters have a range of 45 dB and are of the peak reading type. Focused gap heads are said to provide a frequency response of 40 Hz to 15 kHz even with conventional low noise tape. Incidentally, I witnessed an AB test of the Nakamichi 500 in comparison with the firm's superb Model 1000. I could not hear the difference.

There were many fine pieces of tape equipment at the CES. To describe all of them would take all of the pages in this issue of Forecast FM, and the publisher won't allow that much space. We apologize to all of those whose equipment we did not mention.

### TURNTABLES

In record playing equipment, British Industries Company (BIC) offers a line of turntables built in this country. This unit uses belt drive instead of the more common idler wheel. The motor is driven by a solid state electronic frequency generator module. To control pitch, the electrically generated reference frequency can easily be adjusted for ±3% variation. Because the frequency is not dependent on the AC line, speed stability is maintained regardless of power line frequency variations. The variable pitch control works in conjunction with a lighted strobe, visible through a window on the unit plate.

The BIC Programmed Turntables are named for an interesting mechanism, the Programmer, by which a single record can be repeated up to six times before the machine automatically shuts off. The Programmer is also used for automatic play of up to six different records. The use of the Programmer, which is located on a control panel to the right of the tone arm, eliminates the complex series of gears, cams and levers that automatics normally use to sense the number of records stacked on the spindle and activate the changer mechanism. In the BIC units, all cycling information is set by the user on the control panel. Because shut-off is manually programmed and not sensed through the spindle, one of the major causes of changer malfunction has thus been eliminated.

Another turntable worthy of note is B & O's Beogram 4002, a belt driven unit which features a tangential tracking tone arm which operates off a photoelectrically activated servo motor. Automatic speed and record size selection is accomplished by a

special logic control circuit. Also offering automatic speed and record size selection is the Phillips 209. It also boasts an electronically controlled drive motor.

Direct drive units, introduced by Technics a year or so ago, are now offered by Yamaha, Pioneer, Kenwood, Sansui and JVC. Most of these firms also offer belt drive turntables. It looks as if they are putting their money on both horses.

**ONE COMES TO EXPECT GOOD PERFORMANCE!**

We have received a complaint about our column devoted to speakers. It came from Altec taking us to task for not mentioning their Stonehinge III system. As we said, we did not have space to mention every worthy offering. We did like the Stonehinge III, however, but then Altec speakers always give good accounts of themselves. One grows to expect this and thus they often don't get mentioned.

Speaking of speakers, and Altec in particular, the company has a very fine little booklet discussing loudspeaker power ratings. It is Publication TSI and is available free from Altec, 1515 South Manchester Avenue, Anaheim, California 92803.

For those who are getting tired of hearing about the Consumer Electronic Show and its products, we'll have something else to talk about next month!

(Continued from page 152)

**STRAUSS:** Domestic Symphony, Op. 53; Berlin Philharmonic Orchestra, Herbert von Karajan, c. ANGEL S 36973, \$6.98.

On the jacket of this disc Karajan states his fondness for this Strauss score, feeling that it is one of Strauss's finest works. He does present a dedicated, loving performance, but I cannot be very enthusiastic about the results. The Domestic Symphony is scored for a huge orchestra of more than a hundred players including 62 strings, 5 clarinets, 4 saxophones, and a large brass section.

Because of substandard engineering we are not able to clearly hear all of this; there is a massive sea of strings which often covers up the woodwinds, and the excessive resonance blurs many brass details, particularly in the intricate French horn passages of the finale. Nor is the orchestral playing up to the Berlin Philharmonic's usual standards; I don't understand how the obviously muffed trumpet towards the beginning got past the producer.

The music itself is an egotist's dream; a forty-five minute view of Strauss's family life with separate themes for the father, mother, and young son. We encounter family quarrels, a lullaby and an intense love scene, ending with a big fugue as all of the themes are combined.

I enjoy this music very much, but prefer the older Reiner-Chicago Symphony version on Victrola (which is better recorded and costs half as much), or, if you can find it, the deleted George Szell-Cleveland Orchestra performance available, until recently, on Columbia, which hopefully may soon be resurrected on Odyssey.



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## FORECAST FM

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FM 11-74

## Jazz Unlimited

by Paul Anthony

It would have to be one of the members of the trombone section that would recognize him as he came in unobtrusively to watch the Airmen of Note, the U.S. Air Force Jazz Ensemble, go through their paces at the Capitol Recording Studios in Hollywood, California. These semi-annual recording sessions, designed to bring name musical stars together with the band, have always attracted many notable watchers. On this particular night the audience included altoist and blues singer Louie Jordan, who, after some prodding, finally recorded with the "Note" in a session later in the week; Billy Fender, considered one of the finest guitarists in the country and very busy in the studios in L.A.; Bob Flanigan, lead singer with the 26 year old Four Freshmen and himself a trombonist by trade; and, of course, the man for whom the Trombone heads turned, one Lawrence Brown, the man who invented the instrument.

... he intimated that the orchestra could have carried on without Ellington.

Lawrence Brown was playing professionally even before some of the parents of the guys in the band were born. But Lawrence Brown really became widely exposed through his association with Duke Ellington. In fact, except for a four year period from 1956 to 1960, Brown played with the Duke from 1932 to 1970. Incredible! Why such a long time with one man? The answer is logical. Ellington's band was the best in the country, the gig was steady, and it paid the best.

Are there any other reasons to stay with a band that long? Oh yes, Brown said, he liked the music they played and he made a point of saying how unbelievably important the guys in the band were to the development of the "Ellington Sound." Brown said that, more often than not, they would be given only a brief sketch of a melody, and the band members themselves arranged and shaped the melody line into full blown charts that became definitive versions of tunes that are today's classics.

Brown could not say enough good things about little Billy Strayhorn, a man Brown considers the unsung hero of the Ellington band. "You could imagine how far he would go when he brought into the band a tune like 'Lush Life' for openers..." History has born out Strayhorn's promise.

About Ellington the Man, Brown would say little, except that Duke was a high liver. He ate the best food and stayed at the best places sometimes to the chagrin of the band who often did not eat as well or stay in such opulent accommodations. Brown added that after the band became established it acquired a life of its own, exclusive of Duke. And while not saying it outright he intimated that the orchestra could have carried on without Ellington.

Indeed, throughout the interview with Lawrence Brown, one got the feeling of deep seated hostility toward Ellington. I was not able to pin him down specifically, or gauge whether his feelings were shared by other members of the Ellington Orchestra. One got the feeling that Brown was saying Ellington's worth was highly overrated, a contention that few could even think of, let alone say out loud. Perhaps this was one man's feelings coming out for what reasons I was not privy to. Make note, there were no overt criticisms only a feeling I got in talking with Brown.

**... he put his horn down,  
never to pick it up.**

Nevertheless, Brown says that on January 7, 1970 after playing a show in Las Vegas, he put his horn down, never again to pick it up. He was just tired after so many years of one-nighters and road trips. Just tired he said. "I put that horn down like it was just the end of another night's playing." Does he ever feel the urge to play the trombone? "Never! I have not played a note in five years. In fact, I don't even own a trombone anymore. My horn is upstairs lying on a chair at my cousins house in Detroit. For all I know he might have pawned it."

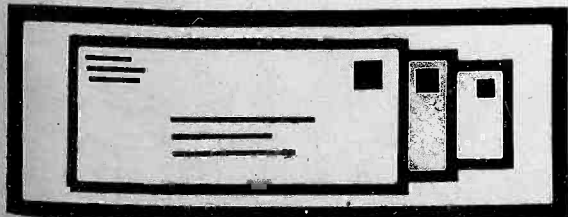
A rather stark realization from a man credited with developing the trombone from a strictly embellishing tailgate instrument to a prominent solo voice.

(Continued from page 24)

Keep up the good work for classical music lovers in this area.

**Laurence F. Eabon**  
Wheaton, Md.

(We suggest you first try experimenting with various positions of the TV "rabbit ears." You should obtain good results that way. We have reports from readers in Northern Virginia of good reception of both these stations. If repositioning the "rabbit ears" doesn't help then an outside FM antenna would probably be indicated. A three to five element Yagi should do the trick. —Ed.)



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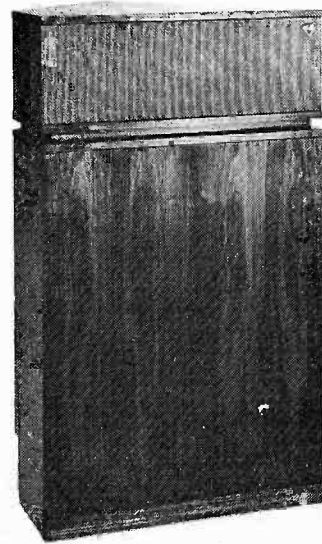
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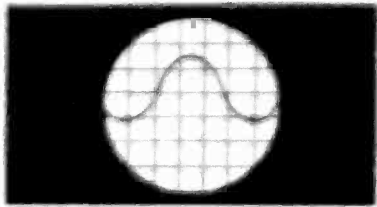
If the addition of more speakers would improve reproduction, they would add them. If driver units were available which are superior to the ones Klipsch uses, they would readily substitute them. If the insertion of controls would increase fidelity, they would be inserted. But they have found that these extras do not contribute to the fidelity of reproduction — they merely create artificial "hi-fi" effects which are distortions of the original.



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The firms listed below are factory authorized warranty stations for the manufacturers named. Whether in or out of warranty, your precision high fidelity equipment deserves the attention of a specialist!

**ADCOM SYSTEMS, INC.**  
4858 Cordell Ave., Bethesda, Md.  
Hours: Mon.-Fri. 9:30-5:30  
Saturday 10-1  
**654-9280**

**EXCLUSIVELY**  
KLH Research & Development Corp.  
SAE (Scientific Audio Electronics)

**AUDIO ASSOCIATES**  
Service can be taken to any branch store.  
Hours: Mon., Thurs., Fri. 10-9,  
Tues., Wed., Sat. 10-6  
Advent, B&O, Dokorder, Dual, ESS, Fisher,  
Garrard, Marantz, McIntosh, P.E.,  
Pioneer, Sansui, Sony of America,  
Sony/Superscope, Tandberg,  
Teac, Thorens.

**AUDIO CLINIC**  
905 Bonifant St., Silver Spring, Md.  
Hours: Mon. & Thurs. 9-9,  
Tues., Wed., Fri., Sat. 9-6.  
**587-0070**  
30 S. Quaker Lane, Alexandria, Va.  
**751-1671**  
Dual, Dynaco, Fisher,  
Garrard, Harman-Kardon, Kenwood,  
Marantz, Onkyo, Perpetuum-Ebner,  
Roberts, Sansui, Sherwood, Sony/  
Superscope, Teac, Thorens.

**AUDIO TECHNICAL SERVICES**  
3220 Old Lee Hwy., Fairfax, Va.  
Hours: 9:30-6:00  
**591-3566**  
Bose, Dual, Harman-Kardon, Fisher,  
Marantz, Phase Linear, Philips, P.E.,  
SAE, Sherwood, Sony Corp., Super-  
scope, Tandberg.

**CUSTOM ELECTRONIC SERVICE**  
1813 Columbia Rd., N.W., Wash., D.C.  
**667-2150**  
5450 Marlboro Pike  
District Heights, Md.  
**736-7222**  
Hours: Weekdays 9:30 to 6:00  
Saturdays 9:00 to 5:00  
Akai, Dual, Fisher, Garrard, Harman-  
Kardon, Pioneer of America, Pioneer,  
Sansui, Tandberg, Marantz,  
Sony/Superscope, Technics.

**ELECTRONIC SERVICE CENTER**  
1012 4th St. Laurel, Md.  
Hours: Mon.-Fri. 9-8:30; Sat. 9-5:30  
**725-3223**  
Akai, BSR, Craig, Dokorder, Dual, Fisher,  
Harman-Kardon, Garrard, JVC, Motorola,  
Kenwood, Marantz, Pioneer, Sansui,  
Sanyo, Sherwood, Sony/Superscope,  
Sylvania.

**ELECTROTECK**  
15582-B Annapolis Rd.  
Free State Mall  
Bowie, Md. 20715  
Hours: Mon.-Fri. 10-9, Sat. 10-7  
**262-9290**

**EXCLUSIVELY M. H. SCOTT**  
Akai, Benjamin-Miracord, Dokorder, Dual,  
Fisher, J.V.C., Lenco, Marantz, Pioneer,  
Sansui, Sony of America, Sony Super-  
scope, Thorens.

**GILMAR ELECTRONICS CORP.**  
8484 Piney Branch Road  
Silver Spring, Md.  
**587-0680**  
Hitachi, Panasonic

**METRO ELECTRONIC SERVICE CO.**  
4933 Auburn Ave., Bethesda, Md.  
**657-8095**  
Akai, Altec Lansing, Automatic Radio,  
Benjamin-Miracord, Concord, Dual,  
Electro-Voice, Fisher, Garrard,  
Harman-Kardon, Martel, P.E.,  
Revere, Scott, Sharp, Sherwood,  
Sony Superscope, Sylvania, Teac, Telmar,  
Thorens, Uher, Wollensak.

**MYER-EMCO, INC.**  
1212 Conn. Ave., N.W., Wash., D.C.  
**293-9100**  
Willston Shopping Center  
Arl. Blvd. at Seven Corners  
Falls Church, Va.  
**536-2900**  
Altec-Lansing, Crown (of America),  
McIntosh, Tandberg.

**NORELCO SERVICE, INC.**  
2010 M St., N.W., Wash., D.C.  
Hours: Weekdays 8:30-5:30  
Saturday 9:00-1:00  
**296-5113**  
Norelco, Philips

**RECORD PLAYER SERVICE**  
901 Silver Spring Ave., Sil. Spg., Md.  
**588-8666**  
1115 North Rolling Rd.  
Baltimore, Md. 21228  
**788-4911**  
Akai, Benjamin-Miracord, BSR, Concord  
Craig, Dokorder, Dual, Electro-Phonic,  
Fisher, Garrard, JVC, Panasonic, P.E.,  
Pioneer, Sansui, Sanyo, Toshiba.

**RECORDERS, INCORPORATED**  
1071 Rockville Pike  
Rockville, Md.  
Hours: 9:30-6 Daily  
**340-0065**  
Akai, Dokorder, Sharp, Sony/Superscope.

**SONY CORP. OF AMERICA**  
Hi-Fi Component Service  
8229 Georgia Ave., Silver Spring, Md.  
Hours: Mon.-Fri., 9-5  
**589-9250**  
Frank Giliotti, Manager

**TAPE-TRONICS, INC.**  
1728 Wisc. Ave., N.W., Wash., D.C.  
Hours: Mon.-Fri. 9-6; Sat. 9-4  
**337-2412 or 337-6750**  
Akai, BSR, Dokorder, Sansui, Sanyo,  
Technics, Uher.

**WASHINGTON ELECTRONICS  
SERVICE COMPANY**  
2930-A Patrick Henry Dr.  
Falls Church, Va.  
Hours: Mon., Thurs., Fri. 9-9  
Tues., Wed., Sat. 9-6  
**533-9595**  
Acoustic Research, Akai, Ampex,  
Concord, Craig, Dokorder, Dual, Eico,  
Electro-Voice Ferrograph, Garrard, G.E.,  
Hitachi, JVC, KLH, Marantz,  
Miracord, Motorola, Norelco, Panasonic,  
P.E., Philco, Pioneer, RCA, Roberts,  
Sansui, Sanyo, H.H. Scott, Sharp,  
Sherwood, Sony/Superscope, Sylvania,  
Tandberg, Teac, Thorens, Toshiba, V.W.,  
Wollensak, Zenith.

(Continued from page 10)

has announced the appointment of Arnold Manchester as Orchestra Manager for the BSO. Formerly Operations Manager for the Wolf Trap Foundation for the Performing Arts, Mr. Manchester has also been acting General Manager of the New Jersey Symphony Orchestra, and Orchestra Manager for Mary Martin. A musician himself, Mr. Manchester has appeared with the orchestras of the ABC Network and the Radio City Music Hall. He is a graduate of the American Symphony Orchestra League's management training program, and received his musical education at the New England Conservatory of Music. As Orchestra Manager, Mr. Manchester will exercise day-to-day supervision of the orchestra musicians, conductors, and technical staff, as well as plan and execute the complex arrangements entailed in presenting 200 performances of a 100-piece orchestra annually.

**THE ORIGINAL DECOY COP**, Lt. David Toma, will speak on "The New Cop" at Mount Saint Mary's College, Emmitsburg, on November 13. Lt. Toma, master of disguise who has made over 10,000 arrests, is a genius as a quick-change artist and is the basis of ABC's new hit TV show, "Toma."

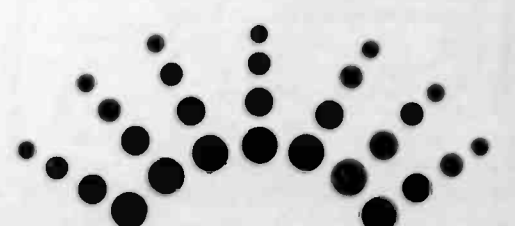
**JACK HARROLD**, a leading tenor with the New York City Opera Company for 22 years, has come to Virginia Commonwealth University to direct VCU's new opera company which will have its first production in February.

**THE BALTIMORE MUSEUM OF ART** regrettably reports that although their membership increased by 1,161 new members last year, the total museum membership of 4,887 represents only 1/4 of 1 per cent of the population of metropolitan Baltimore.

**PHILADELPHIA'S ACADEMY OF NATURAL SCIENCES** offers free Film Safaris every Saturday afternoon at 2:30. This month's selection includes bears, Portuguese fishermen, the Dutch in their unending battle with the sea, Americans in what is left of their wilderness, and insect life on four continents.

**DO CIVIL WAR BUFFS** include John Wilkes Booth and his escape in their area of investigation? If so, November 26 will be a big day for them. Dr. Richard Mudd will speak, at the University of Maryland, on the subject of his grandfather's innocence of the charge that he helped the assassin escape by giving him medical treatment. There is no admission charge and the lecture will be held in the Student Union Theatre at 8:15.

**DANIEL ROTH** is the new artist-in-residence at the Shrine of the Immaculate Conception. Mr. Roth comes from the famed Sacre Coeur Church in Paris and will also teach organ at Catholic University. His first concert at the Shrine will be on November 22.



# Terrific Trio!

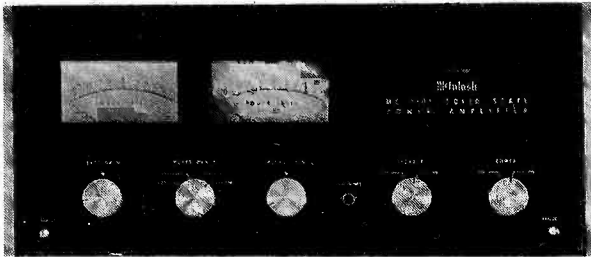


C 28 preamplifier, the world's quietest! New state of art quality with maximum flexibility, allows tape to tape copying, headphone output and speaker switching. The perfect mate for the MC 2105 amplifier. Only \$499.



MR 78 FM tuner, another state of the art product from McIntosh. This tuner is the result of 2 years intensive research. Without a doubt it is the world's best. \$799.

MC 2105 power amplifier, ultra low distortion. (Typical .1 percent 20 HZ to 20 KHZ both channels driven at 105 watts RMS per channel.) Constant power at any impedance 4, 8 or 16 ohms. Typical power output before clipping, 280 watts RMS. The best for \$649.



# FREE AMPLIFIER CLINIC

ARE YOU STILL GETTING WHAT YOU PAID FOR?

BRING YOUR AMPLIFIER, RECEIVER

and PREAMPLIFIER

...any make or model  
no matter where you bought it

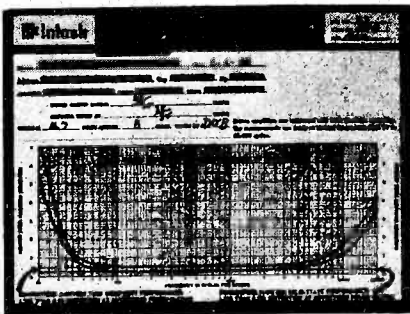
Nov. 18, 12 noon til 8 p.m.

Nov. 19, 12 noon til 7 p.m.

Arlington Store Only

Bring your amplifier or receiver to our Free Clinic. While you watch, McIntosh engineers will measure it. You will receive a free laboratory graph of the performance of your equipment. The analysis is done on \$5,000 worth of Hewlett-Packard laboratory equipment. While you're here, ask the McIntosh engineers any technical questions—their know-how may help solve your problem.

Please be prepared to wait for your unit to be tested. We can give you the best possible service if you are present when your unit is being tested.



## KIT BUILDERS...

Make sure you're getting all the performance you should. Bring your kit to this clinic.

The Amplifier Clinic will measure component Hi-Fi or Stereo Amplifiers, Receivers and Preamplifiers. All musical and non-standard amplifiers cannot be measured. Sorry, we are not equipped to test tuners.

HAVE IT MEASURED PROFESSIONALLY

THIS OFFER WILL NOT BE REPEATED THIS YEAR!

# audio associates

ARLINGTON  
N. Fairfax Drive  
889

BETHESDA  
10217 Old Georgetown Road  
530-6003

HAGERSTOWN  
Long Meadow Shopping Center  
733-4962

SPRINGFIELD  
7037 Brookfield Plaza  
451-4360

TYSONS CORNER CENTER  
893-5311

WASHINGTON  
1300 G Street, N.W.  
737-3350

# HOW TO UPGRADE A \$250 TAPE DECK FOR AN EXTRA BUCK.



You paid a lot of your money for that deck because you wanted high-quality sound... sound that maybe you haven't been getting. Don't blame the deck. Blame yourself and those discount cassettes you've been using. A tape deck can only sound as good as the cassette it's playing.



Try a TDK ED cassette next time, and you'll hear the sound you paid for.

TDK ED costs about a buck more than the tape you're likely using, but here's what you can get for your money: clearer cleaner highs, less hiss, less noise, and more of those vibrant details that give music its life.



Wait till you hear  
what you've been missing.