

FORECAST FM

THE FM LISTENING GUIDE

JUNE, 1974

75c

WASHINGTON/BALTIMORE EDITION

SPECIAL
SUMMER
EVENTS
ISSUE!



Henry

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Complete your Superscope compact music system with a Superscope stereo cassette deck like the CD-302 with built-in Dolby** Noise Reduction.

Superscope has done what no one else has been able to do.

Build a line of compact music systems that delivers the high fidelity performance of separate-component systems.

Back them with a strong, three-year guarantee*.

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No other comparably-priced compact music system offers Superscope's superb stereo component circuitry featuring: **3-GANG TUNED RF CIRCUITRY AND LC FILTERING.** Superscope exclusives for razor sharp reception, greater pulling power and a minimum of spurious noise. Until now found only in expensive separate tuners, never in a compact in this price range.

UNIQUE FET EQUALIZING PREAMPLIFIER. Custom matches the signals from the phonograph cartridge to the amplifier and speaker systems. Assures the performance of expensive separate components, all in one budget-priced compact. **Quadrphase circuitry.** An audio refinement beyond stereo. Retrieves hidden ambience in stereo recordings and reproduces it for incomparable 4-channel sound realism.

BSR precision, three-speed automatic turntable.

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Superscope's exclusive three-year guarantee.*

Superscope compact music systems are just part of the full line of reasonably-priced Superscope audio equipment at your Superscope dealer. He's in the yellow pages.

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SUPERSCOPE®

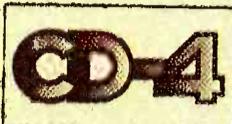
Listen to us.

FORECAST FM 3



Our new receiver demodulates or decodes any kind of 4-channel. Even some that haven't been invented yet.

The Technics SA-8000X is master of all 4-channel systems. With special talents in discrete. Like a built-in demodulator for CD-4 records. Plus jacks for up to three 4-channel tape sources. And jacks for future discrete 4-channel FM.



It can handle any matrix method with ease. Because the Acoustic Field Dimension (AFD) controls and phase shift selector adjust to the coefficients of all the popular systems. Plus some that haven't been tried yet. And the same controls can help compensate for poor speaker placement and unfortunate room acoustics.

The 4 direct-coupled amplifiers each have 22 watts of RMS power at 8Ω , each channel driven. And because they can be strapped together, you get 57 watts RMS per channel at

8Ω , each channel driven, in the 2-channel mode. That's double-power stereo.

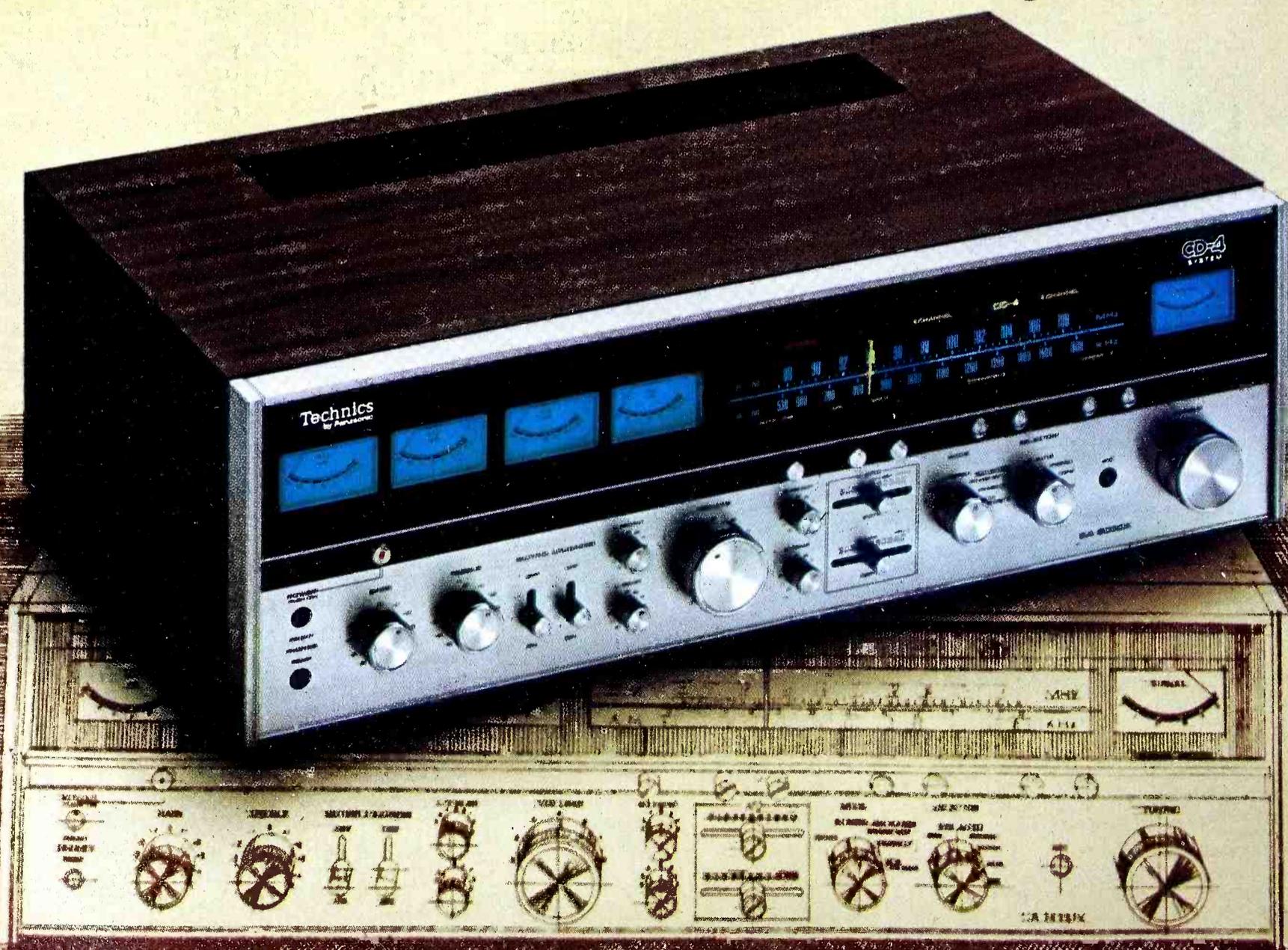
In the FM section, we have combined a 4-pole MOS FET, ceramic IF filters, a monolithic IC and epoxy resin coils for superb reception. FM sensitivity measures $1.9\mu\text{V}$.

Insist on the SA-8000X for total 4-channel. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

200 PARK AVE., NEW YORK, N.Y. 10017.
FOR YOUR NEAREST AUTHORIZED
TECHNICS DEALER, CALL TOLL FREE
800 447-4700. IN ILLINOIS, 800 322-4400.
Turn to page 14 for the name of your nearest Technics dealer.

Technics

by Panasonic





OUR COVER

In the Washington/Baltimore area summer is never dull. Pick from the wide variety of music, theater, art, and dance. All are plentiful and available! For a generous sampling of summer fare turn to the special features beginning on page 36. Also, don't overlook the wealth of suggestions in Happenings and the Calendar of the Arts. — Cover by John Heinley.

Editor and Publisher
RICHARD W. MOSTOW
Asst. to the Publisher
STEPHEN M. BROOKS
Administrative Assistant
LESLIE ENGLAND

Assistant Editor
BRANDI SULLIVAN
Technical Editor
WILLIAM A. TYNAN
Arts Editor
ANNE HUBBARD

Classical Recordings
ROBERT E. BENSON
Popular Recordings
BRUCE ROSENSTEIN
MICHAEL HOGAN
RAY BOBO

Jazz
PAUL ANTHONY

Contributors
ANTHONY W. ORR
H. DONALD SPATZ
THE DEAN

Log Assistants
BRENDA GOLDSMITH
REBECCA BEAVER

Subscriber Service
RAE VAN DER ENDEN
ANDREA LOMRANTZ

FORECAST FM

THE FM LISTENING GUIDE

JUNE, 1974 / VOL. 11 / NO. 4

FEATURES



36



40



41



48

RICHARD COE: A CRITIC'S CRITIC	14
Frank, candid Coe on critics & criticism.	
EDVARD H. GRIEG	28
A look at one of the world's greatest lyricists.	
WANT TO LEAD A BAND?	31
Many try . . . most should not!	
FAIRPORT CONVENTION: A DISCOGRAPHY	33
Musical chairs in the rock world.	
WHAT TO DO THIS SUMMER? PLENTY!	36
Pleasantly whiling away the summer months!	
B.S.O. IN COLUMBIA	40
Is the new sound too late?	
DANCE, DANCE AND MORE DANCE	41
Where it's at . . . all over town.	
ORCHESTRATING THE YOUTH OF MONTGOMERY COUNTY ..	42
Professionalism, excellence, enthusiasm.	
17th CENTURY CRAFTSMANSHIP IN 1974	44
The Shortridge Harpsichords.	
WAFT: WHAT'S A FEMINIST THEATER?	46
Women in a special kind of theater.	
MUSIC, MUSICIANS AND COMMUNICATION	48
Views from five famous musicians.	
PAUL SIMON	53
One of America's great songwriters.	
MUSICAL ODDITIES	55
A new fun game.	
SOUND GALLERY GUIDE TO AUDIO STUFF	57

DEPARTMENTS

LETTERS TO THE EDITOR	6	READING FOR LISTENING	56
ON STAGE	12	The Duke!	
American College Theater Festival		HAPPENINGS	109
DINING WITH THE NACRELLIS	16	CALENDAR OF THE ARTS	110
A delicious new feature!		TECHNICALLY SPEAKING	154
THE DEANERY	20	More on quadriphonics	
Leave well enough alone!		JAZZ UNLIMITED	157
CLASSICS IN REVIEW	22	KOLLEGE OF MUSICAL KNOWLEDGE	158
THE COMPLEAT DISCOGRAPHER ..	26	Revisions and updatings	
PROGRESSIVE MUSIC REVIEW	34	SERVICE DIRECTORY	158

FM RADIO

FM NEWS	114	SUBJECT INDEX	118
QUADRIPHONIC BOX SCORE	114	WEEK AT A GLANCE	120
THE SPOKEN WORD	116	LISTENING GUIDE	123
OPERA BOX	116	COMPOSER INDEX	149
BROADWAY SPOTLIGHT	116	SCANNING THE DIAL	152

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Letters to the Editor

UP IN FORGOTTEN COUNTRY

Sir:

At your request, you will find enclosed a copy of my letter to Mr. Thomas O'Connor of WBAL-FM.

You will notice that the issue of advance listings, crucial to the success of your magazine, does not receive a high priority, and I feel that you are entitled to an explanation.

I am an occasional reader of **Forecast FM**. I notice that it is larger and more glossy (in the face of the paper shortage) than ever. And more useless. In Bel Air, we are unable to receive WGMS-FM because of WHDG-FM in Havre de Grace. Our table model radios do not always get WBJC and WGTS. There is a station in Delaware or Pennsylvania on the **same** frequency as WETA. That leaves us with WBAL-FM, WCAO-FM, and WAMU. But up here in the forgotten country, we receive WITF-FM in Hershey quite well. Have you made any overtures to this fine public radio station for their program listings?

You do not list **one** Delaware station in "Scanning the Dial" although several can be received throughout Harford and Cecil counties as well as large parts of Baltimore County.

Your masthead calls this magazine the "Washington/Baltimore Edition." Harford County is officially part of the Baltimore Metropolitan Region. The Baltimore and Washington complex, for radio purposes includes many Virginia stations, according to your listings, although many of us cannot hear many of these. Why do you not list stations serving southern Philadelphia, Wilmington, Newark (Del.), and more of the southern Pennsylvania stations?

And since your editorials try to influence station policy, why do you not make a concerted effort to encourage WHFC (Harford Community College) to become a public radio station of the stature of WBJC? Why do you not even show them in your listings? "Scanning the Dial" could be expanded to cover more than one page if you were really interested in boosting FM radio in the full Baltimore/Washington complex.

A. Brinton Cooper, III
Bel Air, Md.

*(We are pleased to announce the addition of a new station to **Forecast FM: WITF-FM** in Hershey, Pa. This should be particularly welcome news to our Baltimore city and northern Maryland/southern Pennsylvania readers!)*

In "Scanning the Dial" Technical Editor Tynan explains that the listing is limited to stations that can regularly be received throughout substantial portions of the Washington/Baltimore area. While a number of Pennsylvania stations meet our broad, democratic criteria, none in Delaware do.

According to the 1974 "Broadcasting Yearbook" WHFC is authorized to operate with a power of 10 watts and an antenna height of 60 feet. That's barely enough power to cover the town of Bel Air! WBJC, a moderately powered station for example, operates with approximately 2,000 times as much power!

As a first step, we'd suggest you contact Harford Community College to determine whether they would appreciate help from interested citizens in further developing their technical facilities.

In looking over the editor's shoulder as he penned these notes, one of our staffers commented that reader Cooper, by using a table radio, is trying to listen to FM with one arm behind his back!—Ed.)

DETAILS . . . DETAILS . . . DETAILS

Sir:

I first became acquainted with **Forecast FM** last September when I purchased a copy from a newsstand. I repeated my purchase again in October and November and by this time realized how indispensable it was to good stereo music listening.

By December I had become a mail subscriber and in January gave a gift subscription to a neighbor. Since then I have recommended **Forecast FM** to a number of friends.

The main appeal to me was the monthly program listings and in particular, the recording time shown in brackets as I do quite a bit of recording. I am sure you can imagine my disappointment when I received the April issue and found that WBAL was not giving detailed listings and that WGMS was not including the recording times.

The stations which I listen to the most are, in order of most listening time, WGMS, WETA, WBAL, and WGTS.

I feel the stations and their advertisers should be advised that there are probably many like myself who will find ourselves listening less to those particular stations who do not give complete listings of their programs and recording times.

A lot of changes may take place between now and next December when my subscription to **Forecast FM** runs out but I can assure you that my decision on renewing my subscription will probably depend entirely on the quality and completeness of the monthly listings. I certainly hope they can be brought back to the standards all your subscribers enjoyed last Fall.

Howard S. Gilman, Jr.
College Park, Md.

(We invite our readers to add their voices to ours in encouraging the area stations to furnish more details. We call to your attention our newest station: WITF.—Ed.)

Ask about Stonehenge here

ATLANTIS SOUND

1605 Conn. Ave., N.W.
Washington, D.C.

1742 Wisc. Ave., N.W.
Georgetown, D.C.

7811 Old Georgetown Rd.
Bethesda, Md.

1528 Rockville Pike
Rockville, Md.

3220 Old Lee Highway
Fairfax, Va.

5305 W. Broad St.
Richmond, Va.

4811 Forest Hill Ave.
Richmond, Va.

Ravenworth Shop. Ctr.
Springfield, Va.

230 W. Broad St.
Falls Church, Va.

CUSTOM MUSIC

26 E. 25th St.
Baltimore, Md.

HOUSE OF SOUND

812 Kent Ave.
Catonsville, Md.

MUSIC CENTER HI FI HOUSE

Barracks Road Shopping Center
Charlottesville, Va.

MYER EMCO

1212 Connecticut Ave., N.W.
Washington, D.C.

Willston Shopping Center
Arlington Blvd. (Rt. 50) at 7 Corners
Falls Church, Va.

MYRIAD SOUND INC.

959 Ritchie Hwy,
Severna Park
9619 Reisterstown Rd.
Garrison, Md.

SHRADER SOUND

155-157 Main St.
Annapolis, Md.
1815 Wisconsin Ave.
Washington, D.C.

SOUND SHOP

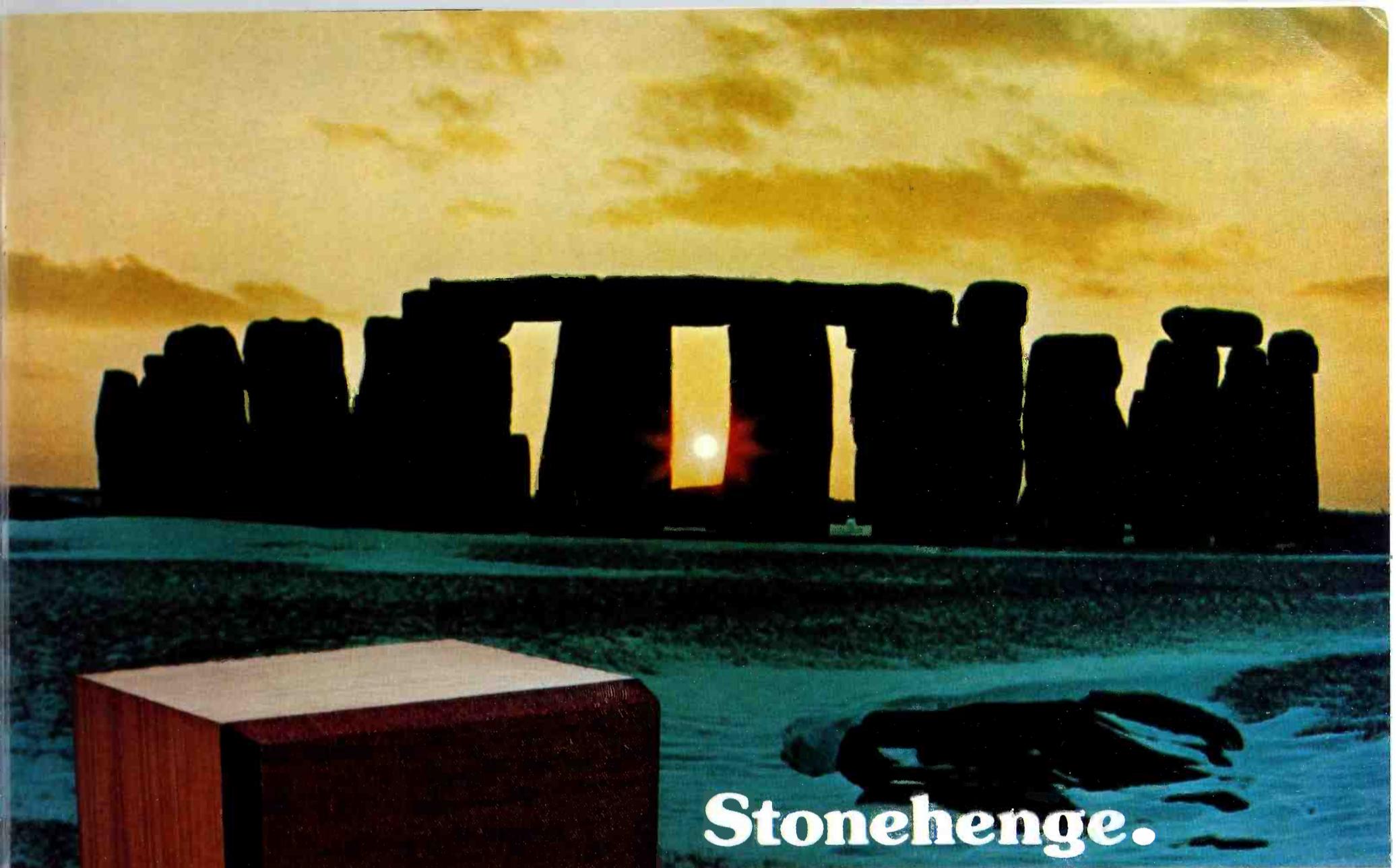
Tidewater Dr. & Little Creek Rd.
Norfolk, Va.

STANSBURY STEREO

Merritt at Wise
6716 Reisterstown Rd.
6330 Frankford Ave.

SUBURBAN MUSIC

Laurel Shopping Center
Laurel, Md.



Stonehenge.

Britain's ageless Stonehenge. Eternal monument to man's quest for ultimate understanding of his world.

Altec's Stonehenge I. Fulfilling the quest of another age — for the ultimate speaker system to reproduce today's dynamic music. With all the power and precision originally captured by modern recording technology. Starting at the bottom, a hefty 12-inch frame bass driver delivers powerfully virile lows and mid-range. At 1800 Hz, the signal crosses over to an all-new direct radiator that produces crisp, definitive highs. The dividing network is front-mounted, with continuously variable high-frequency attenuation control. All totally designed to achieve a new level of accuracy in sound reproduction.

Altec's Stonehenge I. An ultimate in visual styling, as well. A tall, slender column, elegant and graceful. Stunningly crafted on all four sides of luxurious hand-rubbed Afrosian Teak, accented by a rich Raw Cocoa grille. And it occupies less than 1.4 square feet of floor area. Perfect for the small space dweller and quad enthusiast.

Stonehenge I. A new look. A new sound. An ancient mystery inspiring a classic of contemporary technology.

From Altec.

Experience it soon.

ALTEC
the sound of experience.



1515 S. Manchester Ave., Anaheim, California 92803

The time has come to completely re-evaluate your standard of high fidelity performance.

The ingenious innovations in circuitry used in Pioneer's new TX-9100 AM-FM stereo tuner and SA-9100 integrated stereo amplifier represent a major breakthrough that will have universal impact on all future high fidelity components. Their capabilities achieve performance and precision heretofore unattainable.

The height of sophistication, the TX-9100's stabilized, drift-free front end employs three dual gate MOS FET's, two tuned RF stages and a 5-gang variable tuning capacitor for exceptionally high gain and extremely low noise. FM sensitivity is an astounding 1.5uV.

The advanced IF section, using four ceramic filters and four monolithic IC's produces a highly effective 90dB selectivity and a 1dB capture ratio. There's also substantially better stability and minimum phase distortion.

Both radiated noise and noise interference have been completely eliminated by 6-stage limiters working with differential amplifiers and a new pulse noise suppressor circuit. Signal to noise ratio is a superb 75dB.

Other features include: exclusive drift-free, alignment-free phase lock loop (PLL) IC circuitry for optimum channel separation; unique muting control that eliminates both interstation noise and the popping noise of tuning and detuning; a completely unitized monolithic IC for the AM section; dual tuning meters.

At \$349.95, including a walnut cabinet, the TX-9100 is the epitome of advanced research.

The SA-9100 is the most exciting and remarkable integrated stereo amplifier available. Its two separate balanced positive and negative power supplies use a total capacitance of 30,000 uF for an absolutely pure DC voltage supply. With 60+60 watts RMS, at 8 ohms, both channels

driven there's stable power output, excellent transient response and only 0.1% distortion between 20-20,000 Hz. That's 100+100 watts RMS at 4 ohms, 1,000 Hz... fantastic!

Unlike other amplifiers which offer direct-coupling only with the power amp, the SA-9100 is direct-coupled in all stages — equalizer, control and power amps. This provides the finest transient response, wider dynamic range, THD and IM distortion of only 0.04% (1 watt). It's an incredible achievement.

Twin stepped tone controls (two for bass, two for treble) custom tailor your listening. There are 5,929 combinations to suit your listening room acoustics and to compare or compensate for component frequency response. A new tone defeat switch adds extra flexibility; it provides flat bass and treble response instantly.

Whatever program source you're likely to feed in, the SA-9100 has two inputs for it, plus connections for three pairs of speakers. There's a special electronic trigger relay system to protect the speakers against DC leakage. Additional features and refinements include:

level set and loudness contour controls; separate switching between the tuner and phono 1 and any other single program source; two-way tape-to-tape duplicating and monitoring; individual controls for phono 2 and aux 2; high/low filters, plus much more.

The most exciting-to-use amplifier that has ever powered any hi-fi system, the SA-9100 is only \$449.95, including a walnut cabinet. Unquestionably the most advanced hi-fi components available today, the TX-9100 and SA-9100 are the showcase units in Pioneer's new lineup of tuners and amplifiers, starting at \$139.95, including walnut cabinets. Let your Pioneer dealer demonstrate how they can outperform anything you have ever experienced in the world of high fidelity.

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75 Oxford Drive, Moonachie,
New Jersey, 07074
West: 13300 S. Estrella, Los Angeles
90248 / Midwest: 1500 Greenleaf,
Elk Grove Village, Ill. 60007 /
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when you want something better



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 Buenos Aires TV & Sound
 1615 Conn. Av., N.W.
 District Sound
 2312 R. I. Ave., N.E.
 German Hi Fi Center
 930 9th St., N.W.
 Glen's Audio
 1331 F St., N.W.

MARYLAND

BERDEEN
 Harco Electronics
 Carsin's Run

ANNAPOLIS

Hi Fi Shop
 7 Parole Plaza
 Rickey's
 19 Parole Plaza

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Henry O. Berman Co.
 12 E. Lombard St.
 Electronic Center
 5258 Reisterstown Rd.
 Electronic Trading Post
 514 S. Broadway
 Essex Electronics
 705 S. Marlyn Av.
 Fox Sales
 231 E. Baltimore St.
 Gordon Miller Music
 1348 Reisterstown Rd.
 Harmony Hut
 Security Mall
 Harry's Radio & TV
 Coldspring and Reisterstown
 High Fidelity Center
 317 W. Franklin St.
 High Fidelity House
 6307 York Rd.
 6214 Balto. Nat'l. Pike
 7126 Ambassador Rd.
 House of Sound
 821 Kent Ave.
 Kipp & Son
 1605 Eastern Av.
 Park Radio & TV
 202 W. Fayette St.
 Stansbury Stereo
 Merritt at Wise
 6716 Reisterstown Rd.

EL AIR

Sight and Sound
 2438 Churchville Rd.

ATONSVILLE

High Fidelity House
 6214 Balto. Nat'l. Pike

COLUMBIA

Harmony Hut
 2340 The Mall

DISTRICT HEIGHTS

Sidlis Sales Co.
 6421 Marlboro Pike

LKTON

Mars Piano Co.
 243 S. Bridge St.

REDERICK

Colonial Music
 14 Patrick St.
 Yost Electronics
 1708 W. 7th St.

ARRISON

Harry's Radio & TV
 9400 Reisterstown Rd.

LEN BURNIE

Revacto Electronics
 403 N. Ritchie Hwy.

REENBELT

Sound, Inc.
 Beltway Plaza Mall

OLLYWOOD

Hollywood House of TV
 RFD #1, St. Mary's Cty.

OPPATOWNE

Stansbury Stereo
 1010 Joppa Farm Rd.

ANDOVER HILLS

Stereo World
 6727 Annapolis Rd.

ANGLEY PARK

Belmont Radio & TV
 8034 New Hampshire Ave.

AUREL

Belmont Radio & TV
 Md City Plaza Shopp. Ctr.

R&W ELECTRONICS

306 Marshall Ave.
 Suburban Music
 Laurel Shop. Center

WING MILLS

Fox Sales
 10349 Reisterstown Rd.

KON HILL

Belmont Radio & TV
 6179 Livingston Rd.

SOUND INC.

Oxon Hill Shopp. Ctr.

KESVILLE

Fox Sales
 1000 1/2 Reisterstown Rd.

RANDALLSTOWN

Electronic Center
 8521 1/2 Liberty Rd.

ROCKVILLE

German Hi Fi Center
 12350 Parklawn Dr.

Home Elect. of Md.
 142 W. Halpine Rd.

SOUND GALLERY

12219 Nebel St.

SILVER SPRING

Record Player Service
 901 Silver Spg. Av.

TIMONIUM

The Sound Factory
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Stereo Eqpt. Sales
 7A Aylesbury Rd.

WHEATON

Belmont Radio & TV
 12500 Layhill Rd.

Wheaton Plaza Hi Fi
 Wheaton Plaza

VIRGINIA

ALEXANDRIA

Stereo World
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TV WORKSHOP

6228 Little River Tpk.

ANNANDALE

Stereo Sound

4419 John Marr Dr.

ARLINGTON

Arlington Elect.
 3636 Lee Hwy.

Belmont Radio & TV

4723 King St.

Sound Gallery

4050 S. 28th St.

BLACKSBURG

Carver's Inc.
 153 College Ave.

CHARLOTTESVILLE

Lafayette Assoc. Store
 Barracks Rd. Shop. Ctr.

DANVILLE

Womack Radio Supply
 513 Wilson St.

FAIRFAX

Sound Gallery
 2960 Gallows Rd.

TV WORKSHOP

10276 Main St.

FALLS CHURCH

TV Workshop
 116 W. Broad St.

FREDERICKSBURG

Lafayette Assoc. Store
 529 Jeff. Davis Hwy.

HAMPTON

Stereo Design
 Mercury Plaza Mall

HARRISONBURG

Miles Music Co.
 67 S. Mason St.

LYNCHBURG

Womack Radio Supply
 1717 Park Ave.

McLEAN

McLean Electronics
 1992 Chain Br. Rd.

MANASSAS

Harmony Hut
 Manassas Mall

MARTINSVILLE

Womack Radio Supply
 619 W. Church St.

NEWPORT NEWS

Stereo World
 19 Sherwood Shop. Ctr.

NORFOLK

Audio Center
 159 E. Little Creek Rd.

Priest Electronics, Inc.
 6431 Tidewater Drive

World Electronics
 3 Southern Shpg. Ctr.

RICHMOND

Gray's Inc.
 6017 W. Broad Street

Willow Lawn Shpg. Ctr.
 Harmony Hut
 Cloverleaf Mall

Audio Wholesalers
 5501 Midlothian Tpk.

6301 West Broad Street
 Meridian Electronics
 1001 West Broad Street

Sight 'N Sound
 Willow Lawn Shpg. Ctr.

Azalea Mall

ROANOKE

People's Radio & TV Supply
 1015 Moorman Rd., N.W.

Rent-a-Tape, Ltd.
 1505A Harshberger Rd.

SPRINGFIELD

Harmony Hut
 6780 Springfield Mall

VIRGINIA BEACH

Hi Fi Clinic, Inc.
 21 Hilltop Square Shpg. Ctr.

Sound World, Ltd.
 4574 Pembroke Meadows

Shpg. Ctr.

WAYNESBORO

Modern Home Center
 145 North Wayne Avenue

BACH FOR ROCK FREAKS

Sir:

Concerning the article entitled "Bach For Rock Freaks" by Mr. Ray Bobo; it is one of the best articles I have read for a simple and direct introduction to Bach. I am also a "Bach freak" and have been for some time as well as a purist for Baroque music. Nevertheless, the approach taken by Mr. Bobo is one that should interest young people in the music of Bach. His approach is one that I have been waiting for for some time, because I personally would like to share the music of Bach but have had a difficult time at it. The music of Bach is versatile enough to be translated into any medium because it does not destroy his music but rather proves the durability of his style—a style that did not end with the Baroque period but which continues. So again—thanks and continue to produce articles like these with other composers. The beauty of Mozart, Beethoven has to be shared.

Br. Michael J. Ciullo OCD
 Washington, D.C.

QUICK REPLACEMENT SERVICE

Sir:

Thanks so much for sending my replacement April issue which I received today (4/8) and I think I only wrote you last Thursday (4/4). It's a shame you have to pay to make up for the errors of our appalling Postal Service, but I do appreciate it.

Harry O. Boord, Jr.
 Newark, Del.

(Any subscriber whose copy has not been delivered by the postal service by the first of the month will be sent a replacement without charge, provided you let us know between the first and the fifth.—Ed.)

FORECAST FM PRAISED

Sir:

Thank you for your kind words. Much to our regret, however, we feel that we must curtail our outgo. We are in our late seventies, and rarely listen to the radio (we never watch television). We use Forecast FM so little that we feel that the expenditure is not justified.

While we did receive it, and for a time made use of it, we enjoyed having it around, and thought that the expenditure was a worthwhile investment. You are publishing an excellent guide at a reasonable price. We wish you success in your endeavors, and trust that our defection will not be too great a blow to the business end of your enterprise, nor to your morale.

Jan van der Vate
 Arlington, Va.

Sir:

I am renewing my subscription to one of the best magazines in the Washington/

Baltimore are. I enjoy mostly, Classics in Review and the Dean. Keep up the good work.

Kevin Younes
 Bethesda, Md.

Sir:

Many thanks for an excellent magazine!

Charles F. Swezey
 McLean, Va.

Sir:

Congratulations on the tenth birthday, and may you prosper!

James M. Lawrence
 Washington, D.C.

BRUCKNER DISCOGRAPHY

Sir:

Mr. Orr errs on two points in his Bruckner discography. The Symphony #3 never appeared in an edition by Haas; the second version (1878) was edited by Oeser. And the recording of this work by Schuricht uses the third (1889) version, like everybody else (unfortunately) except Haitink.

J. M. Johnston
 Silver Spring, Md.

MONSTROUS PERNICIOUS PRACTICE

Sir:

Your May issue makes you an unwitting accessory before the fact to a program forecast that I am almost certain will prove to be in error. It is the statement that WETA's fourth annual Gilbert & Sullivan festival will present "complete performances . . . of the 12 famous operettas". Complete performances of them all have definitely not been presented in the previous festivals. In each of these a castrated recording of *The Mikado* has been aired that omits all the spoken dialogue. I cite this as merely the most conspicuous example of malfeasance in these festivals, without implying that the pernicious practice is limited to one opera. It is sufficiently monstrous that the best and most popular of the G. & S. collaborations should be treated in this cavalier fashion.

It would be difficult to prove that the wit of Gilbert contributed less to the success of the operas than the tunes of Sullivan. To deprive listeners of the spoken words of Pooh Bah, Ko-ko, the Mikado himself, and indeed the whole extensive and delectable non-musical part of the dialogue makes it difficult for the new listener to follow the plot and exhibits a gross callousness toward that part of the audience who are already G. & S. buffs and will (quite properly) be outraged by any tampering with the script. Would WETA air a tape of an Anna Russell performance prepared by some mental defective who had the presumption to snip out all the spoken parts? God help us, I believe they would!

I invite you to listen to their next airing of **The Mikado** and hear for yourself whether they are still following this incredible practice. Surely mine is not the only complaint about it they have been ignoring for the past three years. Is there, in some dim corner of this station's premises, a misguided program arranger even now pouring over record catalogues in search of similarly emasculated versions of **Freischutz**, **The Magic Flute**, etc., etc.?

D. L. Harley
Martinsburg, W. Va.

(Ouch!—Ed.).

OLD TIME RADIO

Sir:

In reference to the article in your May issue of **Forecast FM** by Kenneth J. Stein, "Nostalgia Radio Rides Again!", he fails to give credit where credit is due. I'm speaking of Mr. Owens Pomeroy who brought Old Time Radio to the attention of Baltimore. Mr. Pomeroy's name is synonymous with Old Time Radio in the area. If it was not for him, WBJC would not have Sounds Like Yesterday and, further Father Kevin Lysaght would not be producer & host.

You see, Mr. Pomeroy's push originated and hosted Sounds Like Yesterday on WBJC in its earlier days and took Father Lysaght from Loyola High School on later as host of a big band segment of the show because Lysaght had a big collection of Glenn Miller recordings, not so much big bands. Since then, Father Lysaght, along with WBJC have nudged Mr. Pomeroy completely out of the show which he originated!

Mr. and Mrs. Philip Fister
Baltimore, Md.

WE TRAVEL TO RUSSIA!

Sir:

I would like very much to continue with your fine magazine but I am leaving for a tour of duty in Moscow in several months and will be out of the country for 2 or 3 years. I do, however, plan to take copies of **Forecast FM** with me to show to the Russians what fine music we have on the radio in the D.C. area and how lucky we are to have such a good index to it every month. Thanks for your good service to us while we have been in the area.

John Foster
Arlington, Va.

A DISSERVICE TO OPERA

Sir:

H. Donald Spatz exhibited an acid wit in his "Was the Opera Grand" (March, 1974 issue). However, Mr. Spatz has simply rendered another disservice to opera as have so many of his equally caustic predecessors. Above all, I resent the innuendo that Giuseppe Bamboschek was on hand to conduct the various mediocrities of the era more or less out of habit. I think something ought to be made clear right here and now.

To begin with, during the thirties and forties a courageous attempt to launch small opera companies in this country was under-

way. It failed largely because of the same reasons minor league ball clubs fail . . . lack of promotion and poor box office. Opera and baseball teams have some remarkably similar needs . . . farm teams and money. Where they differ today is that any good ball player can try out in the minors and have great hopes of working up to the top. An aspiring opera star has nowhere to go in this country.

True, there have been some over-advertised performances of thrown-together operatic companies, but this is forgivable when you realize the need that was being filled in some culture-starved areas which could never hope to see a Metropolitan Opera production. If they lacked the finesse of the greats, they should be applauded for their efforts and encouraged to better themselves, not degraded by every self-righteous critic who happens to attend. (Or does Mr. Spatz and his group attend minor league games just to boo the players?)

Bamboschek was my good friend and coach. This genius was born in Trieste on June 12, 1891, and conducted his first opera at age 17 at Teatro Fenico. Five years later he became the accompanist of Pasquale Amato and came to the USA. In 1916 he became conductor and musical secretary of the Metropolitan Opera. Think about that, Mr. Spatz . . . what were YOU doing at age 25?

Bamboschek conducted at the Met for thirteen years and his renown for excellence and a tremendous sympathy for singers was only equalled by his taste and astuteness in projecting scores. After 1929, Bamboschek conducted for the movies and broadcasting with occasional operatic work. In fact, in 1940, he conducted Faust right here in Washington and the notices were very enthusiastic.

Now, what most people don't know, is that Bamboschek was ever in demand to come to the Met to calm down this or that overwrought coloratura or prevent some outraged tenor from beating someone. He could do it. This same sympathy led him to fight for the rights of performers who were under a hard dictatorship at the Met in those days. In 1940, when Gigli came to the Met, it was agreed that a performance of Forza del Destino would feature Gigli. It was called off. The enraged Gigli called on Bamboschek, they gathered a number of really sympathetic stars together and many members of the Met orchestra, to do Forza in Newark, to the dismay and horror of the Met management.

As long as he conducted, Bamboschek was the darling of the singers . . . and he promoted many young starlets. Alas, his dream of a "minor league" arrangement for opera failed to materialize, but he deserves the plaudits of all who love music. This was the greatest conductor of them all in the hearts of the singers. Perhaps, someday, there will be a network of small companies, encouraged by knowing music lovers, and maybe one of them will bear Bamboschek's name.

James F. McDonough
Rockville, Md.

(Clearly Mr. McDonough, out of devotion to his friend and coach, has read more into my words than reposes there, and his logic has been forced out of focus.

(Continued on page 158)

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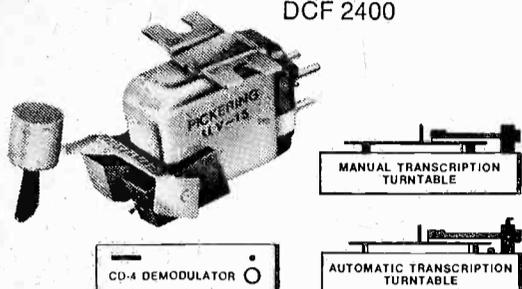
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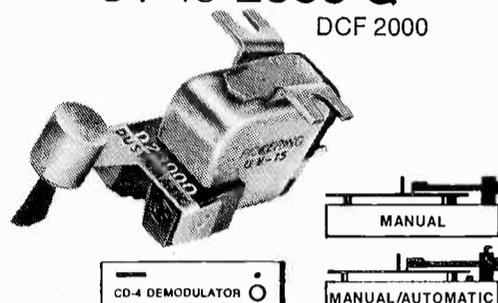
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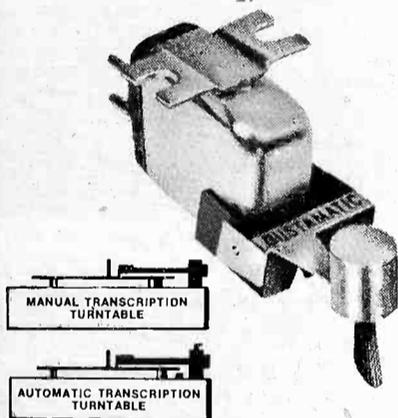


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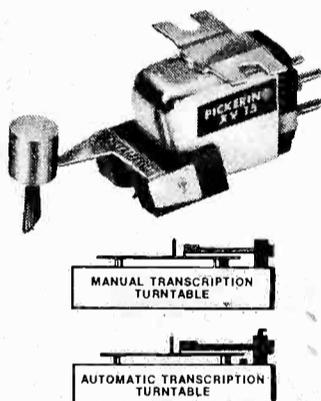


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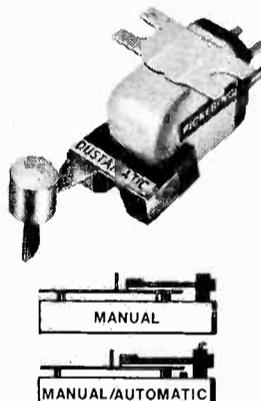
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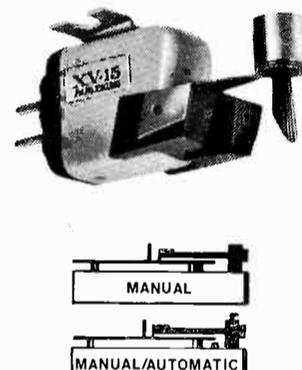
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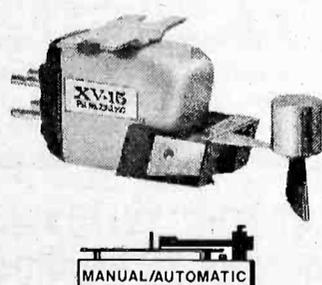
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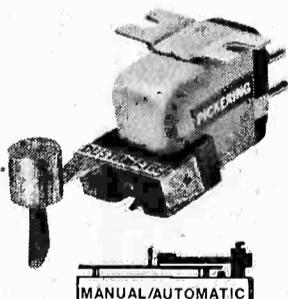
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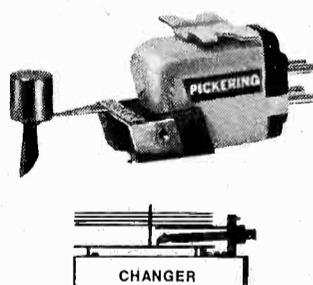
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DCF 200



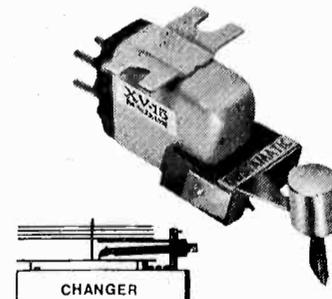
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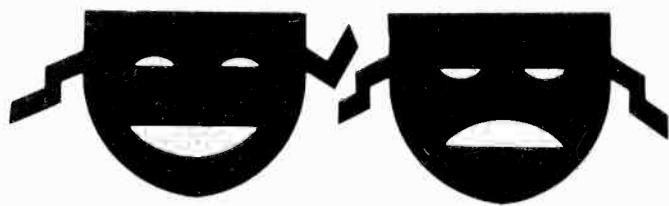
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FORECAST FM 11

On Stage



by ron morrisseau

If theater over the next decade is in the hands of the talented young people represented by the hundreds involved in this year's American College Theatre Festival, there is no doubt that theater in America is going to have solid representation from academia.

Judging by the response at the box office, you will want to reserve your tickets very early next year.

So much was written about the ACTF during its two-week schedule at the Eisenhower Theater in April that there isn't much that I can add. However, one hopeful observation might be that not all of the plays, and most certainly not all of the original plays, revealed their academic genesis. One would expect there to be a play about dormitory life, and there was ("Lying in State"), and revivals of medieval works

("The Mandrake"), and resettings of 18th century works ("The Servant of Two Masters", "Liberty Ranch"), and of course, one would expect the Greeks to be represented ("The Oresteia"); but "The Soft Touch" was far removed from campus life and required only an interest in living to identify with and be a part of this very humorous and biting farce.

Young playwrights are encouraged to write about what they know best — hence, the inevitable campus-based plays that rarely get produced. With more living, in all its variety, these young writers' and actors' incredible promise may be realized. It would be an interesting exercise to have the Festival organizers provide an "alumnae" record of what has happened to the promising young artists of the past six years of Festivals.

Washington can be especially proud of this unique annual presentation. Judging by the response at the box office, you will want to reserve your tickets very early next year.

There does seem to be, though I'm not prepared to dwell on it now, a dichotomy in



Max Morath in "The Ragtime Years".

Walt Lachman and Jean Anne Kain in "Plaza Suite".



the theater. There is that larger body of works that requires a knowledge of drama, literature, history, philosophy, and psychology to penetrate just the surface of meaning. These pre-requisites are generally the province of the college campuses and jealously jargonned to protect the interest of the teachers and the taught. It is this pseudo-seriousness that frightens most tube-viewers to stay away from the theater in droves.

Its haunting lyrics and poignant music become a part of your music sense.

The other body of theater is represented by the theater of the aural, rather than the literate, tradition. Though "The Soft Touch" falls conveniently into this niche, more significantly "Don't Bother Me, I Can't Cope" is a prime example of the aural tradition. Not strictly a play with plot, protagonist, and antagonist, it nonetheless has identifiable characters and likable people. The protagonists are the people and the will to cope is the driving force that gives theme to this pulsating musical sketch of the Black experience in America. Song after song after song build a foot-stomping, hand-clapping compendium of 300 years of joys and fears and laughter and tears of a

(Continued on page 18)

A short discourse on Frequency Equalization.

Hi-fi equipment is really pretty good today. There are amplifiers with all but non-existent distortion; tape hiss has been banished by the Dolby system; home record playing gear is as good as the finest studio equipment of a few years ago, and the best speakers offer frequency response as linear as electronic equipment.

But one component is as bad now as it was at the turn of the century, still distorting heavily and often negating the quality of the finest audio hardware.

That component is the listening room. It really is an audio component, plugging in between your speakers and your ears, and is just as important as your amplifier or phono cartridge.

The problem is that most listening rooms are only listening rooms by accident. They were designed, rather, for talking, or eating, or sleeping; and the conditions that make a room good for something else might make it horrid for listening to music.

Floor and wall coverings, ceiling tile, furniture, doors, windows, and hallways, even the number of people or a pet sheep dog can dramatically and detrimentally affect the sound you hear. Now, finally, there is something you can do about it.

The hard way is to completely rebuild the room, eliminating every feature that detracts from sonic purity. The easy way is to use an adjustable frequency equalizer—an electronic box that lets you counteract many if not most of the bad acoustic features in a room, and eliminate many other hi-fi hassles as well.

Basically, an equalizer is a super tone-control system that takes up where the customary bass and treble controls leave off. Instead of boosting or cutting back the two large chunks of the audible frequency spectrum that we refer to as lows and highs, room equalizers work in a larger number of narrower frequency bands that cover all of the audible range.

A room laden with lots of overstuffed furniture, thick carpeting, heavy drapes, and acoustical tiles on the ceiling can absolutely ruin your listening experience. These soft furnishings swallow up your stereo system's sound, and leave you with none of that live-feeling sock or "presence" you expect from your records and tapes.

Another room, with lots of undraped windows, large expanses of mirror, glass-covered artworks, modern furniture, and highly polished floors also presents big problems, becoming a virtual reverberation chamber for the high notes, sending them rebounding like a billiard ball from every surface and sounding so strong as to overwhelm the bass notes.

Simple tone controls can help you fix things up a bit, but in order to avoid specific architectural and decorating gremlins without affecting the other frequencies that do not need to be controlled, you need the pinpoint accuracy found in multi-band equalizers. Any time you move a piece of furniture, you risk upsetting the tonal balance of the room,

but the proper equalization can keep your music humming smoothly.

But patching up the sound within the room is just the beginning. You can also correct for frequency-response distortion and compensate for other trouble that develops mechanically and electronically, and even completely recreate a recording.

If you have a disc or tape with a vocal track buried behind lots of lush instrumentation, by boosting the 1,000 Hz equalization control you can make the singer dominate the musicians; and conversely, if you wish to concentrate on the instrumental sounds, the same control moved in the opposite direction will suppress the voice.

Beyond the actual music there are a good many other changes and improvements you can make. Starting at the bottom, in the 20-80 Hz range, you can cut back response to eliminate the hum from the AC electrical power line as well as turntable or tape-deck motor rumble, and acoustic feedback caused by a phonograph cartridge picking up vibrations from your speakers:

You might want to boost both this range and some of the higher ones while listening at low levels in order to have a precision loudness control, one that is designed for your particular hearing instead of the average Fletcher-Munson curve used in the loudness compensation circuitry found in most components.

Commercial recordings made in recent years all employ a standard equalization scheme that correlates to playback electronics, but it wasn't always so. In the early days the record business used many different standards, but by using a multi-band equalizer you can make those 78's sound just like those old engineers wanted them to sound.

Similarly, equalizers can be helpful with some prerecorded tape cartridges that use special frequency balancing to sound better in automobiles but need adjustment for playing on quality indoor music systems, and in restoring radio broadcasts from stations that utilize major frequency rolloffs in the extreme ranges.

Many of the new recording tapes have intentionally nonlinear frequency response and are intended for use with specially equalized recorders. If your own tape unit is not correctly adjusted, an accessory equalizer can restore normal tone balance.

By cutting back around 10,000-Hz you can reduce a lot of the hiss inherent in tape playback, and the same frequency adjustment will eliminate a lot of the annoying scratches and other surface noise on records, and if you patch an equalizer through a PA system you can use the 10,000-Hz adjustment for controlling feedback whine.

If you have prerecorded tapes that have been processed with Dolby noise reduction, but do not have access to a Dolby playback decoder unit, an equalizer may be used to compensate for the boosted highs without chopping away as much music as would a normal

treble control.

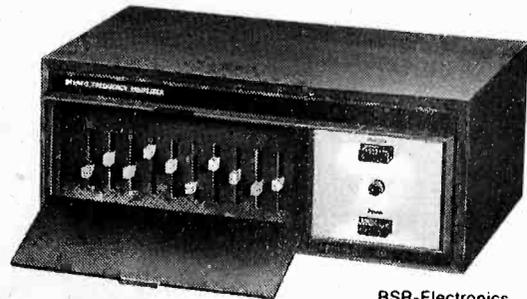
Equalizers are particularly useful in dealing with speakers, not only in correcting their performance in relationship to a particular room, but in adjusting their own overall characteristics. It may be the case that your speaker system has an unadjustable crossover network that is not providing the tonal balance you prefer. As long as the drivers can handle the extra power, you can boost the frequencies you want and almost redesign the speaker system. Some two-way systems are weak in the midrange, a problem that can often be alleviated by boosting frequencies in the 800-2,500 Hz range. Other transducers—phonograph cartridges and microphones—may similarly be "rebuilt" to your own specifications.

The possibilities for sonic manipulation are almost without end. With an equalizer and a little patience you can make any good speaker or cartridge sound like almost any other good speaker or cartridge.

Music or recorded sound effects may be altered beyond recognition. You can make a sweet and gentle singer like Melanie groan like Broderick Crawford at his belligerent best; Al Hirt can be rendered into a little kid puffing on a penny whistle; a set of Lionel trains can assume the thundering resonance of a giant diesel in a mountainous hollow; and the most attention-grabbing radio announcer can be demoted to a barnyard cackler. Once you have used an equalizer for a couple of days, you'll wonder how you ever managed without it. There are few audio products indeed that can be so legitimately useful and so darned much fun too.

The BSR-Electronics FEW-2 equalizer operates in five frequency ranges, with separate controls for each stereo channel. It is flexible enough for most any application, and simple enough for even the non-audiophile to benefit from. It connects to your amplifier or receiver through the tape monitor jacks, or between pre- and power amplifier in a more complex component system.

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RICHARD COE:

A CRITIC'S CRITIC

by ron morrisseau

The following interview took place at the Kennedy Center during the American College Theatre Festival in mid-April. Mr. Coe graciously permitted us many questions, only a few of which appear here. We found him a true gentleman of considerable knowledge and sophistication, most certainly worthy of his position as drama critic for the **Washington Post**. In the present instance, Mr. Coe was also one of three judges responsible for selecting the best original play submitted to the Festival by the regional judges.

* * *

FFM: How did you become involved with the Festival?

COE: Brooks Atkinson was supposed to be one of the three this year, but his wife had an eye operation and he didn't want to leave her. I was asked to take his place this year, as I was scheduled to go along next year.

I served with playwright-novelist Michael Blankfort and American Theatre Association past president Vera Mowry Roberts, who teaches drama at Hunter College. We traveled 20,000 miles to pick from what the judges in each of 13 areas chose as their best. We saw only the originals from which we had to pick the best. We saw the first play and it was number one. Then when we saw a better play, then it was number one. "The Soft Touch" was the sixth play we saw, and it remained number one right to the end.

... I'm still wondering what I'm going to do when I grow up.

We had to be careful. Sometimes I wondered if we were reacting to the play or to the production. These were original plays and we had to be sure we were judging them properly. Then, too, the quality of the actors made a great deal of difference, and

had to be dealt with in our judgment of the play.

Bernard Belinsky, the lead in "The Soft Touch", is an excellent actor, so capable and intuitive. He reminded me of Cary Grant years ago — that ability to react, not just act. But this is a very serious play — we have to be reminded, near the end the bum says, "I'll see you in the lobby." It means after all this farce and carrying on reality is with us — and Neil Cuthbert the playwright, is only 22; what a talent he has! That's what's so marvelous about this festival. Here is a very serious play, a farce. If it had been in French, they would be calling it a masterpiece in the tradition of "The Bald Soprano". But this is a very American play with references to TV, movies, the funny-papers, slang — only an American would understand the allusions. To the British it would mean nothing.

Critics . . . always encourage people to go to plays that will make them want to shoot themselves . . .

FFM: You are very much a professional critic. Your being asked to judge new plays in this way attests to that. How did you become a critic? For that matter, what is a critic?

COE: Most critics fail to realize what the word means. It means to adjudicate, to balance, to get a perspective of. It doesn't mean to pick at flaws, the way the word "criticize" is usually used. To be a critic is to evaluate and to measure against the perspective of what has gone before—to compare fairly. Too many critics hold themselves superior to the playwright, saying "I can see through this twaddle," and very often they don't get the point.

(Continued on page 54)

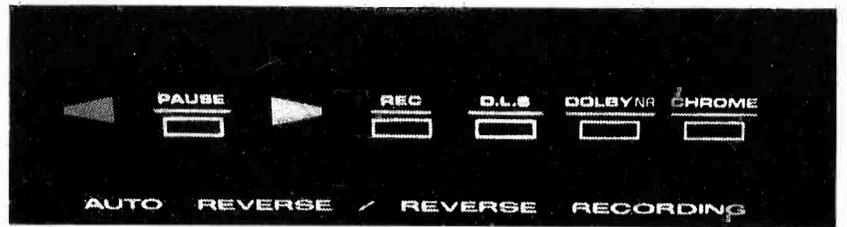
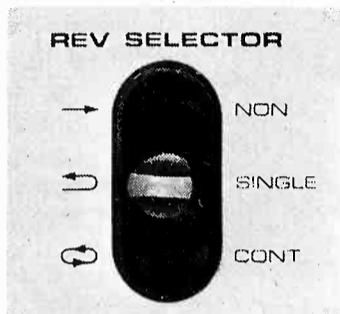
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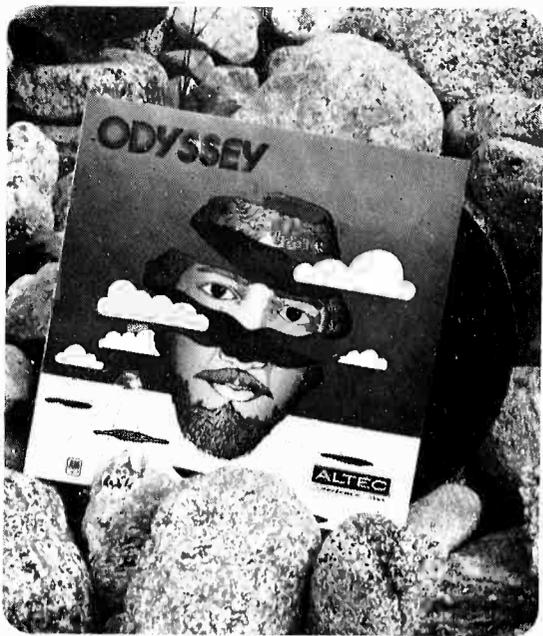


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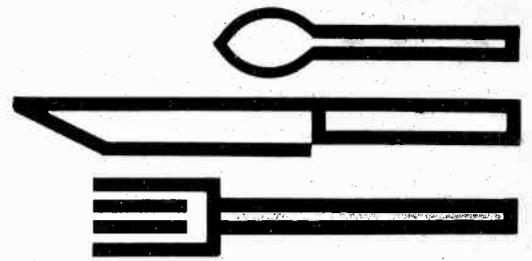
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Dining with the Nacrellis

Andy & Esther



We take pleasure in introducing a new feature for our readers: *Dining with the Nacrellis*. In the months to come, our restaurant critics, Esther and Andy Nacrelli, will give you a good look at many of the better dining spots in the Washington/Baltimore area. The restaurants will be rated for quality, service, decor and price; the best possible rating would be four candles.

We hope you enjoy this new feature—*Bon Appetit!*

RIVE GAUCHE—Corner M and Wisconsin Avenue in Georgetown. Open for lunch and dinner. Closed Sundays. American Express, Diners Club, Carte Blanche, BankAmericard, and Central Charge accepted. Valet Parking. Reservations FE 3-6440.



The Rive Gauche, our first selection for this column, is unmistakably one of Washington's fine French restaurants. The location is in the heart of Georgetown and although parking could be a problem, it is efficiently handled by a young French attendant.

Upon entering the restaurant, the maitre d' welcomed us in a gracious manner and seated us promptly. The room is compact and would appear to seat roughly 100 diners. The bright rich, red and gold background with crystal chandeliers provides the stimulating atmosphere of a French supper club. Tiny arrangements of fresh cut flowers grace every table. One minor problem we observed was due to the limited size of the room, traffic tends to be a bit heavy between the kitchen, bar, and the tables. Although somewhat distracting at times, it did not appreciably detract from the excellence of the meal.

The bar service was prompt and the cocktails mixed satisfactorily to our specifications. A fine introduction for the meal to follow.

The wine list was outstanding, offering wines from almost every wine-producing region of France, as well as some from Germany and California. The list was like an Almanac, with maps and information on the various wines offered. It proved extremely helpful in making our selection which was Pouilly-Fuisse, a dry, white burgundy and an excellent complement to our meal.

Although the menu is entirely French, this posed no problem since the Captain was very helpful in translating the French and describing the dishes for us. The meals are a la carte, with the majority of entrées ranging from \$7.00 to \$11.00. An equally fine selection of appetizers and soups are

offered. The luncheon menu, also a la carte, is similar to the dinner menu, although the meals are scaled down both in quantity and price.

For appetizers we savored La Paté du Chef, a delectable liver paté, and Les Huitres Bercy, oysters poached in white wine with a cream sauce. Outstanding! Our Caesar Salad was prepared table-side, as it should be, with the cheeses more featured than in others we've had. Following our salad, we treated our taste buds to Bouillabaisse a la Marseille, a fish soup that is one of our favorites, and Le Saumon Frais Grille Shoron, grilled salmon with béarnaise sauce and a touch of tomato. While we've had many different types of salmon dishes, this one was by far the best ever.

To round out an already delicious meal, we had Les Tartes Maison, a fresh fruit tart, whose crust was light and flaky with an apple filling that was just right. We also tried La Creme Caramel, a custard topped with a burnt sugar sauce, which was equally enjoyable. A perfect ending to a perfect meal.

OLD EBBITT GRILL—1427 F Street—NW—Washington, D.C.—347-5560. Open daily 11:30 am to 2:00 am; 11:30 am to 3:00 am Friday and Saturday. American Express, Diners Club, Carte Blanche, BankAmericard Master Charge, and Central Charge. Reservations not required.



Sunday brunch occasioned our visit to the Old Ebbitt Grill, which our waiter informed us is the oldest restaurant in Washington. The building, located in the heart of Washington, is old indeed and steeped in history and tradition. The antique mahogany bar, the collections of steins and trophies, make the Grill an interesting attraction. Its history dates back to 1856 and early patrons include a half dozen Presidents. Each table is supplied with a history of the Ebbitt Grill.

The help is comprised of young people who give the room a comfortable feeling. The service was prompt and efficient. There is no parking on the premises but a parking garage is located across the street. Seating is adequate though a bit cramped. Menu prices range from \$1.50 to \$4.00. Several families with young children were in evidence.

The restaurant makes no attempt to be anything other than what it is: a fun place to stop for lunch, a snack after shopping or the theater, or a great brunch after church on Sunday. A sample of the Brunch menu includes Steak and Eggs, Eggs Benedict (a house specialty), Assorted Omelets,

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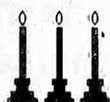
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Corned Beef Hash with Eggs and eggs with any traditional breakfast meat. The food is well prepared and nicely served. All brunch dishes are preceded by very tasty Danish Pastries and the entrees include crisply fried large potato slices (potato chips) which are a favorite of the Ebbitt Grill.

The Grill also features an extensive sandwich menu. Their hamburger is a particular favorite of ours and we enjoy a bowl of their hot and spicy chili along with it.

All in all, our visit to the Ebbitt Grill was an extremely enjoyable experience we would recommend it to all who enjoy atmosphere and relaxation, as well as good food.

IMPERIAL GARDEN—Reston International Center—Reston, Va. 22091—620-9700. BankAmericard, Master Charge, Carte Blanche, Diners Club, and American Express. Reservations accepted.



Over the years Chinese food has been greatly underestimated. Sweet and Sour Pork, Chop Suey, and Chow Mein were familiar to all of us, usually eaten at a restaurant located in Chinatown in a big city. Since then, we have all been well educated to the excellent method of Chinese cooking that rivals the finest gourmet foods in the delicate flavors achieved through the use of Oriental spices and ingredients. The menu of the Imperial Gardens is a good example of the fine art of Chinese cooking.

After much delay, the Imperial Garden in Reston International Center opened, and seems to be doing well under the competent management of Paul Tseng. Along with the good food and service, a quality of warmth and friendliness permeates the room and is, in part, due to the young and enthusiastic employees who, in typical Oriental fashion, are polite and helpful. Their hours are 11 am to 10 pm Monday through Saturday and 12:00 to 9:00 pm Sunday. Prices for dinner range from \$4.25 to \$8.50. Lunch prices are from \$2.00 to \$5.00 and some of these dishes are also offered as carry out items.

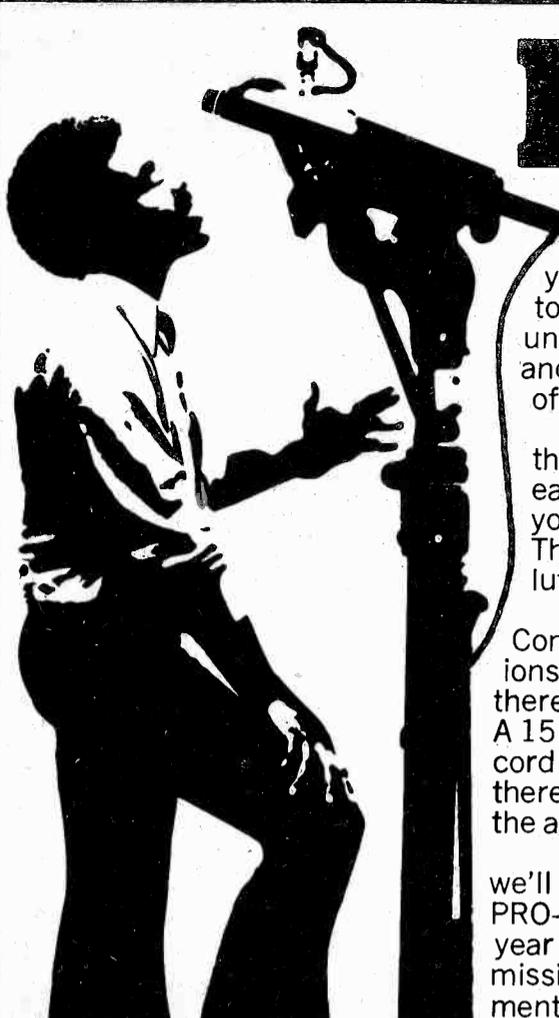
The dinner menu includes finger foods with your cocktails, a wide range of appetizers and soups before dinner followed by entrees featuring fowl, seafood, beef, pork, vegetable dishes, a few Curry offerings, and even a few steaks for variety.

To begin our meal we tried the "poo-poo" tray, a combination of assorted appetizers. Ours consisted of spareribs, Crab Rangoon, egg rolls, chicken livers, and Shrimp Sesame. It was much to our liking.

The specialty of the house is a style of food noted simply as "a hot and spicy dish". It is made so by the addition of a tangy, hot sauce that enhances the flavor of many foods. This is one of our favorites and gives an added dimension to the menu. We are also partial to the Chinese method of preparing vegetables, i.e., not overcooking them as most American cooks are prone to do.

All of the traditional cocktails are offered along with a wide selection of rum drinks

(Continued on page 19)



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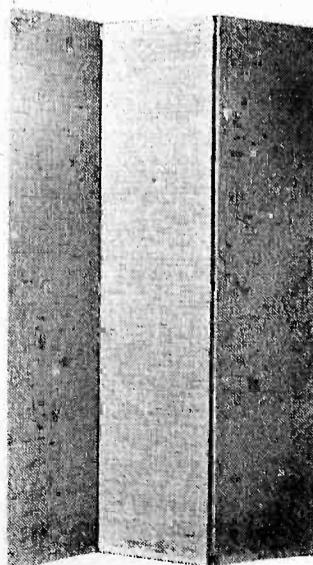


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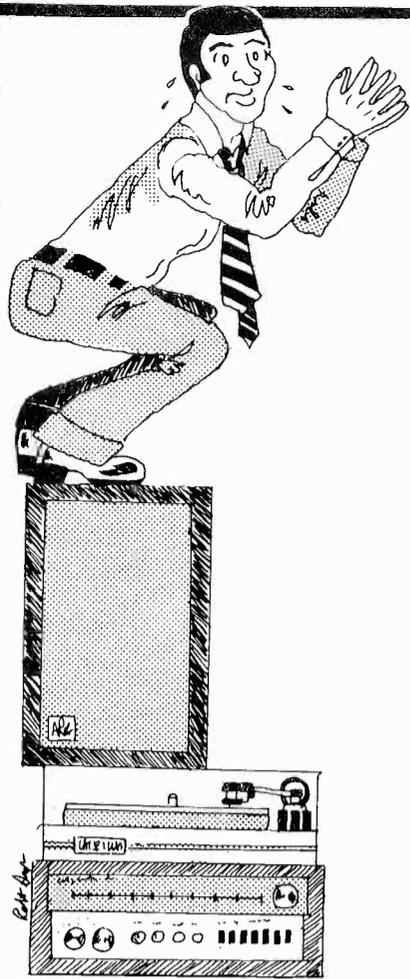


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(Continued from page 12)

people whose will could not, has not, and will not be broken. The songs provide not only a review of the Black experience, but also give testimony to the very fabric of self-preservation, for it was just this music that provided the cultural heritage and unifying language of a whole mass of people.

The power and the beauty of this musical, the universality and the simplicity, has assured it a lasting place in theater repertory. One can be assured that it will be revived time and again over many years. For the perennial that it is, the record, on the Polydor label, should be in every record collection.

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and laughter and tears.**

Another example of the aural theater tradition, and of the one-man-show tradition, is Max Morath's ever-entertaining trips back to the ragtime era and to the turn-of-the-century America. His recent stint at the Hayloft Dinner Theatre was basically the same show Morath has been putting on for years. Compared to the TV series he did over 10 years ago for educational television, this current offering is all show biz and immensely entertaining.

He is a professional showman and an excellent performer of ragtime music. His rear-screen projections in lantern-slide fashion set the mood, his wonderfully appropriate "Dooleyisms", those witticisms of Mr. Dooley, the Irish philosopher-satirist of Finley Peter Dunne's columns in the early 1900s, were pure magic set to the accompaniment of ragtime.

There is a special place in everyone that responds to this kind of theater. It is painlessly educational. It is engrossingly entertaining. It is too rare. There is surely room for more on our area's stages.

The dinner theaters continue to revive the musicals of the last two decades. Burn Brae's "South Pacific" did no damage to one's memories of this favorite, but an electric organ is not an orchestra. Besides being too loud, it was a poor substitute. There are many musicians around town who would welcome a chance to perform for an audience. That organ has got to go. John Stevenson's Emile de Becque was unusually well sung. He has a rich, mellow voice, though he places it rather far back in his throat and it has that covered sound that makes one want to swallow for him in empathy.

Chorus member David Fuller provided a few moments of surprise when his excellent voice was heard cutting through the chorus. One shouldn't be that aware of an individual voice in a chorus, but his so thoroughly gave power and clarity to the group that it is hard to fault him.

(Continued on facing page)

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(Continued from page 17)

reminiscent of Trader Vic's. These drinks add a South Sea touch to the pleasant Oriental atmosphere.

The wine list is small but clever. Several variations of each wine classification are offered. For example, one French, one California, and one New York State champagne appear. The same mix is repeated for the Red Wines. White wines are comprised of two from California and two from Germany. The list features a Chinese wine, Wan Fu, which we tried and found to be delightful.

Their dessert menu seems to be a little more varied and interesting than other restaurants of this type. Included are such things as Pa Szu (sweet apples) and P'ing-kuo (sweet bananas). We sampled these and found them to be delicious. Snow Top Pea Paste and Rose Pastry add a finishing touch for those people with a discerning taste for dessert.

In spite of our special attraction for Oriental dining, our evening at the Reston Imperial Garden was most enjoyable from our greeting on arrival to our exit through their huge Imperial Garden Red and Gold Door.

"Plaza Suite", to be followed by "I Do, I Do" at Villa Rosa, starring Jean Anne Kain in both, is still a funny show and was performed well in this production. Villa Rosa is the only dinner theater I know of that offers a menu, and good food it is.

This is going to be a good summer at our dinner theaters. Consult the Calendar of the Arts elsewhere in these pages and you will see what I mean. Note especially that the Harlequin is offering "Jacques Brel is Alive and Well and Living in Paris". This is one of those plotless musical reviews that has an undercurrent of extreme power that one doesn't forget. Once you've seen it, you'll buy the record. Its haunting lyrics and poignant music become a part of your music sense.

Also note "Li'l Abner" at Colony 7 and "Sound of Music" at Burn Brae; all good dinner-theater fare and sure to provide a pleasant evening.

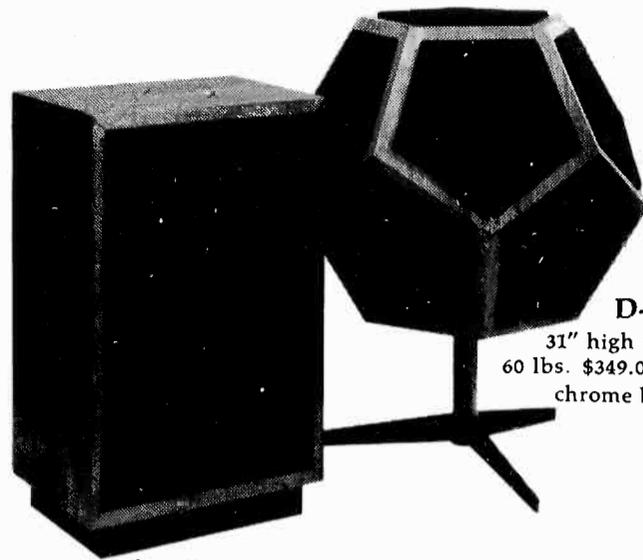
To add to the list of evolving experimental theaters, the Washington Theatre Laboratory recently presented a "collective creation", called "The Travel Dance", in the Grace Episcopal Church in Georgetown. A 40-minute concoction of moaning, jumping, and chaos by a group of nine energetic youths suggested many subtle nuances that, for me, never came together. This is not to fault the effort in any way. Credit must be given for the level of energy they were able to sustain. Perhaps clarification comes with more familiarity with the group and its cumulative works.

The Washington theater summer season is here for your enjoyment. The Calendar of the Arts in this magazine should inspire you to spend your evenings away from TV's summer repeats and get out on this town, which has become one of the principal theater areas in the country:

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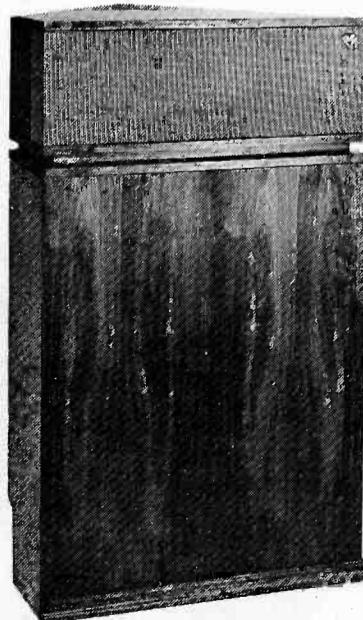
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LEAVE WELL ENOUGH ALONE!

by the Dean of the
Kollege of Musikal Knowledge



Some weeks ago I watched a British TV production of **The Merchant of Venice**, featuring Sir Laurence Olivier as Shylock. It

... a new style of staging Wagner which may be best described as **Advanced Pancake Heaven**.

was advertised as "daring" and "controversial" which are cheap words these days and suffer from over-use. I don't think, myself, that two-and-a-half hours of Sir Laurence doing imitations, albeit good ones, of George Arliss is very daring, but perhaps I have jaded taste. I suppose the most controversial bit about the presentation was the fact that it was given with Edwardian costumes and settings. This didn't work too badly for the male members of the cast who were all dressed in black suits . . . and if you've seen one black suit you've seen them all. But I did find the Portia a bit un-nerving. You simply don't think of her as swishing around like a refugee from an Edith Wharton novel.

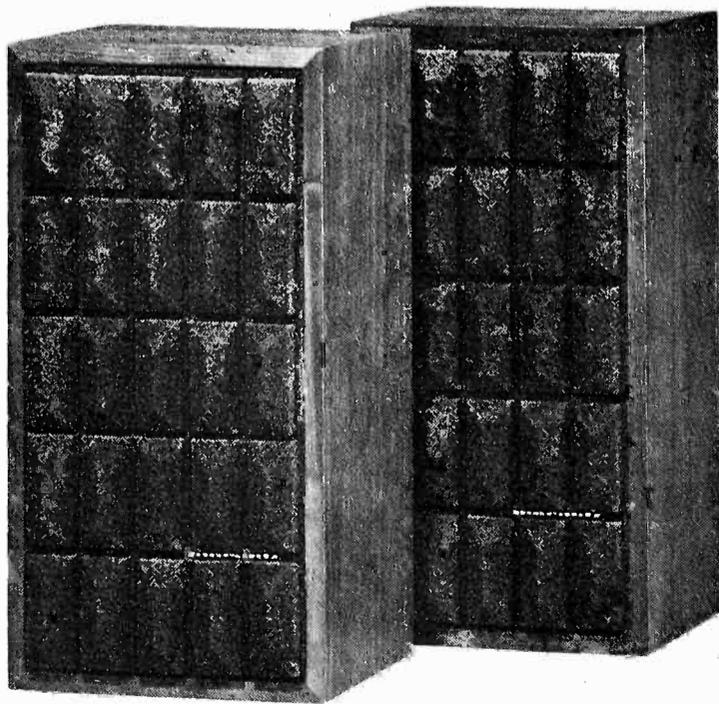
Now, there is a certain historical justification for stage directors to do Shakespeare as you like it. In his own time, the plays were presented in contemporary dress. And I think it would be as hard for me to accept Portia in a Mary Queen of Scots get-up as it was for me to accept her in the Edith Wharton rig. There is an old engraving of David Garrick playing Macbeth in the costume of an 18th century Scottish gentleman . . . no more offensive than the ill-fated Orson Wells film production in which all the characters looked like something out of Alley Oop. I don't care for it, but I'll go along with the gag.

However, you have to draw the line somewhere and I draw it with some of the stage

direction that goes on with opera these days. I draw the line with directors who attribute Freudian implications to composers and librettists who would have laughed the old gent off the stage. Why not leave well enough alone? I would much rather see an opera earnestly and enthusiastically performed with wrinkled costumes and sets that ripple with every gust from backstage, the way the old San Carlo used to bring it to us, than sit through three hours of symbolism in a setting that looks like gigantic chunks of Swiss cheese interspersed with trampolines.

Members of the Wagner family and the Rev. Mr. Von Karajan have "pioneered" a new style of staging Wagner which may be best described as **Advanced Pancake Heaven**. I should perhaps disqualify myself from comment on this development since I have long since reached the age when I have to pretend that I either like to play bridge or like the music of Wagner. But my dispassionate view of this type of production is "Blah!" It involves much expensive lighting—or, to be accurate, lack of it—and some non-naturalistic sets which look like gigantic pie plates. This is supposed to be much more moving than the old style, and if you like that sort of thing, perhaps it is. Of course, you still have to have some semblance of realism in the costuming, though this has been modified to a certain extent. It is a comfort to us old-timers that Siegfried still comes on in his muskrat skin

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B.V.D.'s and that Tristan continues to look like an elephant in chain mail. We must be gratified with small favors.

Still, as the lady remarked, you can fiddle just so much with tradition. Bernard Shaw once wrote that you must throw everything except imagination out the window when you put on **Trovatore**. Manrico's harp in Act I is not the harp that once was but the harp that never was. Orpheus himself couldn't have played it . . . and nobody cares. The Count di Luna must appear in a violet doublet with ruffles which would give a dry-cleaner the leaping heebie-jeebies. But, what the heck! It isn't life . . . it's opera . . . bigger and, often better, than life.

Carmen is an enticing slattern. She must be disreputable, and not just vaguely so. If you drape her in some crimson satin creation by Molyneux and display her against a Disneyland background, as has been done recently, she is no longer Carmen.

Wilhelm Meister should look like Lord Byron without the sagging chin. Werther has to have those long locks, those long looks, and that long collar. Amneris should slink like a cobra in heat (I presume that happens to cobras), and Aida should have bracelets and large earrings of dull gold. Romeo must be clad in sky blue until the last act and Juliet should always wear one of those silly caps.

Some years ago there was a production of Faust in semi-modern dress. Mephisto appeared in full evening clothes with a cape and top-hat. Piffle! If I ever meet the devil,

as devout relatives assure me I will, he will have to be clad in a red and black union suit with curling mustachios and a pointed beard. He must, also, have some hint of horns on him or I will never recognize him. I forget what the Marguerite in that particular production looked like, but since she didn't have puffed sleeves and braids she didn't look like Marguerite in the least. I object. I think Goethe would object. I can't speak for Gounod, but then, who can?

In short, what I argue for is tradition. And tradition has always been the preoccupation of old fuds. Don't mock, because there is much to be said for old fuds. They know their craft and they know most of, if not all, the tricks.

Let me give a for-instance. A. A. Milne has a delightful essay on how to write a play. He describes all the trials and devices of successful exposition: how to set a play. One of the most obvious is to have the parlor maid appear with a feather duster in the drawing room and chat with the butler while she distributes the dust more evenly. "Oh, ain't it awful about the Master losing his shirt in the stock market?" And "Oh, what would he ever say if he knew the Mistress was carrying on with that young artist fellow with the long whiskers?" And "Young Miss Agnes. Do you think she will ever get together with Desmond the Poet?" All the classic ploys of French farce, and in the hands of a skilled practitioner they can be very effective. You admire it, but you are admiring a carpenter, not an artist.

On the other hand, without all the folderol, you have "Enter Hamlet Alone" and he be-

gins "To be or not to be." Or you have the delicious first Act of Rossini's **Barber** with the hurly-burly of early morning in Seville and Almaviva comes on with "Ecco Ridente." This you can't beat. And if you try to dress it up with chrome and tinsel and trapezes, you have neglected a very basic quality: its utter beauty and simplicity. There is a point, a point I think we arrived at in the theater and the opera house some time ago, where ingenuity becomes travesty.

**If I ever meet the devil . . .
he will have to be clad in a
red and black union suit
with curling mustachios and
a pointed beard.**

Let me drive home the point. We'll take Schubert lieder. You start off with poetry, sometimes good and sometimes mediocre. You add some rather simple but divine music for piano and voice . . . piano first, mind you. Combine this with a baritone like Fischer-Dieskau with an interesting but not remarkable voice, but a remarkable perception. He comes onstage and communicates without gimmicks. Boy, how he communicates! Now, if he were to doll himself up in a Super-Man outfit, the whole affair would be a complete debacle. He knows, and learned long ago, how to leave well enough alone. There's a lesson to be learned.

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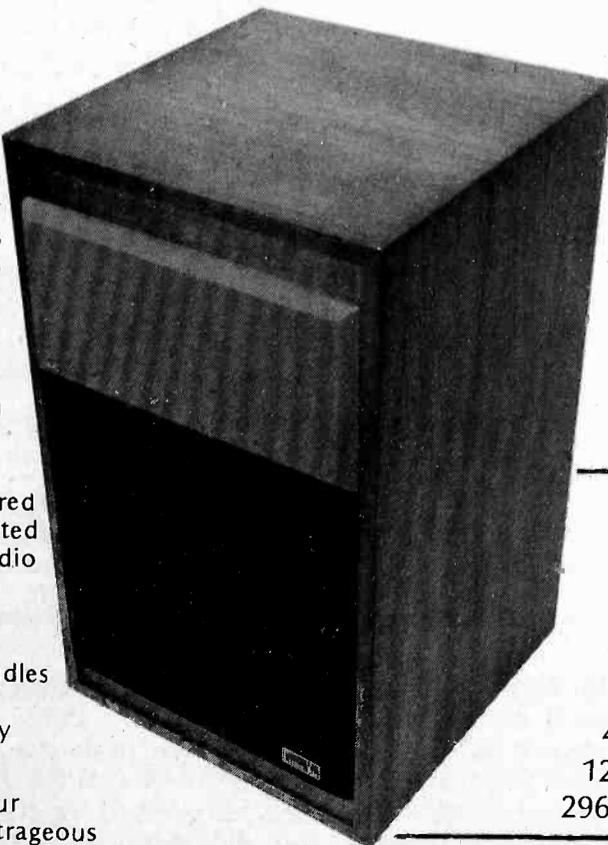
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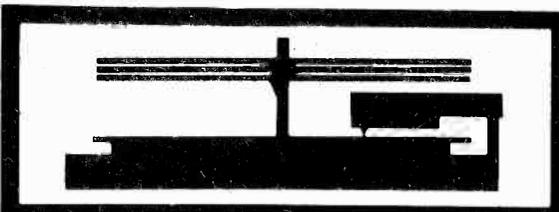
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Classics in Review

by robert e. benson

WAGNER: Die Walkure (Act I and Wotan's Farewell and Magic Fire Music from Act III); Helga Dernesch (Sieglinde), William Cochran (Siegmond), Hans Sotin (Hunding), Norman Bailey (Wotan) with the New Philharmonia Orchestra conducted by Otto Klemperer. ANGEL SBLX 3797, two records, \$11.96.

This is one of Klemperer's final recordings, and without question one of his worst. The first act of Walkure is perhaps the most glorious single act in all opera, but in this pedestrian performance it is a bore. The tempi are positively dragging, and this makes impossible demands on the singers.

Dernesch is a far better Sieglinde than Brunnhilde or Isolde, and acquits herself admirably in spite of Klemperer. Cochran is totally miscast as Siegmund; he is very definitely not a heldentenor. Both Cochran and Bailey wobble trying to sustain their vocal lines at Klemperer's plodding pace. Dismal Wagner indeed, well recorded but surely only for the most avid Klemperer buffs.

For the first act of Walkure as it should sound, try the Seraphim LP of the historic Bruno Walter-Lotte Lehmann-Lauritz Melchior-Emanuel List performance, which interpretively hasn't been equalled since it was recorded in 1935.

BEETHOVEN: Five Piano Concertos; Vladimir Ashkenazy, pianist, with the Chicago Symphony Orchestra conducted by Georg Solti. LONDON CSA 2404, four records, \$23.92.

Yet another integral set of the Beethoven concertos, and easily one of the best in every way. Ashkenazy's solid musicianship is always apparent, technically he is brilliant, and the accomplishments are first-class. The price is premium, the quality high. I still prefer the Fleisher-Szell collaboration on Columbia, which costs half as much.

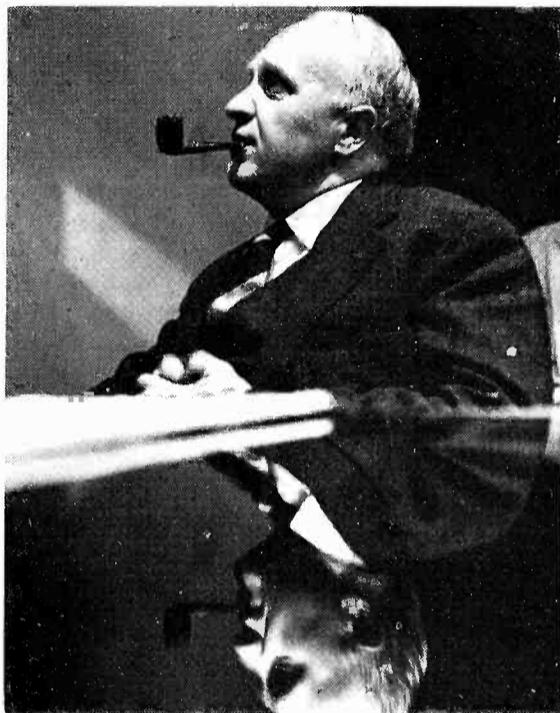
TCHAIKOVSKY: 1812 Festival Overture, Op. 49; March Slave, Op. 31; Francesca da Rimini, Op. 32; Amsterdam Concertgebouw Orchestra conducted by Bernard Haitink. PHILIPS 6500 643, \$6.98.

After a long series of recordings produced over almost two decades it seems that the Philips engineers finally are learning how to do sonic justice to the Concertgebouw Orchestra. Never before have they captured the orchestra's sound as well as they have here. The string quality is exceptionally fine, rich and sonorous and without stridency; brass is clear, the higher percussion

is sharply etched and there is plenty of massive bass. The performances themselves are splendid, with Haitink treating the love music from Francesca da Rimini with particular sensitivity. No cannons in the 1812, but you will hear the added sound of members of the Netherlands Royal Military Band. All-in-all, an outstanding disc in every way and well worth its premium price.

JONGEN: Symphonie Concertante; Virgil Fox, organist, with the Paris Opera Orchestra conducted by Georges Prêtre. ANGEL 36984, \$5.98.

For years this performance was available on Capitol (SP 8573), and it is good to have it back again. Jongen's virtuoso concerto was written in 1933 when he was Director of the Brussels Conservatory, and is high-



Pianist Robert Casadesu.

lighted by the third movement, Lento misterioso, a sombre, ever-modulating movement that reaches a massive climax. The recording was made in the Palais de Chailot in Paris, and has a pleasing resonance.

RIMSKY-KORSAKOV: Scheherazade, Op. 35; London Symphony Orchestra conducted by Pierre Monteux. LONDON STEREO TREASURY STS 15158, \$2.98.

Another valuable reissue, Monteux's Scheherazade was available for years on RCA at full price and now it reappears at this bargain price. It takes its place with the best versions currently available, with sonic quality that belies its age. A shade superior in sound are the recordings by Reiner and the Chicago Symphony in RCA and Von Karajan and the Berlin Philharmonic on DGG, both of which remain my favorite recordings of this colorful score.

RIMSKY-KORSAKOV: Scheherazade, Op. 35; London Philharmonic Orchestra conducted by Bernard Haitink. PHILIPS 6500 410, \$6.98

Dutch conductors can do a surprisingly good job with this exotic score. . . . Does anyone remember the spectacular performance Eduard van Beinum recorded with the Concertgebouw Orchestra, released on Epic years ago? Haitink, too, shows great imagination, and the London Philharmonic plays beautifully for him. But the sonic quality of this LP is decidedly poor; thin,

lacking in dynamic range and with no impact. Of all the Scheherazades currently available the best are those by Sir Thomas Beecham, Herbert von Karajan and Fritz Reiner. I am particularly fond of the latter, for its spectacular playing and even more spectacular sound.

KHACHATURIAN: Violin Concerto; Ruggiero Ricci, v.; London Philharmonic Orchestra, Anatole Fistoulari, c. LONDON STEREO TREASURY STS 15240, \$2.98.

Ricci is a formidable technician and takes full advantage of the display aspects of Khachaturian's brilliant concerto. He has great competition from Leonid Kogan, Pierre Monteux, and the Boston Symphony on Victrola VICS 1153, a disc that also contains Havanaise of Saint-Saëns, and the full-priced Angel Melodiya version with David Oistrakh as soloist. Mischa Elman's Vanguard performance can be totally eliminated from the running; the distinguished violinist was at the end of his career with physical problems that severely affected his playing. The new London STS release has an added bonus: the only LP representation of Glazounov's Stenka Razin, Op. 13, a colorful symphonic poem about the cruel Cossack leader, complete with love and battle scenes and the Volga boatsong, played by the Suisse Romande Orchestra directed by Ernest Ansermet. While these are not new recordings, the sound is well-balanced and clear.

MENDELSSOHN: Piano Concerto No. 1 in G Minor, Op. 25; Piano Concerto No. 2 in D Minor, Op. 40; Peter Katin, p.; London Symphony Orchestra, Anthony Collins, c. LONDON STEREO TREASURY STS 15236, \$2.98.

This is the only budget-priced LP available that couples Mendelssohn's two piano concertos. Recorded in the early sixties this is a good example of London's approach to concerto recordings at that time, with a piano tone that is very mellow and close-up (the same sound can be heard on the Backhaus Beethoven concerto recordings). Katin is a meticulous player with every note in place, but his Mendelssohn sounds dull indeed when compared with the brilliance of Serkin and Ormandy on their full-priced Columbia LP (the same performances are also in a two-LP set that contains Schumann's Concerto in A Minor and Introduction and Allegro, Columbia MG 32042, \$6.98).

WALTON: Violin Concerto; **STRAVINSKY:** Violin Concerto in D, Kyung-Wha Chung, Previn, c. LONDON CS 6819, \$5.98. v.; London Symphony Orchestra, Andre

It is to Chung's credit that she makes the Walton concerto, which is dedicated to Heifetz, sound easy. Her performance is richly romantic and she lingers lovingly on the soaring lines, particularly in the third movement. It is no discredit to her that Heifetz is the supreme interpreter of this music, and hopefully his old recording, with the composer conducting, will someday be reissued. Unfortunately the Columbia version with Francescatti and Ormandy has been discontinued; it had much to offer.

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could not go wrong with this new London version, which also includes a sterling account of Stravinsky's vivid concerto. The Angel recording of the Walton has the stamp of the composer's authentic direction, but Menuhin's playing is not up to Chung or Francescatti and very far removed from the perfection of Heifetz.

BOÏTO: Mefistofele (Opera in Four Acts with a Prologue); Norman Treigle, b. (Mephistopheles); Plácido Domingo, t. (Faust); Montserrat Caballé, s. (Margherita); Josella Ligi, s. (Elena); and others with the Ambrosian Opera Chorus, the Chorus of Boys from Wandsworth School Choir and the London Symphony Orchestra, Julius Rudel, c. ANGEL SCLX 3806, three LPs, \$17.94.

I found this to be a very disappointing album, although it has many virtues. Treigle has been singing Boïto's devil for well over a decade, and is a vivid interpreter of the role. Unfortunately at this stage of his career, his vocal powers have diminished considerably, and without the visual elements of his performance, which are highly effective in the theater, not too much remains. Caballé is a splendid Margherita, Domingo a stunning Faust, and newcomer Josella Ligi does well with the thankless part of Elena.

Rudel is an old hand at this opera, after countless live performances, but one can only surmise at his cumulative conception of the prologue and epilogue, as the quality of reproduction is so poor. The opening and closing of this opera should be a field day for the engineers, but on this new recording they muffed their opportunity totally. The sound is constricted, distorted, and poorly balanced, with little impact. The older London set with Siepi remains the preferred version of this powerful opera. Angel's new set could have been a winner, had it been recorded when Treigle was at his prime vocally, and if the engineers had cooperated.

A TRIBUTE TO ROBERT CASADESUS: COLUMBIA M3 32135, three LPs.

This set contains some of the fine performances recorded for Columbia by Casadesus, fortunately including some of the monophonic items long since dropped from the catalog. You'll find eleven sonatas of Scarlatti, Schubert's Andantino Varié for Piano Four-Hands, Op. 84 No. 1, Bach's Concerto No. 2 in C for Three Pianos, Mozart's Piano Concerto No. 20 in D Minor, with the Columbia Symphony directed by George Szell, Beethoven's Sonata No. 26, Op. 81a, Chopin's Ballade No. 2 in F Major, Ravel's Sonatine, and the first release of the pianist's own Violin Sonata No. 2, Op. 34, recorded in 1949 with Francescatti, and Mozart's Quintet in E Flat, K. 452, recorded in 1963 with members of the Philadelphia Woodwind Quintet. A handsome booklet is included, with a complete discography of all of the pianist's recordings.

The inclusion of the Casadesus sonata is interesting to me only as an oddity; surely Casadesus will be remembered far longer for his immense gift as a pianist rather than for his craftsmanship as a composer.

TCHAIKOVSKY: Symphony No. 3 in D, Op. 29 "Polish"; Theme and Variations from Suite No. 3 in G, Op. 55; London Philhar-

monic Orchestra and Paris Conservatory Orchestras, Sir Adrian Boult, c. LONDON STEREO TREASURY STS 15237, \$2.98.

Symphony No. 3 in D, Op. 29 "Polish"; Vienna Symphony Orchestra, Moshe Atzmon, DEUTSCHE GRAMMOPHON 2530 401, \$7.98.

The STS disc offers Boult's fine, older recordings of the symphony and Theme and Variations, which still sound very good indeed; at the time of their original issue they were acclaimed for both the spirited performances and technical achievements of the engineers, and these values remain. The new DG recording of the symphony offers an exceptionally fine-textured, smooth reproduction of an interpretation that is some distance removed from the sparkle of the Boult. Costing more than



Georg Solti

twice as much as the Boult, it will probably have little attraction for most collectors. It is unfortunate that Mercury has discontinued their fine integral set of all six Tchaikovsky symphonies played by the London Symphony under Antal Dorati, which was perhaps the best of all.

CHOPIN: Sonata No. 2 in B Flat Minor, Op. 35 "Funeral March"; Sonata No. 3 in B Minor, Op. 58; Murray Perahia, p. COLUMBIA M 32780, \$5.98.

Perahia continues to impress with this, his second disc for Columbia. Like the first, a Schumann collection, these performances are eloquent, sophisticated, and musically convincing. Columbia's engineers have provided some of the best piano sound you'll find on recordings, and this LP can be highly recommended on all counts.

MENDELSSOHN: Symphony No. 4 in A, Op. 90 "Italian"; Symphony No. 5 in D, Op. 107 "Reformation"; Berlin Philharmonic Orchestra, Herbert von Karajan, c. DEUTSCHE GRAMMOPHON 2530 416, \$7.98.

Karajan's Mendelssohn is relaxed but has plenty of inner tension; the Saltarello finale of the Symphony No. 4 sparkles indeed, and there is an appropriate majesty to the chorale ending of the Symphony No. 5. The sound is excellent, but the price is dear. The older Lorin Maazel version for the same label of the same two sym-

phonies with the same orchestra is also premium-priced and not as well recorded; the Philips disc with Sawallisch and the New Philharmonia also has a list price of \$7.98. By comparison, the old Charles Munch-Boston Symphony LP on RCA is a bargain at \$5.98.

STRAUSS: Also Sprach Zarathustra, Op. 30; Berlin Philharmonic Orchestra, Herbert von Karajan, c. DEUTSCHE GRAMMOPHON 2530 402, \$7.98.

This is the most costly Zarathustra on discs, and perhaps the best as well. Even before the days of 2001: A Space Odyssey, Zarathustra was a favorite with sound buffs, primarily because of the dramatic opening Sunrise sequence, which starts with a low pedal note and then soon reaches a stunning climax utilizing the sound of the full symphony orchestra plus organ.

Zarathustra has always been a test for the recording engineers, and many recordings available today I find to be poorly engineered, notably those by Bernstein on Columbia, Maazel on Angel, Ormandy on Columbia, and Karajan with the Vienna Philharmonic on London, the latter now available on Stereo Treasury. Other versions by Henry Lewis, Zubin Mehta, and William Steinberg are fine sonically, but lacking interpretively. Of previously issued recordings of this score I enjoy the two by Reiner and the Chicago Symphony on RCA and that by Karl Bohm and the Berlin Philharmonic on Deutsche Grammophon more than the others mentioned above.

The new Karajan version is far superior to his earlier recording in every way. Interpretively he offers new insight into the score, dwelling lovingly on every Straussian climax. The opening is one of the most dramatic I've ever heard, almost as effective as the old RCA mono recording with Koussevitzky and the Boston Symphony, and the climax of the Night Wanderer's Song is indeed shattering. The Berlin Philharmonic is in top form, and the engineering among the finest ever accorded this orchestra, aside from an overly prominent solo violin.

RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18, Piano Concerto No. 3 in D Minor, Op. 30, Rhapsody on a Theme by Paganini, Op. 43; Van Cliburn, pianist; Chicago Symphony Orchestra, Fritz Reiner, c. (Concerto No. 2); the Symphony of the Air, Kiril Kondrashin, c. (Concerto No. 3) and the Philadelphia Orchestra, Eugene Ormandy, c. (Rhapsody). RCA VICTOR ARL2-0318, 2 LPs, \$11.96.

None of these are new, and I find little of interest here except the Third Concerto, recorded during a live performance in May of 1958 when Cliburn had triumphantly returned from the Soviet Union. This performance is miraculous, a rare combination of sensitivity and power, and recorded with a very natural concert hall perspective. The Second Concerto is erratically played, and in some way the engineers have managed to make Chicago's Orchestra Hall sound shallow. The Rhapsody is the most recent recording of all and represents Cliburn at his dullest interpretively and RCA's engineers at their most dismal. For Cliburn's Rachmaninoff at its best, try the Concerto No. 3 on a single RCA LP (LSC 2355, \$5.98).

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REVISIONS AND UPDATINGS

by anthony orr

It's good, every year or so, to look back. In the mad welter that makes up the record industry things are missed. New records are released each month; old ones deleted. Hence, looking back, I find:

THE BEETHOVEN SYMPHONIES

There have been no new complete sets in the last year. Karl Bohm's complete edition, as predicted, has disappeared from dealers' shelves though the records in it are becoming available singly. Serious consideration should be given his version of the Ninth (D.G. 2707-073): a mature, probing performance in the Fürtwangler tradition without getting paranoid about it. It offers an excellent alternative to Fritz Reiner's high powered approach.

... the Klemperer recording remains preferred.

London has again refurbished its version of the Seventh with Karajan and the Vienna Philharmonic (Stereo Treasury STS 15107). Newer pressings definitely have a richer, fuller sound and, while not as smooth as Jochum's full priced recording, it is an even better bargain than before.

A WORD ABOUT REQUIA

There are two new recordings of the Mozart Requiem from Daniel Barenboim and Karl Bohm. Both have many things to recommend them, but neither seems impressive enough to change my previous recommendation of either Colin Davis or Karl Richter.

Herbert von Karajan has stepped into the Verdi Requiem in the last year. He has taken it just as Henry Higgins took Liza Doolittle into his house. Unfortunately Verdi did not make the transition as successfully — the accent is wrong.

Daniel Barenboim has recorded the Brahms German Requiem (D.G. 2707-066) and done a very nice job indeed. However, Edith Mathis is completely outclassed by Elisabeth Schwarzkopf and Fischer-Dieskau's voice was in much better shape ten years ago; therefore, the Klemperer recording remains preferred.

THE FOURTH 'B' BARTOK

I think I blew it in my recommendation of the First and Third Piano Concertos (Peter Serkin on RCA). Unless Angel records has

slipped one past me in the last twelve months, the Daniel Barenboim, Pierre Boulez, New Philharmonia Orchestra version (Angel 36605) has been there all along. And after damning Serkin with faint praise, I am delighted to find it.

Mercury has deleted their Dorati recordings of Bluebeard's Castle and the Sonata for Two Pianos and Percussion. They are in the process of switching their American catalog from U.S. to Dutch pressings (Mercury is the American branch of Philips). Presumably, therefore, this is a temporary problem. In this conversion process they have reissued their version of the Violin Concerto with Menuhin, Dorati, and the Minneapolis Symphony (Mercury SRI 75002). The newer Angel recording with the same principals is the same basic performance with better sound and a lower price.

The William Primrose recording of the Viola Concerto, though still listed in Schwann, apparently is gone. Bartok records are apparently inactive.

Finally, for those interested in historic performances, Hungariton has unearthed the world premiere of the Violin Concerto.

I think I blew it in my recommendation of the First and Third Piano Concertos.

The performance, which took place 23 March 1939, featured Zoltan Szekely with the Amsterdam Concertgebouw led by Willem Mengelberg. It was recorded on acetate discs by Radio Hilversum and is now available from Hungariton (LPX 11573, mono only) as part of their continuing series of Bartok discs.

TCHAIKOVSKY

Eugene Ormandy has re-recorded for RCA Victor one disc highlights from the three major ballets: Swan Lake (ARL 1-0030), Sleeping Beauty (ARL 1-0169), and The Nutcracker (ARL 1-0027). The performances are extremely similar to his older ones for Columbia but the sonics are a decade newer. Until Columbia reissues their versions on Odyssey, the Victor are to be preferred.

Bernard Haitink has added a romping, thumping version of the 1812 Overture to the catalog. While there are no cannon, the Amsterdam Concertgebouw and Royal Dutch Military Band provide plenty of oomph. One more 1812 wouldn't mean much

by itself, but it's coupled with a fine sensitive performance of Francesca da Rimini which is easily better than the Munch (Philips 6500-643).

Antal Dorati's recording debut with the National Symphony Orchestra was the Fourth Symphony. It's extremely well done and easily ranks with the best available. I would substitute it for my previous preference of the Karajan (D.G.) record though neither achieves the white hot intensity of Bernstein, faded sound and all.

RACHMANINOFF

Vladimir Ashkenazy's recording of the Variations on a Theme by Corelli turned out to be all that could be asked for. It is a masterly performance.

And, ask for a good modern recording of The Bells and receive it; Ormandy's new version with the Philadelphia Orchestra (RCA ARL 1-0193) doesn't feature singing of quite the caliber found on his old Columbia mono disc, but it otherwise is just as outstanding.

BRUCKNER

Just as I think I've finished with Bruckner Symphonies for a while, Eurodisc pops up with a five record set of numbers Four, Five, and Seven with Franz Konwitschny and the Leipzig Gewandhaus Orchestra. Konwitschny immediately impresses me as belonging in the same leagues as every other interpreter mentioned. The Leipzigers are outstanding. The Seventh is electronically re-processed stereo, but numbers Four and Five are the real thing, the Fifth seemingly of recent vintage. It is a set which deserves serious attention.

Walter Carlos hasn't added anything to his discography lately and the Bach works covered in "A Few by Bach" have remained stable in the catalog. So this twelfth installment brings us back up to date. Twelve down and 488 to go.

Herbert von Karajan.



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FORECAST FM 27

EDVARD H. GRIEG



by paul umansky

Bergen, Norway, June 15, 1843
Bergen, Norway, September 4, 1907

In 1746, eleven years after Bonnie Prince Charlie fled from the blood bath that was Culloden, a Scot by the name of Alexander Greig (pronounced roughly 'Greg') made sail for Norway.

The misery that pervaded his native highlands had become too much for the merchant and he now sought peace among the hills and fjords of Scandinavia. To conform to Norwegian pronunciation, he changed his name to Grieg.

He married, had children, who in turn had their own. It was his grandchild, also named Alexander, who would marry Gesine Judith Hagerup, and they would bear Edvard Hagerup Grieg, the boy who was destined to become Norway's answer to Poland's Chopin.

Grieg received his talent from his mother who taught him to play the piano. As a youngster he hated school and frequently played hooky. But he excelled at his music and at the age of 12 or 13 wrote Variations on a German Melody for Piano.

When he took it to school to show to a friend, the schoolmaster found it, grabbed Grieg by the hair and told him to leave such rubbish at home. He later burned it.

The youngster agonized over what to do with his life and wavered between becoming a pastor, prophet, and poet. It wasn't until he was fifteen, and when the noted Norwegian violinist Ole Bull visited the Grieg household, that he was told what he should become. Bull listened to some of Grieg's works and he confidently notified

the boy's parents that Grieg should go to the Leipzig Conservatory "to become a musician."

Grieg's old study habits, all bad, remained with him in Leipzig. It took several hard-working English students to show him the error of his ways and make him buckle down. They were Arthur Sullivan (later of "Gilbert and . . ." fame), J. F. Barrett, and Edward Dannreuter, all who were to become leaders in music in England.

They inspired Grieg through their own hard work and he exerted himself to such an extent that his health failed. He contracted pleurisy, which destroyed a lung and impaired his health for the rest of his life. He went home for a year to recuperate and returned to Leipzig to graduate with honors in 1862.

Back in Bergen, Grieg knew that the works he had written smacked too much of the German romantics, but he had no idea what his music should be like to gain for himself the recognition he sought.

He went to Copenhagen, hoping there to find some encouragement and inspiration and found both from Neils Gade, then the dean of Scandinavian composers.

"Do you have anything to show me?" asked Gade. When Grieg replied he had not, Gade told him, "Very well, go home and write a symphony." And he did.

The symphony was never published in its entirety, and then only the second and third movements in the form of Two Symphonic Pieces (Op. 14), for piano and four hands. As fate would have it, Grieg would never write a symphony, or an opera, for

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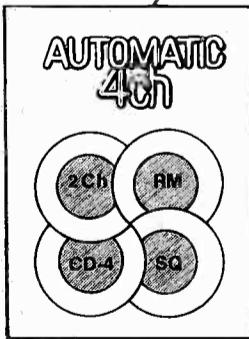
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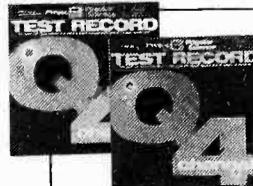
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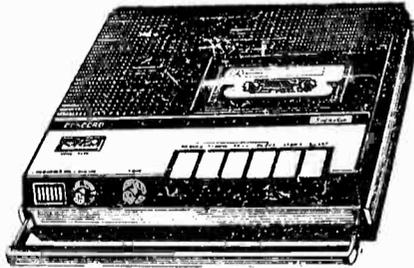
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ducting debut was not known.

I am aware that many of today's great conductors were first instrumentalists: Toscanini, Ormandy, even Stokowski. And, yes, Howard Mitchell, Hans Kindler, Bernstein, Maazel. The list must stretch a mile. But they stepped up to the podium. They didn't move laterally from the pedestal.

A conductorial debut took place in Baltimore last month, when, on April 7, pianist Murray Perahia performed in duality with the Baltimore Symphony Chamber Orchestra in a Mozart program as part of the Johns Hopkins University concert series at Shriver Hall. This brilliant young artist, winner of the 1972 Leeds Competition and the first pianist to be signed by Columbia Records to an exclusive contract in nearly ten years, earned his B.S. degree in conducting under Karl Bamberger at Mannes College. With an amazing assortment of highly laudatory reviews to his credit, despite his youth, and with hordes of adoring public on both sides of the Atlantic, Perahia too succumbed.

He scheduled the concerti No. 14 in E flat—K.V. 449, and No. 24 in C minor—K.V. 491, and the Symphony No. 29 in A—K.V. 201. When I talked with him a few days before the concert, he appeared outwardly calm, but confessed he was actually very nervous. When I asked him why, when he stood on the threshold of what must certainly be

An appalling number of pianists, violinists, even vocalists, have taken up the stick.

a brilliant and rewarding career as a piano virtuoso, he felt he had to conduct, he replied obliquely by reminding me that in Europe any artist worth his salt conducts.

Later, he said: "All conductors must be bastards." When I wanted to know if he felt qualified in this respect, he shrugged his shoulders and gave me a we'll-wait-and-see smile.

I regret to say I was laid low by an invidious flu bug the day before his debut, so I can relate no personal reaction. But Elliott Gakin, writing in the **Baltimore Sun**, thought the concert rewarding pianistically but "disappointing in terms of conductorial control and instrumental partnership." Dr. Galkin found the young man's keyboard attainments extraordinary, but insofar as his stick skill was concerned, he observed that "Mr. Perahia is a rudimentary technician at best."

Some has it, some ain't.

Presumably the defections will continue. After Fischer-Dieskau I would not be too surprised to learn that Jackie Gleason will debut next season conducting **Tristan** at Bayreuth. In any case, I'm giving up. I've never heard of anyone moving from the typewriter to the podium anyway. I'll limit my conducting to the privacy of my home, which is where I've been conducting all these years ever since Sammy Kaye gave me my baton. The hell with the critics! They won't get a chance to rip me to shreds!

FAIRPORT CONVENTION:

A DISCOGRAPHY

by bruce rosenstein

The music business thrives on its oddities. There is no rational reason to believe that young Americans would take to centuries old British folk music, yet in early 1969 an album by Fairport Convention gave many U.S. (and presumably British) listeners their first taste of this odd, though beautiful, music.

My own initiation came on a night in the early summer of 1970, when I saw Fairport at a small club in Washington. By this time, they had released four albums in the space of one year, yet were practically unknown. From that night on, frail and curly haired Richard Thompson became my favorite guitar player. The band was tight, their harmonies were perfect, and their individual virtuosity was impeccable. Fiddler Dave Swarbrick had hairs standing on end all over the place, while bassist Dave Pegg thrilled the small crowd with his mandolin playing.

At this point in their career they had already lost their most well known member, vocalist Sandy Denny. The possessor of one of the most majestic voices on record, Sandy sang on three Fairport albums before forming her own group, the short lived, Fotheringay. Following this, she started on a solo career.

The switching around of musicians is something which will occur quite frequently in this account of Fairport Convention. The people in the band—and there have been many—have gone solo, joined other groups, formed groups, and even re-joined Fairport at a rate fast approaching the birth rate of India. To even start at the beginning invites confusion, but let's try it anyway.

Fairport Convention formed in 1968, releasing (in England only) an album of basically contemporary folk; songs by Joni Mitchell, etc., and some originals. It's not exactly a classic. It wasn't released in America until mid-1970, when Cotillion issued it with a minimum of fanfare. The singers were Judy Dyble, who left soon after; and Ian Matthews, who stayed for one more LP before going on to ventures which will be detailed later.

With Sandy Denny replacing Dyble for the second album, they now had one of the most distinctive voices available. The combination of Denny's and Matthews' voices and Richard Thompson's guitar proved unbeatable. The initial album of this Fairport Mark II was the first to be released in the United States.

A&M, which issued all of their subsequent albums, released it here in early 1969. It was the first real attempt by an American label to market British traditional folk music to a young audience. The album caused enough of a stir to create some interest in the band. Overall, it is a high quality work. There is a good mixture of

contemporary folk: Joni Mitchell's "Eastern Rain", Dylan's "I'll Keep It With Mine", originals such as "Meet On The Ledge", "Tale In Hard Time", and traditional material like "Nottamun Town". I don't think there has been a band with two first-rate singers like Denny and Matthews, and this could be a reason why Matthews left after this album to form Matthews' Southern Comfort.

**The people in the band . . .
have gone solo, joined other
groups, formed groups . . .
at a rate fast approaching
the birth rate of India.**

Unhalfbricking (late 1969) was Fairport's next effort. It is about as close to perfection as an album can come. It contains Denny's "Who Knows Where The Time Goes", which was a minor hit in the U.S. for Judy Collins. Fairport's version cuts Collins' to bits, but it did help to spread Sandy's name around. Especially enjoyable are the rocking "Cajun Woman", the long and winding "A Sailor's Life", and two Dylan songs, "Percy's Song" and "Million Dollar Bash".

There were numerous changes for the next album, released in early 1970, **Liege and Lief**. Drummer Martin Lamble was killed in

an auto accident in England, and Dave Mattacks replaced him. Dave Pegg replaced Ashley Hutchings on bass, who founded what is today the most popular British folk group, Steeleye Span. Dave Swarbrick, who made a guest appearance on **Unhalfbricking**, joined full-time on fiddle. Thompson, Denny, and second guitarist Simon Nicol were holdovers.

Liege and Lief is the most traditional, undiluted folk album Fairport made. It is all ancient folk music, researched through folk music societies, the prime source of material for British folk bands. Even the originals like "Come All Ye" sound as traditional as the venerable "Tam Lin" and "Reynardine". A staple of their live act, (and British folk in general) the fast wheeling jig, made its first appearance on a Fairport record.

After **Liege and Lief**, and before their mid-1970 American tour, Sandy Denny left the band, and no attempt was made to replace her. Thompson and Swarbrick picked up the vocal chores, and more emphasis was placed on the fiddle sound. In autumn, 1970, **Full House**, the first post-Denny, last high quality Fairport Convention album, was released. It's mainly traditional, with lots of extended playing and a couple of loose, jumpy jigs.

In 1971, Fairport still hadn't received much recognition in America, though they had created an interest in the music, and captivated many audiences during their tour.

(Continued on page 107)

Fairport Convention: (l. to r.) Jerry Donahue, Dave Pegg, Dave Swarbrick, Trevor Lucas, and Dave Mattacks.



Photo: A & M Records.



Progressive Music Review

by ray bobo, michael hogan, and bruce rosenstein of the WGTB-FM staff

LOU REED: Rock n Roll Animal. RCA APL1-0472.

Lou Reed doesn't really sing and he doesn't really recite. He emits a smooth and erotic Sprechstimme, halfway in between, which is not to everyone's taste. But, if Lou has ever appealed to you at all, you should have this record. It packs a wallop.

His back-up musicians are superb, outclassing the Velvet Underground, and they deserve equal billing: Ray Colcord, Pentti Glan, Steve Hunter, Prakash John, and Dick Wagner. They sound much like an expansive version of the Rolling Stones, what you'd expect if the Stones played more and performed less.

The material is all Reed standards recorded before an appreciative audience at the Academy of Music. Lou makes an electric entrance with "Sweet Jane" and proceeds through "Heroin", the two blockbusters which comprise the 21 minutes of side one.

This is music to ride up-escalators by. For maximum impact, set your volume control to "tilt".—R.B.

This is music to ride up-escalators by.

VARIOUS ARTISTS: History Of British Rock. SIRE SAS 3702.

The sad part about this double album set is the staring-you-in-the-face feeling that it was assembled with a heavier nod towards commercial impact than actual historical relevancy to the development of British rock. Groupwise, the Kinks, Small Faces, and Donovan could easily represent the latter, while mixed in unashamedly are the sounds of The Honeycombs, Vanity Fare, and The Dave Clark Five to reserve a predominant place for the former.

To this listener's dismay though, even the tunes here by the more influential participants wouldn't have made it had they not made noticable dents in the sales charts of Britain and/or the United States.

No, this package of "28 Super Hits", which includes "Maggie Mae" (Rod Stewart) and "Wild Thing" (Troggs) as well as "You Really Got Me" (Kinks), "Itchycoo Park" (Small Faces), and "Sorrow" (Merseys), is

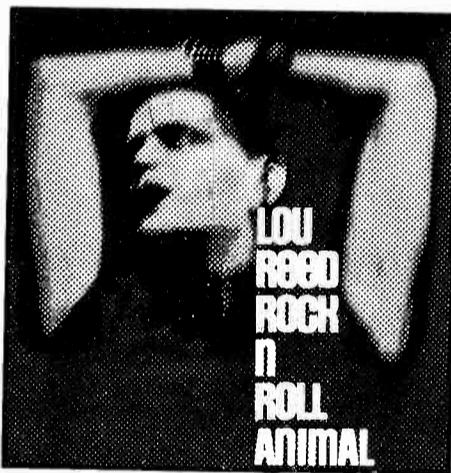
34 FORECAST FM

built more for comfort and entertainment—and record sales—than education.

Whoa, just a minute, I suddenly realized how important this set is to a certain group of people: Those who never heard of any of these groups either because they were totally oblivious of the British musical invasion or they were too young at the time.

For instance, this certain group of people, by purchasing this album, would proudly own such numbers as "Have I The Right" by the Honeycombs, whose female drummer could probably beat up Karen Carpenter; "Needles And Pins" by The Searchers, which made Sonny Bono's name a household "who's he?"; or "The Sun Ain't Gonna Shine" by The Walker Bros., none of whom are brothers, much less named Walker. And there's more!

But seriously, if it were left to me to assemble a package representing the true significance of British rock I would either do it myself or maybe even assign the job to Greg Shaw, a knowledgeable colleague who fortunately wrote a decent and quite informative set of liner notes for the album, rather than leave it to some executive whose considerations are primarily sales oriented.—M.H.



MICHAEL FENNELLY: Lane Changer. EPIC.

One of the most neglected bands of the early seventies was Crabby Appleton. They made two albums for Elektra, the first coming on the heels of a hit single in 1970, "Go Back". Several things made Crabby special: They possessed a tight, commercial, easy to relate to sound complete with smooth keyboard work, a bedrock percussion unit of congas and drums, plus the multi-talents of lead singer/guitarist/songwriter Michael Fennelly.

Fennelly's voice has a light, airy quality which is perfect for ballads, yet fits well with up tempo rock songs, which were the staple of Crabby's diet. **Lane Changer** is Fennelly's solo debut, and his first recorded work since the last Crabby Appleton album, **Rotten To The Core**, in 1971. The songs are mostly short, comfortable lengths; most are love songs with the same guitar/keyboard sound that characterized Crabby.

The album was produced in England by Chris White, who does the same for Argent. You don't have to tell White or Argent about good pop music or commercial sounds; they were the masterminds behind the early British hitmakers The Zombies.

There are several ballads, the best of which

are "Touch My Soul" and "Flyer". The best of the rockers are "Lane Changer", "Won't You Please Do That", and the ultra-heavy "Bad Times". "Shina A Light" is being touted as a hit; let's just hope that something makes it. Maybe if Michael has a hit now, Elektra will re-issue the Crabby Appleton albums, with stickers applied to the shrink-wrapping that proclaim "Featuring Michael Fennelly."—B.R.

ROBIN TROWER: Bridge of Sighs. CHRYSALIS CHR 1057.

Bridge of Sighs, Trower's second LP, is designed for two things: power and speed. To master the art of both, separately and crossbred, he has again called upon Reg Isidore (drums) and Jim Dewar (bass/vocals).

Isidore's style is crisp, lean, and solid throughout. Dewar's bass is a gutsy driver on the quick cuts such as "Lady Love" and "The Fool And Me" and solid underpinning for the ballad types like "Bridge of Sighs". Vocally, Dewar's raspy voice delivers the emotion and message intended by Trower's lyrics with little of the conflict of interpre-

Trower has . . . blended in all the majesty and spirit his own respect for rhythm and blues could muster.

tation one might expect when lyricist and vocalist are separate entities.

For his part, every note Trower chooses pays more homage to Jimi Hendrix than the rough, unfinished albums posthumously released by Hendrix's own record company. Rather than merely a simlifax copy of Hendrix riffs, Trower has interfused Jimi's finest moments and blended in all the majesty and spirit his own respect for rhythm and blues could muster.

Only "Little Bit of Sympathy" falls below par, a status conceded by its being placed last on the album.

The similarity in tempo between a few of the tunes is noticeable, yet Trower neatly offsets any tip-of-the-tongue objections by utilizing basic, but imaginative, arrangements à la Free.

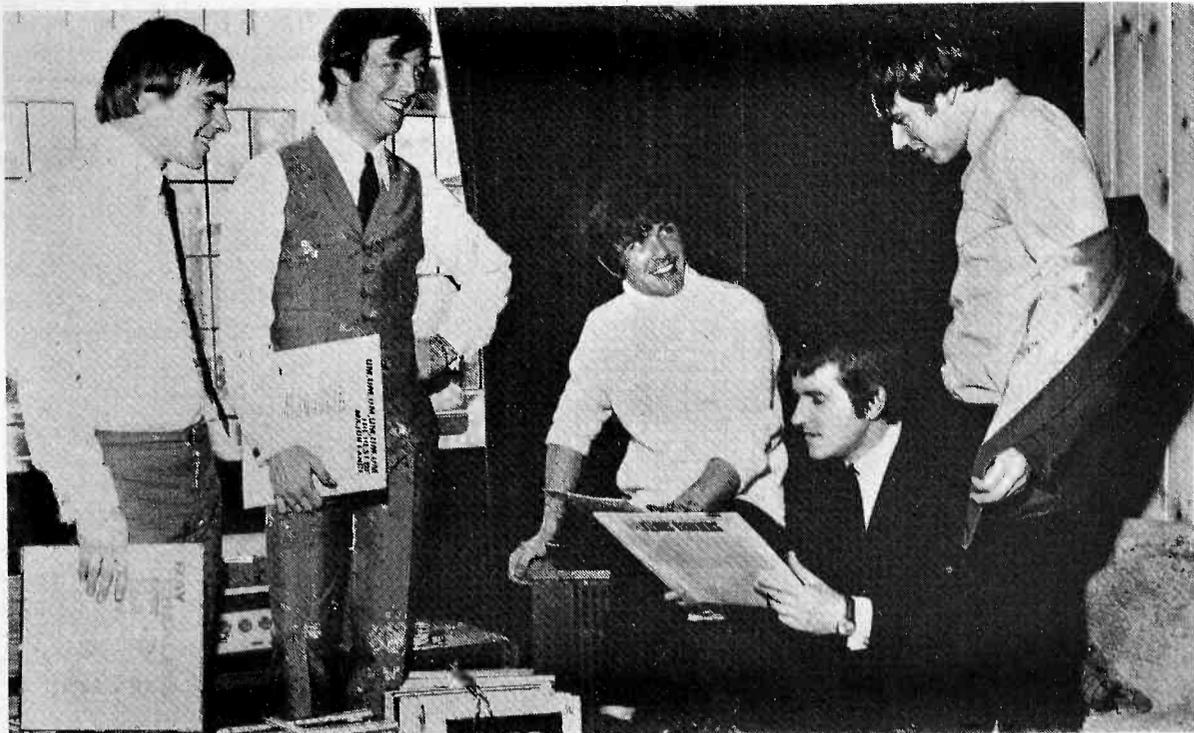
Matthew Fisher, in producing **Bridge of Sighs**, plays as important a role in the group's sound as the other three members, giving a healthy fullness to the music and making it impossible for any other trio to sound anything but anemic.

In future albums, Trower and friends will find the need to grow, to add further spices to the sauce. Fisher on keyboards—you'll remember him as Procol Harum's one time organist—is a natural.

For the time being though, **Bridge of Sighs** fits just fine.—M.H.

STEELY DAN: Pretzel Logic. ABC.

Steely Dan is what few rock bands are: distinctive. Anyone who paid attention to their debut album, **Can't Buy A Thrill** (1972), could tell you they deserved what they were going after: a wide ranging musical audience. There were two hit singles



The Dave Clark Five.

from that album, but any song could have been a hit.

The follow-up album, **Countdown To Ecstasy** didn't excite me, and it did not do as well as the first, critically or sales-wise. **Pretzel Logic** strikes back as maybe not as satisfying as the first, but still a worthwhile album full of good songs the way, for some reason, only Steely Dan can do them.

I've heard them called "slick", which is true. They are slick in the same way many pop/rock bands are: the Doobie Brothers (who sound nothing like Steely Dan) are another who come to mind. This is something which has to do with production, and one's conception of what a band should sound like. Remember that some of the Beatles' best work was their slickest.

There are lots of top-notch Steely Dan songs on this disc: "With A Gun", "Any Major Dude Will Tell You", "Barrytown", and "Rikki Don't Lose That Number" are some of the best. Here is a group you can enjoy on your home stereo, car AM radio, or that FM radio you listen to at the office during the day.—B.R.

GERRY GOFFIN: It Ain't Exactly Entertainment. ADELPHI.

One of the biggest achievements of the past year has passed by practically unnoticed. I'm not exactly sure what Gerry Goffin had in mind while naming his double solo album, but it most certainly is entertainment, and much more.

Goffin, who with his then-wife Carole King wrote some of the biggest pop hits of the early sixties, has not made a solo album before this. He got together with Barry Goldberg, a long-standing figure on the white blues scene, and several top Southern rock musicians in the famed Muscle Shoals, Ala., studios to record his debut. All of the material is original; most are Goffin-Goldberg compositions. Though none of the recording was done here, it has local significance because it is the first rock release of Adelphi Records, a Silver Spring based company which normally specializes in blues and folk music.

There are seventeen songs, and a surprisingly large number succeed, despite the

usual low average of most double sets. While recommending the whole package, a few songs should be emphasized. "It's Not The Spotlight" is an exquisite ballad, which also has been done by Bobby "Blue" Bland, one of the most respected soul singers; a fine tribute to Goffin in itself. (The song also turns up on Goldberg's new solo album on Atco.) It may turn out to be a classic. If there is one heavy influence pervading the album, it is that of middle sixties Bob Dylan. This is particularly true in Goffin's vocal inflections. "Reverend Bottom's Tojo Saloon" packs all the force of Dylan at his raunchiest, with a slide guitar that cuts to the bone. The lyrics of the song recall Dylan at his most confusedly surrealistic. "The Last Cha Cha On Jackson Highway" will bring a grin to your face and a shuffle to your step. This one is tongue-in-cheek, and tongue-in-a-few-other-places as well. "Maryland Again" is a country-ish ballad, with a constant, twisting fiddle adding to the wistful tone.

There are several political songs, a dying breed to be sure. Goffin has steered clear of the problems many politically oriented songwriters encounter. Most importantly, the lyrics are not self-righteous and awkward, which is usually problem number

"The Last Cha Cha On Jackson Highway" will bring a grin to your face and a shuffle to your step.

one; and the songs have good melodies and a solid beat, making a suitable background for the lyrical message. If you were expecting someone strumming an antique folk riff on an acoustic guitar, wipe out the image and replace it with a steaming band of rebel rockers. "Everything and Nothing," "Honorable Peace," "Chicago (You)," and "Cherokee Medicine," will stir you, make you think, and may even move you to action.

It's becoming increasingly rare to find a record which brings together good lyrics

and honest, well produced music. More often than not we settle for one or the other, and usually we get neither. **It Ain't Exactly Entertainment** would make a "one of the best" lists in any year.—B. R.

REDWING: Take Me Home. FANTASY.

It is ironic that only because of a minor hit single in 1971, "California Blues," is Redwing still alive and recording albums. They are a good band, in a low-keyed way. Their country-rock style comes from bands like The Band, The Youngbloods and Cat Mother. Unfortunately, this Berkeley band records for a label which is either unable or unwilling to promote them.

Take Me Home, Redwing's third LP, is an album of subdued rocking. The guitars are on low volume, the bass chugs along, and the vocalist does not scream. There is much use made of acoustic guitars, as well as dobro, mandolin and pedal steel guitar, making this album's music as suitable for the back porch as the bar. Redwing is not the type of band to go over well in huge concert halls or stadiums. The material here is fairly good, but unspectacular. "Here I Go Again" and the title cut are the best and most distinctive, while the country instrumentals "Katy Warren Breakdown" and "Finglerlickin'" are fast and joyous. "Fast Locomotive" is basically a re-make of "California Blues," but it's safe to say lightning won't strike twice.

I doubt if us Easterners will get a chance to see them live, so this album will have to do. It may not be high energy, but it's a work of high spirit.—B. R.

MASON PROFFIT: Come and Gone. WARNER BROTHERS.

COWBOY: Why Quit When You're Losing. CAPRICORN.

Here we have two reissued, double albums. Mason Proffit has put out five albums since 1970, but recently broke up. Cowboy released two albums—the two in this set—**Reach For The Sky** in late 1970, and **5'II Getcha Ten**, in late 1971. Soon after they also split up, but are now re-forming and will release a new album early in the new year. Mason Proffit and Cowboy were two of the premier country-rock bands, playing honest music in a genre not often noted for its honesty. Though Mason Proffit released five albums, they never were all that popular and were on three different labels. The albums in this set were released separately in 1970 on the now-defunct Happy Tiger label: **Wanted** first, and then **Movin' Toward Happiness**. Both of these double sets have plenty of good songs with impeccable playing, including nice touches on pedal steel guitar and fiddle. Though Mason Proffit edged closer to rock on their last albums and were ultimately the superior band, I'd have to say that **Why Quit When You're Losing** is the stronger of these sets, mainly on the strength of the **5'II Getcha Ten** album, an overlooked gem which favorably compares to anything Poco has done. Each of these packages offers you the welcome alternative of getting long unavailable, top-drawer albums, two for the price of one. So, it follows that four records for the price of two is a pretty good deal. If ya see what I mean.—B.R.

WHAT TO DO THIS SUMMER?

PLENTY!

by anne hubbard

A few years ago people used to take summer lying down . . . in the sun . . . or in the shade. Publishers had special books for hammock reading, summer theater was noted for being inane; music more demanding than musical comedy was put away in mothballs for the season.

But something has been happening in the past few years and summer has become a season of more activity than winter. Festivals flourish, playhouses proliferate.

At least all this is true within a tankful-or-two of gas from Washington. If our wings have been clipped, they've been clipped in an area where it's easy to hop around.

THE SMITHSONIAN'S FOLKLIFE FESTIVAL

The eighth annual Festival of American Folklife, called the great national family reunion, will take place July 3 through 14 on the Mall. More than 300 participants will occupy the 50-acre site between the Lincoln Memorial and the Washington Monument.

This celebration of America's folk heritage has four main themes: "Old Ways in the New World", "Working Americans", "Native Americans", and "Regional America".

"Old Ways" will feature folk groups from many nations including Tunisia, India, Yugoslavia, Greece, Ghana, and Nigeria. They will illustrate in music, dance, and food preparation the cultural bonds between America and other nations in the old world.

"Working Americans" will show us those persons engaged in everyday communications, such as printers, radio and television broadcasters, postal workers, cable splicers, and workers in telecommunications.

"Native Americans" will display the skills of Indian craftsmen, teachers, businessmen, athletes, film makers, musicians, and religious leaders of the Indian nations from the Basin, Plateau, and California. The focus will be the bridging of their lives on reservations with that in urban environments.

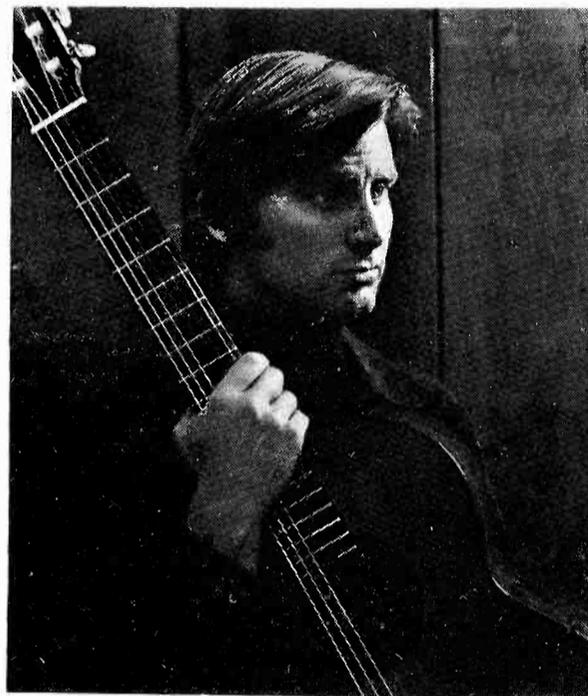
"Regional America" will present Mississippi, an area of great diversity in occupations, ethnic origins, and traditions.

Audience participation is considered vital to the festival. The walk-in exhibit areas are designed to draw people into the various activities. If you have always wanted to sing and play harmony, throw a pot, warp a loom, or indulge in other craft activities and never had quite the nerve or the opportunity, the Folklife Festival is the place to try.

THE NATIONAL SYMPHONY

The NSO is playing a 16-concert season in Kennedy Center this summer, plus a six-concert "pops" series. The conductors include James DePreist, Murry Sidlin, Rainer, Miedel, Rafael Druian, and Michiyoshi Inoue.

Guest performers include Lorin Hollander, pianist; Mary Costa, soprano; Christopher Parkening, guitarist; Claude Frank, pianist; Leonard Pennario, pianist; Rafael Druian,



Christopher Parkening will appear at the Kennedy Center as a guest performer with the National Symphony this summer.

violinist as well as conductor; Hans Richter-Haaser, pianist; and Masuko Ushioda, violinist.

The "pops" series brings Wrightson and Hunt; Peter Nero; the Erick Hawkins Dance Company; the Modern Jazz Quartet; Cab Calloway; and Theodore Bikel.

The house is priced uniformly at \$4.75 for seats where there is an unobstructed view. The other seats go for \$1.75. A bargain is available in a coupon book, with eight coupons, for \$29.95 (\$3.74 each). The coupons are to be exchanged for reserved seats on a first-come/first-served basis. (A bonus comes in the form of an additional coupon in each book that may be exchanged for a free bottle or carafe of wine at La Grande Scene or the Gallery.)

WOLF TRAP

The fourth season at Wolf Trap Farm Park offers a wide range of entertainment with something for everybody. The Metropolitan Opera opens the summer with a week of productions including **Carmen**, **Don Giovanni**, **Der Rosenkavalier** and other favorites.

One of the highlights of the season will be two performances by the New York City

A scene from the Festival of American Folklife on the Mall in Washington, D.C.



Photo: Smithsonian Institution.

Opera star Beverly Sills in the spirited Donizetti opera **Daughter of the Regiment**. Miss Sills will be supported by guest artists and the Wolf Trap Company which is made up of young professional singers who come from all over the nation for on-the-job training at Wolf Trap.

The American University Wolf Trap Academy for the Performing Arts includes music, theater, and dance. These young peo-



Photo: Reprise.

Theodore Bikel will be part of the "pops" series during the National Symphony's summer season.

ple, together with the Wolf Trap Company, will present several performances this summer. Opportunity for training and performing in a professional setting was one of the chief reasons for the creation of Wolf Trap.

Other highlights of the summer include: Sarah Caldwell's production of **War and Peace**, the epic opera by Prokofiev; a three-day festival of country music; the first visit of Benny Goodman; the National Symphony Orchestra on four occasions; the Wolf Trap debut of Yehudi Menuhin; The City Center Joffrey Ballet; and Virgil Fox with Revelation Lights.

THE BALTIMORE SYMPHONY ORCHESTRA

The BSO has announced an 11-concert summer series in June and July to be played at the Merriweather Post Pavilion in Columbia, Md. and at Goucher College in Towson. (Other plans, not fully developed at press time are in the offing for August.)

Of particular interest is the free July 18 concert at which the winner of the Young Conductors Competition will conduct the orchestra. This competition is a BSO "first" and a concern of its music director, Sergiu Commissiona who said, "... young American conductors have much less of a chance to establish themselves than the European ones ... they have to go to Europe to be discovered here ... they should not have to go abroad. ..."

An outdoor Independence Day concert will be held on the grounds of Goucher College on July 4, and will sparkle with fireworks as well as with music. The audience is invited to bring a picnic supper.

Special guests at the Pavilion include: Van Cliburn, Earl Wild, Susan Starr, Kenneth Riegel, Ezio Flagello, Karen Altman, Barbara Conrad, the Baltimore Symphony Chorus, and the University of Maryland Chapel Choir.

SHENANDOAH VALLEY MUSIC FESTIVAL

"All this and music too!" is often the reaction of audiences already charmed by the quiet beauty of the Shenandoah Valley when they come away from the Shenandoah Music Festival, at Woodstock and Orkney Springs, Virginia.

For the twelfth time musicians will assemble this year to study with Dr. Richard Lert and to perform for the festival. For details, write: Resident Manager, Shenandoah Valley Music Festival Committee Inc., Woodstock, Virginia 22664.

THE UNIVERSITY OF MARYLAND

The Baltimore County campus has a summer festival of film and stage plays planned—mostly in July and August. The plays are "You Can't Take It With You", "The Secret Affairs of Mildred Wild", and "You're a Good Man, Charlie Brown". Films include "Auntie Mame", "Raisin in the Sun", "War of the Worlds", and "Seven Days in May".

The College Park campus continues to present one of the more timeworthy festivals. This year their Summer Fine Arts Festival concentrates on painting, dance (live and on film), and music, particularly as heard in the human voice and from the piano.

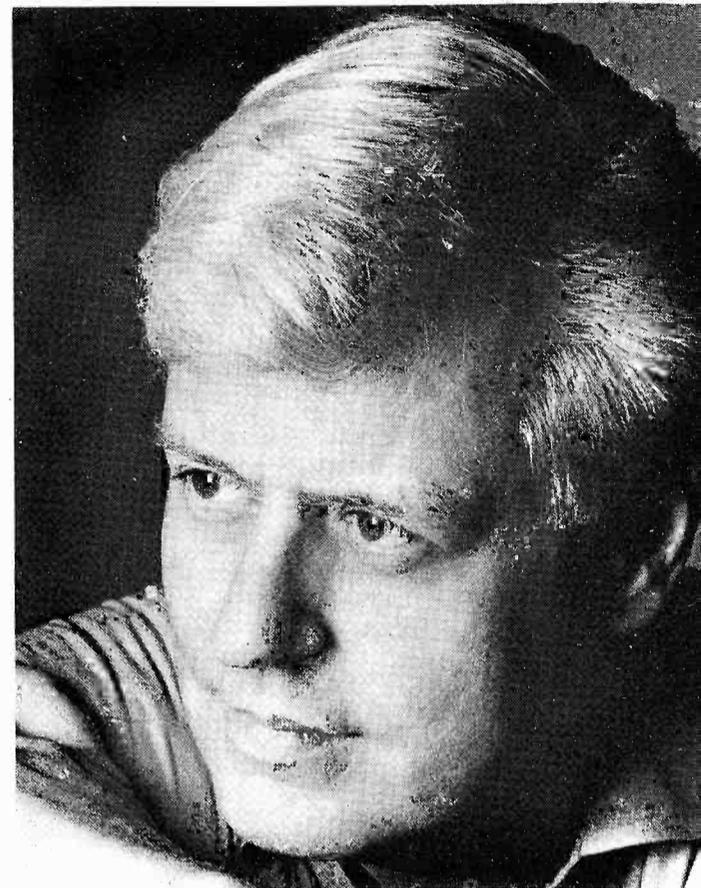
A one-man show of paintings and drawings



Beverly Sills, appearing this summer at Wolf Trap in Donizetti's *Daughter of the Regiment*.

by Richard Klank can be seen at the Tawes Fine Arts Gallery from June 18 to July 21.

Dance concerts will be given by Dan Wagoner and Dancers on June 21, and by Vanoye Aikens on June 27. These dancers will also give lecture-demonstrations and there will be four evenings of "The World of Dance on Film".



The BSO will feature a number of pianists, one of them Earl Wild.

In July, the Singer's Art will be explored by Marilyn Horne, Phyllis Brun-Julson, and Thomas Stewart.

Special events will include, in August, the Piano Festival and Competition during which six famous pianists will be heard: Jorge Bolet, Adele Marcus, Aldo Ciccolini, Hans Richter-Haaser, David Burge, and Agustin Anievas.

The University Summer Chorus will give two concerts at the Kennedy Center: one in July with an all-Bach program, conducted by Paul Traver; and one in August consisting of Carmina Burana, and conducted by James DePreist.

HERITAGE REPERTORY COMPANY

Heritage launches a new venture this summer. This company of young actors, working out of the University of Virginia, aims at presenting plays from America's past to the present,

"The Patriots" by Sydney Kingsley is the opening production. First produced in 1942, this might be called by some a propaganda play as it was oriented to audiences who were facing and fighting a world war. Although somewhat rewritten for this current production, the history is probably correct, inasmuch as some of the characters are local boys like T. Jefferson and G. Washington.

The first comedy written by a native American is the second play. This is "The Contrast" by Royall Tyler. Tyler had fought in

B.S.O. IN COLUMBIA . . .

Will It Work?

by kenneth j. stein

When Olive Oil used to get into trouble, Popeye would down a can of spinach, and with biceps bulging, run to the rescue. The City of Metropolis could count on Clark Kent to hustle to the nearest free telephone booth and change into the man of steel, Superman, to counter the forces of evil. The Lone Ranger and his faithful sidekick, Tonto, kept peace and order in the frontiers of the wild West.

Now that summer disturbances in recent years have jarred the tranquility of Columbia, Maryland's Merriweather Post Pavilion, the town fathers have gone searching for a super-hero to restore order. "Is it a bird? Is it a plane? No, it's Sergiu Comissiona and the Baltimore Symphony to the rescue!"

Rock concerts were the problem at Merriweather. They were commercially and artistically successful, attracting as many as 14,000 youths a night to the 2,500 seat Pavilion and adjoining lawns. But they were socially disastrous. The oversized audiences sometimes became unruly and violence erupted. There was more action off-stage than on, and not enough security guards to referee the various altercations.

The BSO is hoping that Mr. Van Cliburn will be a better omen than when he performed in 1967 during a rainstorm at the Pavilion . . .

Since 1967, when the Merriweather Post first threw open its wire gates, rock concerts have attracted disturbances like flies to compost. In 1972, with pressure from the local citizenry, the Howard County Council passed legislation requiring a concert permit in the hope of curtailing the appearance of rock groups who had a history of rowdiness. After two guards were beaten up during the 1973 season, the permit bill was invoked, barring a late August concert feature Rare Earth.

Howard Research and Development Corporation, developer of Columbia, informed the Nederlanders, the New York booking firm, that rock groups were undesirable. The Columbia image was being tarnished.

40 FORECAST FM



Joseph Leavitt, general manager of the BSO, and Michael Spear, general manager of Howard Research and Development Corporation, at Merriweather Post Pavilion.

According to Michael D. Spear, general manager of Howard Research, "the initial objective of the Merriweather Post was to attract a broad range of cultural events and activities." The Pavilion was originally designed as the summer home of Washington's National Symphony. But in 1967 there were only about 30,000 residents of Howard County and an inadequate highway system connecting Columbia to Washington and Baltimore.

After a financially disastrous 1968 season, the National Symphony withdrew from its rural foray. Mr. Spear feels that now that Howard County's population has nearly tripled and new double highways have been constructed, the Baltimore Symphony can attract a large, sophisticated audience upgrading Columbia's cultural image. To help the Baltimore Symphony succeed, the developer has given a \$10,000 subsidy. "Not only is this the right thing to do," said Mr. Spear, "but it's good business. The Symphony can help make Columbia a better place to live, help our sales, and the community financially."

I met with Joseph Leavitt, general manager of the Baltimore Symphony Orchestra, to learn why he thinks his Symphony can succeed where the National couldn't.

He feels that the BSO's current reputation will be a positive factor in attracting audiences. The BSO derives much of its excellence from the talent and leadership of its

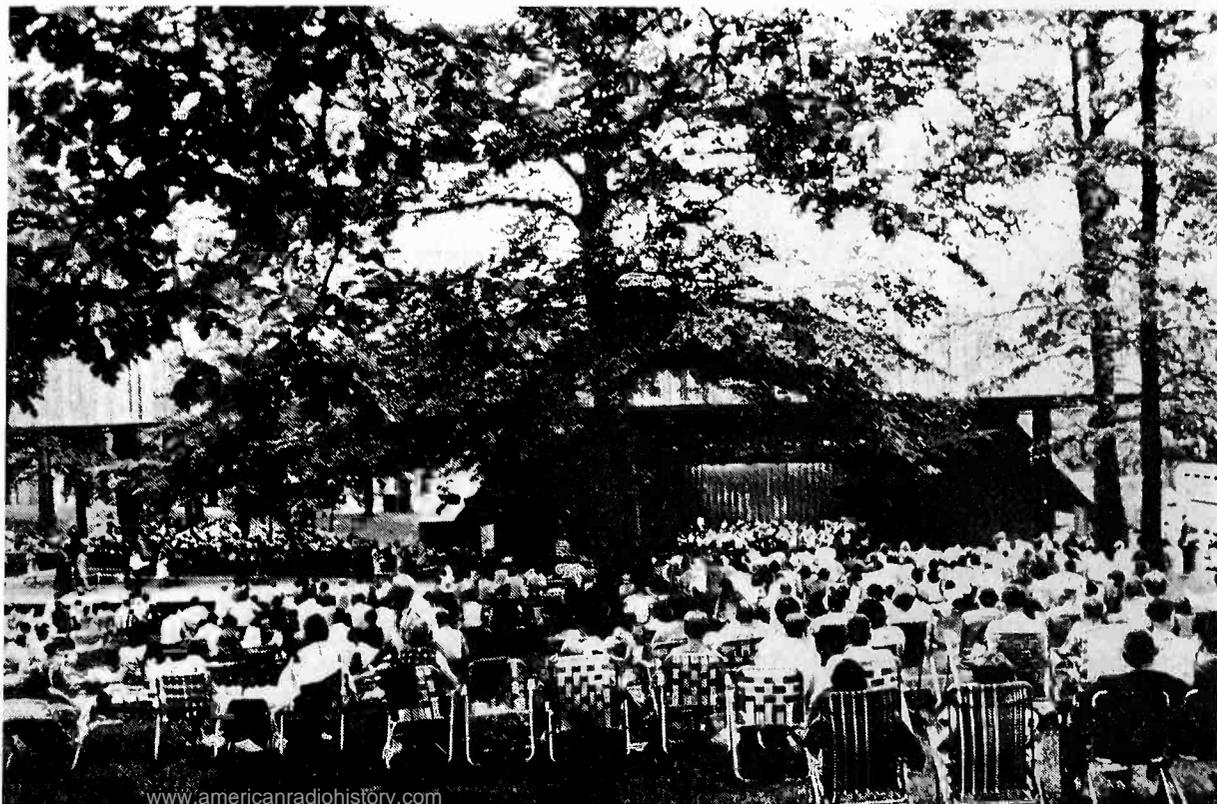
Merriweather Post Pavilion.

conductor and musical director, Sergiu Comissiona. The 45-year-old Rumanian musician has garnered conducting laurels with all of the world's leading orchestras as well as attracting glowing reviews for the BSO. Reviewing a performance of the BSO at New York's Carnegie Hall last year, **New York Times** critic Harold C. Schonberg wrote, "Under Mr. Comissiona's training, the Baltimore Symphony can be accounted one of the better American ensembles. Smooth and colorful strings; superior balances; accurate attacks and releases; first-class solo playing: The Baltimore Symphony did itself proud . . ."

. . . as Cole Porter once wrote about Baltimore summers, they're "Too Darn Hot".

To insure the establishment of Merriweather as the BSO's summer residence, Mr. Leavitt has programmed a series of "blockbuster musical events." Pianist Van Cliburn will perform on June 28 at the gala inauguration with Maestro Comissiona conducting. The BSO is hoping that Mr. Cliburn will be a better omen than when he performed in 1967 during a rainstorm at the Pavilion for the Washington National Symphony's summer debut.

"A Parade of American Pianists" will be
(Continued on page 106)





"Rite," performed by D.C. Black Rep and choreographed by Louis Johnson.

DANCE, DANCE,

by sue trbovich

Original, rather than repertory, dance dominates Washington area dance theaters. Only one, the Washington Dancers in Repertory, regularly perform repertory pieces. The other theaters, D.C. Black Repertory Dance Company, the Arlington Dance Theatre, the Maryland Dance Theatre, and Dance Alliance, perform works choreographed by their members.

D.C. Black Repertory Dance Company is the largest of the above-mentioned theaters. In spite of some annoying technical difficulties, dancers in D.C. Black Rep approach their art with energy and enthusiasm, and their audiences respond likewise.

In a concert earlier this year, choreographers Louis Johnson and Mike Malone both drew from African themes for the major portion of the performance. In spite of the African themes of Malone's "Songs and Parable" and Johnson's "Rite," both relied heavily on traditional ballet movements.

Similarly ballet-inspired was Malone's "For All We Know," a pas-de-deux performed by Lisa Sneed and Bernard A. Gibson.

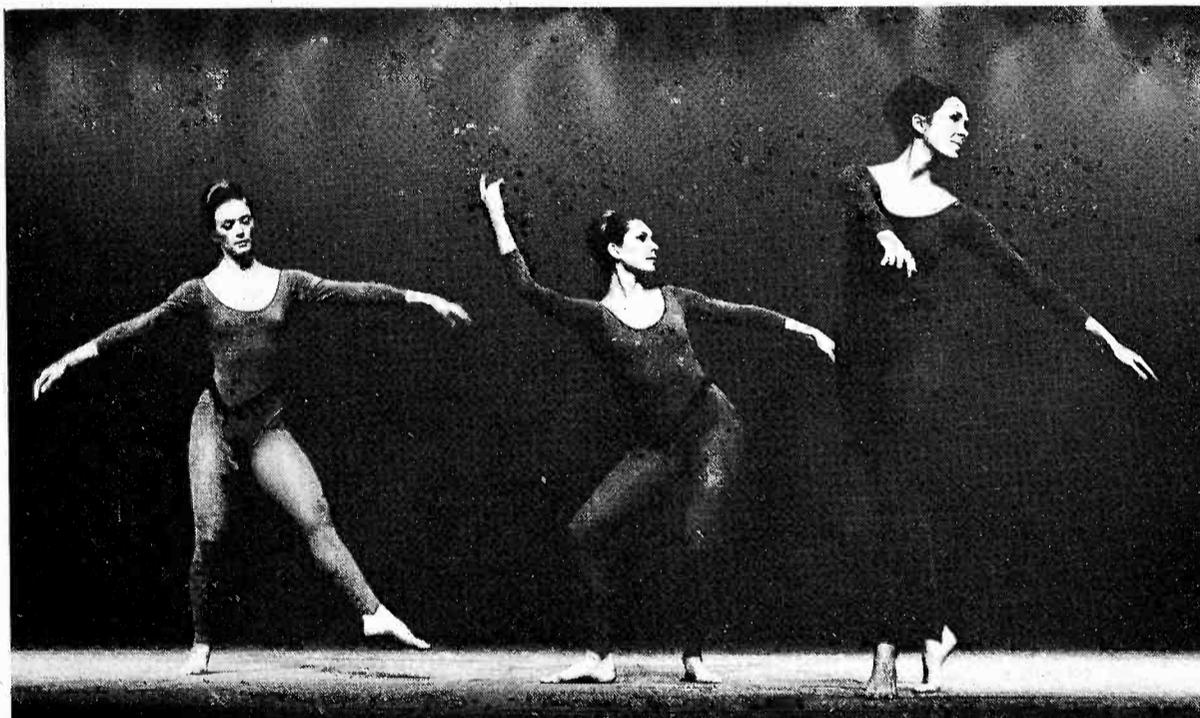


Photo: Michael Murphy

Performing "This and That" are, from left to right, Shelley Chaffin, Rosemary Wells, and Kay Shepard of the Washington Dancers in Repertory.

Gordon Mumma, who has worked with the Cunningham Company and John Cage.

Ethel Butler's Washington Dancers in Repertory provides dancers exposure to repertory dance works by New Yorkers Don Redlich and Paul Taylor and Washingtonian Maida Withers, in addition to Miss Butler's own work.

Miss Butler's two-year-old, six-woman company spent its first season in St. Alban's Trapier Theatre, moving to the American Theatre at L'Enfant Plaza this year for a concert. However, the concert was postponed and limited by other shows held over at the theater.

For the past two years Washington Dancers in Repertory have also participated in Summer-in-the-Parks programs.

Moving from the city into the suburbs also finds exciting dance theater, with the Arlington Dance Theatre and the Maryland Dance Theatre.

Supported by the Maryland Arts Council and operating out of the University of

(Continued on page 105)

AND MORE DANCE

The suite from the Magnificat; Arlington Dance Theatre; choreographed by Mary Craighill.





Murry Sidlin guest conducting

by Janet King

The Montgomery County Youth Orchestra is old, 28, but you can't say that about its members: they range from eight to eighteen. Though youth is at times considered a liability, in this case it is definitely a strength.

President Fred Kendall describes MCYO's four performing groups (Elementary, Junior, Chamber, Senior) as "five or six years" above comparable school orchestras, musically; but their excellence—while, admittedly, a joy and a blessing to amateur concertgoers braced for an evening of sour notes and agony—seems secondary to their enthusiasm.

Their crescendos and fortes are like the candor of small children—sometimes jarring, always genuine. When their intonation and balance fall short of perfect, enthusi-

Their crescendos and fortes are like the candor of small children — sometimes jarring, always genuine.

asm more than turns the tide. When they are at their peak, expressions like "Wow!" or "Isn't that beautiful!" come tumbling forth even from the lips of the disinterested listener (i.e., a non-parent).

They are not professional—though, on the Senior level, at least, they do have enough musicianship and feeling for teamwork to pull quickly out of a musical rut. During a passage from the third movement of Schubert's Ninth Symphony, for instance, conductor Chester Petranek chides the violin section for overshadowing the brasses and winds with too heavy-handed an obligato. "There was such beautiful playing going on in the **middle** of the orchestra," he laments, "and you're not even hearing it; all you're doing is 'ba, ba, ba, ba, ba, ba.'" Immediately, the violinists laugh and tone their part down.

No, they are not professional, they are simply youngsters meeting Schubert for the

ORCHESTRATING THE YOUTH

first time. Trying to capture what this means to a ninth grader, Petranek says "the sound of the Senior Orchestra—well, I've heard some kids [entering from the Junior Orchestra] describe it as 'awesome.' The kids are playing with adult power."

A polished, even exciting performance of a Beethoven, Wagner, or Tchaikovsky symphonic gem is not hard to find. But, how often can you hear Schubert's Ninth treated with all the passion of a brand new discovery? The Orchestra Festival—four half-hour concerts by the Elementary, Junior, Chamber, and Senior groups in June at the Kennedy Center—promises to be such an occasion.

* * *

If MCYO were a neighborhood, it would be the one surrounding Leland Junior High, where the Elementary and Junior Orchestras rehearse once a week (B-CC—Bethesda-Chevy Chase High School—is home for the Senior and Chamber Orchestras).

The two-story houses of the neighborhood—large, if not spectacular, personalized, generously shaded with trees, quiet and confidently affluent—were certainly built by 1946. That was when Petranek founded the Youth Orchestra, so that (according to the 25th Anniversary Concert program) "talented" students might "experience a high level of music making" perform "music which could not be attempted within any one high school program, but which indeed could be performed by an orchestra composed entirely of such gifted musicians."

Which is another way of saying that MCYO, to this day, epitomizes Montgomery County—its best, and a few of its less-than-admirable, traits.

Nearly 10 years have passed since my last English teacher warned me to memorize the meaning of "didactic" ("it's liable to be on your College Boards"). Ten years since I attended an annual B-CC "Awards Assembly" and escaped, three hours later, empty-handed. But I still form invisible porcupine quills when people (sometimes quite lovely ones) inform me that Mont-

gomery County public schools are "progressive," or unusually "good."

To me a "good" school, school system, or school-related program combines ("reconciles," perhaps) quality with equality. It furnishes every student, regardless of finances or intellect, with activities that allow him to grow and to feel good about himself. There ought to be youth orchestras (or drama club, or football teams) for the superstars and for the not-quite-so-talented (or experienced), and it shouldn't matter much which group "should" or "looks" better.

Without question, the Montgomery County Youth Orchestra takes care of many "gifted Musicians" (hundreds each year). It challenges them by keeping each group as homogeneous as possible. Audition requirements are uniform and strictly enforced. While each member "must" participate in his own school music program (so as not to undermine it), he also has to take private lessons.

The second requirement is almost an admission that public school instrumental music is inadequate. "We're fortunate in this county," Kendall says, "to have some very good [private] teachers—though the school program isn't all that good. I'd say that almost every kid [in each of the Youth Orchestras] has been taking privately since fourth grade." As for school lessons or ensemble work, one Senior Orchestra violinist adds, "that's always been secondary to my private." Is it possible to build youth orchestras strictly through the county schools? "No way," Kendall states, "no way!"

Those on the inside apparently welcome MCYO's selectivity. "For a high school orchestra," says Senior concertmaster Dan Hardt, "you really can't expect much better than this." "Generally," a second player explains, "you'll have a bad balance [of instruments or talent] in any given high school. You don't want to worry about that in public schools—they're public."

But the Youth Orchestra conductors can afford to worry—and to push performers to their maximum potential. As a consequence, the performers seem to thrive. For



The Senior Orchestra rehearses with conductor Chester Petranek.

OF MONTGOMERY COUNTY

the Elementary Orchestra, Kendall remarks, "we bought \$200 worth of music" for elementary and early junior high ensembles—and it was "wasted." It was too easy. "The first year [1972-73] we decided not to have any concerts but they were ready for a concert in January."

For the Seniors, Petranek says, "the learning of the styles of music is a real challenging experience. Over the period of the three years that they're in the orchestra we try to give them a variety of experience in the great masters from Mozart on . . . I try to expose them to at least one Brahms symphony, one Beethoven symphony" (the choice "depends on the mood I'm in"), one Wagner, one Impressionist [composition]. We do contemporary music—one or two pieces a year."

Once exposed to "heavy" symphonic literature, he finds, "they fall in love with it." Children's concerts, with pop and light classical fare are a comparative drag. "The kids mostly don't like to play this music" (comparing Brahms to Leroy Anderson, he adds, is "like comparing a steak to cotton candy"). "I spent 10 minutes last week lecturing, 'If you're going to be a profes-

sional, you're going to have to play anything the conductor asks you to play.' This is part of their education."

In 28 years 16 MCYO alumni have taken up Petranek's challenge and are "playing in the professional orchestras. By this, I mean the big symphonies. We try to make a study. I would say that 90 percent of them continue playing professionally, semi-professionally, or on an amateur basis . . . so we're confident that the love for making music stays with them for many years."

Watching the Senior Orchestra attack Three Dances from Smetana's **Bartered Bride** with seeming joy (even if they are "cotton candy"), hearing 300 people laugh in sympathy when a solo trumpet player cracks a note—I wondered "why didn't I know about the Youth Orchestra in high school, when I needed it?"

Since my own school years the Youth Orchestras have become increasingly more visible. In addition to a January and an April concert series, special performances which vary from year to year and the June Festival, they now hit school audiences with daytime concerts. "There's a gimmick involved—proselytizing," Kendall says, "presenting the orchestra as a desirable thing, prestigious. We know of several youngsters who have taken up instrumental music as a result of these concerts."

"Proselytizing," in turn, has enlarged the orchestra, made it more accessible. The Elementary Orchestra, now in its second year, is "actually a misnomer. It's mostly seventh graders," Kendall explains, with a scattering of exceptionally mature third-through-sixth graders. It was born, in Kendall's account, because "the phone calls" rejecting Junior Orchestra applicants "were unbelievable painful," and John Bauer, the Junior Conductor, began to realize "hey, I'm turning away some good kids!" The Chamber Orchestra, also two years old, is an outgrowth of the Senior Orchestra—"really in between the Junior and the Senior Orchestra. I think for now," he concludes, "we're pretty well saturated. I think we've filled the void pretty well."

Still, some hidden barriers remain. A child's

potential may not be recognized by the parents and the majority of MCYO parents are doctors, lawyers, psychiatrists, physicists—very few businessmen, Kendall points out. "It's a very narrow segment of society, such a narrow little segment."

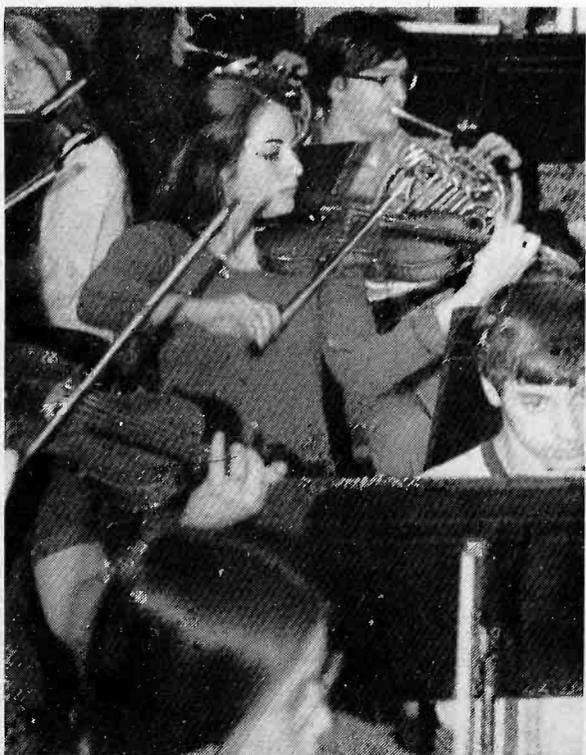
No, they are not professional, they are simply youngsters meeting Schubert for the first time.

Also, what happens to children whose families can't afford the \$30 a year membership dues—much less private lessons? On the surface, this isn't an issue in Montgomery County. Kendall reports only one instance where a father, in the real estate business, with several children, was "really hurting" and asked to postpone paying the dues for one or two months. Furthermore, MCYO has a scholarship fund (of roughly \$7000) to finance anything from the Orchestras' bi-annual European tour to private lessons; yet few members take advantage of it.

But what about children barred from private lessons because their parents—even if affluent—place a low priority on music? Lessons, after all, are far from cheap. Most parents of Youth Orchestra players shudder when asked to calculate the cost of their children's music education. Kendall as a matter of fact, portrays his own—and his son's— involvement with MCYO as a fluke.

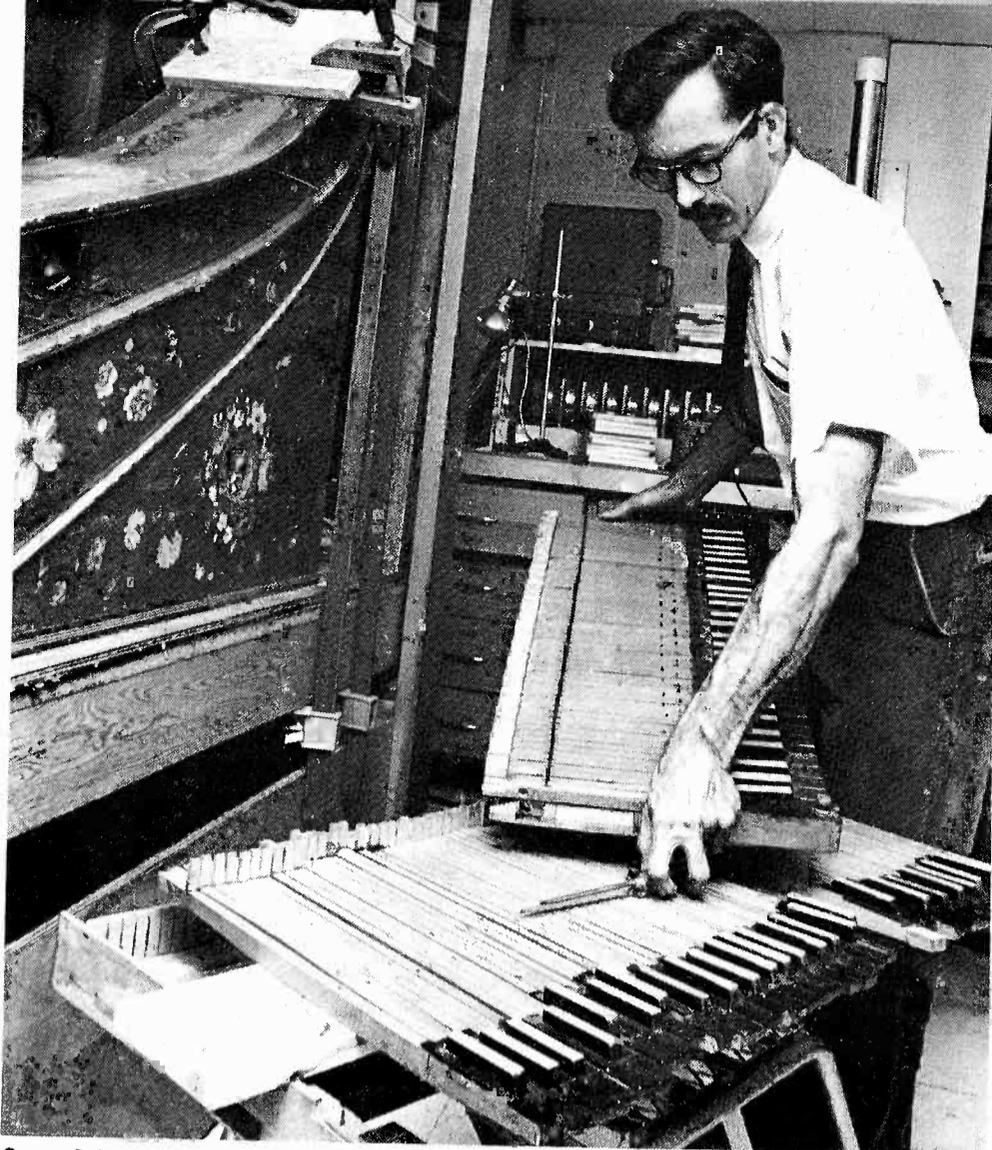
"That's a funny story. I was an athlete; so was the wife. Once I borrowed a set of drums, which sat in our basement. After we returned them, my kid kept asking me 'when are we getting the drums back?'" This led to percussion lessons, despite Kendall's feeling (at the time) that "no kid of mine is going to be a musician." When the boy announced his plans to audition for the Youth Orchestra, Kendall's response was "It's crazy; you can't make a thing like that. He said, 'I can.'" Now "he wants to be a professional tympani player—and he may make it."

How many people, like the Kendall boy, have the requisite skill—and the naked self-confidence—to make it to the auditioning stage?



17th CENTURY CRAFTSMANSHIP IN 1974

by Janet King



Scott Odell working on a 17th century harpsichord.

John and Linda Shortridge of Purcellville, Virginia (several light years from Dulles Airport, but only half an hour by car) build replicas of surviving seventeenth- and eighteenth-century harpsichords and clavichords.

"The clavichord's my favorite instrument," John told me. "It's so intimate and expressive. An artist I know says that 'the clavichord is to the ear what spiderwebs are to the eyes.'"

"Are you a keyboard player?" he added. "Why don't you try it?"

I wasn't about to turn him down. But I approached the instrument with a double handicap—14 years of piano lessons, plus the comparative roar of Linda vacuuming the downstairs kitchen—which caused me to marvel (inwardly, of course) "How strange! It can't even compete with a vacuum cleaner."

I think that there's a little bit of me and a little bit of the Shortridges in our current perceptions of history. The vacuum cleaner (technology, if you will) is overpowering, irresistible; it gives us a feeling of superiority. Balancing this sentiment, however, is a profound need—growing since the tail end of the nineteenth century—to capture whatever we can from the past. Also emerging is the consciousness that other ages offer something unique when examined from their point of view.

This ambivalence applies—with varying degrees of subtlety—to pre-Steinway keyboard instruments. On one level we find Raissa Tselentis Chadwell sponsoring an International Bach Competition for pianists (in June, 1973). "The harpsichord, which I love dearly," she explains, "is not—let's

face it—the instrument of our time." (She might as well have said "anything the harpsichord can do, the piano can do just as well, if not better.") Helen Hollis of the Smithsonian Institution's division of Musical Instruments is professionally committed to researching and restoring antique keyboard instruments. Still, in the process of explaining why a crescendo is virtually impossible on a harpsichord, she acknowledges, "I sometimes catch myself calling this a limitation." (The clavichord is not vulnerable to this particular slight; within its spiderweb compass many dynamic inflections—and even a species of vibrato—are possible.)

Performers, like historians and teachers, sometimes harbor mixed feelings toward authenticity. Wanda Landowska is a beautiful for instance. In using harpsichord instead of piano for pre-1750 compositions, Landowska was an outspoken turn-of-the-century pioneer. Yet her personal concert harpsichord surpassed, no doubt, Bach's wildest dreams. Built in 1912 by the Pleyel piano firm, the instrument incorporated (at Ms. Landowska's request) several twentieth-century "improvements"—a cast iron frame to keep it in tune, seven different registers and tone colors controlled by pedals rather than hand stops (it's unlikely that any one eighteenth-century harpsichord featured seven stops). In the 1970's harpsichord makers continue to produce these "monsters," and harpsichordists continue to concertize upon them.

But, what, exactly, is a "real" harpsichord?

It's like asking "What is a 'gifted child'?" There are no mass-produced models—only harpsichords built by Johannes Dulcken (Antwerp, eighteenth century), Giacomo Riboldi (Italy, seventeenth century), Benoist

Stehlin (Paris, eighteenth century), Burkat Schudi (London, eighteenth century), etc. To answer the question all you can do is define the limits of the species. The distinguishing feature of any harpsichord is the quill, attached to a wooden jack, which rises to pluck a string each time the performer presses a key. To an unseasoned ear all harpsichords have the same timbre, but the possibilities for varying this basic action are great, and the resulting shades of color infinite.

If a string is plucked close to its origin, at the front bridge, or nut, it will sound nasal or metallic; the farther the plucking agent is from the nut, the warmer or more resonant the effect. Many baroque instruments have alternate sets of strings for each pitch with jacks to pluck them from different distances.

Housed in the Smithsonian Museum of History and Technology are some of our closest links with the seventeenth- and eighteenth-century keyboard world—10 harpsichords and clavichords restored to (hopefully) their original condition. These instruments (by no means confined to the keyboard family) do not sit idle behind glass doors, but are played regularly in public concerts and demonstrations every Monday and Friday at 1:30. At the same time, Ms. Hollis contends, the goal of the Smithsonian is not to grind out concert instruments and, in the process, "create a new instrument inside an old case and convince ourselves that we're playing an old instrument." To minimize the chances of this happening, the museum seeks out instruments which lend themselves to restoration. An ideal candidate, according to chief conservator Scott Odell, is representative of its place and time (and, hence, can be reconstructed, in part, from photo-

graphs of contemporaneous examples), reasonably intact, but not so complete that it's best left alone. Even if it can't be played, an instrument which boasts nearly a full complement of keys, for example, is an invaluable guide for rebuilding others from the same maker, or the same century and country.

Inaccessible as it is to most tourists, the restoration lab, in the basement of the History and Technology building, is a haven for instrument scholars—not just musicians, but art and technology historians as well. But perhaps the most pointed evidence of our increased concern with history are the harpsichord builders—“everyone from amateurs to professionals who want to refresh their memories”—who visit the lab. To accommodate them all,

. . . anything the harpsichord can do the piano can do just as well, if not better

the Smithsonian furnishes detailed drawings (maps, really) of each original in its collection—a time-saver from both ends. For we know, Odell reflects, these builders may approximate antique harpsichords as they sounded in the seventeenth and eighteenth centuries (with all new working parts) better than his division can.

Few people are in a better position to do this than the above-mentioned Shortridges. From spending three and a half years, in the 1960s, as Smithsonian's Curator of Instruments, John developed a “definite tonal concept. Most antique instruments,” he maintains, “have a sound that you can't completely obliterate.” Not in the harpsichord-clavichord business to create a modern instrument, “we insist on copying everything that pertains to the sound.” Decorations are one area which “we work out with the customer,” partly because total historical accuracy is often impossible. “The French,” for instance, “were famous for enlarging old instruments, which meant restoring them and redecorating them in the late eighteenth-early nineteenth-century style.”

The Shortridges presently make five basic instruments (four harpsichords, one clavichord), each of which reproduces a spe-

cific museum piece:

Seventeenth-century French harpsichord, built in 1652 by Claude Jacquet, from the Ringling Museum of Art, Sarasota, Florida

Eighteenth-century French harpsichord, built in 1770 by Jean Mari DeDeBan, from the Corcoran Gallery of Art

Seventeenth-century Italian harpsichord, built in 1665 by Giacomo Ridolfi, from the Smithsonian (a Shortridge copy is featured on a recent Musical Heritage Society recording of the Corelli Opus 5 Sonatas for Violin and Continuo)

Seventeenth-century Flemish harpsichord, built in 1640 by Hans Ruckers, from the Ahaus Castle, Westphalia, Germany

Seventeenth-century German Clavichord, maker unknown, from the Yale University Collection of Musical Instruments, New Haven, Connecticut

As music and musical instrument historians, however, they often advise against their more deluxe models. “Up until recently,” John remarks, “I think people thought that the ideal harpsichord would have to have a five-octave compass and four manuals [keyboards]. But we've found that the ideal instrument has a four- to four-and-a-half octave compass. The late instruments date from the 1770's, and who plays music from the 1770s? [On harpsichord] if you want to play Louis Couperin, you're 125 years off.”

“That's why early pianos are becoming so important,” Linda adds.

Meanwhile, their repertoire continues to expand with the customers' needs. Recently, for example, someone ordered a copy of the Smithsonian's harpsichord made in 1745 by Johann Daniel Dulcken. Which is a trifle ironic, since this is the very instrument which initiated John into the science and craft of harpsichord building.

Indiana University, where he majored in music theory, did not provide much outlet for this activity, though “they did let me do a thesis on instrument building. I was very interested in the history of musical instruments then.” During his Smithsonian years “we sent the Dulcken to be restored [by William Dowd in Boston], and I managed to have the Government send me there; it was sort of an apprenticeship.”

Linda comes to keyboard instruments by way of houses. With a degree in architecture from the University of Michigan, she works as a freelance designer and teaches home building at the Department of Agriculture. This, in addition to making most of the Italian harpsichords. “We're sort of equal partners,” John explains. “In recent years I've been doing the French and Linda the Italian instruments.”

Both Shortridges absorbed some of the lost skills of baroque cabinet-making from reading contemporaneous treatises on furniture design. “Just how to do planing and to make planes is a forgotten technique,” John points out. “We use 15 different planes” (for reproducing the decorative molding on Italian harpsichords, among other tasks), all of which are hand made.

The degree of authenticity which goes into a Shortridge instrument is legendary. Rumor has it that John and Linda shape the bent side of each harpsichord by soaking the wood in the backyard pond. (There is, indeed, a pond on the premises, populated by a family of ducks with a special affection for John. “Here, ducks!” he calls, and a chorus responds immediately.)

Without advertising, the Shortridges attract more than enough clients—amateur musicians (“in the best sense of the word,” John hastens to add) and professionals. “We get a lot of customers from Washington who come to the Smithsonian and then come to us,” Linda says. In one year they can complete four or five instruments, and, John admits, “we could certainly use some help if we could find someone.”

The degree of authenticity which goes into a Shortridge instrument is legendary.

“One thing we've found about apprentices,” Linda explains, “is that they just want to build instruments and they don't give a damn about the history. It's not the carpentry which is the hardest part. We haven't found one yet” whose interests combine history and carpentry.

Searching for the right assistant also means fighting a “romantic notion” of their work. “It appeals to young people today who don't want to be part of the system,” Linda feels. But, in reality, it involves as much repetition as any assembly line. “Each of these instruments,” she observes, “has 156 identical jacks.”

Still, one compensation, denied the factory worker, is creating a product for which you are solely and personally responsible. “That's the exciting part,” John says. “Also, you're making something that talks—but you don't hear it until it's finished.”

Overnight people have not repudiated the supremacy of the piano for Rameau, Couperin or Bach. But individuals and institutions like the Shortridges and the Smithsonian have carried us a long way from the early 1800s, when officials of the Paris Conservatoire—faced with their own energy crisis—burned harpsichords for firewood.

Shortridge copy of 17th century French harpsichord built by Claude Jacquet.



WAFT: WHAT'S A FEMINIST THEATER?

by mary ann fraulo

There are a lot of tales told about females being oozed into existence from a mere section of the primal male. For instance there was Eve's startling appearance out of one lone rib of husband Adam, or Athena's spring, fully-armed, from the mind of Zeus.

In the case of the female organism called Washington Area Feminist Theatre (WAFT), the stirrings of creation came from female sources who definitely had more than just eggies in their beggies. (See "Calm Down, Mother" by Megan Terry.)

WAFT has just mounted its fourth production—a double bill of Megan Terry's "Calm Down, Mother" and "Comings and Goings" at Mt. Vernon College. The production drew 1000 people to its 20 performances in March and April, including author Terry, whose appearance on March 14 sold out the house. Yet the idea of WAFT first arose less than two years ago. Such growth and response suggests that there was an avalanche of expression waiting to be released.

The Washington Area Feminist Theatre traces its beginnings to the clammy, suffocating heat of August, 1972. It was Women's Week, and the midst of the struggle to legalize abortion. The National Organization for Women (NOW) sponsored 2 productions at the Washington Theatre Club—Myrna Lamb's "But What Have You Done For Me Lately?" and the Greek comedy "Lysistrata." Lamb's play drew particular response. It involves an anti-abortion Senator who wakes up in a clinic to find that he has been impregnated with an artificial uterus and is about to bear a child. Not only did the issues strike home to the audience; there was also great enthusiasm for a play that was woman-directed, -produced, and -designed.

Six of the women who worked on that production were reluctant to let the enthusiasm fade. They came together to start workshops where talented women could work on theater skills in an atmosphere that would not limit them to stereotypes. Mary Catherine Wilkins, one of the original six and a later Board member of WAFT, recalls, "We realized the limited opportunities for women, particularly in the technical functions of production, and we wanted a place where we could learn and share the skills that interested us."

Workshops in acting, playwriting, filmmaking, and improvisational and technical

theater began in November, 1972. By the following spring, there were some 30 women participating and Wilkins wanted to make a stab at a performance for the D.C. Recreation Department's One-Act Play Tournament.

The first casting notice brought three lonely souls to audition; the second rounded up four more. Now seven may be an eternal number in the Bible, but as a number from which to cast three people, magnificent it is not. . . . But miraculously three were indeed found out of those seven, and a cast was assembled for Megan Terry's one-act play about the downfall of a former beauty queen, "Ex Miss Copper Queen On A Set Of Pills."

Low-budget it had to be. The set consisted of two platforms: the lumber paid for by its designers. The actresses borrowed their costumes.

After rent was paid and the set designers reimbursed for lumber there remained the princely sum of \$37—sheer profit.

"Copper Queen" didn't win any prizes but the desire grew to take it to a general audience, to show women's problems as an area of universal human concern, not just as a footnote. Playwright Elwil Hughes, a founding member of WAFT, maintains, "we've been relegated too often to the inconsequential soap opera scene . . . or our problems are visible only secondarily as they relate to men or are interpreted by men."

But an audience means a theater, and a theater means rent. Incredibly, the Back Alley Theater, rather than stay dark, offered a deal—WAFT could have the space for 20% of the box office. "Copper Queen" opened, on a bill with "But What Have You Done For Me Lately?", in May 1973, and ran two nights a week for five weeks to an average audience of 25. The practice of a post-play discussion ("Sound-Off") among audience, cast, and directors was begun, the 80-seat house selling out for the performance attended by author Terry. After rent was paid and the set designers reimbursed for lumber there remained the



Pat Graham, director of "Floury Tails", during a "sound-off".

princely sum of \$37.00—sheer profit.

Nancy LeRoy Rosenblum, who played a garbage picker ("the first time I wasn't cast as somebody's mother") in "Copper Queen", was also responsible for publicity. Experienced as an actress, but not a publicity person, her easy elegance makes it hard to believe that she could have difficulty at anything. But in recalling those first painful overtures to the press, she says, "I had just gotten off a plane from Tokyo . . . I knew nothing . . . not even the name of a radio station." She couldn't get a listing in the Show Times section of the **Washington Post**, but among the reviewers who came were those from three area entertainment magazines. Reviews were mixed, but people did start coming, and that summer membership rose to 75.

The '73-'74 season saw the proud opening of a play by one of WAFT's own, Elwil Hughes. Hughes, an award-winning, published playwright, wrote the full-length "Floury Tails" specifically for WAFT. Set in the Ozarks during the Depression, it centers on the lives of seven mountain women. Though performances and audiences doubled the number for "Copper Queen", reviews were again mixed, some producing ingenious titles like "Weak As Watered-Down Lemonade" and "Feminist Flop". "It's just damned hard to start a theater group," says one member.

Was the name "feminist theater" a factor in raising the defenses of some reviewers and in keeping others away altogether? It seems clear that that was the case, at least for a while. One newspaper editor flatly refused to cover any more events smacking of "Lib" on the grounds that it was old hat. Others adopted a "it better be good" attitude.

There was speculation within the group on whether the feminist tag would cause them to not be taken seriously as a theater, and be written off as strictly political, and flash-in-the-pan at that.

"We tried to think of something else," says Rosenblum. "You have to remember that even in 1972 the name 'feminist' evoked many more radical associations than it does today. But there was no consensus on any other name, so it just stayed. . . . 'Feminism' has more of a good-for-women

meaning now. So we like it, because we mean to instruct, but only by example."

That example includes running their theater along non-traditional lines.

To avoid the power struggles associated with male-run organizations, they reach all decisions by consensus, even if it means reaching no decision at all. Except for the choice of a Board of Directors, they have never held a vote, not even on the selection of scripts.

The biggest problem WAFT has is finding good scripts. With an announcement in *Ms.* magazine, WAFT opened its nationwide Bi-Centennial Play Contest. Plays must be about women, (and by women, of course) in historically accurate circumstances, who have contributed to the growth of American life. Elwil Hughes is also developing a clearinghouse for supplying other feminist theater groups around the country with information about plays written, conceived, produced, or directed by women.

The two most recent productions—Rachel Crothers' "He and She" in November, 1973 at Back Alley, and Megan Terry's "Calm Down, Mother" and "Comings and Goings" at Mount Vernon College in the spring of 1974—have enjoyed a fair amount of critical acclaim, though both scripts have been somewhat controversial.

"He and She", written in 1911, deals with a woman forced to choose between career and child, who chooses the child in the end. The *Washington Post*, after some arduous teeth-pulling, sent Alan Kriegsman, who came, saw, stayed for the 45-minute Sound-Off, and wrote a review entitled "Theater For The Involved".

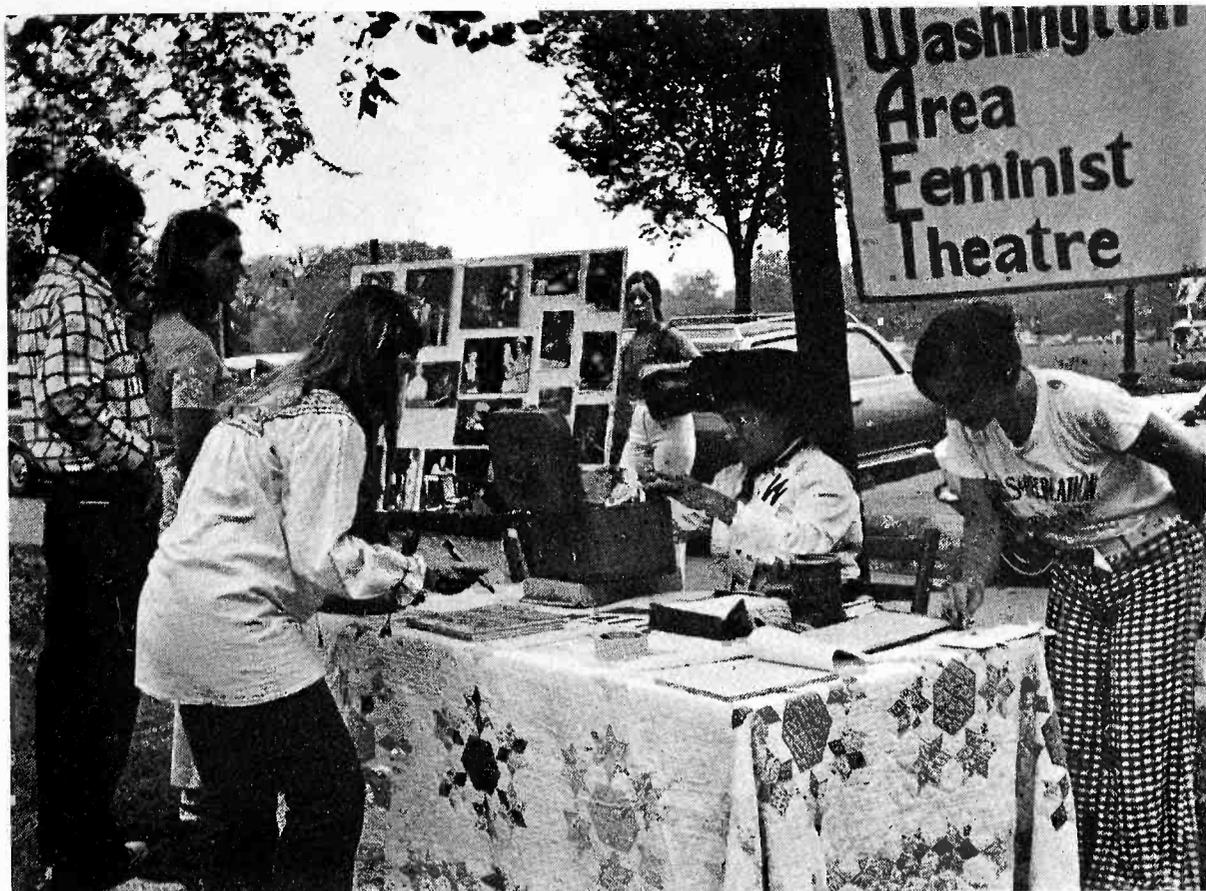
But some of those "involved" were women who didn't like what they were seeing—a reenactment of the mother role triumph-

... seven may be an eternal number in the Bible, but as a number from which to cast three people, magnificent it is not ...

ing, of woman knowing her place, of the same things they saw in every other theater, and all around them every day. So what is "feminist theater" anyway?

Licia Colombi, the director of both "He and She" and "Calm Down, Mother", feels that both are important plays for women because "they come out of our past—"He and She" out of the historical past and "Calm Down, Mother" out of our own 'modern past.'" ("Calm Down, Mother", written in 1964 before Megan Terry considered herself a feminist, is a transformation for three women in which the actresses take on many roles, all indicative of the oppressive nature of woman's situation in the society).

Colombi continues, "It was valuable for me as a female artist to discover Rachel Crothers, whom I never knew existed. The fact is that her women and her situations, written in 1911, are still very much with



Selling tickets for "Floury Tails": Kay Schurr (seated) and director Pat Graham.

us. She gave the heroine full characterization, beyond the wife/mother role." Colombi feels that the variations in theater style and in the historical settings of WAFT's productions has been a strength, not a limitation, because "there were valid things happening to women back then, too, and that's part of our heritage. . . . Also, we have to relate to audiences of varying levels of consciousness. 'He and She' was a good beginning in appealing to a wide audience—it was conventional in its theater techniques and low-keyed in its message. It reached a lot of people who then came back to see 'Calm Down, Mother', which was a more sophisticated theater experience."

Do the male actors who perform with WAFT feel any hostility directed at them, or are they ardent libbers themselves?

"Well, there's no political screening at auditions," says Phil Kraft, who played something of a "lovable male chauvinist pig", as one reviewer put it, in "He and She", and who played himself in the improvisational "Comings and Goings".

"I don't feel politics has much to do with my relation to the WAFT people. We were

there primarily to do theater. . . . I think that was the common denominator with all of us. . . . I feel the values they're after are essentially humanist ones. . . . Yes, I'd work for them again."

WAFT members say they will probably be moving toward a humanist theater in the end (presumably when women's needs are no longer as great), but right now they are concentrating on plays by women. Are they opposed to doing more revolutionary theater? No, they just haven't read any good revolutionary scripts lately. It's a question of time and resources. But they are open to anything.

This theater does not claim it is the be-all and end-all of feminist expression. It is still searching for an identity. But it's come a long way, baby.

* * *

WAFT will end the '73-'74 season with "Zelda", an original play about Zelda Fitzgerald directed by its author, Washington playwright, Leslie Jacobson. It will open in June at Hand Chapel of Mount Vernon College, 2100 Foxhall Rd., for a 5-week run.



"Sound-off" following "Floury Tails" production: (l. to r.) Pat Graham, Carol May, Elwil Hughes, Nancee Campbell, Claire Marty, and Pat Grist.

MUSIC, MUSICIANS AND COMMUNICATION:

FIVE VARIATIONS ON A THEME

Ravi Shankar

Five men of music present their views on communicating the meaning of their music to different audiences, in interviews with Jack Bornoff, executive secretary of the International Music Council, a UNESCO organization.

BORNOFF: How can presentation help to a better understanding of music?

RAVI SHANKAR: The eight years in my youth which I spent with the troupe of my brother Uday touring the West, gave me a glimpse of the approach of the Western mind to our music. No one today would believe the ignorance, apathy and even hostility which existed even in the minority who were able to hear it.

The next phase began with my own early tours as a soloist from 1954 onwards. I had learned one most important thing, which was that when presenting music new and alien to a culture, one could take it only up to a certain point. The remarks I had heard in my childhood from Western friends—who included musicians—came flooding back: "Indian music is very exotic and exciting, but when does it stop?" "It really goes on and on." "It is monotonous." "It is so repetitious." And our *meends* and *gamaks* (glissandi and ornaments) sounded like the "mewing of cats" to them. Even the highest vocal qualities of our singers sounded like "gargling or retching."

At this point, I must admit with shame to having had strange feelings when I heard Kabuki and Noh for the first time. And I have seen also the other side of the picture amongst our own musicians and music-lovers when they hear the operas of Wagner (with a vocal tradition so far removed from our own), or even their reactions to great modern music like that of Stockhausen, Xenakis and Boulez.

Therefore I planned a type of presentation which would give the various facets of our musical forms in the proper doses. In India, where I start with the very sombre, serene and spiritual *Alap* (slow, exploratory invocation), the listener is accustomed to hearing this solo presentation of the theme at the beginning. But I discovered very early on how excruciatingly boring this could be for a new Western listener. Therefore I made a point of starting with a shorter number of ten to twelve minutes, which also gave an opportunity for late-comers to get in. Then a longer piece based on *Khyal* style with slow and fast *ghats* (second phase). After the interval and the

subsequent *Tablas* (drum) solo, I felt completely at home when I played the very strictly classical and traditional solo *Alap*, *Jor* (rhythmic pattern) and *Jhala* (rapid flourish of runs), and felt that the listeners were totally with me, even if they were having their first experience of Indian music. My short explanation of the *ragas* and *talas*, moods and characteristics, both theoretical and practical, have always aided the listeners.

All this I have now done with, except in places where I present our music for the first time. And wherever Union regulations do not prevent me from continuing beyond a certain time limit, I perform nowadays more or less in the same manner as I would in India. The groundwork has been sufficiently laid.

BORNOFF: Is Indian music understood the right way by Western audiences?

RAVI SHANKAR: What is the right way to understand our music? I have always told my Indian brothers, thereby hurting them very often, that merely being born in India does not mean that everyone understands the music any more or any better than a Western audience might. The difference is only that through being exposed to it more, they are more familiar with it. To truly understand one must know the centuries of tradition and culture which preceded what we hear today.

But understanding is not only intellectual—it is emotional also. And I find the emotional response and approach in the West quite satisfying. A large proportion of listeners, possibly nearly all of them, are able to overcome the barriers simply by responding naturally to what they hear. They may not understand in the dry intellectual sense, but they are able to appreciate the beauties nonetheless.

Things are definitely not what they were ten to fifteen years ago, especially with the younger generation. Being far less inhibited, and more easily able to let go, they are particularly receptive to vibrations. And the rebellious attitudes which they have, seem to be prompted by a state of dissatisfaction with what is; they wish to be different from the previous generations, and have changed their mode of life taking it as far away as possible from the generally accepted norms of before. In many cases this results quite naturally in their reverting to feeling instead of analyzing. As a result, they are able to accept and

understand many things which their more rigidly disciplined forefathers were utterly unable to comprehend.

The journeys of young people into drugs and similar experiences are part of their escape; another part is their devotion to things from the East, where, they believe, instinct usually prevails over logic. They can see what logic has done to the world, and they would like to change it.

I have always maintained that they would be able to get spiritual and similar feelings directly from our music, which is perfectly able to make them *high*, without any artificial stimulants. When I am confronted with the sort of audience who indulge in drugs, I try and explain this to them. I tell them how cheated I feel at not being allowed to show them the phenomena of our music fully, because they arrive already half dulled and unable to be moved to the fullest extent; unable to experience consciously what the music of India can do to them, unable to appreciate the truth of the music over the falsehood of artificiality.

* * *

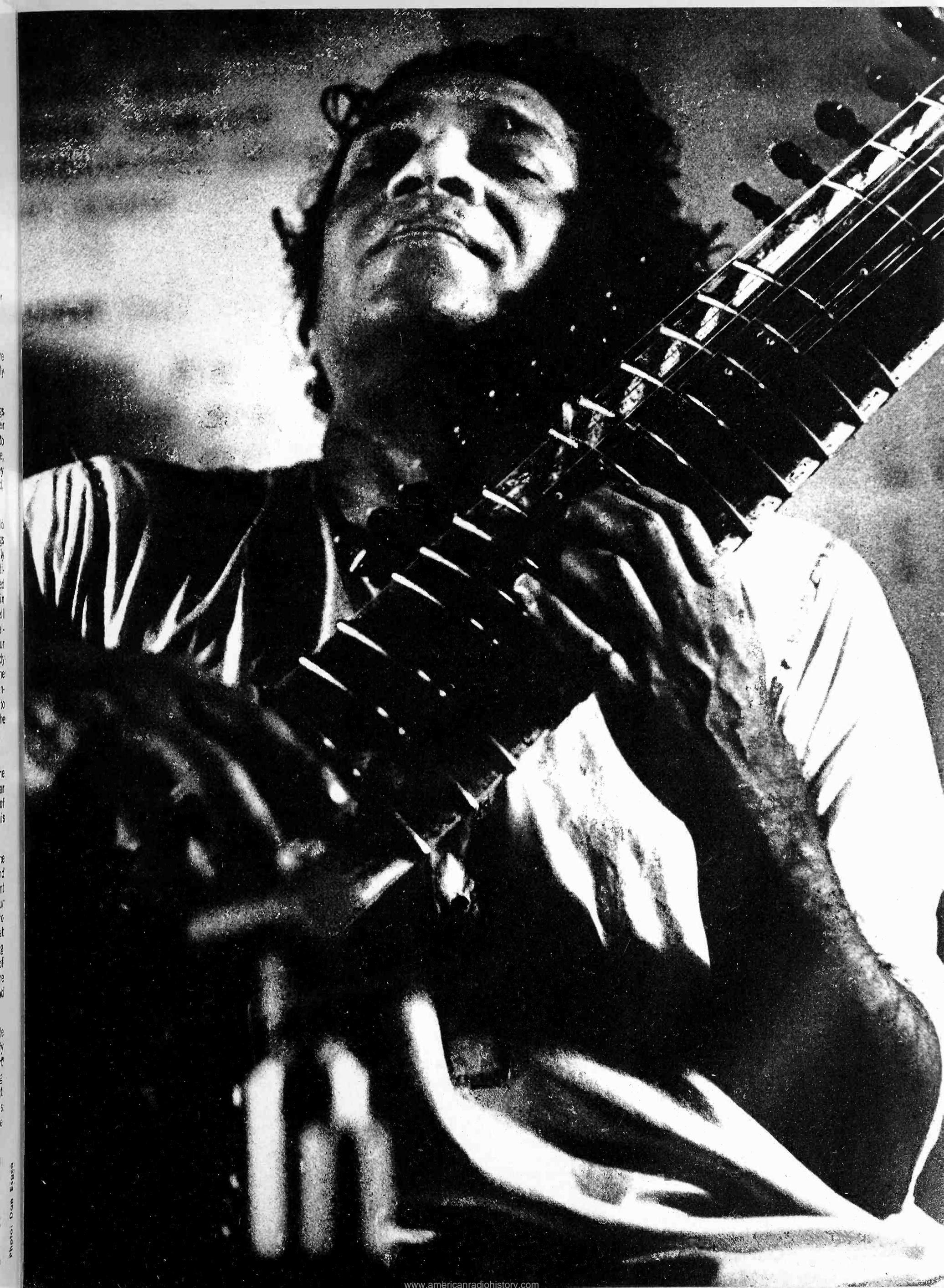
How does a Western musician see the task of helping the audience—in particular the young—to anticipate the pleasure of listening to music? Jack Bornoff put this question to Yehudi Menuhin:

YEHUDI MENUHIN: You only have the pleasure to the extent that you understand the language that's spoken, to the extent that it means something to you, that your own range of experience is wide enough to include all the emotions and thoughts that are inherent in the music you're listening to. Communication is only a matter of understanding what the other people are saying in terms of your own experience and knowledge.

The child must, from the earliest possible age, make music, hear music, identify music, not as something cold and apart from its life, but as something expressing its own life and other people's lives: that means the mother's lullabies, the father's and the mother's songs and the songs the community sings.

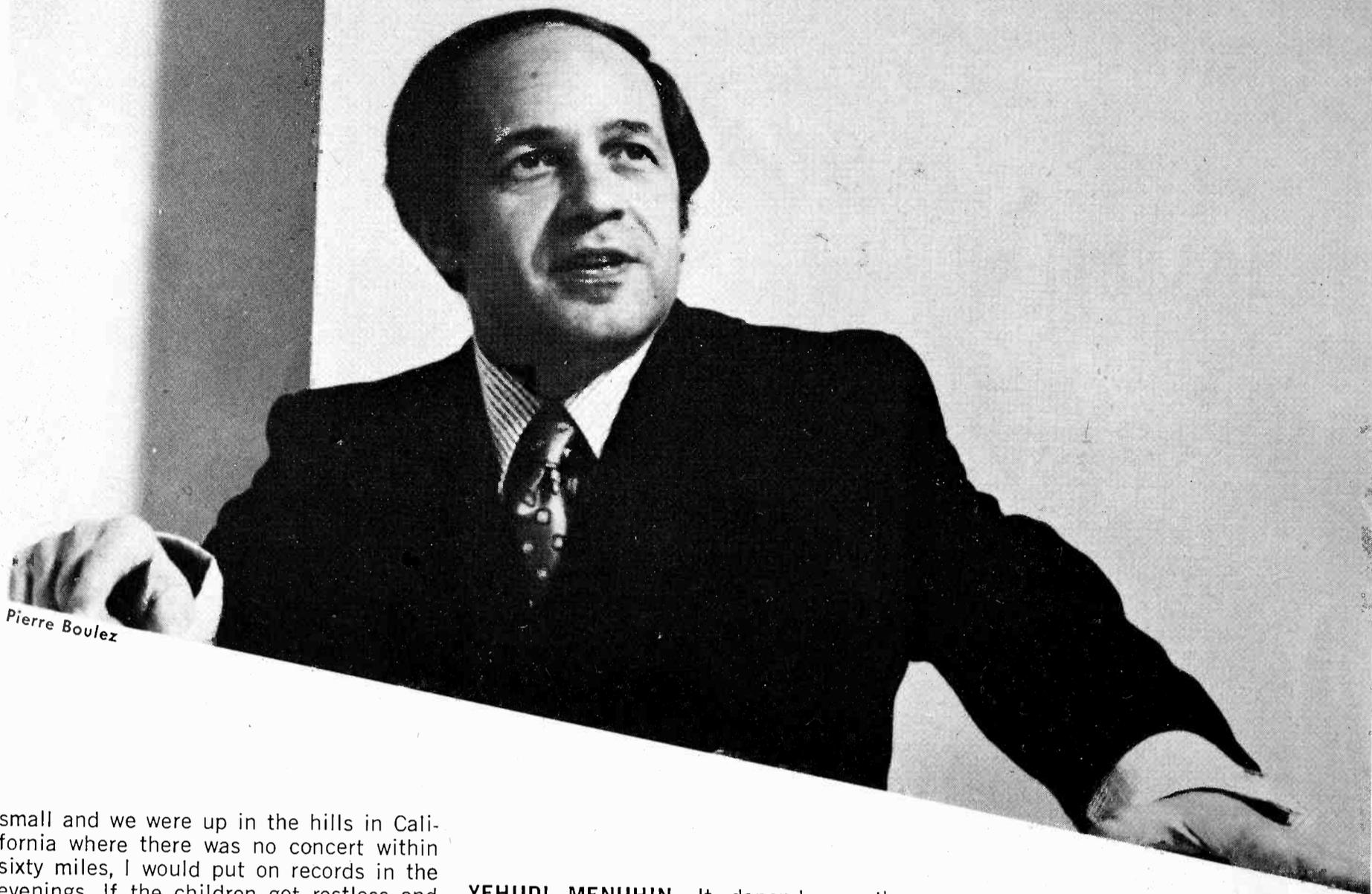
But with classical music a certain effort is needed on the part of the audience. If you miss a few bars, you've lost an important part of a concerto or a sonata. And here Diana Menuhin had an interesting commentary to make:

DIANA MENUHIN: When the boys were



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Photo: Don Eigo



Pierre Boulez

small and we were up in the hills in California where there was no concert within sixty miles, I would put on records in the evenings. If the children got restless and said they wanted their toys, we at once took the record off. So they listened as long as they liked but didn't play with toys or read books at the same time. Music never became a background noise to them.

BORNOFF: How should the child be trained to acquire the power of concentration and sense of discipline necessary to appreciate good music?

YEHUDI MENUHIN: The most important thing is for them to sing. Then they should play percussion instruments. After all, the basis of all music is melody and percussion. Harmony follows naturally when many voices sing together.

I should like to see schools everywhere provide vocal music to be sung in class, as well as books covering the various phases or styles of music in their historical and geographical contexts, together with descriptions of the customs, dress, symbols, social structure, and living habits of the times.

Thus, music would enrich the teaching of other disciplines and a more important place would be found for it in the general curriculum.

BORNOFF: There are certain qualities in a great interpreter—artistic and human qualities—which enable him to establish immediate communication with the audience.

How does the performer overcome the invisible barrier between the concert platform and the body of the hall?

YEHUDI MENUHIN: It depends on the artist, on the audience and on the works which are being played. All these are variable factors. The particular temperament of an artist may be remote, completely enclosed in the music he's playing.

(I am not speaking of opera, where you have to go over the footlights and project the emotion which you are talking about in intelligible words, and the music is there to help convey it.)

But if you are playing a Beethoven sonata as Richter does, or a Brahms sonata as Hepzibah and I do, then you reach the public through a negative process, a process which doesn't go out to them as much as it goes inside you and the composer.

I mean by this that, instead of projecting from artist to audience, the audience is absorbed into the artist-composer's mystical realm.

If I'm playing a romantic piece, like the *Poème* of Chausson, the object is to make the emotion as palpable to the audience as possible. Naturally, there is a certain amount of interiorization in the Chausson, just as there is a certain amount of projection in the Beethoven or Brahms.

But, nonetheless, in our era, the public wants to "touch" the artist. They want to feel and understand what the processes are that make him what he is. Conversely, the artist today is increasingly aware of the audience. The pop singer in front of the microphone is extremely aware of the way he or she is moving an audience.

And, the audience's own personal participation, in the sense of living the music, may not necessarily demand their seeing it. You can hear lying down, crosswise, backwards. The ears pick up sound from behind as well as from the front. So that music alone, unconnected with the stage, and chamber music in particular, has often been played to audiences in armchairs in a drawing room, and not at all sitting in serried ranks.

* * *

It is only in the last century or so, in fact, that music has been played in special concert halls, as Pierre Boulez pointed out.

PIERRE BOULEZ: It is wrong to present a Brandenburg Concerto with the orchestra on a stage facing the public, because of the mass and distribution of the audience. Sixteenth century music is even less suited to being played on a stage. Our current presentation stems from a frozen historical phenomenon. As soon as one leaves the so-called symphonic orchestra period, our concert halls lose their relevance.

New relationships are growing up between the composer and the public depending on the technology that is used. There is no reason to seat the public in the traditional manner if one is using electronic devices, whether amplified instruments or tapes. Electronic sources or electro-acoustical devices enable one to place loudspeakers at will. And when it is possible to invade a hall with sound, there is no longer any need for a lot of stage activity to get through to the listener.



Yehudi Menuhin

For example, a concert session where a single tape is repeated over and over again, or a succession of different works are played, would be well suited to open form architecture with a moving and intermittent audience; and, in fact, this has already been tried. If the work requires "absolute" listening, there may be a case for a static and limited audience, but without necessarily resorting to a "closed" architectural structure. We need a flexible, mobile situation, where people choose their own location.

We discovered very early on with electronic music that concerts during which only tapes were played and where the lights were dimmed in an attempt to create atmosphere for the public who sat facing an obstinately empty stage, were evocative of a crematorium.

If the tape is played in a place where one can move around and live, the situation is different. But as soon as you have a stationary group, the drama of interpretation

should take place before their eyes. There is certainly more interest, more tension, on both sides, if immediate communication is established, if the musical material is live. That is why, gradually, all the composers who began by creating "pure" electronic music have tried to link it to live interpretation.

I remember counting on the opposition between tape and instruments when I presented *Poésie pour pouvoir* at Donaueschingen in 1958. At Darmstadt, Maderna presented a work for flute and tape, and Stockhausen introduced the electronic transformation of instrumental sound, achieving sophisticated rendering of a favorite pop music technique.

There is no doubt—and fifteen years of experience prove this point—both the composer and the public attach great importance to the "live" phenomenon; by this I mean, communication in the process of being created.

BORNOFF: What do you consider to be the

best setting for group listening?

PIERRE BOULEZ: Fundamentally, I believe that contemporary music requires completely mobile architecture. This is not a new idea. There have already been attempts in the theater to create flexible architectural forms offering multiple possibilities for variation.

These flexible forms are either very expensive to build or very cheap. Personally, I would prefer a hangar to a well-structured concert hall, because it offers a greater range of possibilities. The ideal set-up would be an improved version of a hangar equipped with mobile sets—a push-button automatic universe. Such a structure would require entirely neutral and mobile component parts making it possible to create almost any form of communication, arrangement or geography.

In a mobile, interchangeable structure, however, each component requires an infrastructure that increases its cost eight or ten times. From this standpoint, the ideal

architecture of the future will be extremely expensive. Moreover, in a building with movable parts, one should be able to modify the acoustics. Since it is already difficult to get satisfactory results in a traditional setting, successful acoustics adapted to mobile standards appear to be extremely hypothetical.

The building that comes closest today to my ideal conception of a concert hall—that of the Berlin Philharmonic—does not have mobile architecture. But there is much to be said for it. First of all, there are its proportions: in spite of its large size, the public is divided up into variegated groups and this creates an impression of greater cohesion. One is no longer an individual lost in a discouraging, anonymous mass, but an integral part of a smaller area. And that gives one a comfortable feeling of belonging, of being part of a group in the midst of a large crowd.

I also think it is an excellent idea to have placed the orchestra near the center of the hall. The Berlin Philharmonic points the way for the future. This type of hall should be equipped with moving platforms, and it should be possible to lower or raise the orchestra in relation to the audience, and to turn sections generally occupied by the public into a platform for the musicians.

* * *

Success in designing a concert hall can be easily measured. But how do you define success in communicating music to the public? Jack Bornoff asked the Italian composer Luciano Berio for his views on this subject.

LUCIANO BERIO: Analyzing the road to success requires different instruments in different countries. There are as many ideas about music as there are social and cultural situations. The Italian situation is different from the French, the French from the German . . . Saint-Saëns in France was more **successful** than Schoenberg. Richard Strauss in Germany was more successful than Mahler, Webern and Berg in Vienna, and Bartok in Hungary and in the United States. Puccini and Mascagni in Italy were more successful than Debussy. But the fact is that the idea of success has little to do with the measure and content of the **successful work** itself. This is why I feel a certain resistance to accepting unquestioningly the word success: it is typical of our mass media age.

Within the context of the mass media, success means the composer who sells most records, whose photo appears most frequently in the newspapers. The research and achievement of composers like Schoenberg and Webern—unsuccessful, so to speak, in their own lifetime—have changed the face of music in this century. To connect their musical vision and conquests with the idea of success is like connecting certain important discoveries of the human mind—the theory of relativity, for example—with a television program.

We shouldn't judge the presence of music in our lives with ideas that belong to the past (or maybe a mistaken idea of the past) when there was a unified musical language that allowed Mozart to write both a G minor symphony and music for dancing. The basic grammar that Beethoven used to compose the **Eroica** was the same

that others used to write dance music for the court. In a certain sense, until Beethoven, everyone was speaking the same "tonal language." The novelty of this century, and a very beautiful aspect of it too, is the collection of "linguistic" attitudes we have developed, each having its own meaning to express its own thinking and function. We should perhaps think carefully about the deep meaning of the old Italian saying "C'è musica e musica"—there are many kinds of music. There are, of course, types of music that are mainly concerned with "popularity" and success. The mass media alone cannot provide an answer, nor can individuals. But the interaction between the media and individuals will give it to a certain extent. A true interaction would only be possible in a different type of society, where music is not separated from real life, where even the idea of being "popular" would not exist. But this would imply spiritual and social transformations that are very far from our present mode of life. It would force us to view the mass media differently and to give different meanings to the labels they create in order to sell.

* * *

This rather pessimistic view of the present role of the mass media in promoting musical appreciation was shared by Ravi Shankar, Menuhin and especially Pierre Boulez who referred to TV productions of operas written for the stage as "ridiculously conventional."

PIERRE BOULEZ: This particular problem with opera will not be resolved so long as television is restricted to a small screen. I find it surrealistic to watch a hundred or two hundred ants bobbing about imperceptibly and producing an enormous noise.

When it becomes possible to work with the large, flat screens now being experimented with in the United States, television will acquire a new dimension for music and for theater.

Meanwhile, a good deal of research is being done with electronic techniques of superimposition, montage and image distortion.

Such techniques have been used in Germany, Poland and Sweden to transform the movements of dancers—or musicians—into abstract images.

PIERRE BOULEZ: It is interesting to observe the counterpoint, the double play between the dancers' movements and the camera technique. This is an intrinsically electronic visual language which the direct image of dancers on the stage is incapable of conveying.

The major problem is to disseminate this kind of work, for experiments in this field are still very limited.

Nevertheless, I believe that it is along these lines that research should be directed if the new media are to help composers, writers, choreographers and artists to bring new life to the performing arts.

* * *

The traditional media—particularly radio and recordings—already play an important role for the 25-year-old composer Andrew Lloyd Webber, whose rock opera, Jesus Christ Superstar, is now famous throughout the Christian world and beyond. An earlier piece by Lloyd Webber and lyric

writer Tim Rice (28), Joseph and the Amazing Technicolor Dreamcoat, is now being "rediscovered" by the critics. Jack Bornoff asked him how they came to write it.

A. LLOYD WEBBER: It was five years ago. We were asked to write **Joseph** for a school, for performance by children of up to thirteen years old. Tim and I were set the task of writing something they would find amusing, which would provide a change from the music lessons they'd had to do. The music master at St. Paul's School, London, at the time suggested we write a pop oratorio: Tim began writing funny lyrics about Joseph and the coat of many colors; I wrote some music, and we never expected it to go any further than the end-of-term concert. But it happened that one of the **Sunday Times** critics had a child singing in that concert. A rave review exclaiming "Pop Music Turns to Art" appeared in the **Sunday Times**. As a result, **Joseph** was recorded and has been performed in many places over the past five years.

The story of **Jesus Christ Superstar** is quite different. We decided to write a rock opera and record it first. The original conception was to produce a demonstration record of a work which could later be rewritten for performance. Little did we dream that this very expensive demonstration record would do as well as it did in America. In fact, it did so well that when the work was produced on stage, we found we were unable to alter a bar of it without upsetting the audience.

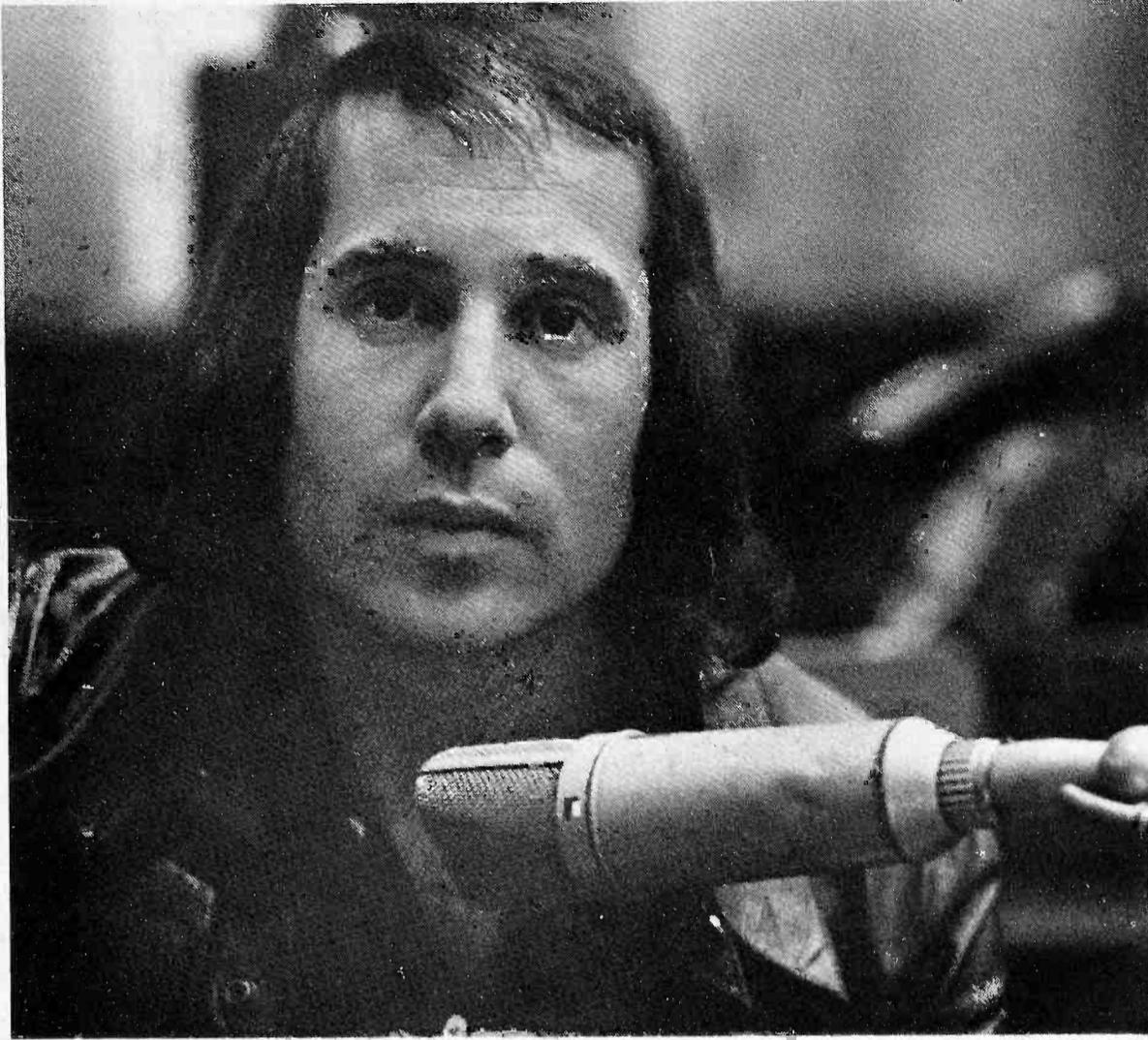
One of the reasons **Superstar** caught on so much more quickly in America than elsewhere was because American radio simply played the whole record and people liked it. I freely admit that it was because of the American news media and broadcasting that **Superstar** was a great success: it was allowed to be heard. That is the exciting thing about working in rock music: you are allowed to be heard if you have something that attracts people and if you go to the right places.

I feel that there is a great future for serious composers in writing for a popular audience. One shouldn't do so by bastardizing oneself, but simply by relaxing and not thinking that it's a bad thing to write a tune. The problem with being popular is that one somehow loses one's claim to seriousness. A lot of modern composers are over-concerned with what an immediate circle of critics and colleagues is thinking.

I find I have two personalities: one side of me wants to write hit tunes and enjoys doing so—and I think that's a worthwhile thing to do if one can, because it's jolly hard. And the other side of me would like to do something serious. With **Superstar**, I feel we have gone a slight way towards blending the two. It has good things in it, though I'm surprised that it's done so well. What delights me is that this is the first time an opera of any kind has been presented in the commercial theater.

Our next project is going to be on **Jeeves** (based on P. G. Wodehouse's famous series), which is a very popular work—aimed totally at a large public and containing, we hope, tunes that people will go out and whistle. (UNESCO FEATURES)

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PAUL SIMON

by **Ioraine alterman**

Paul Simon and the public grow increasingly close. The depth of the relationship comes clear when one examines the number of performances Simon material receives. Five of his songs—"Mrs. Robinson," "The Fifty Ninth Street Bridge Song (Feelin' Groovy)," "Sounds of Silence," "Scarborough Fair/Canticle" and "Bridge Over Troubled Water"—are 1,000,000 performance award tunes and make him the leading recipient of these honors. This, according to logs submitted to Broadcast Music, Inc. by radio and TV networks in the United States and Canada and local AM stations in both countries and FM outlets in the U.S.

Three years ago just before the release of his *Bridge Over Troubled Water* album, Paul Simon told me that his main concern was writing "nice" songs. Of course, "nice" is one of those bland words that writers try to avoid, but perhaps it's because Simon does not set out to write "profound" or "dazzling" or "great" songs that he is a most brilliant contemporary songwriter.

His current Columbia album, *These Goes Rhymin' Simon*, shows an unself-conscious elegance of style that eludes those writers determined to be heavy and significant. As the title itself indicates, Simon, now 31, has a sense of humor about himself and his art and that gives an honesty and directness to his writing.

Unlike many other song writers of his generation, he has never been content to cruise on his past achievements. Perhaps the energy that spurs him reflects the nervous drive of New York City where he's lived all

of his life. Born and raised in Forest Hills, Queens, Simon first encountered Art Garfunkel, who shared his passion for rock'n'roll, while they were sixth grade classmates. A couple of years later they journeyed into Manhattan to cut a demo for \$2 in Sanders Recording Studio where a man from Big Records offered to make them stars.

In true Hollywood fashion, the duo as Tom and Jerry enjoyed a brief moment as rock stars with Simon's "Hey, Schoolgirl," even garnering them an appearance on TV's *American Bandstand* on Thanksgiving 1957.

(Continued on page 108)



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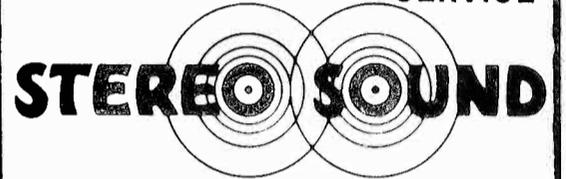
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(Continued from page 14)

Most critics are snobs.

It is a tragic thing to say we believe in democracy and the masses, yet the critics are the first to look down on the masses, resenting popular success. Our nation is founded on the concept of popular success. Look at the LP record—never in man's history could every person have the finest music in the privacy of the home. That is a phenomenon to be reckoned with.

As for how I got started, I was born and brought up in New York City. My parents were theater-goers and I was taken as a child to the theater regularly. I then went away to school—the Cathedral School of St. John the Divine near Columbia University. It was a choir school and we sang at Carnegie Hall, the Metropolitan Opera, Shrine Temple. Toscanini used to come to our rehearsals, as did many famous musicians. We sang with some of the greatest performers of the time.

Then one day I learned that Brooks Atkinson of the *Times* got paid to go to the theater, and I said, that's the thing to do when I grow up. I was about nine then. It seemed only logical to find a way to do this. So, I got started writing for the school

Theater . . . it's live, it's good, and it's the greatest business I've ever known.

paper. That got me started. Later I learned, through my father, who knew Eugene Meyer, owner of the *Post*, (*The Washington Post*), that there was a job open as a mail clerk. I was going to college at the time and hating it—so I took the job. It was a place to start. In those days, when the Newspaper Guild wasn't so potent, it was possible to contribute reviews in exchange for theater tickets. That's all I wanted—tickets to the theater. That was a long time ago. I've been at the *Post* ever since—I'm still wondering what I'm going to do when I grow up.

Speaking of getting started, where do you get started today? Think of these kids trying to break into theater. Where can they start? When they come to me and ask, I do my best to discourage them. I tell them the absolute worst things I know and try to convince them not to do it. And then the ones who try anyway are the ones that you can believe in. They might make it.

People often ask what entitles you to review a play, and I guess it's exposure. If you've seen enough, you can compare one with another, and that's what writing a column is. The critic is not a producer, or frustrated actor, or would-be playwright. He is not in it for the money. But he understands both sides of the theater. He is just there to be in the audience. I'm the audience. I think of the people who buy the paper—not the quarterlies or the specialized theater arts magazines, but the daily paper—I sit in the audience and ask "Would I pay fifteen bucks for this?"—and that's who I write for. That's who I worry about. They pay for the arts. That's why I'm so against snobbery among the critics.

I have been very fortunate in always doing what I wanted most to do. I say to young people, do what you must, what you want most to do. You've got to try. If 20 or 30 years later you look back and haven't tried, you are a pity. It makes for drunks, for people who are cruel to their families. No—you've got to try. Even if you fail, you will have tried, and that is so important.

FFM: What about the direction of the musical? Where is it going from "Little Night Music"?

COE: Well, Sondheim (composer and lyricist of *Little Night Music*) is one of the hopes. This is to me one of the transitional plays back from "Follies". "Follies" was a most dislikable production, because it failed to recognize, even more than "Company" did, what people look for. It was an alienating play—a story about people who had failed.

The world is a jungle—the whole world knows this except theater critics. The theater critics have found the world a red-carpeted palace, in which they are flattered to death, given everything they desire, every whim, and they then begin to feel guilty, so they decide they must tell the world what a terrible place this is and they always encourage people to go to plays that will make them want to shoot themselves, or at least distrust everybody—be an anti-hero.

I date much of the decline of the theater from the mid-50s and John Osborne's "The Entertainer". Well, we've now just about reached the end of the cycle, but the critics don't know it yet. You see, we've got to have people on the stage we like. As Harold Prince admitted to me, "Little Night Music" was a breakaway from the failure of "Follies", in line with a return to musicals like "Fiddler On The Roof". That's what the audience wants. They get all the depression they want in the daily news and TV. When they go to a musical, they want something upbeat and people to like and care about. The secret of life is survival—you go to the theater to learn how to survive—as in "Fiddler", it is tradition, and Prince and Sondheim both realize this now. I think we can look for more

Most critics are snobs.

positivism in future musicals.

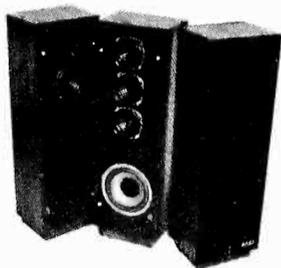
FFM: What about regional theater—theater outside New York?

COE: It is from activities like this theater festival that theater outside New York will grow, new actors will develop, and new playwrights will emerge—this is a means of encouraging young talent. Years ago, before the talkies, every city had its own repertory company, traveling shows—it's where all America's great performers got their start. We're getting back to that now. There are more actors employed outside New York than in it. Professional theater around the country is growing and it—professionalism—must be encouraged—actors need to make a living, too.

It is through magazines such as *Forecast*

(Continued on page 108)

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MUSICAL ODDITIES

by dr. wade fiscus

This month Klinefelter Brothers will issue a new board game called CACOPHONY: THE COMPOSER GAME, which is probably the most elaborate and esoteric indoor diversion, for persons who have everything, since the invention of inflatable Burt Reynolds and Raquel Welch balloons.

CACOPHONY comes complete with a Univac T-2600 Computer (batteries not included) which absorbs and acts upon the information fed into it to produce a variety of strange, sometimes unpleasant, often intriguing effects. I wish the game could be played without the computer, for it is this aspect of the invention which pushes the price almost out of sight for the average person (\$7500); it is, unfortunately, also the element which provides interest and excitement.

Briefly, CACOPHONY is a board game in which everyone selects a composer (there are more than 25 from which to choose) and attempts to rise to the "success" level of more than 600 points. The major element of luck in the game is which musical traits each composer/player acquires as

... Wagner's necessity to make Wotan's Farewell into a ragtime piano piece nearly broke the computer ...

he proceeds through a brand-new life. These musical traits, selected at random in the manner of "Chance" and "Community Chest" cards in Monopoly, contain such information as: USE ORCHESTRA OF 250, HALF OF IT TUBAS, an order which could be handled quite well by Mahler, but not very authoritatively by Stephen Foster. Conversely, the trait DO IT AS A WALTZ OR POLKA would be made to order for Johann Strauss, but hamstringing to Palestrina. Other "traits" include: PIANO ACCOMPANIMENT ONLY, GET IT OVER WITH IN LESS THAN FIVE MINUTES, DIG OUT OLD FORMS SUCH AS PASSACAGLIA AND SHOW OFF, USE CHORAL FINALE ROUTINE, SNEAK IN A BIT OF 'OLD FOLKS AT HOME', and REMEMBER IT'S ONLY BACKGROUND MUSIC, to mention just a few. Musical trait cards can be traded, of course, but only under certain conditions, and the purpose is to build a composer with integrity.

The fun of CACOPHONY comes when a composer/player, after acquiring traits which may or may not fit his character and ability, lands on a PLAY square and is required to have his music performed along with the new traits. This is done automatically through the computer, which synthesizes and invents according to any of the million or so variations possible in the game. During the sample contest in

which I engaged, one of the players had selected Jerry Goldsmith, the modern film score composer, but during the early stages of the game had acquired an amazing number of Viennese traits. Thus, when suddenly required to PLAY his score for the movie "Papillon", the new music came out strangely different. It consisted of four sections: Quadrille on Themes From the Death House; Cockroach Stew Polka; Solitary Confinement Waltz; and Running Sore Galop. The music wasn't bad, but it did seem unusually happy for such a film and therefore inappropriate.

In much the same manner, the player who selected Sir Arthur Sullivan ran into difficulty by acquiring traits more suited to Bach and Mahler. The result of his PLAY order was an hour-long series of organ variations on I'm Called Little Buttercup, which concluded with a choral finale for 600 eunuchs. On sheer turgidity, it received a total of 43 points.

Beethoven's Fifth Symphony, compressed into an eight-minute waltz, had some interesting qualities, although it was the fiercest waltz we've ever heard, and Wagner's necessity to make Wotan's Farewell into a ragtime piano piece nearly broke the computer. On the other hand, Palestrina's Mass in C Minor, based on the words of Camptown Races, had an unusually amusing quality.

Probably the toughest obstacle in CACOPHONY, rather like going to jail in Monopoly, is the square which orders the composer/player to HAVE IT PLAYED AT HOWARD JOHNSONS. This is the equivalent of musical Siberia, of course, in that the computer re-orchestrates the composition for cocktail piano, vibes, harp, and slushy strings. Whatever musical quality the piece possessed is homogenized, and rare is the composer/player who does not lose points after landing on the HJ square.

For our sample game, which lasted just under 14 hours, the winning score of 661 was achieved by the player who selected Johannes Brahms as her composer (a good selection, incidentally, since Brahms was essentially eclectic), and rose to success by writing an attractive Hungarian Fugue a la Warner Brothers. Second was Tchaikovsky, whose Choral Symphony on Creole Themes somehow worked, followed by

... our machine tended to hum impatiently while awaiting PLAY orders ...

Mahler, who survived the strictures of having to compose a minuet and trio. Though nearly ninety minutes long, it scored a single compositional high of 121 points. Mahler also did well in the traditional waltz style, although his 40-minute introduction in 11/4 time tended to drag a bit. Nevertheless, Mahler might have won except for landing on HOWARD JOHNSONS three spins in a row. Palestrina also did well, but could not adapt to Hollywood.

The computer itself, I found, had some built-in problems. The major one is that

(Continued on page 150)

Summer Sounds of the National Symphony at the Kennedy Center

Fridays and Saturdays at 8:30

June 14

JAMES DePREIST Conducting
LORIN HOLLANDER, Pianist
Wagner, Rachmaninoff, Beethoven

June 15

MURRY SIDLIN Conducting
MARY COSTA, Soprano
Night in Vienna

June 22

JAMES DePREIST Conducting
CHRISTOPHER PARKENING, Guitarist
Debussy, Rodrigo, Berlioz

July 5 & 6

RAINER MIEDEL Conducting
CLAUDE FRANK, Pianist
All Beethoven

July 13

MURRY SIDLIN Conducting
LEONARD PENNARIO, Pianist
Berlioz, Prokofiev, Sibelius

July 20

GUIDO AJMONE MARSAN Conducting
MISHA DICHTER, Pianist
Weber, Mozart, Dvorak

July 26

MURRY SIDLIN Conducting
Baroque Marathon 7 to 1 a.m.

July 27

PAUL TRAVER Conducting
U. OF MARYLAND CHORUS
All Bach

Aug. 2 & 3

RAFAEL DRUIAN, Conductor and Violinist
All Mozart

Aug. 9 & 10

JAMES DePREIST Conducting
YONG UCK KIM, Violinist
All Brahms

Aug. 17

JAMES DePREIST Conducting
Carmina Burana with Carole Farley,
Jerome Pruet, Goodloe and U. of
Maryland Chorus.

Aug. 31

MICHIYOSHI INOUE Conducting
HANS RICHTER-HAASER, Pianist
Schumann

Sept. 7

JAMES DePREIST Conducting
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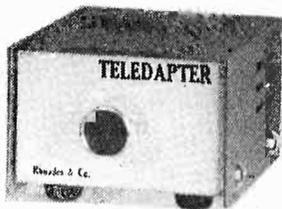
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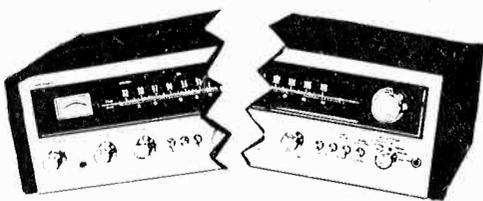
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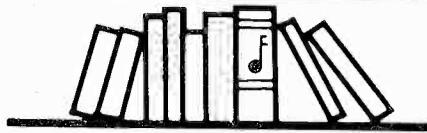
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Reading for Listening

Music Is My Mistress. By Duke Ellington.
New York: Doubleday, 1974. 519 pp., \$14.95.
Reviewed by Paul Anthony.

From the time the flamboyant, status-seeking Edgar McEntree dubbed his grammar school buddy "The Duke," Edward Kennedy Ellington has worn that moniker. In his autobiography *Music Is My Mistress*, which his publishers refer to as rather a performance, Duke Ellington chronicles a career which spans more than fifty years: from his hometown of Washington, D.C., to every major city throughout the free and unfree world.

Duke says, on more than one occasion in his book, that there have been so many extraordinary and inexplicable circumstances in his life. He always seems able to encounter the right people in the right places at the right time who do the right thing to give him the kind of instruction and guidance he needs. Judging from his life's account that is very much the case. But let us not forget that mixed with that extraordinary serendipity is a good deal of ingenuity.

There was the time, early in his career, that he was sent by society band leader Louis Thomas, to do a dance job in Washington. Thomas told Duke to collect a

hundred bucks from the client and to keep ten for his efforts. The day after the job Ellington placed a "Music For All Occasions" ad in the yellow pages, correctly thinking that many transient government workers wouldn't know the difference between Louis Thomas' Band and Duke Ellington's Band. He was right. He began to get more and more jobs.

There was the time in New York, when things were looking down financially, that Duke was on his way up to a music publisher's office to get a loan of five hundred dollars. As he was on his way down the hall to the man's office, a courier, who was delivering mail, halted Ellington in the corridor and said he had a letter for him. Duke opened the letter and found a royalty check for twenty-two thousand five hundred dollars. He turned on his heel and walked out of the building.

... mixed with that extraordinary serendipity is a good deal of ingenuity.

It would be impossible to recount all the anecdotes and encounters described in this 519 page compendium. Duke gives his impressions of just about everybody he has come in contact with since childhood, right through his numerous White House appearances, providing insight into relationships with his longtime musical collaborator Billy Strayhorn, with alto saxophonist Johnny Hodges, with his constant traveling companion, saxophonist Harry Carney. There is a complete chronological discography, 12 pages of honors and awards bestowed on him, and insights into his religious, political, and philosophical beliefs.

Living up to his famous saying, "And we do love you madly," Ellington virtually has not a bad word to say about anybody, which is kind of boring. His approach is almost too goody, goody. Another problem is with the organization of the content. It is very disjointed and difficult to follow if you are interested in pursuing matters logically from the beginning to end. Those minor points notwithstanding, the book remains informative, consistently interesting, and has great value as a reference volume on the Duke's career and jazz, the values of which he sums up on one paragraph:

Jazz is many things to many people. To me, it has been a banner under which I have written and played most of my life, almost all the way around the world. I have enjoyed entrée to many fine homes; I have enjoyed the friends I have met and talked with; and I have listened to some of the greatest music and musicians in the world. I have been received by presidents, first ladies, kings, queens, maharajahs, maharanes, champions, chief justices, chefs de cuisine, painters, sculptors, screen stars, butchers, bakers, doctors, lawyers, dishwashers, and streetcleaners. It would be very difficult to say whom I enjoyed more, or whose food was the more appetizing, but all brought the warm enthusiasm of the listener whose ears have had a joyous encounter with our music.



The Best Ever Sound Gallery Guide to Audio Stuff





(Copyright 1974 The Sound Gallery)

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 sound 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 high quality audio products, we also sell many interesting specialty items such as the best in

portable tape recorders and auto tape systems. One unique feature about The Sound Gallery is that we also have a complete camera department. We know that most of you who are interested in quality sound systems are probably a camera bug as well, so we have made it convenient for you to do all of your favorite shopping at one location.

For our continued solid growth we count on your continued support, so we will do the utmost to make you a satisfied customer. Visit one of The Sound Gallery stores, check out our incomparable warranty program, and see just how important your business can be to us!

the sound gallery

THE SOUND GALLERY GUIDE TO AUDIO STUFF

How to Select Your Audio System	3	All About Tape Decks	28
How to Rate Your Speakers	4	Tape Decks from \$100 to \$1700	29-35
Best Speakers Under \$100	5	Tape Accessories and Microphones	36
Best Speakers Under \$200	6	Dolby Systems and Equalizers	37
How to Select a Receiver	7	Recording Tape	38
How to Select a Turntable	8	Audio Accessories	39
Audio Systems from \$198 to \$749	9-13	Headphones	40
Best Speakers Under \$325	14	Portable Recorders and Calculators	41,42
State of the Art Speakers	15	Auto Tape Equipment	43
Audio Systems from \$975 to \$2000	16-19	Separate Amps and Tuners	44
All About 4-Channel	20	If You're Out-of-Town	45,46
4-Channel Systems from \$399 to \$1499	21-25	Our Policies in Detail	47
How to Convert to and Watch 4-Channel	26	How to Find Us	48
Five Groups of Cartridges	27		

How to select your audio system

FIRST CHOOSE A REPUTABLE DEALER.

It makes sense that if you are interested in audio components, you shop at a store whose primary business is selling components and whose staff is qualified and willing to help you with your selection. Whether your budget is \$200 or \$2,000, your goal should be to get the most performance per dollar at the best price, backed by the best dealer warranty program available. The Sound Gallery carries the greatest selection of high quality brand name components set up for immediate comparative demonstrations, and by having several stores in the Washington area, we can buy the necessary quantities to offer you the lowest possible prices in town. And to protect your investment for years to come, we offer our own dealer warranty program second to none at no extra 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 with 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 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 reputation 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 the 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 for 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?

Simple history shows that the prices of quality audio components are constantly rising due to increased manufacturing costs. For example, not too long ago a certain turntable sold for \$175 but now sells for \$260. It's still a good value if we compare its performance to other units. We feel that most quality components will experience from 10% to 25% price increases during the next few months and that you would be wise 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, Design Acoustics, 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 out our Speaker Trade-Up Policy on page 47.

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, Design Acoustics and Microacoustic really excell in this area. B&O, ESS 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.

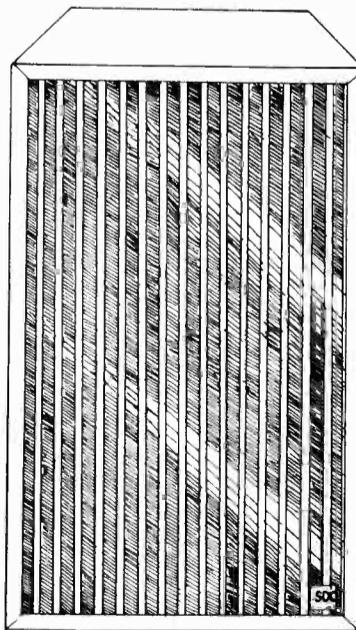
HIGH FREQUENCY DISPERSION is the ability of a speaker to evenly reproduce and project high frequencies throughout an entire listening area. These frequencies are very directional and have a tendency to "beam" from a poor speaker, and you would have to sit directly in front of it to hear these frequencies. Design Acoustics and Microacoustics are unsurpassed. 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, Design Acoustics, JBL, and Microstatic 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 is the ability of a speaker to produce a certain sound pressure level at a certain distance with a specific input of power. This quality is becoming a more important factor with the increased costs of higher-powered amplifiers and receivers. Stated simply, a more efficient speaker will play louder than an inefficient one at 20 watts of power. Or, the inefficient speaker may require 20 watts of power to play as loud as the efficient one using only 10 watts. If all the other areas of performance are equal, the more efficient speaker is of greater value since it can be used with a less powerful, more economical receiver. High efficiency is an even greater value in 4 channel sound where the cost of very high-powered receivers can become prohibitive. Cerwin-Vega, SDC DECADE, Marantz, JBL, and BIC Venturi are highly efficient. Audioanalyst and the ESS Heil are fairly efficient.

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 \$100

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 \$35 SPEAKER is the SDC DECADE Model 30 which we call the "mini-monster" because of its big sound yet compact size. It incorporates a 6" flex-edge woofer and 3½" high flux tweeter for excellent tonal balance considering the price. Its high efficiency makes it a perfect match for economically-priced, lower-powered receivers or amplifiers. SDC drivers are guaranteed for TEN YEARS parts and labor, which simply means that inexpensive speakers don't have to be cheap.

THE \$50 SPEAKER is the SDC DECADE Model 40 which challenges the performance of many speakers selling for twice its price. Its specially designed 8" flex-edge woofer and 3" super high-flux tweeter offers a tonal balance quality not normally found in speakers of this price range. It is also very efficient making it a perfect match for receivers in the \$200 price range, offering a clean 10 watts of power.

THE \$59 SPEAKER, the Marantz Imperial 4G, is yet another example to show that good speakers need not be expensive. Its 8" woofer and 1¾" tweeter deliver clear, clean sound and offer the uncompromised quality built into every Marantz component. Its compact size and high efficiency make this an excellent choice in popularly-priced stereo or 4 channel systems, and its attractive styling adds to any decor.

THE \$69 SPEAKER is the SDC DECADE Model 60 which we rate as the best value under \$100. It is a very accurate 2-way system using a 10" half-roll edge polyurethane suspended, high compliance woofer and a 3" super high flux tweeter. Its linear response and smooth coverage of the lower bass range is especially good for a speaker in this price range. While it is very efficient, it also can easily handle

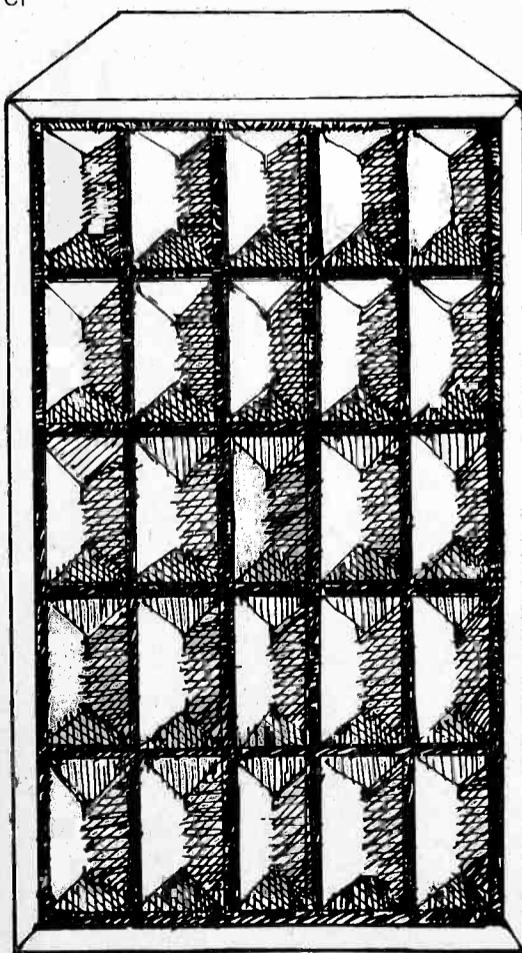
above-average power, making it an ideal speaker for average or above-average sized listening areas. And each SDC DECADE driver is guaranteed for TEN YEARS parts and labor.

THE \$79 SPEAKER is the Electrovoice E-V14 10" 2-way system offering a very smooth, linear sound due to the careful selection of the crossover point and driver components. Its high efficiency makes it a good choice for low to medium powered receivers.

THE \$89 SPEAKER is the Audioanalyst A-76 which really excels in linear response and offers a very wide frequency range for its price. Its specially designed 10" woofer offers extremely smooth coverage of the lower bass frequencies without the usual sacrifice of efficiency making it a very popular choice in medium priced audio systems. It's one of the best values you'll find under \$125.

THE \$98 SPEAKER is the new BIC Venturi Formula 2 which has been an instant success in its price range. Its very wide dynamic range requires little power to drive, and yet it's capable of taking over 75 watts RMS. 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! And the BIC is one speaker that sounds just as good at background levels as it does at discotheque volume because of its "Dynamic Tonal Balance" which alters its response as the volume is changed. Accuracy, efficiency and total performance add up to a great value.

THE \$99 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 3½" tweeter, results in excellent linear response that accurately reproduces the tonal balance of the original recording.



Best speakers under \$200

THE \$100 SPEAKER is the new SDC DECADE 90, the really big speaker designed to perform well with amplifiers delivering only 10 watts per channel. A perfect balance of a high compliance 12" woofer, 5" midrange and 2½" 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. We've listened to just about every 12" 3-way acoustic suspension system available for under \$175, and our entire staff feels this to be the BEST BUY in this category!

THE \$125 SPEAKER is the B&O 3702 made in the true traditions of the finest European workmanship. 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 and recognizes true value. Furnished in rosewood and available in teak, oak, or white lacquer by special order.

THE \$129 SPEAKER is the Audioanalyst 100 which is truly one of our favorite speakers in any price range. A perfect balance of wide dispersion, high transient response, and excellent linear response is the result of exhaustive attention to design details such as the polyurethane-foam-surround woofer used for low distortion and full coverage of the lower bass frequencies. The foam-damped midrange and dome-center cone tweeter are perfectly matched for exceptionally smooth and undistorted response. Whether you listen to Saint-Saens' Organ Symphony No. 7 or Emerson, Lake and Palmer, you will be amazed at this speaker's ability to accurately reproduce such a wide musical range with such clarity and precision.

THE \$136 SPEAKER is the BIC Venturi Formula 4 which incorporates all of the innovative, successful designs of the BIC Formula 2 previously described, but it

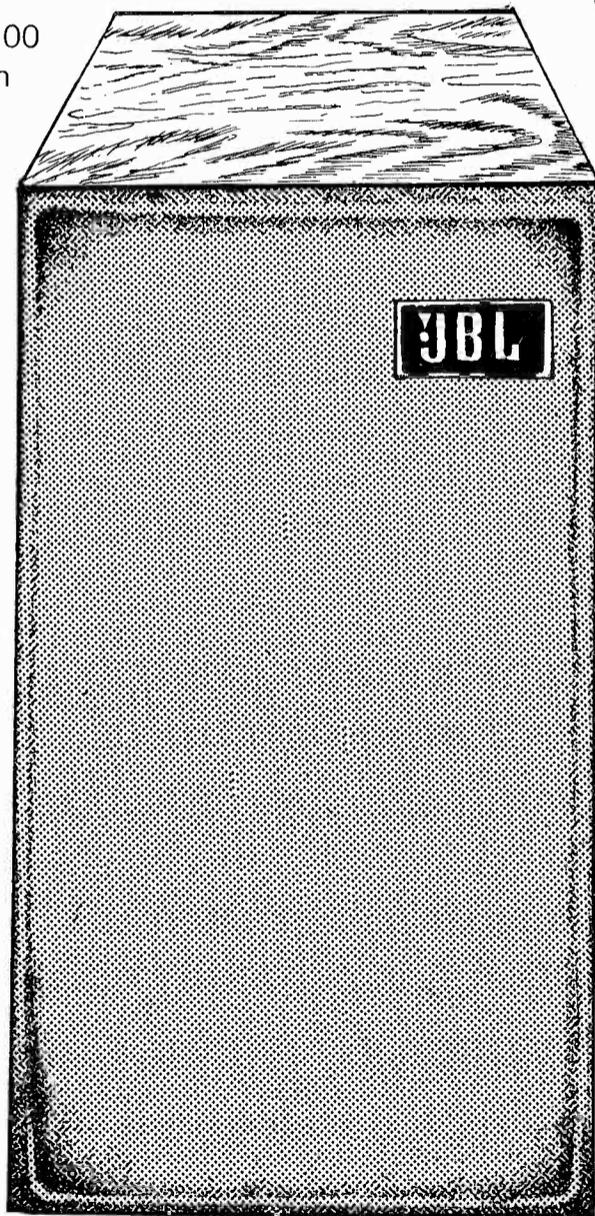
utilizes a 10" woofer in a larger enclosure (25" x 13¼" x 13") to extend its effective bass response to an amazingly low 25 Hz! It's our favorite BIC speaker — listen to it and see why.

THE \$156 SPEAKER is the new 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 duct 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 \$165 SPEAKER is the Microacoustic FRM-1 which we feel is one of the best values in the \$150 to \$250 price range. 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 \$180 SPEAKER comes from Cerwin-Vega whose slogan is "Loud is Beautiful — if it's Clean." They're synonymous with large scale sound reinforcement and musical instrument reproduction and their reputation has been established by professionals involved in everything from small recordings studios to the largest rock festival. They now bring this level of engineering competence to a new line of consumer products. The Cerwin-Vega Model 211 is a 12" 2-way system that is highly efficient yet can take up to 200 watts RMS. Incredible bass energy and studio quality middles and highs put this speaker in a class by itself. Cerwin-Vega is a natural choice for the reproduction of today's popular 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.

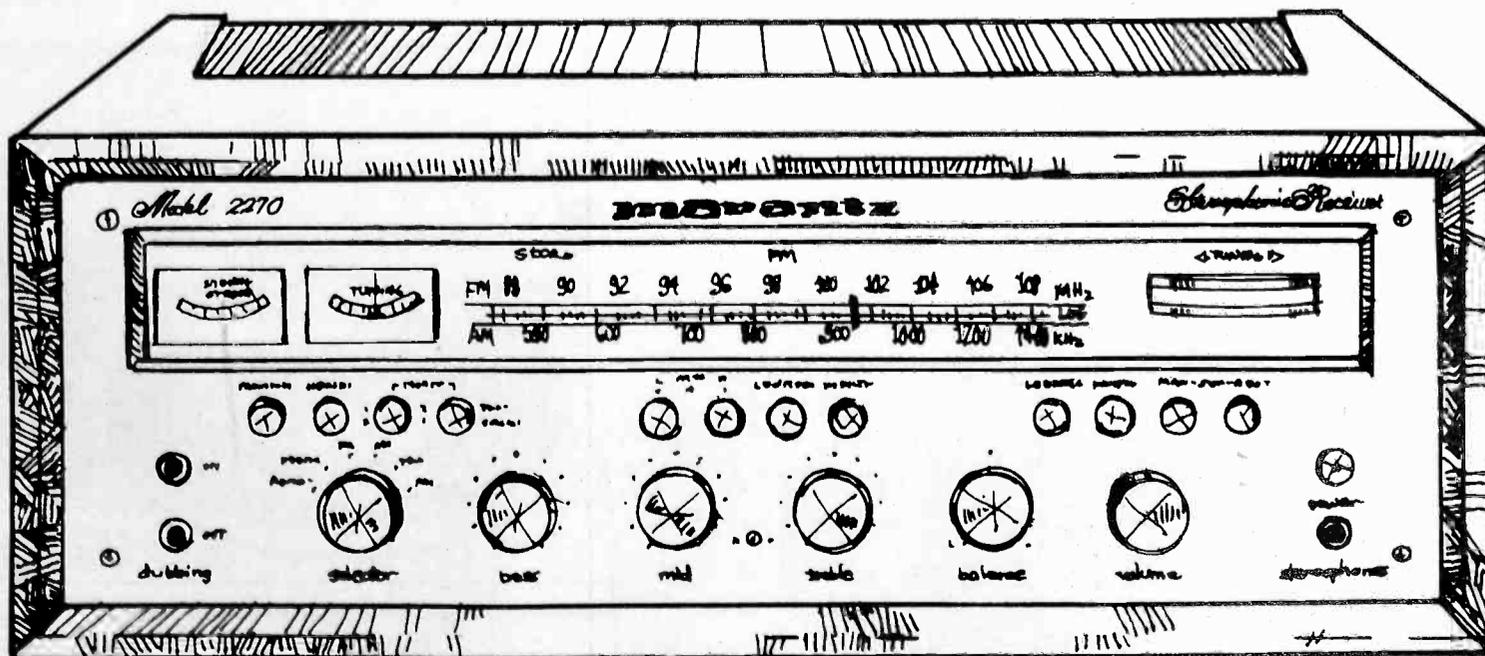
FM SENSITIVITY is the ability of the receiver's tuner to provide usable reception of even weak stations. The unit of measurement is microvolts (IHF) and anything with a rating of 3.5 or better (the lower the number, the better) is considered

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
Pioneer SX-424 12 Watts RMS/Ch. at less than 1% Dist. \$149
Sansui 350A 17 Watts RMS/Ch. at less than 1% Dist. \$199
Marantz 2015 15 Watts RMS/Ch. at less than 1% Dist. \$240
Pioneer SX-626 27 Watts RMS/Ch. at less than 1% Dist. \$299
Sansui 661 27 Watts RMS/Ch. at less than .5% Dist. \$330
Sansui 771 40 Watts RMS/Ch. at less than .5% Dist. \$380
Marantz 2230 30 Watts RMS/Ch. at less than .5% Dist. \$400
Sansui 7 41 Watts RMS/Ch. at less than .3% Dist. \$450
B&O 4000 40 Watts RMS/Ch. at less than .1% Dist. \$520
Marantz 2270 70 Watts RMS/Ch. at less than .3% Dist. \$600
Pioneer SX-1010 100 Watts RMS/Ch. at less than .1% Dist. \$700



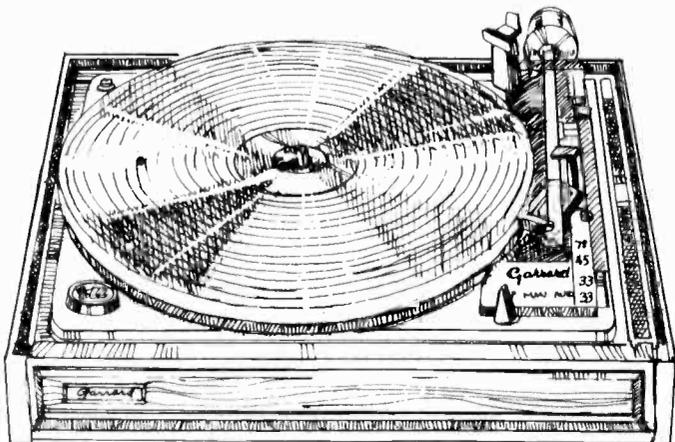
How to select a turntable

The turntable/cartridge combination is where your sound begins. Why, then, spend a great deal of money on good speakers and a receiver only to waste it by using an inferior sound source? Many people have as much money, if not more, invested in their record collection as they do in their entire system (only 100 records at \$5 each adds up to \$500). It makes sense to select a turntable and cartridge which matches the quality of your selected speakers and receiver, and that will play your records with care.

IMPORTANT THINGS ABOUT TURNTABLES. First of all, be certain you select one with a full size record platter — stay away from those cute “mini-changers” that are best for kiddie phonographs. Speed accuracy is also extremely important — if you’ve ever listened to a piano recording on a poor turntable and heard the sickening, wavering pitch you know what we mean. A good turntable should also be quiet. Good motor design keeps hum and noise to a minimum. Equally important is the tone arm design which should keep tracking pressure as low as possible. Additional tone arm features such as anti-skating and damped cueing all add to the accuracy of the sound, the ease of operation, and the care of your valued record collection.

We recommend the following turntables which all include a high quality cartridge, a base and dust cover. Each one is guaranteed for 5 Years Parts and 3 Years Labor.

Glenburn 2110 with Shure M75ECS	.....	\$55
Garrard 42 with Shure M75ECS	.....	\$65
Garrard 74 with Shure M91ED	.....	\$110
Dual 1214 with Shure M75EJ Type II	.....	\$120
Dual 1216 with Shure M91ED	.....	\$155
Dual 1218 with Shure M91ED	.....	\$190
Garrard Ø-100C with Shure M91ED	.....	\$210
Dual 1229 with Stanton 681EE	.....	\$260



SINGLE PLAY TURNTABLES

Although it is difficult to dramatically improve upon the sound of the better automatic turntables listed left, the manual turntable is more popular than ever because of new levels of performance and the appearance of automatically controlled tone arms. The most important thing to consider is whether you intend to frequently stack records, or whether you simply like the convenience of having the turntable stop after the record is over. We have found that most people purchasing a turntable over \$100 rarely, if ever, stack records but do want the convenience of automatic shut-off. If this is the case, the new automated single-play turntables are a much better buy.

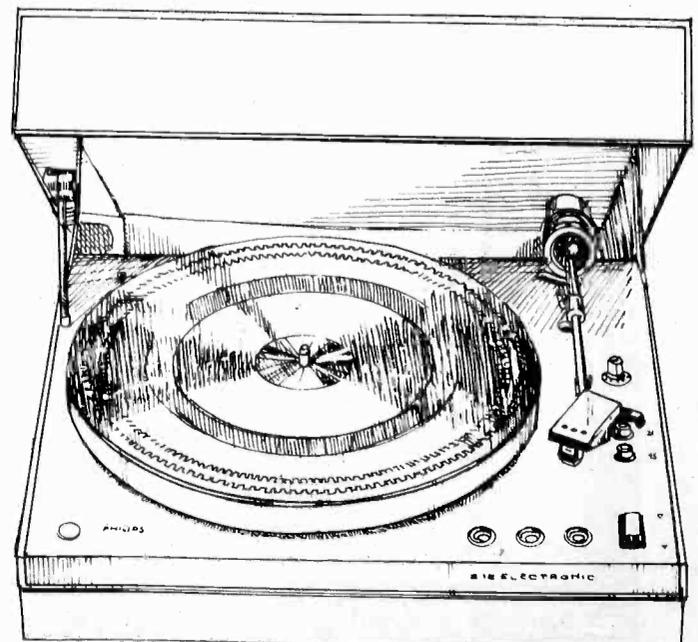
If the convenience of the automatic arm is not important, but ultimate performance per dollar is, then you should consider a manual single play turntable. The new direct drive designs eliminate belts and idler wheels and offer unequalled performance and reliability.

BEST VALUES IN AUTOMATED SINGLE PLAY TURNTABLES

Sansui SR-212 with Shure M91ED	.....	\$149.95
B&O Beogram 3000 with B&O SP-12	.....	\$265.00
Dual 701 with Stanton 681EE	.....	\$399.50

BEST VALUES IN MANUAL SINGLE PLAY TURNTABLES

Pioneer PL-12D Belt Drive	.....	\$99.95
Philips GA-212 DC Servo/Belt Drive	.....	\$179.50
Technics SL-1200 DC Direct Drive	.....	\$279.50
Technics SL-1100A DC Direct Drive	.....	\$359.50



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 The \$198 system can be improved for only \$20 more by substituting a pair of SDC-30 2-way speakers for the Electrovoices. The addition of the 3½" tweeter greatly adds to the high frequency response of the system.



The \$259 system

THE BASIC FACTS. Largely due to a very special purchase of the famous Pioneer SX-424 receiver, we are able to offer this high performance system at a most attractive price. This is a LIMITED TIME OFFER, so don't wait too long to take advantage of such a good deal. 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 5 Year Parts and 3 Years Labor Warranty.

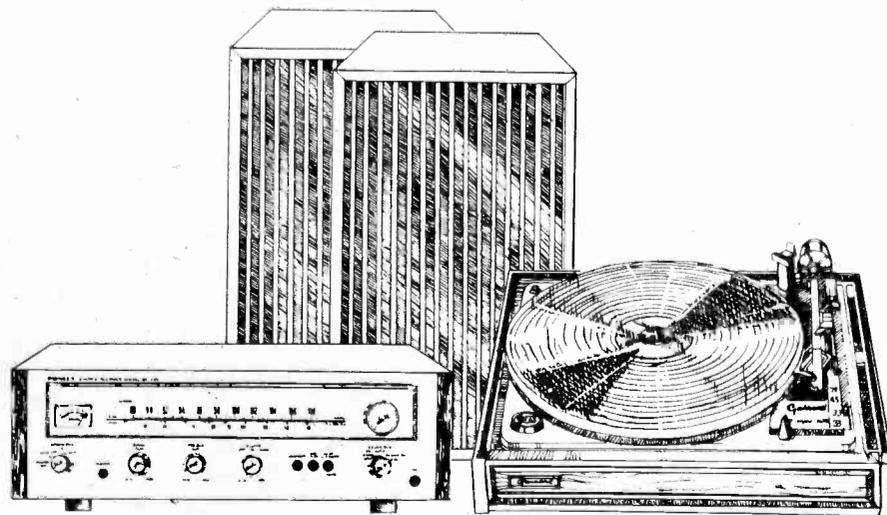
THE SPEAKERS are a pair of the popular SDC-40 8" 2-way systems which provide excellent tonal balance and plenty of full bodied sound whether being played for background music or party-time volume. A pair sells for \$100.

THE RECEIVER is the famous Pioneer SX-424 which provides 12 watts of power per channel RMS at less than 1% distortion giving it plenty of reserve power for the SDC speakers and enough for an additional set of remote speakers that can easily be added on later. FM sensitivity is 2.3 microvolts for noise free stereo reception of any station in the greater metropolitan area. Facilities for adding a tape deck and stereo headphones are included. Its normal selling price is \$200 but our new special low price is \$149!

THE TURNTABLE AND CARTRIDGE is the popular

Garrard 42 which is one of the best values in turntables today in the under \$100 price range. It's full size platter and low mass tone arm using Shure's M75ECS cartridge plays your records accurately and without excessive wear and tear. Damped cueing and anti-skating controls make playing records a joy and help keep your records in good shape. The turntable, cartridge, base and dust cover sell separately for \$65.

SPEAKER OPTION. For added bass range and a fuller sound you can substitute a pair of SDC-60's for SDC-40's at a total cost of only \$40.



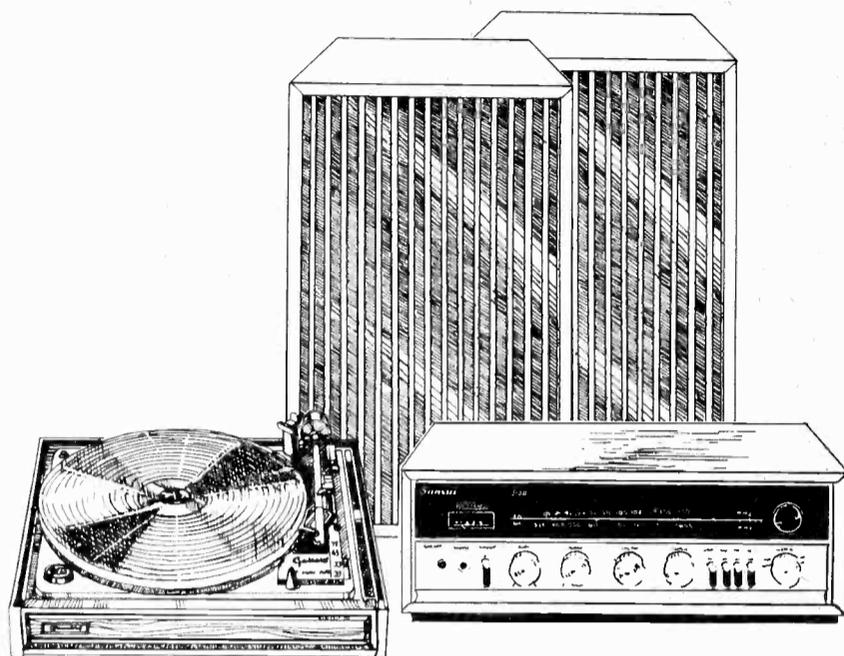
The \$349 system

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 averaged sized 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 large SDC DECADE Model 60's which are a 10" 2-way system providing a very smooth, full sound with excellent tonal balance. The bass region is reproduced solidly and with firmness, and high frequencies are smoothly handled with a carefully selected 3½" tweeter. They sell for \$138 a pair.

THE RECEIVER is the famous Sansui 350A which we are now able to offer at a special savings for a limited time only. Its 17 watts RMS per channel easily drives the SDC 60's plus a remote pair when added. Its tuner is both sensitive and quiet, and the large easy-to-read FM dial makes tuning in even the weakest of stations a breeze. You can add a tape deck, headphones and convert to 4-channel with its flexible array of controls. This unit usually sold for \$240, but we're offering it now for \$200 for a limited time only!

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 sells for \$65.



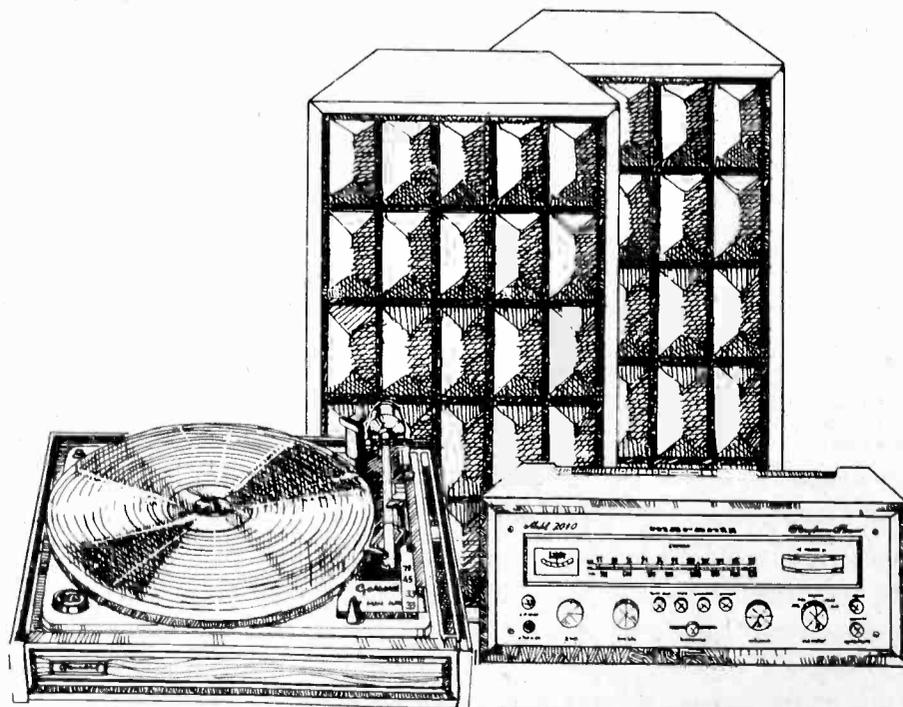
The \$389 system

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 \$240.

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 \$65.



THE TURNTABLE AND CARTRIDGE is the top-value

the sound gallery A10

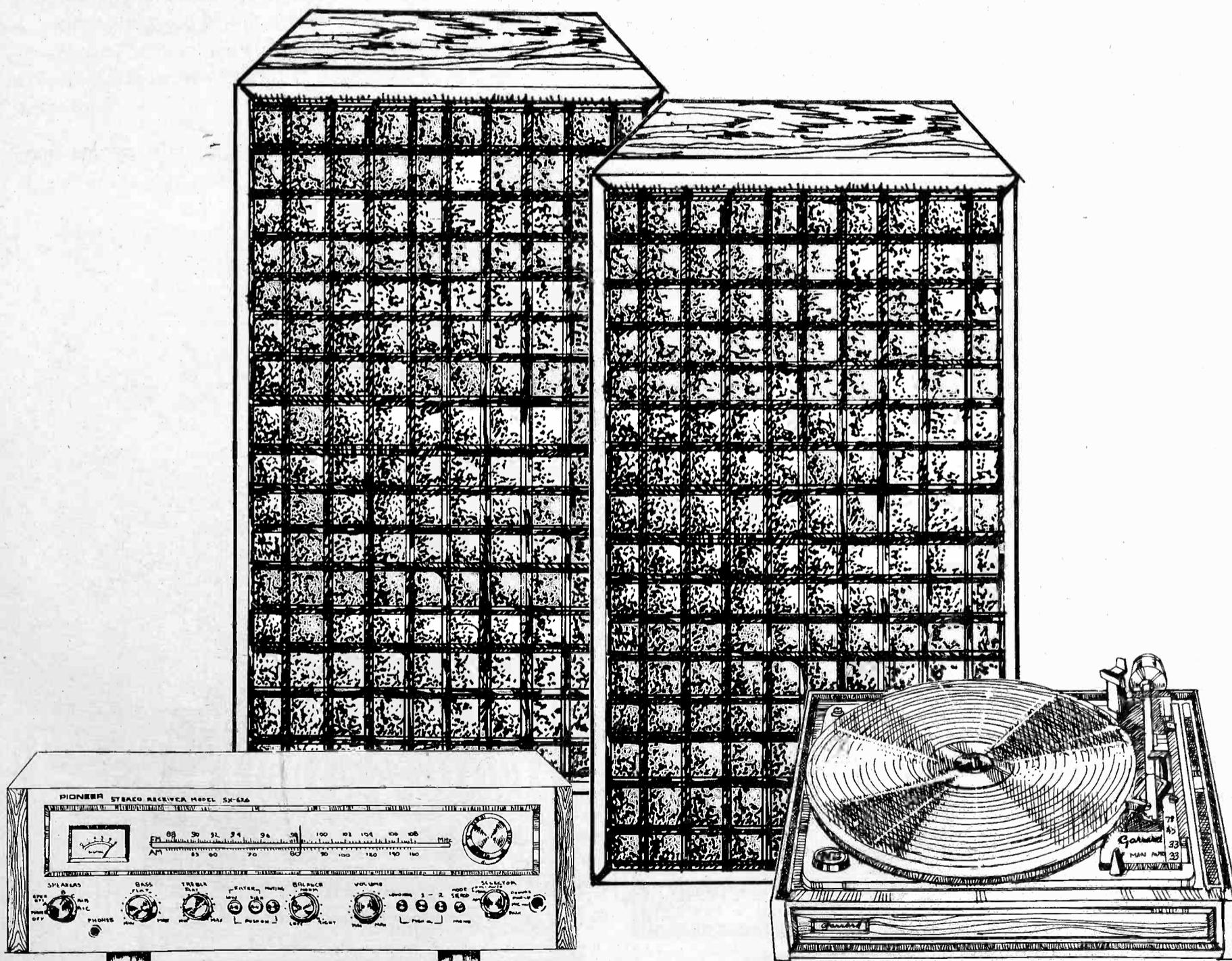
The \$499 system

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" midrange beautifully handles the all important middle frequencies, and a 3½" 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-626 which boasts a clean 27 watts RMS with less than 1% 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. The usual selling price of this fine unit is \$340, but we're now offering it for \$299 on a limited time basis.

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 Shure M75ECS cartridge with elliptical diamond stylus, base and dust cover, this unit is usually sold for only \$65.



the sound gallery A11

The \$599 system

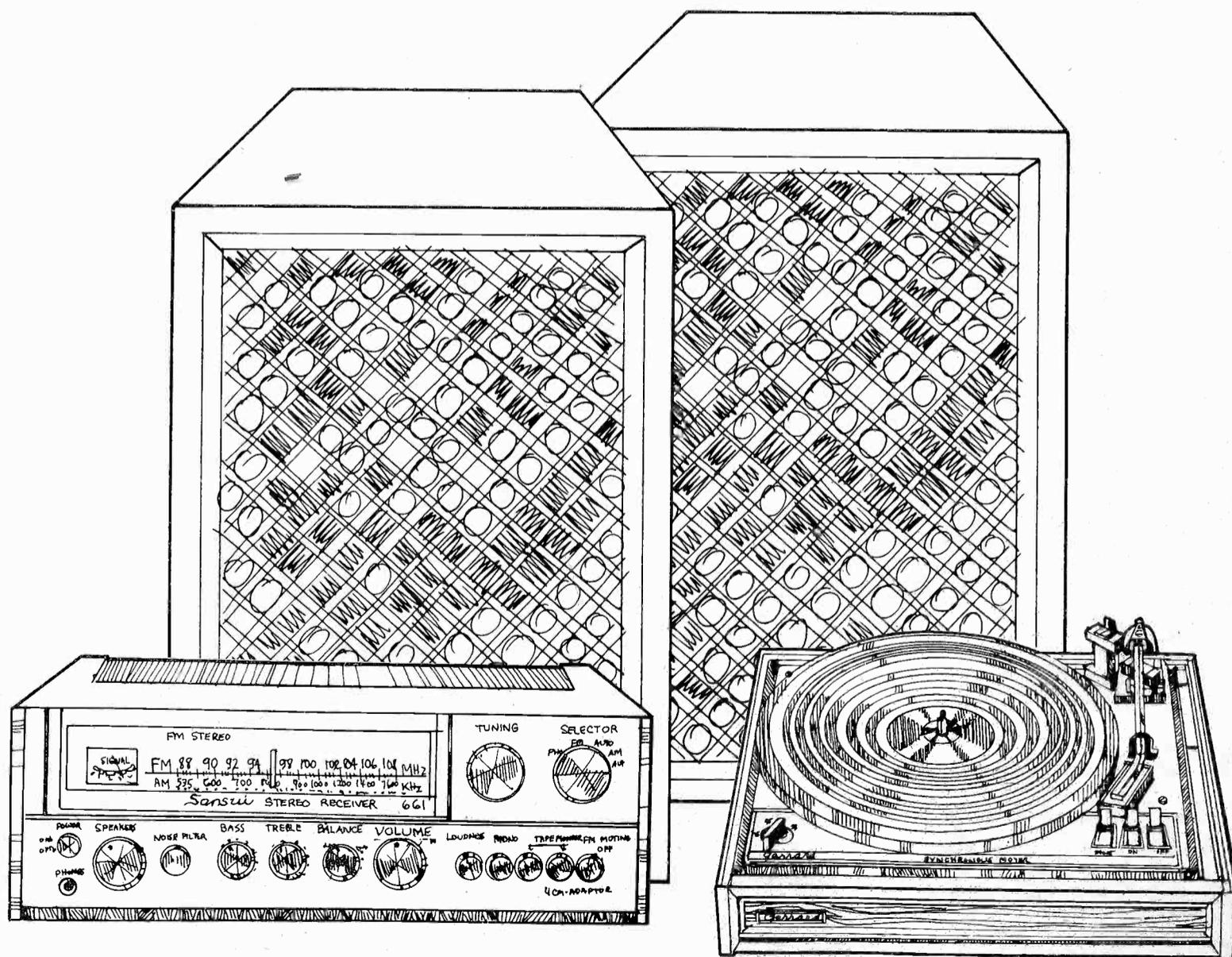
THE BASIC FACTS. This system features the high accuracy of Audioanalyst speakers, a top quality receiver with extremely low distortion for its price range and a top value turntable with a top rated cartridge. The results of this great match are immediately obvious upon your first listening, so be certain you hear this system before you buy anything else in its price range. You won't find a better price or a better customer-protection program designed to insure your investment for years to come.

THE SPEAKERS are our favorite Audioanalyst A-100's, a 3-way system that has shown its ability to out perform 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 performance 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 — only \$258 a pair.

THE RECEIVER is the new 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 74 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 "top-rated" M91ED 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 74 complete with cartridge, base and dust cover for \$110.



the sound gallery A12

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 Microacoustic speakers, once you work the beautifully laid-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.

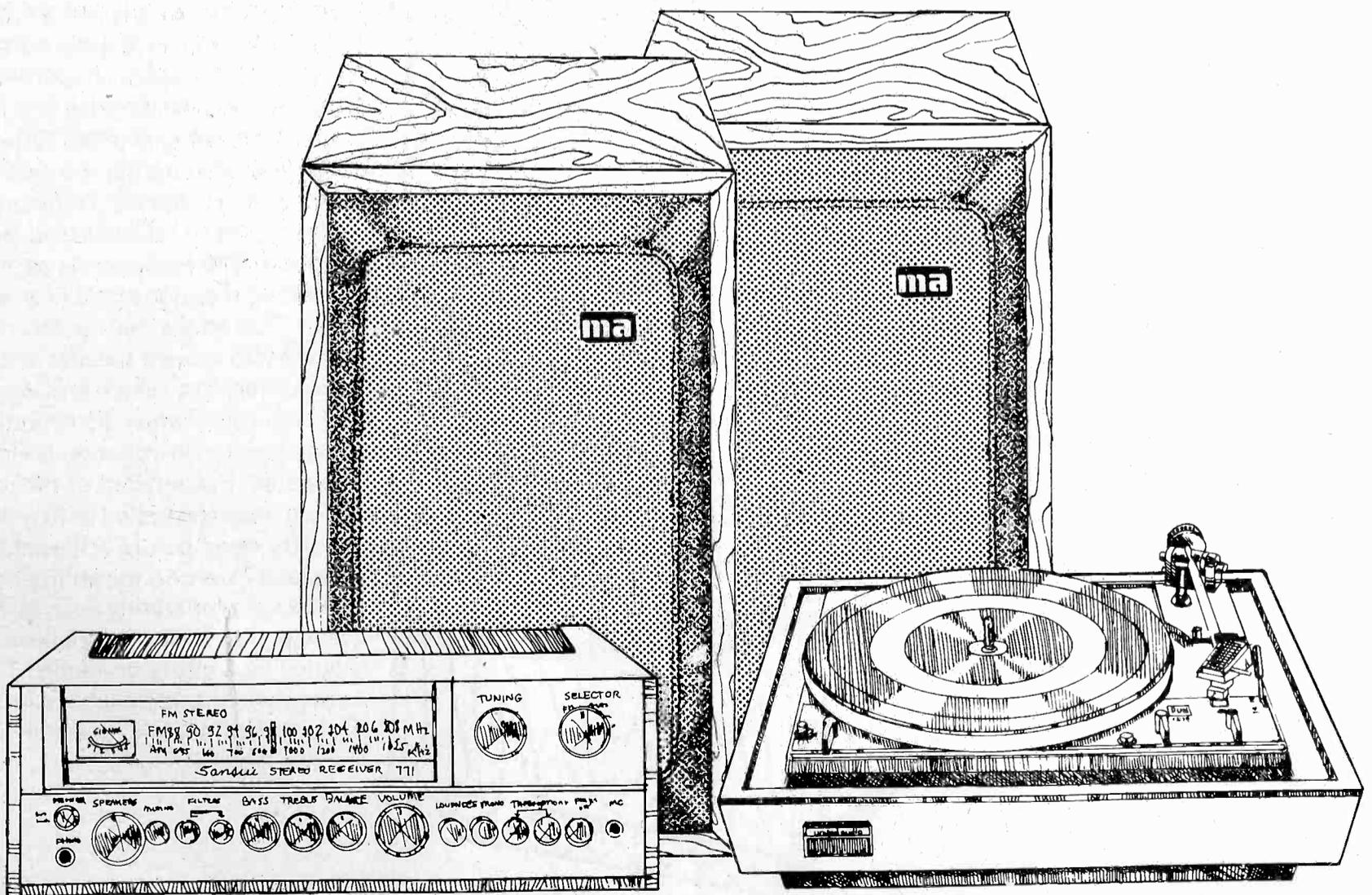
THE SPEAKERS are the Full Range Microstatic FRM-1 which features five high-frequency drivers mounted in a semi-decahedron array for 180° degree dispersion in both vertical and horizontal planes. You'll hear perfect high frequency performance regardless of where you sit in relation to the speakers, and the specially-designed 10" woofer offers smooth, flat response from 35 Hz to 1,800 Hz. Excellent linear response and dispersion make this one of the most exciting speakers to be developed in the past several years. They are available with brown, black or orange grilles and sell for \$330 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 Microacoustic 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 1214 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 1¼ 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 Shure M75EJ Type II 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 \$120.

SPEAKER OPTION. This system can become an extension of most rock recording studios simply by substituting a pair of Cerwin-Vega Model 211's for the Microacoustics for only \$29 more.



the sound gallery A13

Best speakers under \$325

THE \$220 SPEAKER is the Bang and Olufsen Beovox 4702 3-way system utilizing two active 7½" woofers, a 5" midrange, and a 1½" 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 \$239 ESS 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 \$239 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 Biconex 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.

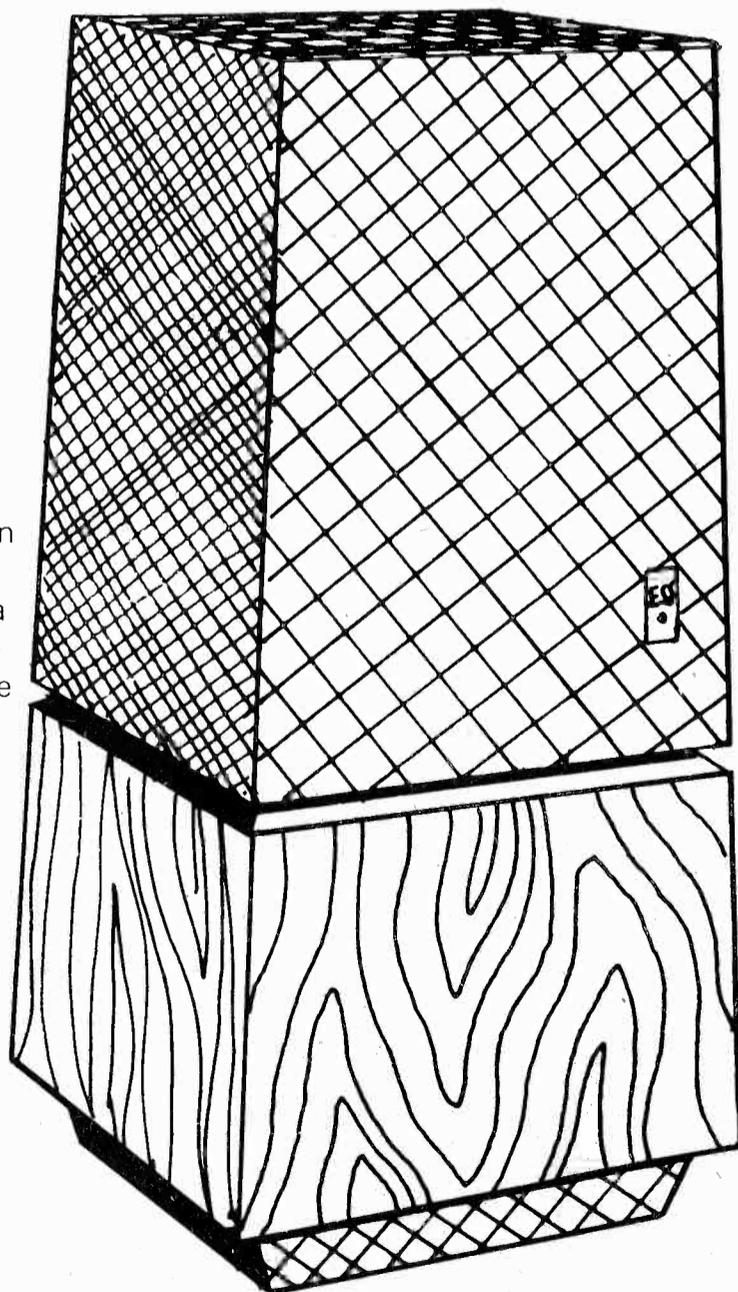
THE \$249 SPEAKER is the Design Acoustics D-6 which offers exceptional dispersion and linear response. Five high-frequency drivers are angle-mounted to give 180 degrees dispersion in any plane and a 5" cone midrange is used to accurately reproduce frequencies above 800 Hz and below 2,000 Hz. The 10" low distortion

woofer faces rearward for maximum coupling of the room boundaries but without reflective interference effects. Regardless of where you sit in relation to these speakers, you will hear a virtually flat reproduction of the audio spectrum. You'll find this a most exciting speaker system to listen to and its stylish looks may make it the perfect choice for you.

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 by 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 \$315 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 compliment the Heil Transformer.



State of the art speaker systems

THE \$350 SPEAKER is the Design Acoustics D-12, a most unique design offering one of the flattest response curves and greatest dispersion qualities of any speaker we've tested. Its twelve-sided enclosure (as illustrated) utilizes nine 2½" tweeters, a 5" midrange and an incredibly high compliant 10" woofer which faces downward. The result is simply fantastic. Regardless of where you sit in your listening area, you are assured of hearing a flat response resulting in an unequalled, wide open sound with perfect stereo imaging. The D-12's performance is as unique as its appearance, and we highly recommend it to the audiophile who wants state-of-the-art speaker systems.

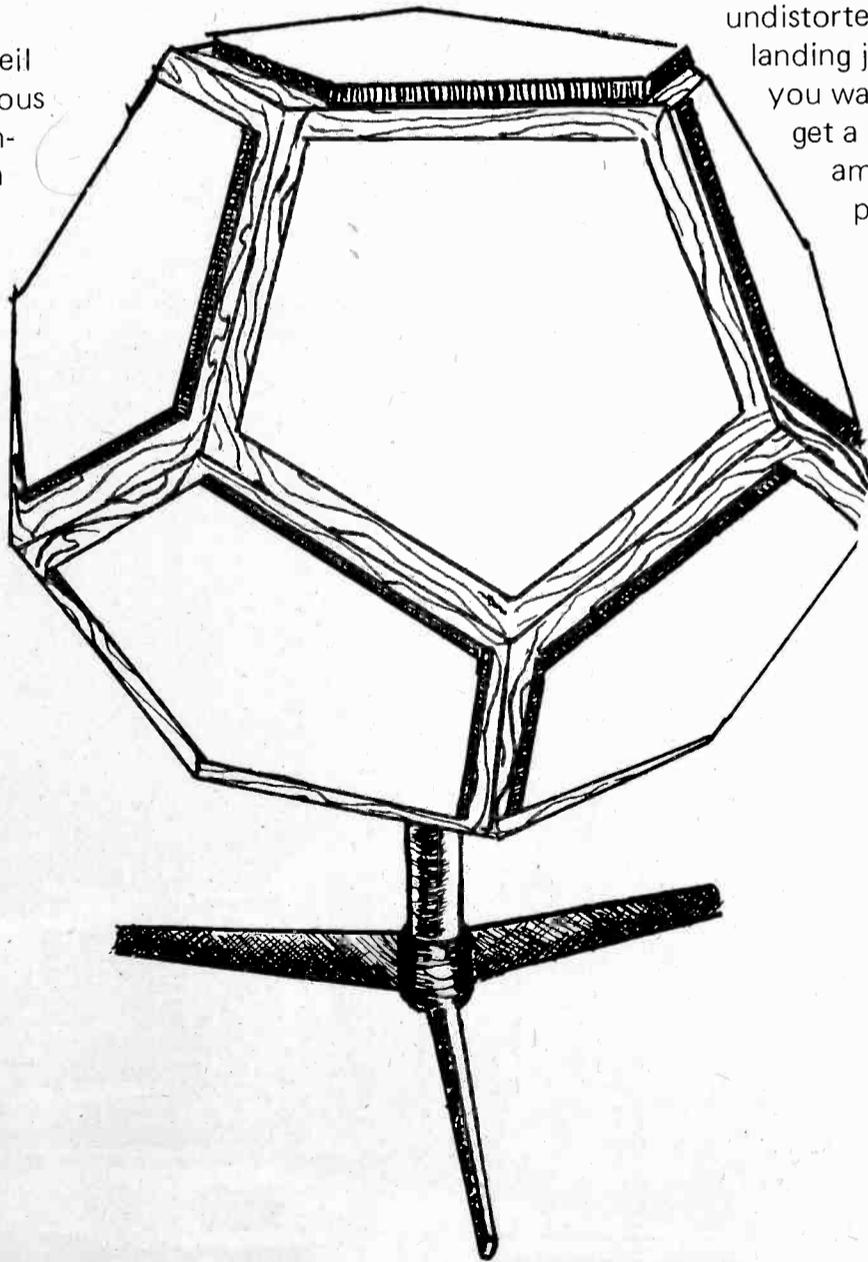
THE \$375 SPEAKER is the ESS Heil AMT-1 Tower which uses the same components as the famous AMT-1, except that the 10" woofer utilizes a "transmission line" bass enclosure resulting in far better, tighter bass reproduction at a full octave lower! Horizontal high frequency dispersion is excellent, and the transient response is unequalled.

THE \$435 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 \$650 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 commode, 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!



the sound gallery A15

The \$975 system

THE BASIC FACTS. Here's a system that combines the popular Marantz 2230 receiver with our "Best Value" Dual turntable and two of the most exciting speakers to be developed in years — the ESS AMT-4's. Relax and sit back to an entire evening of listening pleasure knowing you're the owner of one of the finest stereo systems ever assembled for under \$1000.

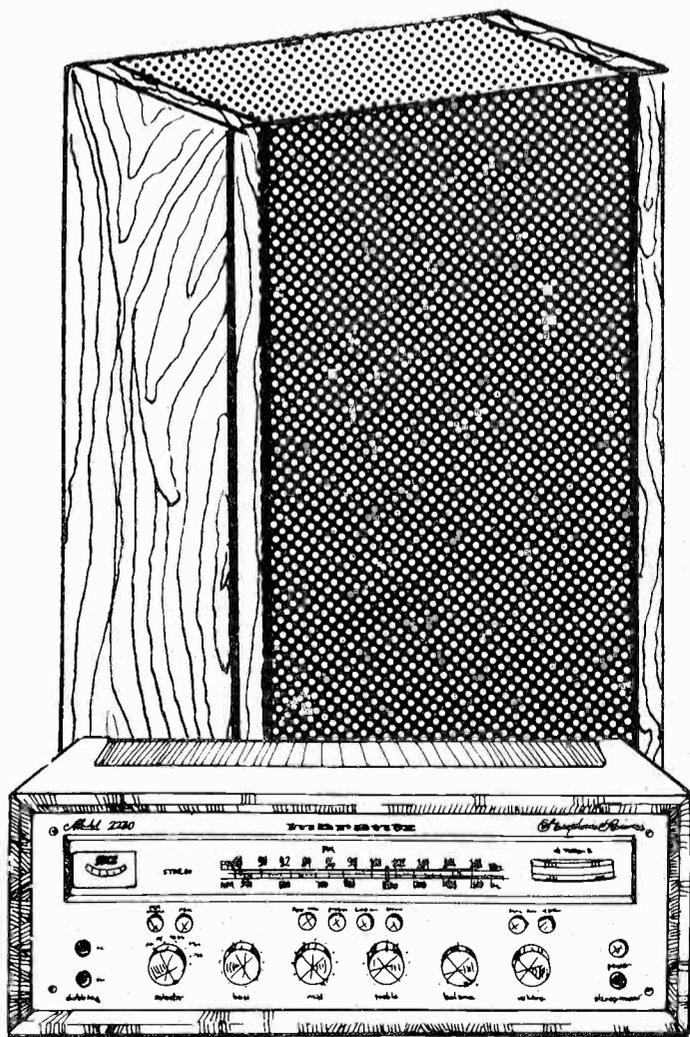
THE SPEAKERS are a pair of the new ESS Heil AMT-4's which incorporate a new Heil Air Motion Transformer very similar to that used in the famous ESS AMT-1 speaker. This little device actually squeezes air at high velocities instead of pushing it as is done by a normal speaker, resulting in a very clean, crisp sound with virtually no distortion even at high volumes. A carefully selected 10" woofer was chosen to compliment the performance of the transformer, resulting in a very smooth, likable sound. They sell for \$478 a pair.

THE RECEIVER is the famous Marantz 2230 which was also rated by a leading magazine as being one of the best values among several receivers tested. It offers a very clean 30 watts per channel RMS at less than .5% distortion and its FM sensitivity is 2.0 microvolts which certainly puts in the class of top performers. Marantz's unquestionable quality and

attention to detail is evident throughout, and its control layout makes it a real pleasure to use. If you've always wanted to say "I own Marantz", this is the system for you. Complete with metal case, this receiver sells for \$400.

THE TURNTABLE AND CARTRIDGE is the top rated Dual 1216, successor to the famous 1215S. We consider the 1216 to be Dual's "best buy" since it has many of the same features as the more expensive 1218 and 1229 Models. Its low mass tone arm will track at less than 1 gram for use with the best cartridges. It has a 6% variable pitch control for matching record pitch with live instruments and its silicon-damped cueing control lets the arm float down at a perfectly controlled rate. Its 4 pound one-piece die-cast platter and high-torque motor maintains speed within 0.1% throughout a wide range of voltage variations. We've chosen the top-rated Shure M91ED cartridge which tracks perfectly at 1 gram and offers a clean, clear sound. We sell the 1216 with base, cover and cartridge for \$155.

SPEAKER OPTION. For only \$20 more you can have a pair of the Design Acoustic D-6's which will offer a flatter sound with smoother bass coverage and far greater high frequency dispersion.



The \$1225 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.

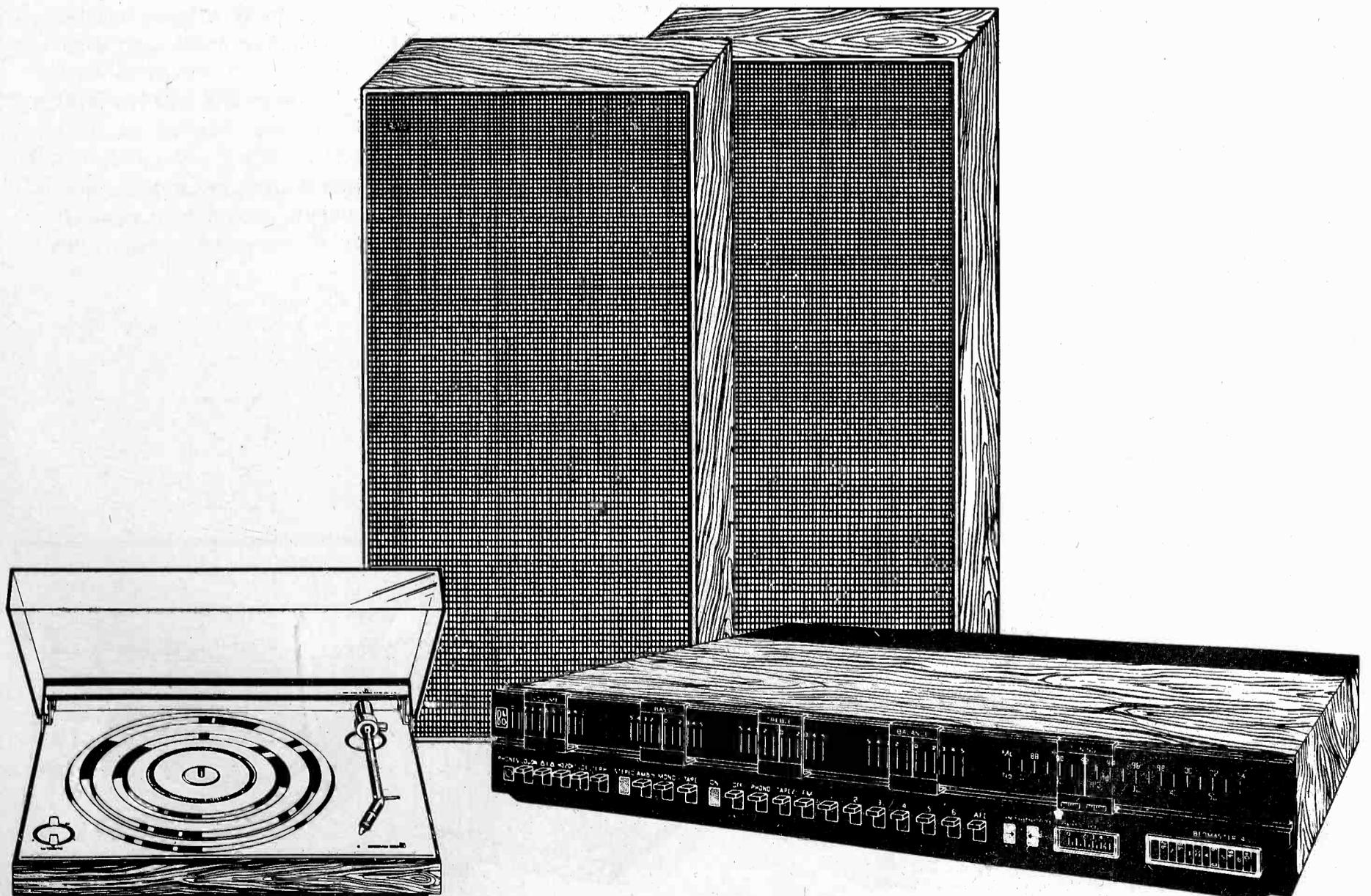
THE SPEAKERS are a pair of Beovox 4702's which incorporate two active 7½" woofers, one 5" midrange and a 1½" dome tweeter. The sound is one of obvious quality and lack of distortion — a most pleasing, smooth sound yet with amazing brightness and clarity. It is furnished in handsome rosewood and is available in teak or oak by special order.

THE RECEIVER is the Beomaster 4000 which is a truly elegant piece of electronic equipment. It will put 60 watts RMS per channel into the 4 ohm Beovox speakers at less than .1%

distortion. Its FM tuner is extremely sensitive, and you can pre-select 6 stations for convenient, push-button tuning. It even has an "Ambiophonic" circuit which with the addition of two additional speakers (such as a small pair of Beovox 2702's) can reproduce hidden ambient sound from your stereo records, tapes and FM stereo broadcasts. This is similar to derived 4-channel sound. All-in-all, it's a product of unusual quality and value for its price of \$520.

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.

SPEAKER OPTION. For an extra dimension, add a pair of Beovox 2702 speakers to the side and slightly to the rear using the Ambiophonic circuitry. These sell for \$100 each.



the sound gallery A17

The \$1299 super system

THE BASIC FACTS. This system is truly for the perfectionist who wants pure, uncompromised performance utilizing the most advanced design techniques in today's audio industry. After many hours of listening and comparing other "state-of-the-art" components, we unequivocally decided this particular system to be one of the finest we have ever heard. Even if you don't want to spend this kind of money, ask to hear it, for you should know what the "very best" sounds like. It will make selecting other systems easier, and you will better appreciate the high standards we have used in recommending systems in all price ranges!

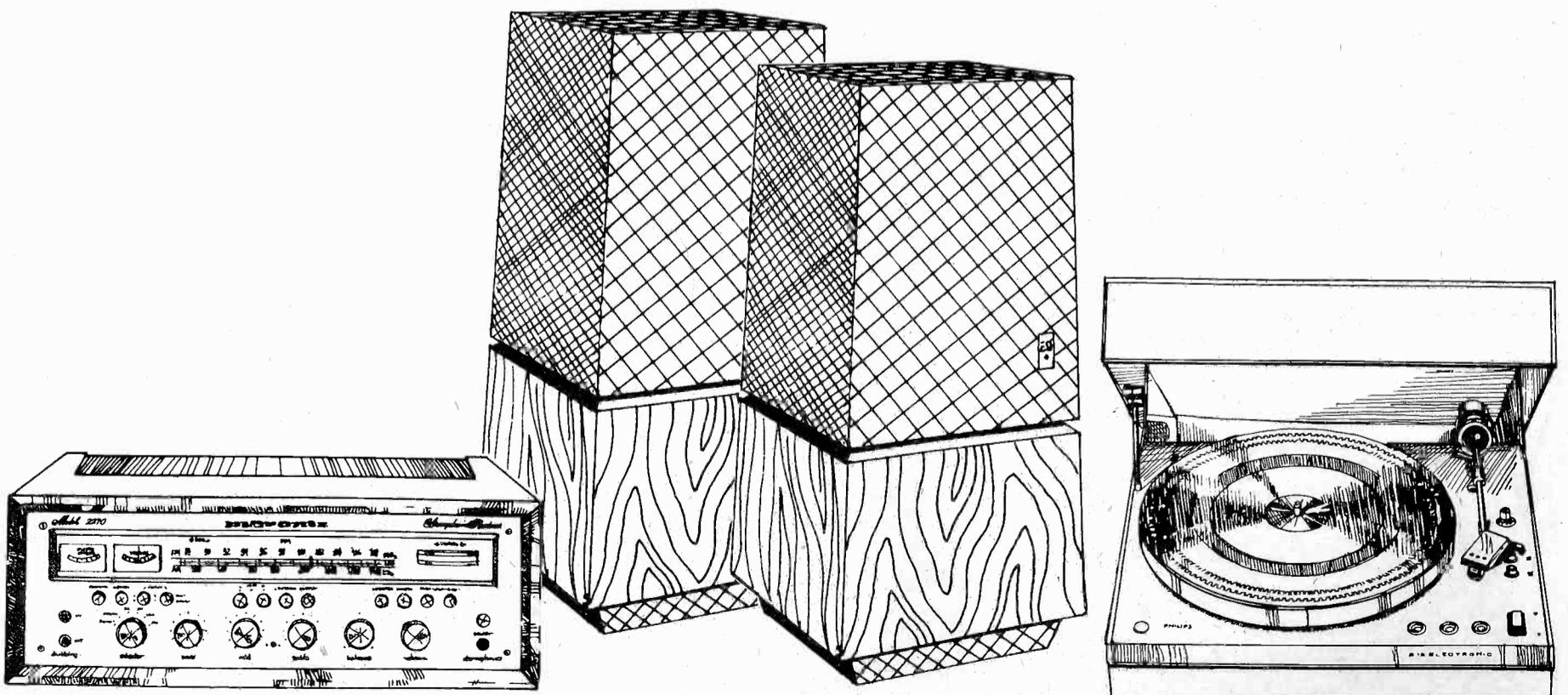
THE SPEAKER is the ESS Heil AMT-1 which uses Dr. Oskar Heil's Air Motion Transformer. Buy using far less mass to achieve greater air velocity, the Heil AMT-1 has no peer in both transient response and high frequency dispersion. Its clear, distortion-free reproduction makes orchestral music "sparkle", gives strings their "guttiness", brass their "breathiness" and percussive instruments their "timbre". When it comes to linear response, one leading audio magazine compared its overall frequency response and smoothness to that of a good amplifier! Treat yourself to listening to your favorite music with the Heil AMT-1 and you'll hear that part of the music you've been missing all these years. The Heil AMT-1 sells for \$315 each.

THE RECEIVER is the famous top-quality Marantz 2270, the model just below their \$1,200 receiver. This beauty has the power to bring out the best in the Heil amt-1 by providing a

clean 70 watts per channel RMS at less than .3% distortion from 20 Hz to 20,000 Hz. Versatility is exemplified by its three-zone tone controls for bass, midrange and treble, provisions for 4 tape decks, phones, 4 channel adaptors and front panel tape connectors. FM sensitivity of 1.9 microvolts gives flawless FM reception, and Marantz' exclusive Gyro-Touch tuning makes it easy and enjoyable to tune. Complete with metal case of simulated walnut for \$600.

THE TURNTABLE AND CARTRIDGE is the incomparable state-of-the-art Philips 212 Electronic Turntable designed to do one thing only — play your records as accurately and gently as possible as if there were no turntable being used at all. The Philips 212 adds virtually nothing to the playback of records — no rumble, no wow and flutter, no noise, no tracking error, no speed variation. All of this is achieved by using electronic means to control mechanical operations. A high torque DC motor regulates itself by means of a mini-computer for exact speed control. We've matched this state-of-the-art turntable with the famous Stanton 681EE cartridge offering excellent frequency response and tracking ability. If you want the "missing link" between the recording and your amplifier, this combination is for you. The Philips 212 sells for \$180 and the Stanton 681EE is \$72.

SPEAKER OPTION. For greater dispersion and a much flatter frequency response, we highly recommend a pair of Design Acoustics D-12's which will increase the cost of this system by \$70.



the sound gallery A18

The \$2000 alternative

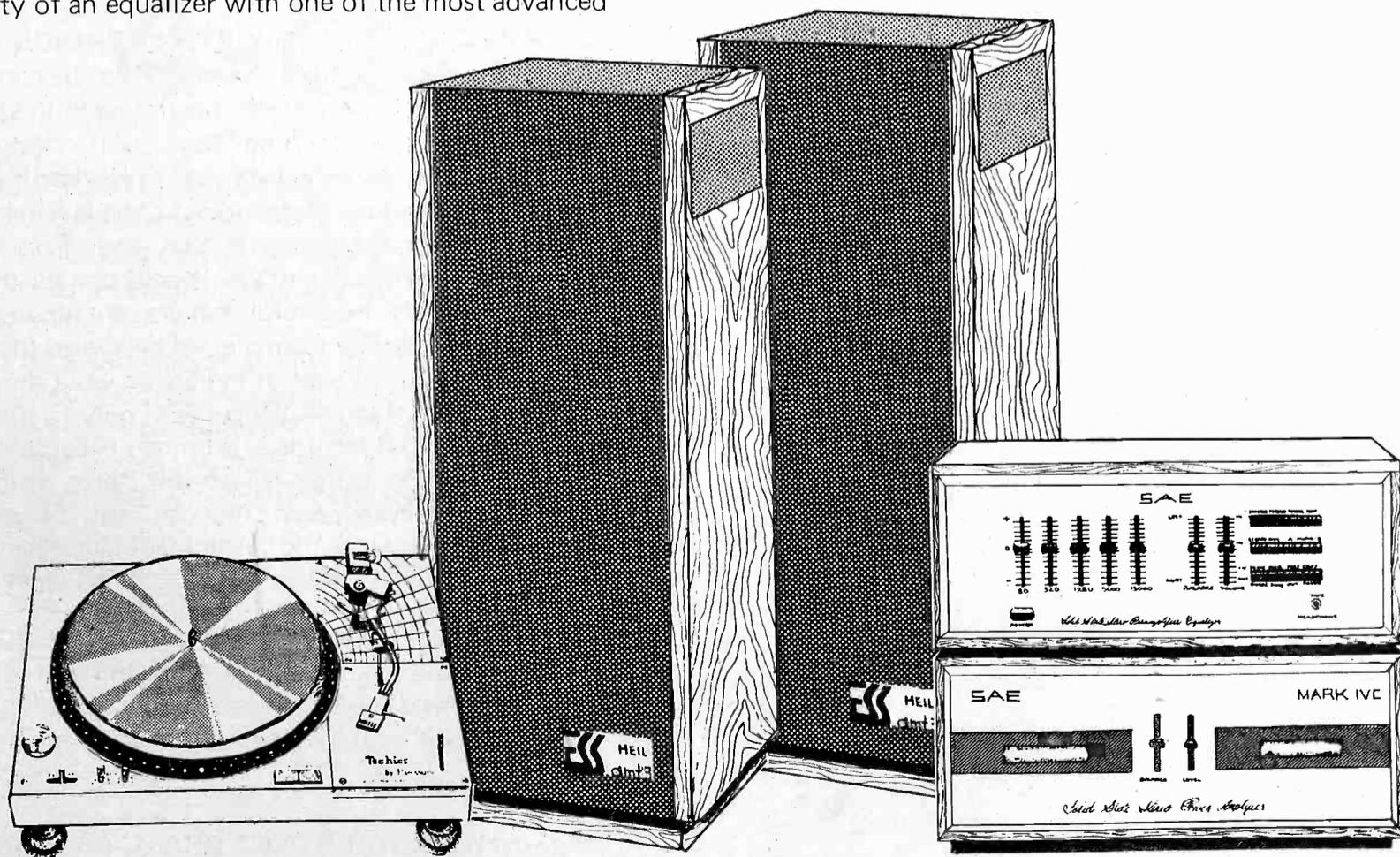
THE BASIC FACTS. Most people might think it crazy to spend \$2000 for a "stereo system," but we know plenty of people who are willing to drop \$2000 on a rotten, rainy vacation or who have bought a fat, gas eating car that depreciates \$2000 during its first ride around the block. So we offer THE \$2000 ALTERNATIVE — an investment in one of the finest home entertainment systems that will provide you, your family and friends with endless hours of music listening pleasure. Whether you're a technical "wizard", or just love music, you'll appreciate the careful selection of this audio system. And, because of a VERY SPECIAL PURCHASE from SAE, we're offering this system at \$200 less than its normal price for a LIMITED TIME ONLY!

THE SPEAKERS are the incomparable ESS Heil AMT-3's which are the best ESS speakers made. They incorporate the famous Heil Air Motion Transformer for unquestioned superiority in high frequency response. A specially designed 5" midrange really projects middle frequencies in a studio-like manner, and two 10" woofers cover the bass region with firmness and high definition. They sell for \$870 a pair.

THE AMPLIFIER is the combination of the popular SAE Mark IX Stereo Preamplifier/Equalizer and SAE Mark IVC 200 watt Amplifier. The Mark IX preamp/equalizer unites the flexibility of an equalizer with one of the most advanced

preamp designs in the industry. Room acoustics play an important, but often neglected part in the total quality of a really good system since the ROOM is coupling the SPEAKER to your EARS. The SAE Mark IX matches the speaker characteristics to the room acoustics for optimum sound. A full array of controls and inputs makes this a most flexible control center. The SAE Mark IVC power amp features direct coupling of the output and dual power supplies for reliable, distortion-free 200 watts RMS at less than 0.1% distortion. These components normally sell for \$900 for the pair, but we have made a SPECIAL PURCHASE from SAE and can offer them for only \$700 for a LIMITED TIME ONLY!

THE TURNTABLE AND CARTRIDGE is none other than the Technics SL-1100A Direct Drive Turntable which has been a phenomenal success because of unequalled performance. A multi-pole, DC brushless motor directly drives the turntable, eliminating belts and idler wheels resulting in excellent speed control, noiseless operation and great reliability. The tone arm tracking is superb, so we've chosen the incomparable Ortofon M15E "Super" which is our favorite cartridge at just about any price because of its "musical" qualities. You'll hear a better-defined, more open sound with a high degree of clarity. The Technics SL-1100A sells for \$360 and the Ortofon sells for \$80



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 good **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** system. 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 record releases and first

generation cartridges and decoders was 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.

WHAT EQUIPMENT DO WE RECOMMEND? The three top brands of 4-channel gear are Sansui, Marantz and Pioneer. Each one has its own thing to offer. You just can't beat Sansui's "Vario-Matrix" for decoding any type of Matrix records, and it can do unbelievable things with stereo records and tapes. Marantz has a unique "hidden pocket" approach for adding new decoders as technology advances, and their better models have built-in Dolby circuits for making hiss-free tapes and decoding Dolbyized FM broadcasts when they become popular. Pioneer puts just about everything possible together including built-in **CD-4** decoders, and their better models have scope-like 4-channel displays which are helpful in balancing your system and are just plain fun to watch. The quality of these manufacturers is all very good, and we offer our incomparable extended warranty program which is proof of our belief in their reliability.

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 quadrasonic lemon.

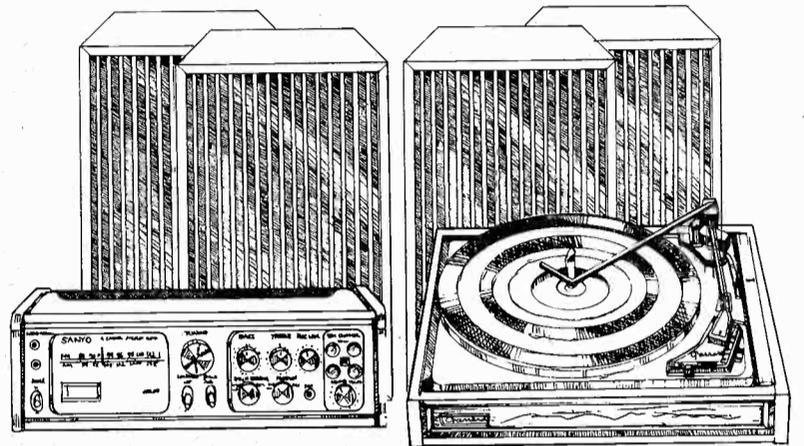
The \$399 4-channel system

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 40 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 \$200.

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 40'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.



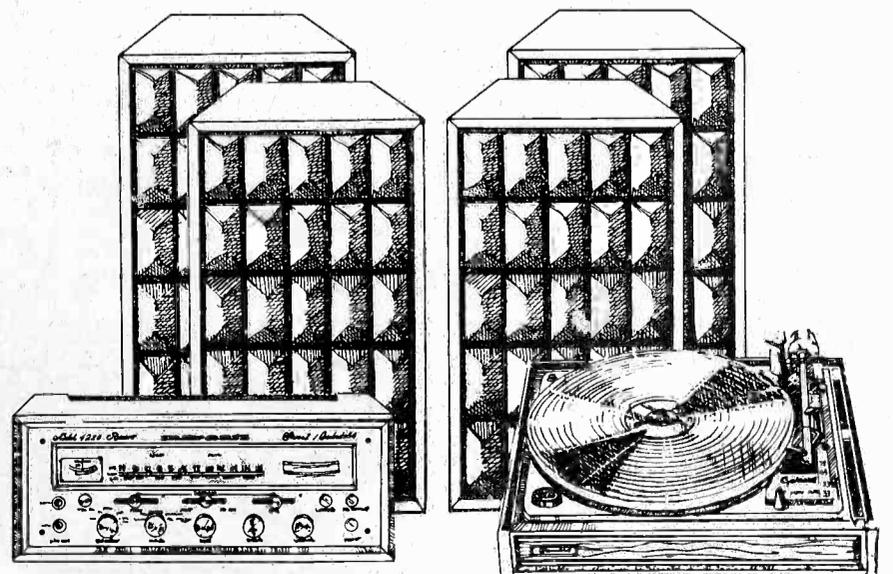
The \$549 4-channel system

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 skulptured 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.

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 \$65.



THE TURNTABLE AND CARTRIDGE is the top-value

The \$699 4-channel system

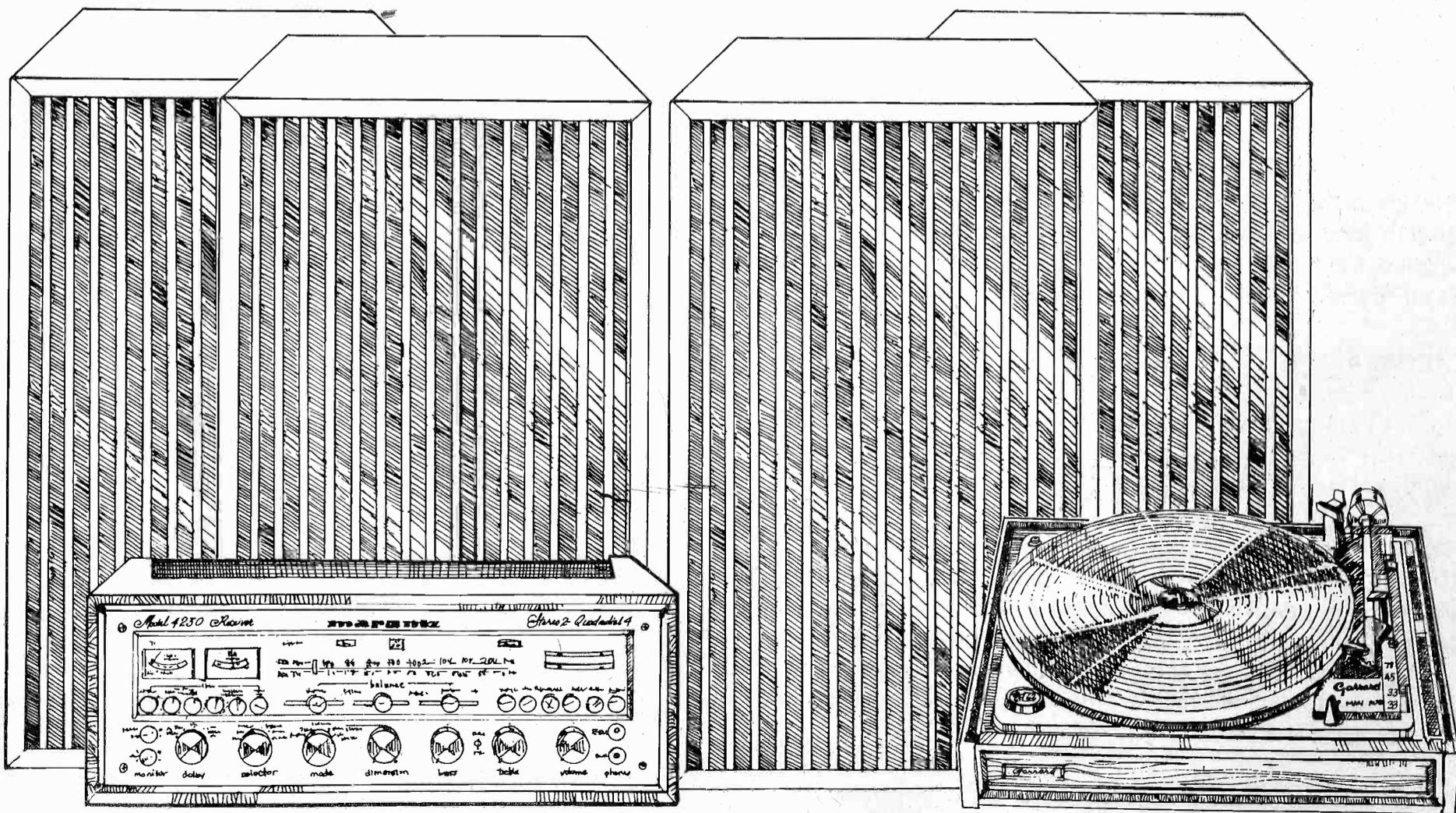
THE BASIC FACTS. This system is our choice for the "Best Value" 4-channel system which will turn your living room into an exciting concert hall providing you with endless hours of musical entertainment. Whether you listen to new 4-channel records or hear your present stereo collection and FM broadcasts transformed into 4-channel sound by the sophisticated Marantz receiver, you'll find that a new world of home entertainment is yours for a relatively small investment. Plenty of power from a well-built, feature-packed receiver, four full sized, accurate bookshelf speakers, and a high quality turntable with top-rated cartridge all add up to a perfectly matched system of high performance.

THE SPEAKERS are four SDC DECADE Model 60 10" 2-way full size bookshelf systems which are highly accurate providing excellent tonal balance and good coverage of the lower bass regions. The specially-designed poly-acoustic foam grille adds to their sound transparency and attractive styling. Each driver is guaranteed for TEN YEARS Parts and Labor, and four of them sell for \$276.

THE RECEIVER is the all new 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 60's. Tuning its sensitive FM section with Marantz' exclusive Gyro-Touch 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' 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 \$480.

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 \$65.



the sound gallery A22

The \$899 4-channel system

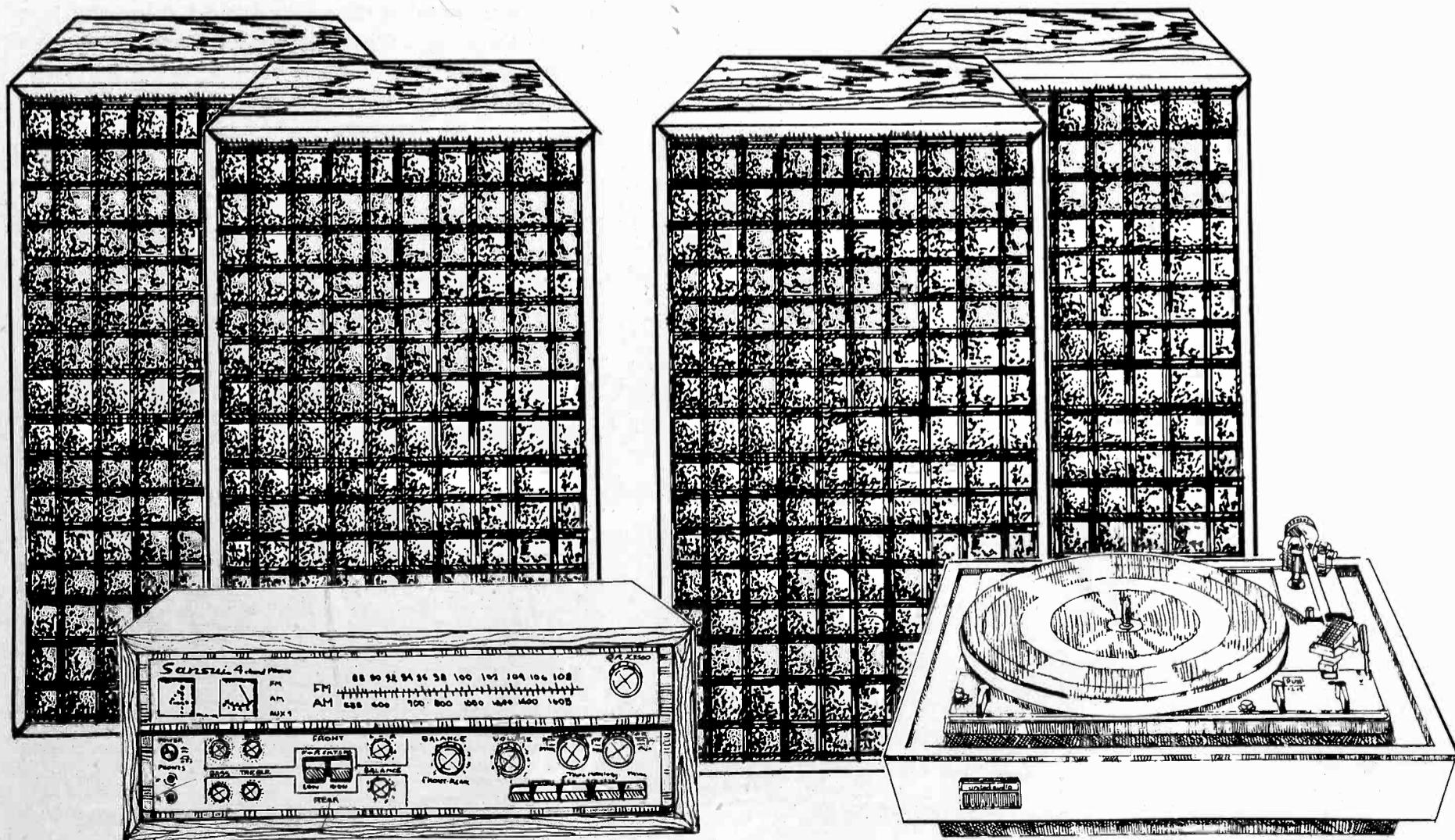
THE BASIC FACTS. We've taken what we feel is the Best Value of all 4-channel receivers we've tested in this price range, hooked up the Best Value in 12" 3-way speaker systems, and used a top quality turntable with a 4-channel cartridge. It all adds up to a first class 4-channel system that will provide years of enjoyable music listening pleasure.

THE SPEAKERS are four SDC DECADE Model 90 12" 3-way systems which are probably underpriced at their \$100 each price tag. You'll probably agree when you listen to them and compare them with anything up to about \$175. They're a perfect balance of an outstanding 12" high compliance woofer, 5" midrange and 2½" super tweeter providing a very clean, crisp sound with enough dynamic range to fill the largest of listening areas. The four sell for \$400 separate from this system.

THE RECEIVER is our favorite Sansui QRX-3500 which has just about everything going for it including smart, handsome styling. Its powerful amplifier puts out a very clean 16 watts RMS per channel, and its matrix circuitry is the best that we've ever listened to. It perfectly decodes QS and SQ records, and

its "Vario-Matrix" synthesizer is incomparable in deriving exciting 4-channel sound from stereo records, tapes and FM stereo broadcasts. In fact, the "Vario-Matrix" is so good in doing this that it fools even us into thinking we are listening to a new 4-channel record instead of one of our older stereo ones! Its FM tuner is tops, and tuning is extremely smooth and quiet. We know a "Best Value" when we see it, and we know you will too. Separate from this system the QRX-3500 sells for \$500.

THE TURNTABLE AND CARTRIDGE is the popular Dual 1214 which is built in the same tradition as all the famous Dual units. Its low mass tone arm with low friction pivot bearings tracks perfectly at 1¼ grams. A 6% variable pitch control allows you to match record pitch with a live instrument for perfect recordings, and its silicon damped cueing lets the arm float down at a carefully controlled rate. We've included the new Grado F3E+CD-4 cartridge because of its excellent tonal qualities, and if you decide to add a CD-4 decoder you'll have the right cartridge. Complete with base, cover and cartridge, it sells for \$120.



The \$1189 4-channel system

THE BASIC FACTS. This system was designed to satisfy the most critical listener by providing a perfect balance of clean power from a top quality, versatile receiver; speaker systems that are highly accurate giving you crystal clear highs anywhere in your listening area and tight, well defined bass reproductions; and a top-rated automatic turntable/cartridge combination designed to accurately track your records with the utmost of care. Whatever your musical tastes, you will find yourself enjoying listening to music like you never thought possible and with quality components that are a joy to own and operate. And remember, this entire system is covered by our incomparable warranty program.

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 \$544.

THE RECEIVER is the new Marantz 4240 which is the more powerful version of the previously-described 4230. It offers a total of 80 watts RMS at less than .3% distortion which will

easily drive BIC Formula 4's and even another remote set if desired. Its Vari-Matrix with "Dimension" control allows you to recover all the "hidden" 4-channel information from your present stereo record collection. To assure you of its non-obsolescence, it has provisions for plug-in decoders such as regular SQ or full logic SQ modules. The famous Marantz Gyro-Touch tuning and 4-channel balance controls make precise adjustments and operation a breeze. You can even add an optional remote control for effortless operation from your exact listening position. Marantz has also built in a Dolby Noise Reduction System for you tape enthusiasts which will make better, quieter tapes from your standard tape deck. It will even decode Dolbyized FM broadcasts which are now just starting to be broadcast. The Marantz 4240 sells for \$580 with simulated walnut case.

THE TURNTABLE AND CARTRIDGE is the new Dual 1216, successor to the famous, top-rated 1215S. its 4 lb. one piece, die-cast platter and high-torque motor maintain accurate speed, and it has a 6% variable pitch control for matching record pitch with live instruments. A low mass tone arm with silicon-damped cueing control lets the arm float down at a perfectly-controlled rate. We've selected Shure's top-rated M91ED cartridge as the perfect match for sound reproduction and tracking ability. We sell this combination complete with base and dust cover for \$155.



the sound gallery A24

The \$1499 super 4-channel system

THE BASIC FACTS. If you are really involved in music or want to be, this "Super 4 Channel System" will put you in the concert hall or recording studio by providing a level of sound reproduction rivalled only by the live performance itself. The complete system combines three of the most exciting components developed over the past few years and our entire staff is continually impressed each time we listen to it. 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.

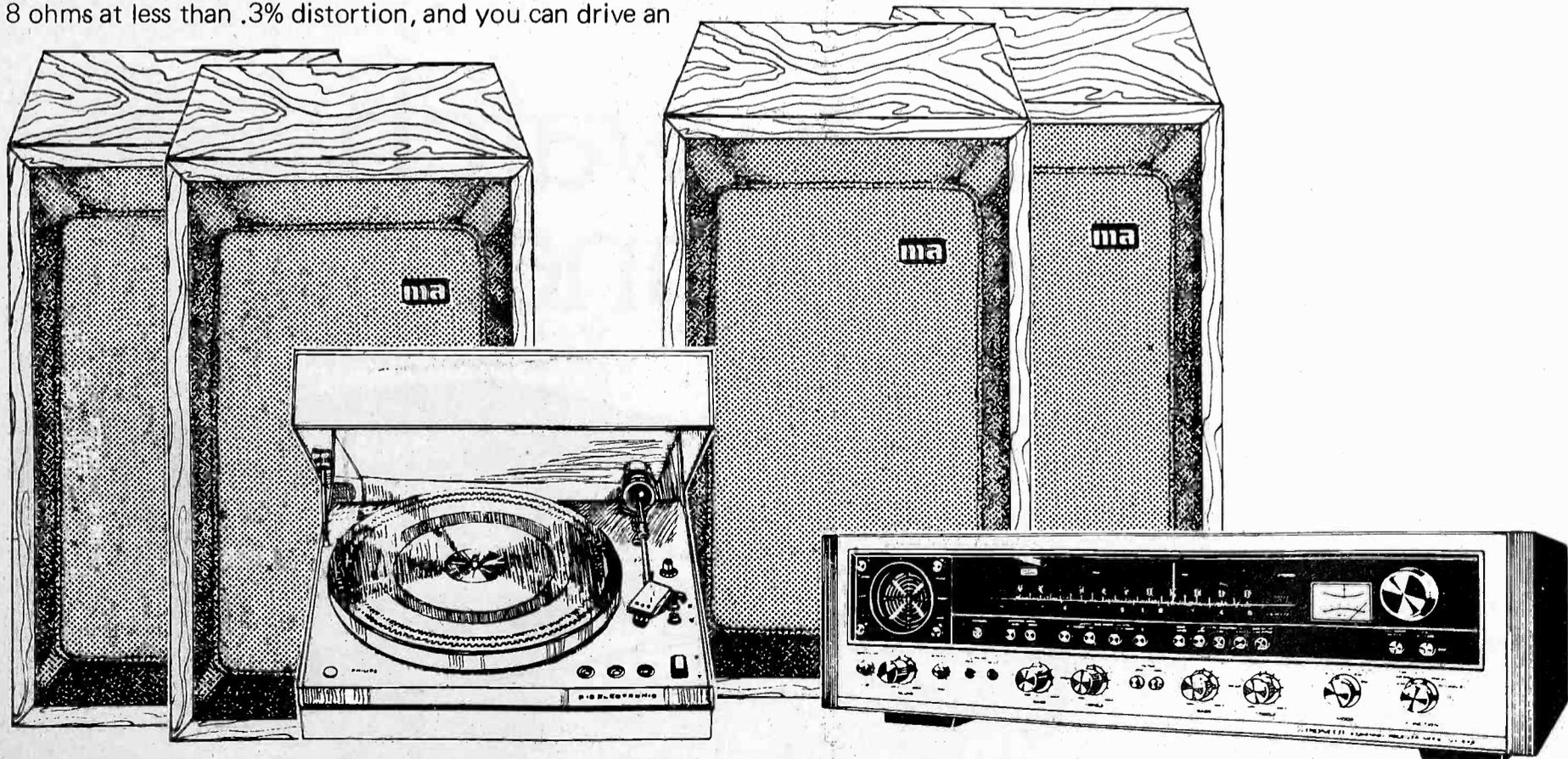
THE SPEAKERS are four Full Range Microstatic FRM-1's which use five high frequency drivers mounted in a semi-decahedron array for 180 degree dispersion — especially important in 4 channel since you'll hear the high frequency response of each speaker wherever you sit in the listening area. Linear response starting at 35 Hz with the specially designed 10" woofer is excellent providing exceptional tonal balance — a must for top quality 4 channel. The four sells for \$660.

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 professional Philips 212 Electronic Turntable that has virtually replaced every mechanical function possible with electronic means for reliability and quiet, vibration-free operation. Accurate tracking is especially important in 4 channel for capturing the more complex information in 4 channel records. A high-torque DC motor with tachogenerator regulates itself by means of a mini-computer for exact speed control; and the low mass, low friction tone arm assures excellent tracking with a top-quality cartridge. We recommend the Audio-Technica AT-14S cartridge as a perfect match for its tracking ability and tonal balance. The Philips 212 sells for \$180 and the Audio-Technica sells for \$70.

SPEAKER OPTION. For a great increase in dynamic range and an incredibly clean yet enormous sound pressure, you can move up to four Cerwin-Vega 211's for only \$58 more.



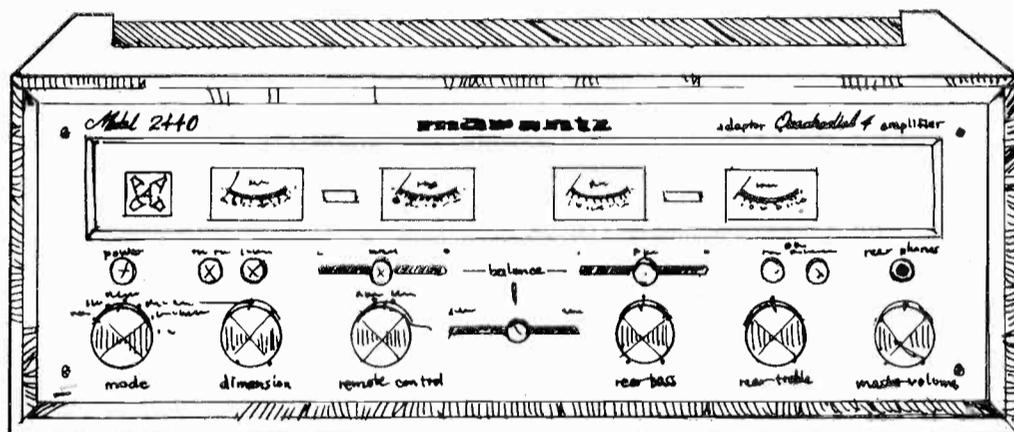
the sound gallery A25

How to convert your present system to 4-channel

If you already have a good stereo system and want to get into 4-channel without having to replace the entire system, you can easily convert it to 4-channel as long as your amplifier or receiver has a set of "tape monitor" jacks. Just plug in a combination decoder/amplifier, add two more speakers for the rear (they don't have to be the same as you're using in the front), and you've got a real 4-channel system.

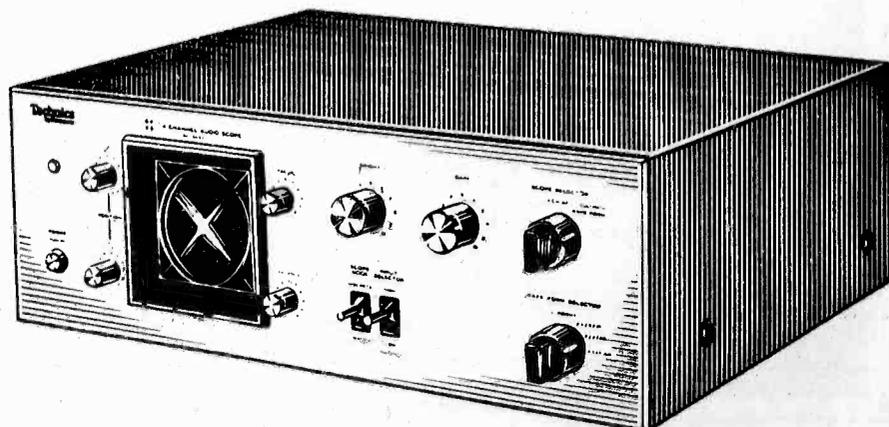
THE \$200 DECODER/AMPLIFIER is the Marantz 2440

which is a good match for top quality stereo systems as it provides a clean 20 watts RMS of power for each rear channel. Four VU meters, separate tone controls, plus a master volume control makes operating your new 4-channel system a breeze. A Marantz "Vari-Matrix" synthesizer is included for deriving 4-channel from your stereo collection, and it also accepts plug in modules for extra decoders such as SQ. Our normal selling price is \$230, but we're offering it for \$200 on a LIMITED TIME BASIS.



How to watch 4-channel

THE \$250 4-CHANNEL AUDIO SCOPE is the Technics SH-3433 which provides perfect visual observation of the relative signal levels and phase relationships of all four channels. You can actually see the differences of discrete and matrix systems and utilize it to properly adjust and balance your system. Additionally, it shows waveform traces of each channel and the detection of FM multipath distortion making it a most versatile part of your system. It is very simple to hook up to any type of 4-channel system,



the sound gallery A26

Five groups of 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 \$18, 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 \$40-\$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 whose stylus will fall apart in a few weeks of playing. You can't go wrong with the Audio-Technica AT-10 for most applications. The Pickering V-15/ATE is more durable, and it has that great "Dustamatic" brush to keep dust out of the record groove.

Model	Tracking in Grams	Our Price
Audio-Technica AT-10	2.5-4	\$10
Shure M75 EJ Type 2	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 "Dustamatic" brush to keep your record grooves clean.

Model	Tracking in Grams	Our Price
Pickering V-15/AME	1-2	\$18
Shure M91ED	.75-1.5	\$18
Pickering XV-15/400E	1-2	\$23
Ortofon F15E	1-2	\$40

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!

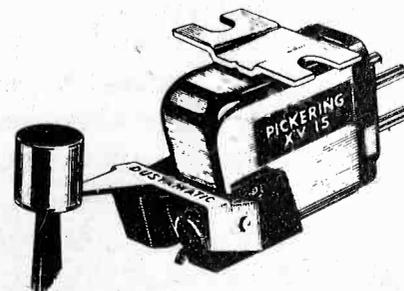
Model	Tracking in Grams	Our Price
Bang & Olufsen SP-14A	1.5-2.5	\$45
Pickering XV-15/1200E	.5-1.25	\$47
Shure V15 Type III	.75-1.25	\$48
Stanton 681EE "Calibrated"	.75-1.5	\$49

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	\$80
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 CD-4	2-4	\$10
Grado F3E+CD-4	1.5-3	\$18
Audio-Technica AT-12S	1.5-2	\$50
Audio-Technica AT-14S	1.5-2	\$70
Micro-Acoustics QDC-1Q	.9-2	\$94



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 high 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 3¾ 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, 7½ ips is preferred for top home recording, 3¾ 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. Akai, Sony 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. Akai 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.

Two economical cassette decks

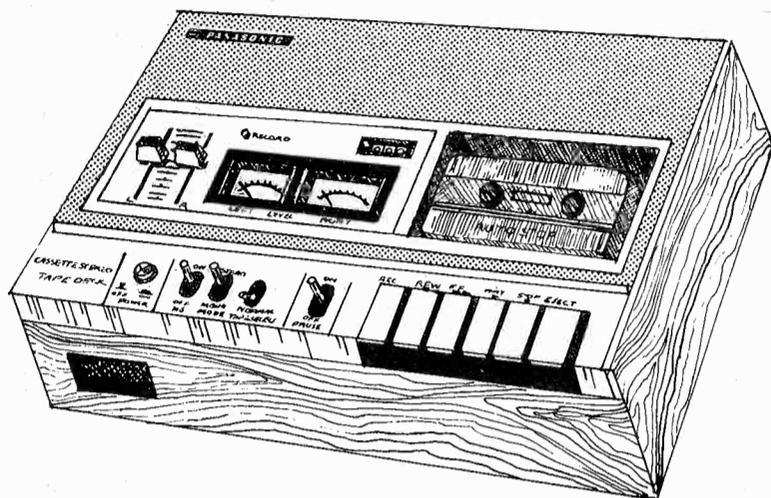
THE \$100 PANASONIC RS-262US is a quality machine with features not normally found on units in this price range. Its push-button controls are smooth and easy to operate, and a safety lock record button prevents accidental erasures. It even has a pause control for easy editing. A tape selector allows the use of the new high performance Chromium Dioxide tape, and its illuminated VU meters help to make a high quality recording all at a budget price.

THE \$150 SONY TC-129 offers better frequency response and a better tape transport. Its Ferrite and Ferrite head achieves a frequency response of 40-14,000 Hz using Chromium tape. Other features include 2 VU meters, tape counter, pause control, auto shut-off, microphone inputs and built-in dust cover.

ACCESSORIES:

SONY BE-7 Cassette Insta-Erase \$22.95

- SONY ECM-18 Economy Condenser Microphone \$22.95
- SONY HE-2 Head Demagnetizer \$9.95
- SONY RK-66 Magnetic Phono Adaptor \$6.95
- SONY TP-5S Telephone Pick-Up \$3.95
- SOUND GALLERY Head and Roller Cleaner Kit \$6.95



Two good Dolby cassette decks

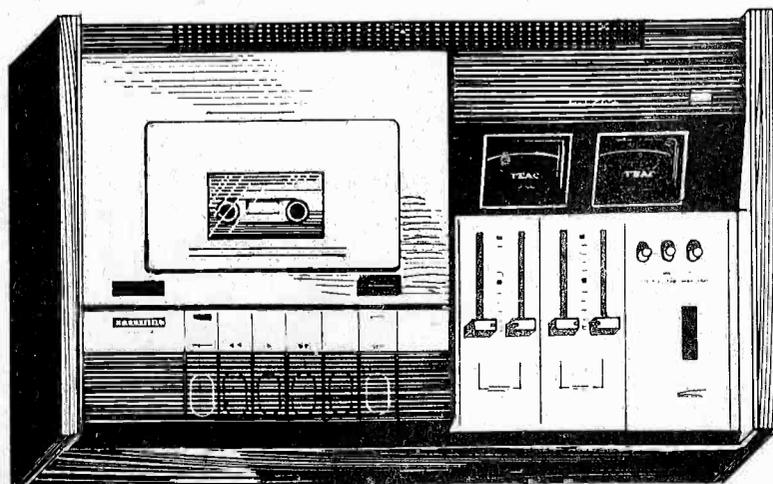
THE \$200 TECHNICS RS-263US is one of the best Dolby cassette decks we've ever seen in this moderate price range. The smooth acting, thoughtfully layed-out controls make quality recording easy even for the beginner. The Dolby circuit increases Signal-to-Noise by 9 dB to a respectable 54 dB. Frequency response with Chromium tape is a decent 30-14,000 Hz. Other features include auto-stop, tape counter with memory rewind, a locking pause control and VU meters. If you want to take advantage of the convenience of cassettes and the technology of Dolby, here's a great machine at an economical price.

THE \$250 TEAC 355 normally sold for \$330, but we've made a SPECIAL PURCHASE to offer this unit at an \$80 SAVINGS while they last! It has been one of the most popular, high quality decks ever made because of its top performance and reliability. Its High Density Permaflux heads are highly durable and can achieve a frequency response of 30-16,000 Hz with Chromium tape. And, the Dolby process attains a Signal-to-Noise Ratio of 58 dB! The TEAC 355 is also known for its excellent tape transport which utilizes a specially designed

hysteresis synchronous outer-rotor motor for smooth, stable operation.

ACCESSORIES:

- TEAC E-1 Head Demagnetizer \$16.00
- TEAC TZ-135 Dust Cover \$20.00
- BEYER M550 Omnidirectional Microphone \$37.50



Best TEAC cassette decks

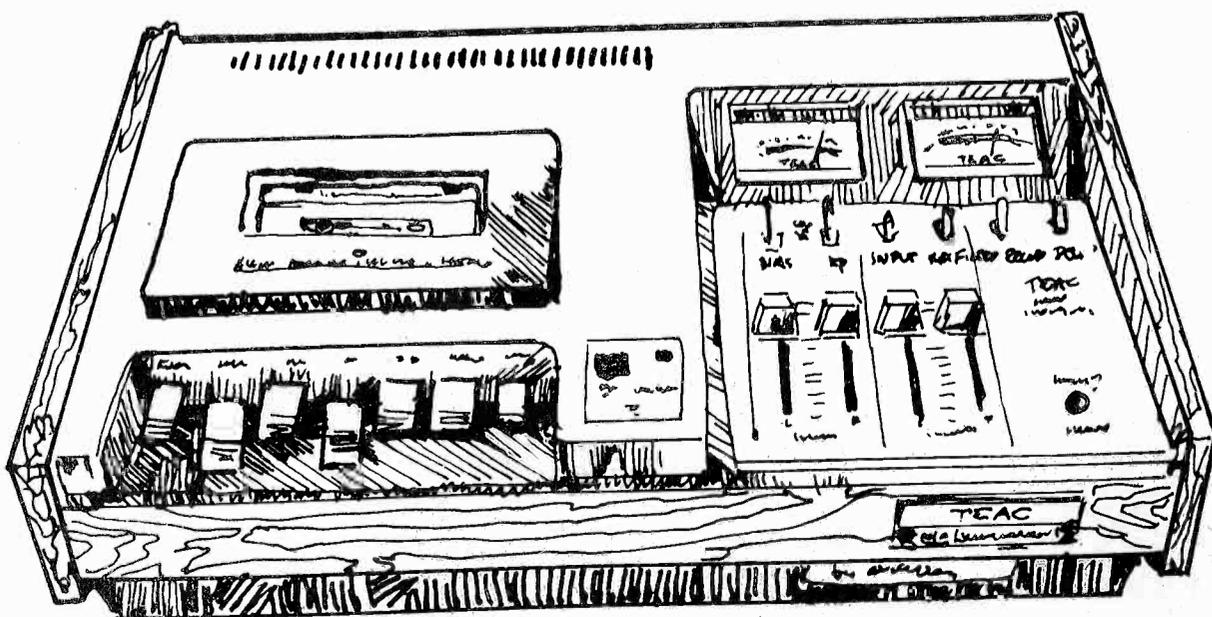
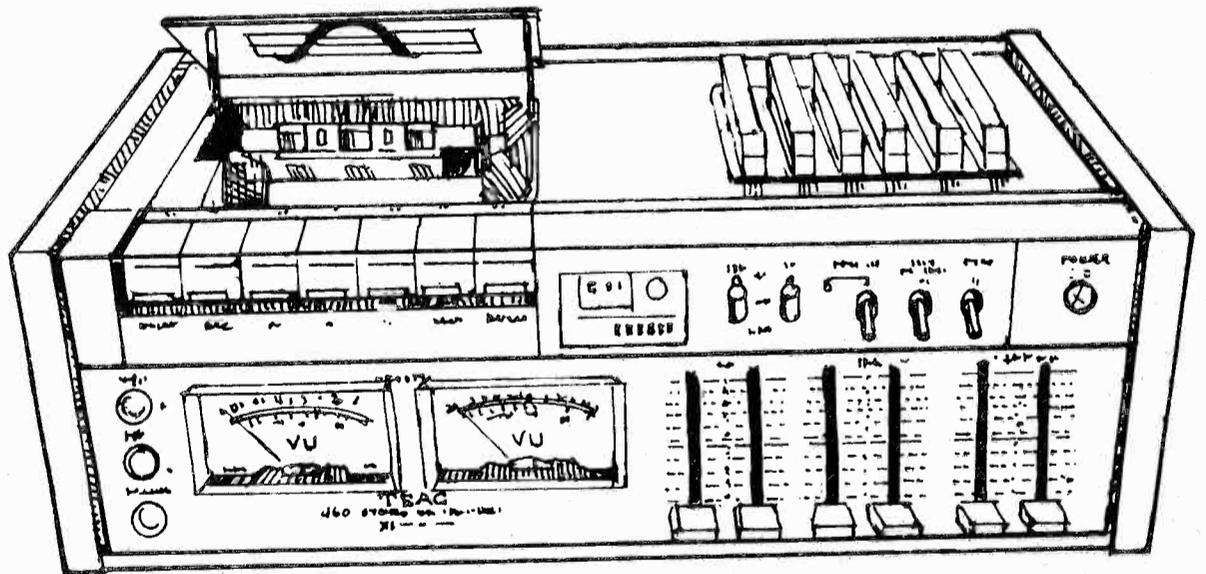
THE \$380 TEAC 360 is our choice for the "Best Value" tape deck for high quality home recording. Through a combination of tape transport excellence, sophisticated electronics and superior tape heads, this unit is capable of performance surpassed only by the better open reel machines operating at higher 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. . . \$6.95



Open reel decks under \$400

THE \$220 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 (7½, 3¾, and 1 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 7½ 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.

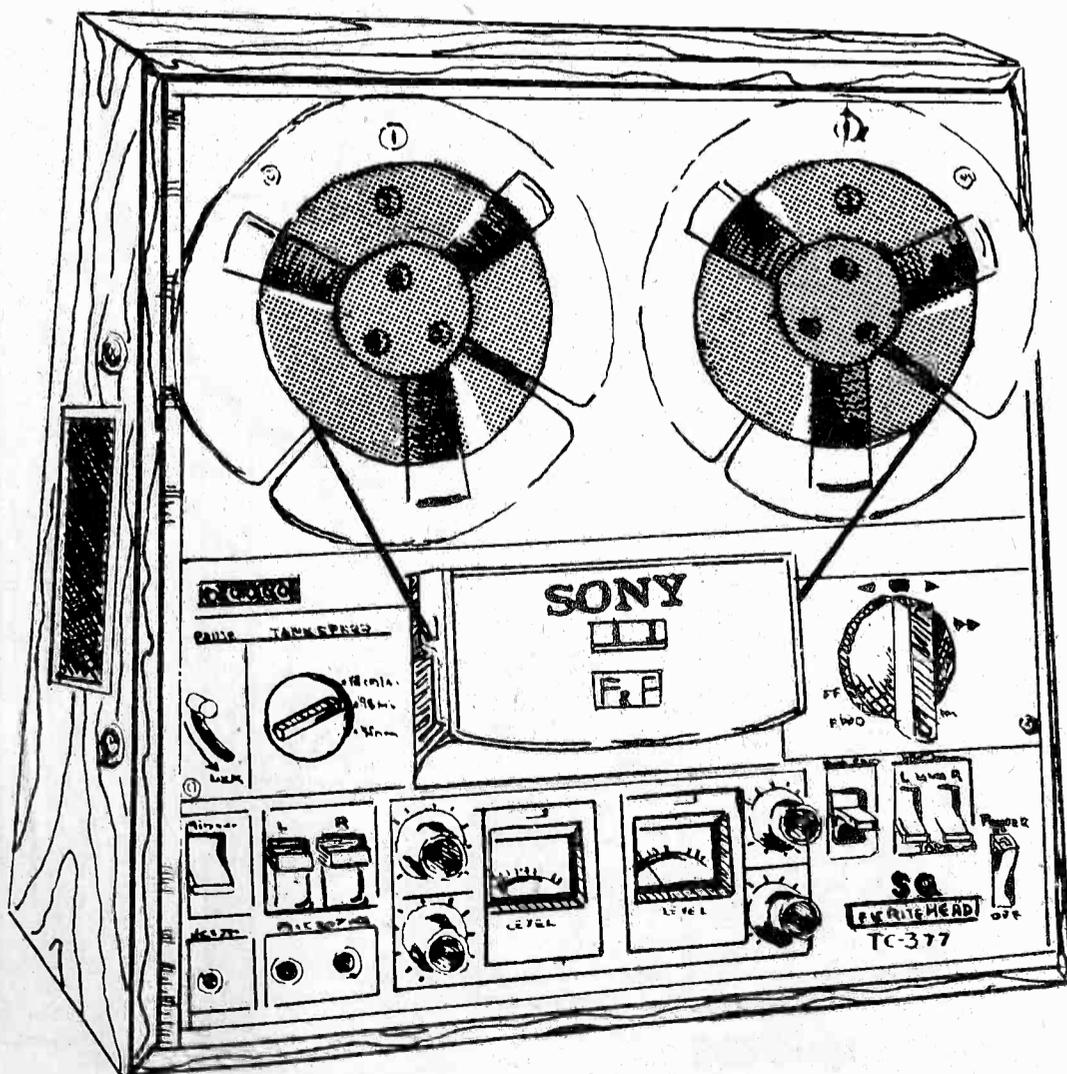
THE \$350 SONY TC-377 is the deluxe three head machine which offers tape/source monitoring and wider frequency response. Extra features include a microphone attenuator switch for reducing input sensitivity when recording really loud music, Total Mechanism Shut-Off and variable line output controls. Frequency response is 30-25,000 Hz at 7½ ips, and Wow & Flutter is less than .09%.

ACCESSORIES FOR SONY RECORDERS

SONY DP-2A Dust Cover for TC-280 \$9.95

SONY HE-2 Head Demagnetizer\$9.95
 SONY RK-66 Magnetic Phono Adaptor \$3.95
 SONY SB-200 Sound-on-Sound Adaptor \$39.95
 SOUND GALLERY Head and Pinch Roller Cleaner Kit . . \$6.95

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 7½ ips with a Signal-to-Noise Ratio of 58dB! Mic/Line mixing, built-in Sound-on-Sound and Echo all add up to a machine of unusual value.

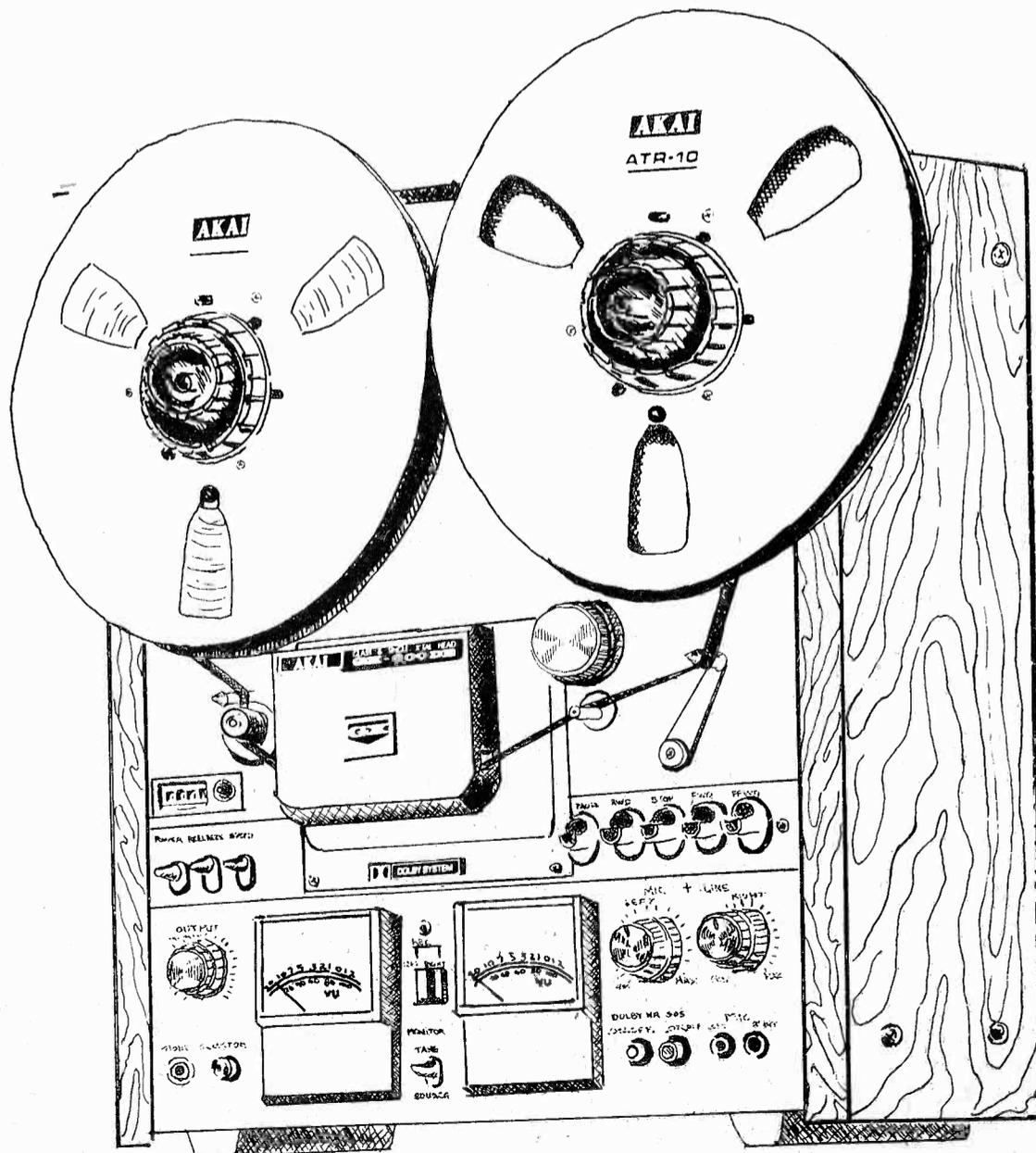


Open reel Dolby decks from Akai

THE \$375 AKAI 4000DB is a popularly priced, three head machine that is an excellent value in its standard non-Dolby form. But knowing the desire for quiet, hiss-free tapes even at moderate prices, the Akai engineers added Dolby to this popular deck for excellent results even at 3¾ ips. The three heads permit sound-on-sound recording, tape/source monitoring and microphone/line mixing. Two illuminated VU meters add to its attractive appearance as well as its top performance. A pause control and automatic shut-off are also included. And, you can operate this machine overseas with its built-in voltage and current conversion switch. It all adds up to a good value at a moderate price.

THE \$725 AKAI GX-600DB is a semi-professional 10½" capacity deck with built-in Dolby for exceptional quality recordings. Akai has always been known as one of the best manufacturers of medium to higher priced tape recorders,

and this model is a perfect example of why they have such a good reputation. It's a three head, three motor machine that operates at 7½ and 3¾ ips. Crystal Ferrite heads are used for extra durability and extended frequency response resulting in the impressive figure of 30-23,000 Hz (± 3 dB) at 7½ ips. Using the Dolby circuit, Signal-to-Noise Ratio of 64 dB is accomplished for virtually noise free tapes even at 3¾ ips. Built-in Sound-on-Sound recording, microphone/line mixing, tape/source monitoring and a very smooth pause control all add to this units flexibility and top performance. And, with 10½" reel capacity, you can run for 3 hours at 3¾ ips without interruption. Akai's large, precise VU meters makes professional results possible. If you want a big, impressive machine that will make very high quality, Dolbyized tapes, you should definitely consider this machine. And remember, we guarantee it for 5 years parts and 3 years labor.



Best values from TEAC

THE \$470 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. The newer 2300S has a significantly improved frequency response at 3¾ ips and a new touch-button logic transport. All TEACS use three heavy duty motors for proper tape control and speed stability, and this unit achieves a wow & flutter figure of 0.08% at 7½ 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 7½ ips its response is 40-24,000 Hz ± 3 dB and at 3¾ it is 40-16,000 Hz ± 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.

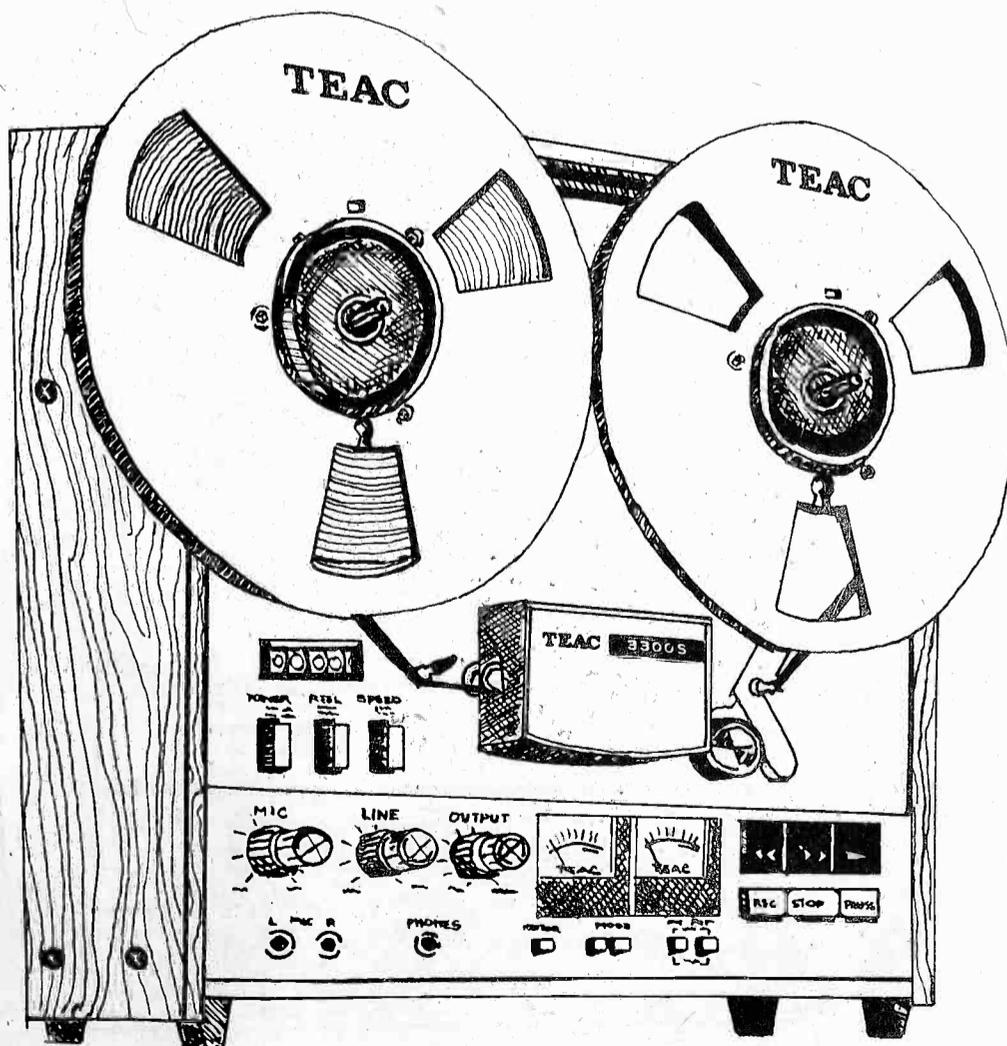
THE \$700 TEAC 3300S is the deluxe 3 head, 3 motor deck with 10½" reel capacity offering semi-professional performance with TEAC's great reputation for reliability and ruggedness.

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 above except that tape speed is more stable and accurate.

THE \$740 TEAC 3300S2T 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
CS-400 Rugged Carrying Case for 2300S	\$33.00
SOUND GALLERY Head and Pinch Roller Cleaner Kit ...	\$6.95



Two semi-pros from Revox

THE UNBEATABLE \$899 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 \$899 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.

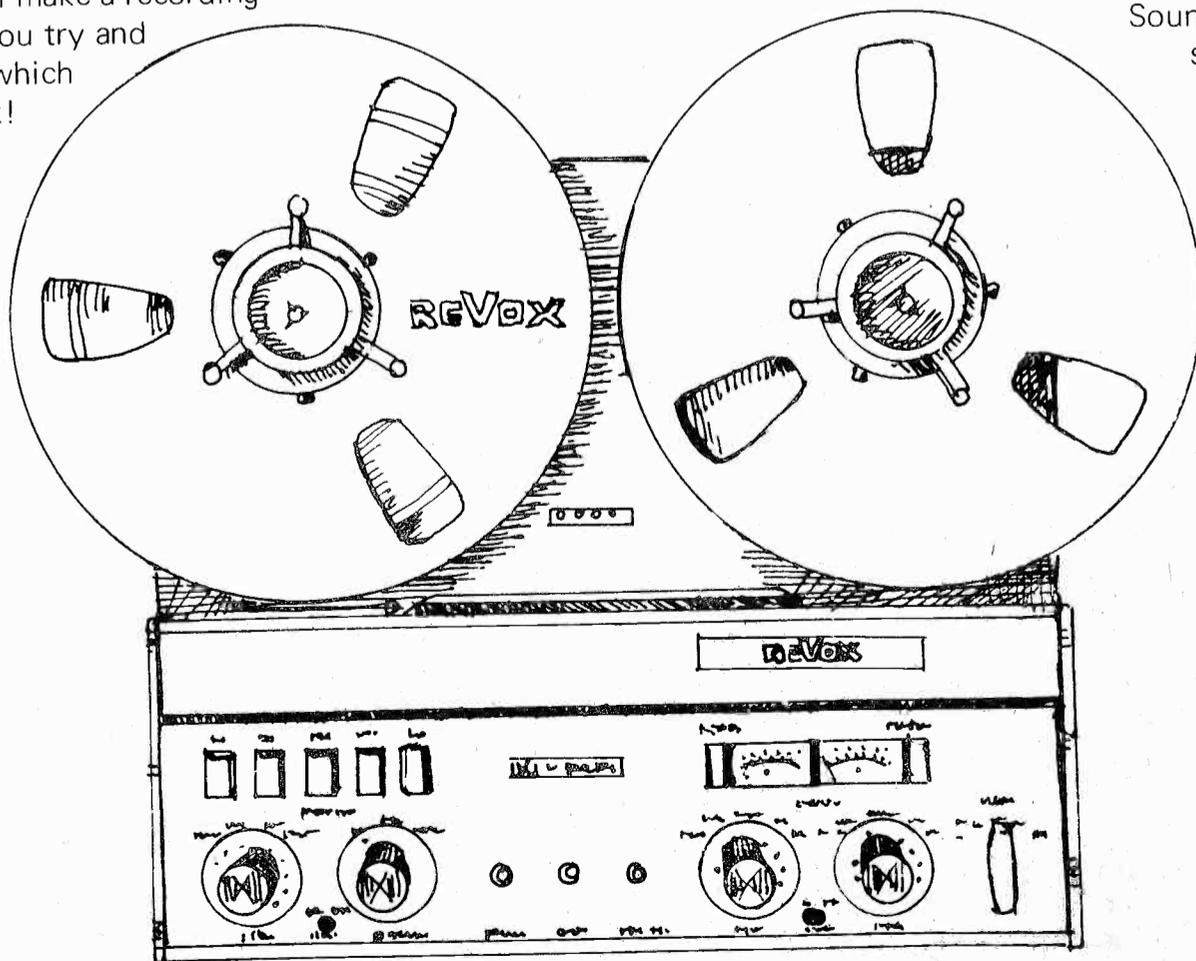
The Revox A-77 Mk III offers unexcelled performance of constant speed, quiet recording, wide dynamic range and frequency response. The capstan motor, for instance, is electronically controlled for accurate speed, and the braking system is incomparable for its gentle care of your valuable tapes. Its 10½" 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) . . .	\$200.00
Rugged Carrying Case	\$29.95
Remote Control 30 Ft.	\$41.50

THE NEW \$1695 REVOX A-700 is a tape deck meant for the professional in every way. Much of the design is so far advanced that we expect this machine to be ahead of its competition for many years to come. Extensive use has been made of integrated circuits in both control logic and audio circuitry. The tape transport is superior to professional decks even in the \$4-\$5000 price range because of its many innovative designs. A built-in quartz clock reference signal controls the capstan motor speed utilizing both frequency and phase relationships. Constant tape tension is maintained in all modes by use of servo-controlled spooling motors and tension sensors, and logic control monitors tape via motion and tension for the best, safest tape handling possible. Tape speeds of 15, 7½, and 3¾ ips offer maximum flexibility, and special features such as automatic recycle and instant replay put this machine in a class by itself. For complete specifications and an impressive

demonstration, stop by one of the Sound Gallery stores and see what a professional machine can do.



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.

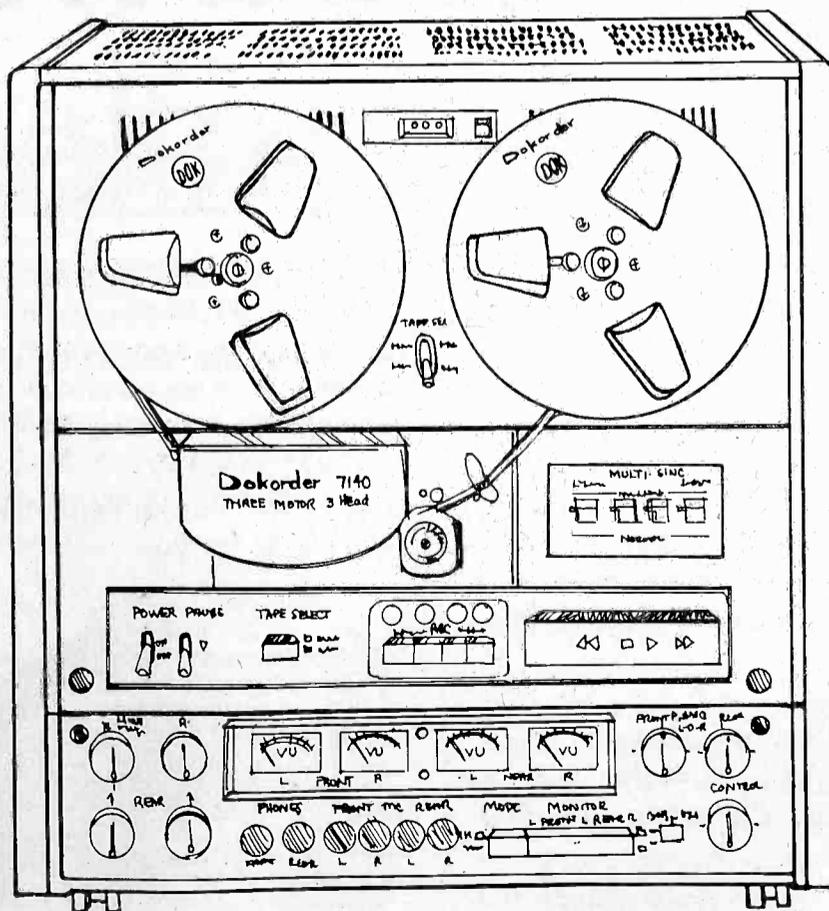
THE \$630 DOKORDER 7140 is the lowest priced quality deck with "Multi-Sync" recording capabilities. With three heads, three motors and a full array of controls, it's one of the biggest bargains you'll find. Besides Multi-Sync, it has built-in Sound-on-Sound and variable echo. Frequency response is a highly respectable $30-23,000 \pm 3$ dB at $7\frac{1}{2}$ 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 \$1100 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 $10\frac{1}{2}$ " reel capacity at speeds of 15 ips and $7\frac{1}{2}$ 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 CAN'T 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 \$85.00
- 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. \$6.95



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	\$1.93	\$1.45
C-60 60 minutes	\$2.20	\$1.65
C-90 90 minutes	\$3.35	\$2.50
C-120 120 minutes	\$4.45	\$3.35

MAXELL ULTRA-DYNAMIC	List	Our Price
UDC-46 46 minutes	\$3.00	\$2.20
UDC-60 60 minutes	\$3.35	\$2.50
UDC-90 90 minutes	\$4.90	\$3.65
UDC-120 120 minutes	\$6.55	\$4.90

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	\$2.95	\$2.20
Maxell 8T-300 60 minutes	\$3.35	\$2.50
Maxell 8T-400 80 minutes	\$3.60	\$2.70
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"	\$3.25	\$2.29
229R90 1800 ft. 1.0 mil 7"	\$5.25	\$3.69

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"	\$ 4.25	\$ 2.99
212R90 1800 ft. 1.0 mil 7"	\$ 7.00	\$ 4.89
213R120 2400 ft. .5 mil 7"	\$10.50	\$ 6.99
214R180 3600 ft. .5 mil 7"	\$12.50	\$ 8.99
211R120 2400 ft. 1.5 mil 10½"	\$13.40	\$ 9.49
212R180 3600 ft. 1.0 mil 10½"	\$18.25	\$12.49
212R240 4800 ft. .5 mil 10½"	\$24.25	\$15.99

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"	\$ 6.50	\$ 4.79
207R90 1800 ft. 1.0 mil 7"	\$ 8.10	\$ 5.89
206R120 2400 ft. 1.5 mil 10½"	\$15.75	\$10.49
207R180 3600 ft. 1.0 mil 10½"	\$22.15	\$14.99

QUANTITY DISCOUNTS

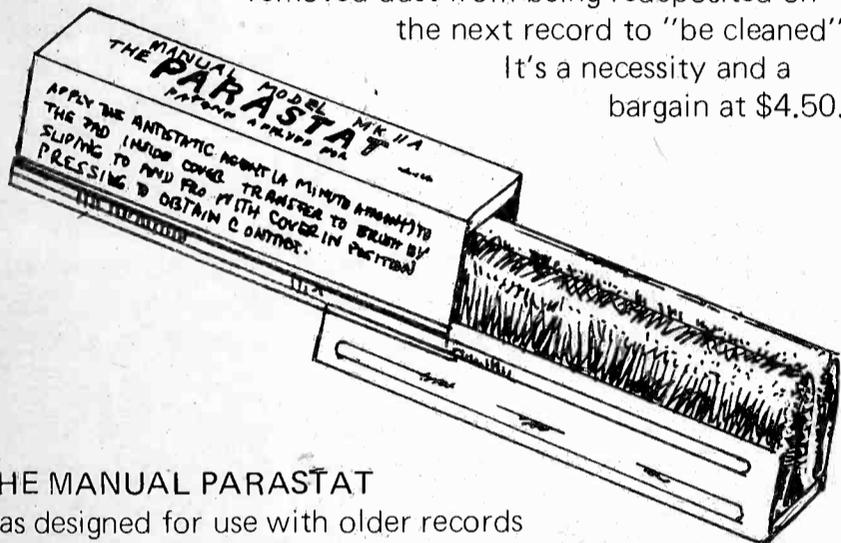
Buy 12 assorted tapes at one time and get an extra 10% discount off our low prices. Buy 48 assorted tapes and get a 20% discount.

Neat & necessary audio accessories

RECORD CARE ITEMS

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.

TAPE ACCESSORIES

SCOTCH NO. 41 SPLICING TAPE for most any applications. 7/32" x 66 ft. 1.5 mil Acetate. Only \$.79

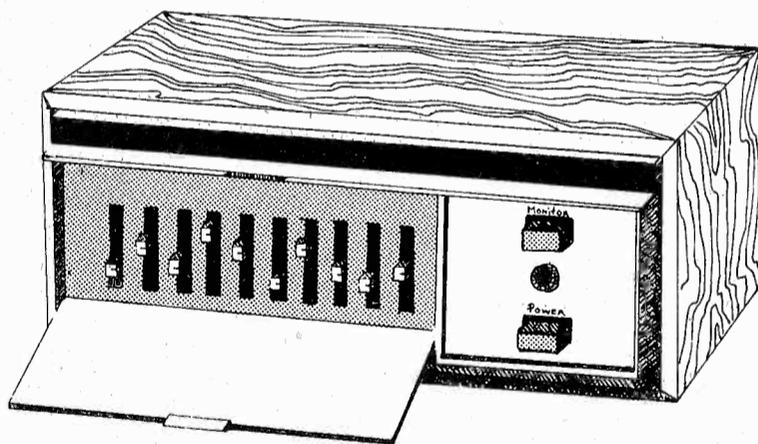
SCOTCH NO. 620 SPLICING TAPE for use with Scotch 206 Scotch 206 & 207 with "Posi-Trak." 7/32" x 66 ft. Only \$4.99

SCOTCH SK SPLICING KIT includes a splicing block and 12½ ft. of polyester splicing tape. Only \$1.39.

A FREQUENCY EQUALIZER

THE \$100 EQUALIZER BY BSR ELECTRONICS.

Since your **SPEAKERS** are coupled by your **ROOM** to your **EARS**, it makes sense that the listening room is a very integral part of a good audio system. But since it's usually impossible to "tune" a room by moving all the furniture around, taking down drapes and blocking a hallway, an equalizer becomes a most effective tool in getting the most out of your system. The BSR Model FEW-2 operates in five frequency ranges, with separate controls for each stereo channel. With a little patience you'll see what a dramatic improvement it will make in the overall sound by matching the exact characteristics of your speakers with the actual acoustic properties of your listening room.



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 3¾" 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

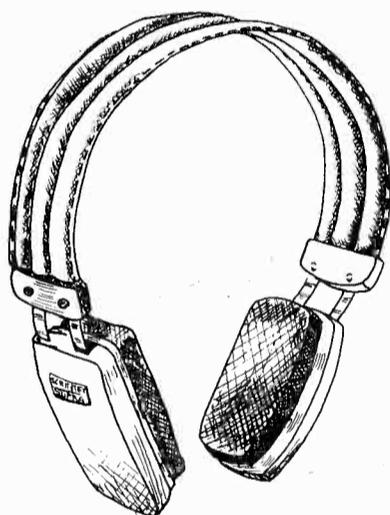
THE SONY DR-7A offers surprising quality and performance for its low price. It has an extendable coiled cord and is a perfect choice for the real budget minded. Only \$10.

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 \$15.



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.

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 KOSS KO/727B has long been a favorite of the discerning music-lover because of their excellent dynamic range and frequency response. They have a close, yet comfortable fit which really helps in cancelling external noise. Complete with 10 ft. coiled cord they list for \$34.95, and we sell them for only \$25.

THE KOSS HV/1 is a most popular open-air, high velocity headphone that is also most stylish. They're extremely comfortable and offer a frequency response of 20-20,000 Hz and a great dynamic range for really loud listening. A 10 ft. coiled cord is included at its list price of \$39.95. We sell a set for only \$28.

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.



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 \$60, but we sell them everyday of the week for \$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 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 \$60, 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	\$4.00
"Y" adaptor for 2 sets of headphones	\$2.50
Speaker/Headphone Selector Box	\$4.95

Portable recorders

THE PANASONIC RQ-309S wins our vote for "Best Value" in reasonable priced portable 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

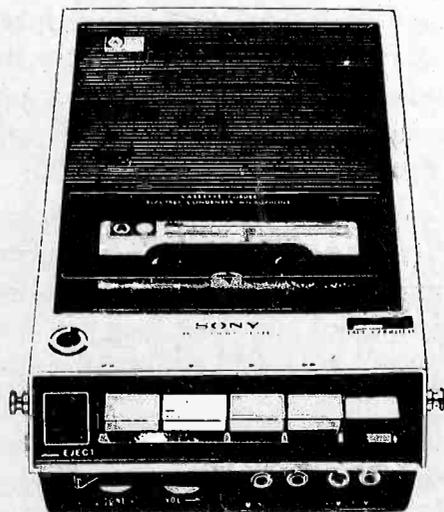
THE SONY/SUPERSCOPE TC-66 is the lowest priced model of the famous line of Sony portable recorders. It features AC/DC operation, convenient pushbutton operation, Sonymatic recording level control, tone control and built-in condenser microphone. It's complete with batteries and carrying case for \$69.95.

THE SONY TC-90A is a top quality AC/DC portable with built-in condenser mike plus a remote start/stop mike. It features a back-space review button, record level/battery strength meter and separate tone control. Also included is an attractive carrying case. The famous Sony quality and ruggedness make the TC-90A a great value at \$99.95.

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 \$129.95.

ACCESSORIES FOR SONY TAPE RECORDERS

- BP-16 Nicad Battery Pack for TC-90A \$14.95
- BP-9 Nicad Battery Pack for TC-110A \$14.95
- TP-5S Telephone Pick Up \$3.95
- DCC-127 Auto Cigarette Lighter Plug Adaptor Cord . . \$22.95



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 \$59.95. Less batteries (4 "C" cells).

THE SANYO M4410A 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 M4410A sells for only \$79.95. Less batteries (4 "C" cells).

ACCESSORIES FOR SANYO STEREOCAST 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



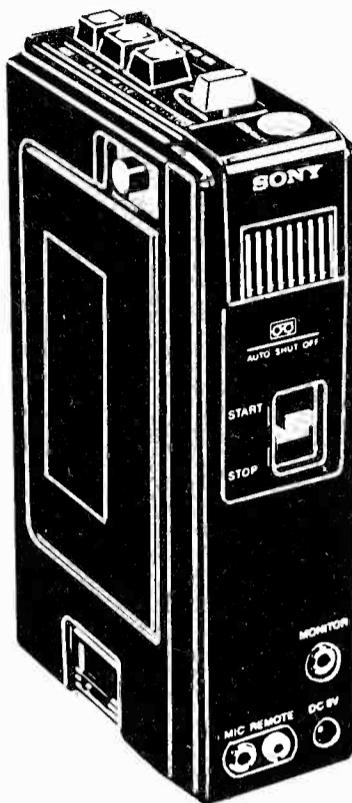
Miniature recorders

THE PANASONIC RQ-212DS is our choice for a "Best Value" in small, compact cassette recorders because of its quality, very simple pushbutton operation and very reasonable price. It features AC/DC operation, a built-in condenser mike, a battery/record level meter, pause control, digital counter, auto-stop and "easy-matic" recording. Complete with carrying case and recharger/AC adaptor. Only \$79.95.

ACCESSORIES

RP-9212 Rechargeable Battery \$9.95
 Remote Microphone w/Start/Stop Switch . \$5.95
 RP-915 Car/Boat Cord \$17.95

THE SONY/SUPERSCOPE TC-42 is a compact unit from the people who make the best in top-quality portable recorders. Features include 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. Complete with batteries and carrying case, only \$119.95.

THE SONY TC-55 is the ultimate in sub-miniature recorders. It's slightly larger than 2 packs of cigarettes and features a built-in condenser mike, auto shut-off, fast forward/cueing, battery/record level meter and three digit tape counter. Sonymatic recording control features Speech/Music selector and dual differential-balanced flywheels that eliminate variation in tape speeds when being carried. Complete with carrying case, it sells for \$159.95.

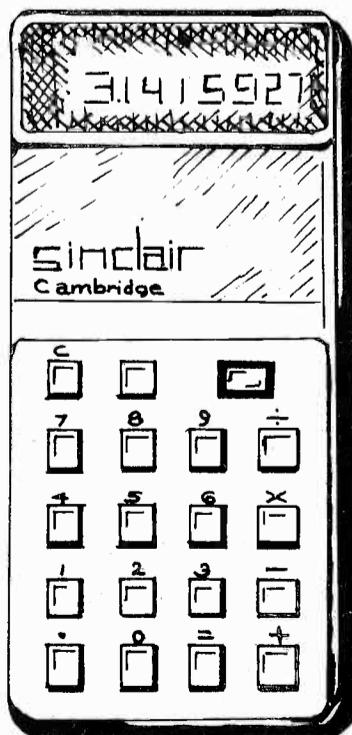
ACCESSORIES FOR SONY RECORDER

AC-9 AC power supply \$7.95
 BP-23 Nicad rechargeable battery pack . . \$24.95
 AK-3 Combination of AC-9 and BP-23 . . \$32.95
 DCC-127 Auto Lighter Adaptor Cord . . \$22.95
 TP-5S Telephone Pick-Up \$3.95
 FS-6 Foot Switch \$7.95

Calculators for your pocket

The most important principle of a pocket calculator is that it SHOULD FIT INTO YOUR POCKET. Until now, we've seen calculators that require some pretty weird sized pockets. But the new line of Sinclair calculators made in England are styled and designed to be a very personal possession with a great number of features packed in a very attractive, convenient "handy" size.

THE SINCLAIR CAMBRIDGE is an ingenious little calculator that is NO BIGGER THAN A CASSETTE TAPE and weighs less than 3½ ounces! It features an 8 digit floating decimal system, and you add, subtract, multiply and divide in the normal "human" sequence of arithmetic. The CAMBRIDGE is sensibly engineered and most reasonably priced at its INTRODUCTORY PRICE OF \$45.



THE SINCLAIR EXECUTIVE MEMORY is only 3/8" thick and weighs 2½ ounces! It can even fit into the flap cover of your personal check book. It features a constant for doing the same calculation over and over — like the conversion of foreign currencies to dollars. A memory function keeps track of different things, one after the other. Its size and unique styling has won it a place in the permanent collection of the Museum of Modern Art. It's reasonably priced at \$100.

THE SINCLAIR SCIENTIFIC gives a full 12 function capacity including log, anti-log, sine, cosine, tangent and their inverses. And it's only 4 1/3" x 2" x 11/16" and weighs only 3½ ounces making it a perfect choice for on location calculations. Uses 4 inexpensive AAA batteries and is complete with a protective carrying case for only \$120.

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 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 \$40 8-TRACK AUTO TAPE PLAYER is Sanyo's most popular FT-828 which has a good, clean amplifier with a 4-channel matrix output. Just add two additional speakers and hear exciting derived 4-channel sound from your stereo tapes. It's a quality machine at a real budget price.

THE \$50 8-TRACK AUTO TAPE PLAYER is Sanyo's FT-883 which has a little more power plus a fast forward button. It also has a 4-channel matrix output. You'll be hard pressed to find better machine for under \$50.

THE \$80 8-TRACK AUTO TAPE PLAYER is the Sanyo FT-842 which has a full 25 watts of music power, separate bass and treble controls and a fast, fast forward. It even includes an automatic head cleaner and incorporates a 4-channel matrix output. Just add two more speakers for derived 4-channel sound from your stereo tapes.

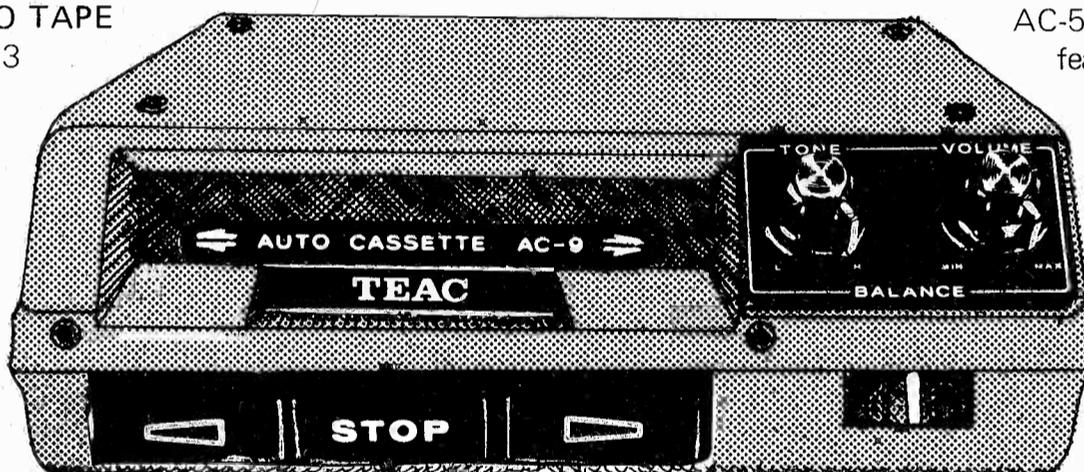
THE \$110 8-TRACK AUTO TAPE PLAYER WITH FM STEREO is the Sanyo FT-863 which combines a top-quality FM stereo tuner with the 8-track tape deck for complete auto sound entertainment. It too has a 4-channel matrix output which means you can derive 4-channel sound from your FM stereo broadcasts as well as stereo tapes.

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 \$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 watt amplifier will do justice to any good pair of speakers. The auto reverse and continuous play feature makes extended listening without interruption possible.

THE \$180 AM/FM CASSETTE PLAYER is the Sanyo FT-433 which combines a top quality AM/FM stereo tuner with a stereo playback and record tape deck. It even comes with a remote microphone, so the busy executive can make permanent notes or use it as a dictating machine while on the road. Or, you can record right off the air.

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. This 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: \$41.95 Our Price: \$19
- 5 1/4" Round. Door/Deck Mount. 20 oz. Magnet
List Price: \$49.94 Our Price: \$25
- 6 x 9" Oval. Door/Deck Mount. 20 oz. Magnet
List Price: \$49.95 Our Price: \$29
- 6 x 9" Coaxial Door/Deck Mount. 20 oz. Magnet
List Price: \$79.95 Our Price: \$39
- 5 1/4" Round Surface Mount. 20 oz. Magnet
List Price: \$59.95 Our Price: \$34

Back to the basics

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.

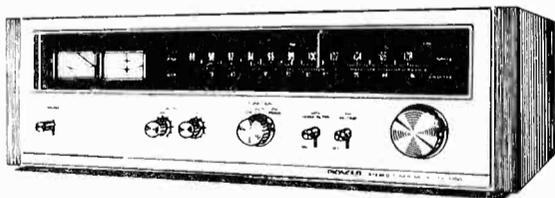
THE TX-7100 AM/FM TUNER is one of the most popular tuners made because of its excellent sensitivity (1.9 microvolts) and overall performance. Dual tuning meters and an ultra wide FM dial assure precise tuning. An excellent value at \$199.95.

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.

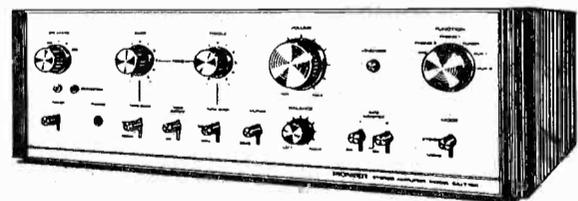
THE TX-8100 AM/FM TUNER would normally be the "top-of-the-line" with other brands. This beauty features a new IF IC and 3 ceramic filters in the IF section providing an excellent sensitivity rating of 1.8 microvolts. Ask us for a complete spec sheet — we know you'll be impressed. It sells for \$299.95.

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.

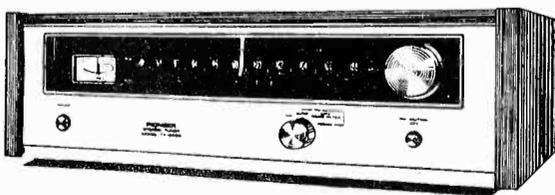
THE TX-9100 AM/FM TUNER is unquestionably a State-of-the-Art piece of audio gear. Here're some of the impressive specs: FM Sensitivity — 1.5 microvolts, Selectivity — 90 dB, Capture Ratio — 1 dB, Signal-to-Noise-Ratio — 75 dB. The drift free, phase lock loop IC circuit provides optimum channel separation.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



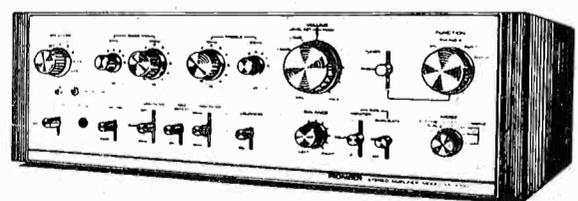
THE TX-7100 AM/FM TUNER



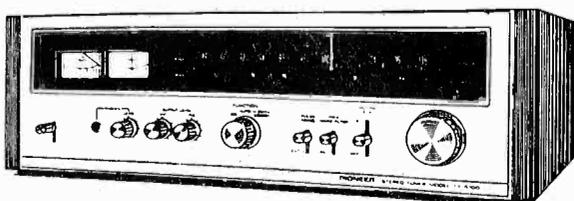
THE SA-7100 AMPLIFIER



THE TX-6200 AM/FM TUNER



THE SA-9100 AMPLIFIER



THE TX-8100 AM/FM TUNER



THE SA-5200 AMPLIFIER

Good news for our out-of-town friends

OUR OUT-OF-TOWN-REQUESTS. We have been getting more and more requests from many of you living outside the Washington area who would like to take advantage of our many good values and excellent customer protection plan. So, we've come up with a plan which makes it just as easy and economical to buy from us whether you live near one of our stores or 1,000 miles away. You now have the convenience of buying at home or school with none of the usual hassles or expenses.

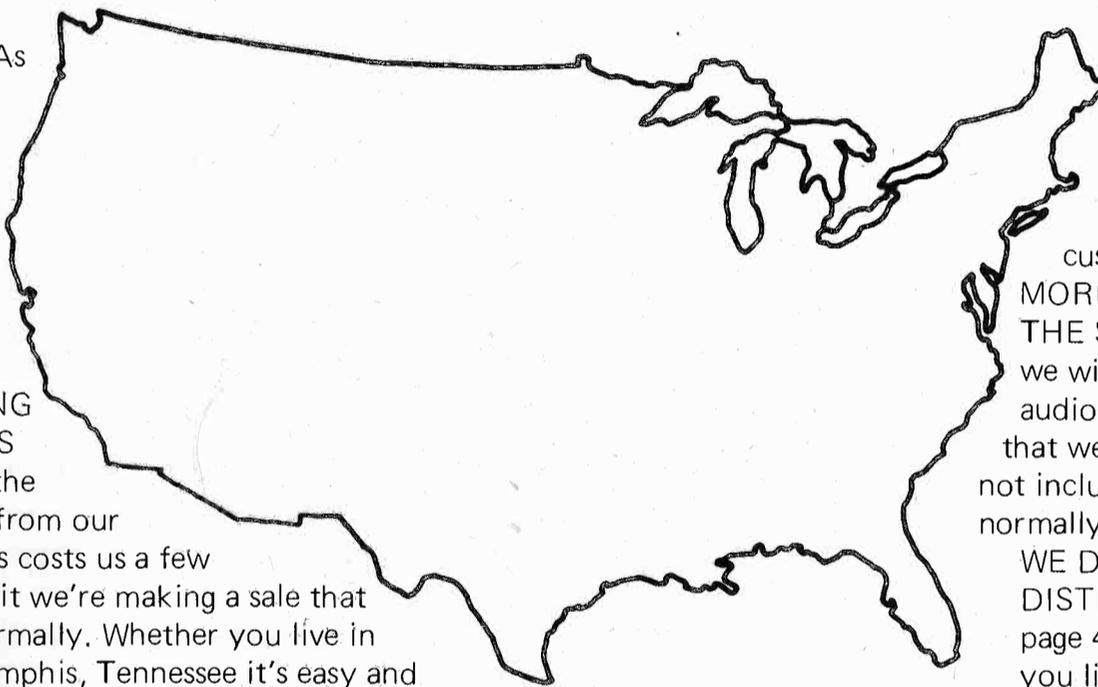
OUR UNIQUE "WE PAY THE FREIGHT" PLAN. As we say in the beginning of our brochure, we really enjoy selling audio equipment; and we want to do business with you regardless of where you live. So, we're making it as easy as possible for you to do business with us by **PAYING THE FREIGHT CHARGES** to any 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.

TAKE ADVANTAGE OF OUR SELECTION and the convenience of shopping at home. Unless you live near one of our stores, you've probably found it difficult in finding a good enough selection of quality equipment to be certain that you're getting the best for your money. And you may have experienced the frustration of not easily finding the accessories for your purchase. We offer a logical alternative with our thoughtful selection and our "We Pay the Freight" plan.

OUR EXTENDED WARRANTY STILL APPLIES. Our incomparable extended warranty plan detailed on page 47

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 out-

lined on page 47 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. **WE DO NOT SHIP INTO THE DISTRICT OF COLUMBIA.** See page 47 for our delivery details. If you live in Maryland 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 next 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% Sales Tax if you live in Virginia or Maryland. 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.

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 and are sincerely interested in providing you with the best sound system within your budget.

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, photography equipment, radios, stereo compacts and phonographs.

THE MOST HONEST COMPARISON PRICING POLICY.

When pricing a system, we use our everyday, low competitive price and work from there. We dislike the all-too-popular use of meaningless "list" prices or the term "Save \$XX from individual component prices" if these individual components are never sold for these "list" prices. The Sound Gallery guarantees that you will be getting our best and lowest price from the beginning.

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 normally set up the most critical part of your system while you're in our store and show you how easy home installation is. But, we will be more than happy to deliver your system (in the greater Washington area) and hook it up, at no charge to you. We can also handle custom or commercial installations at a most reasonable rate.

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.

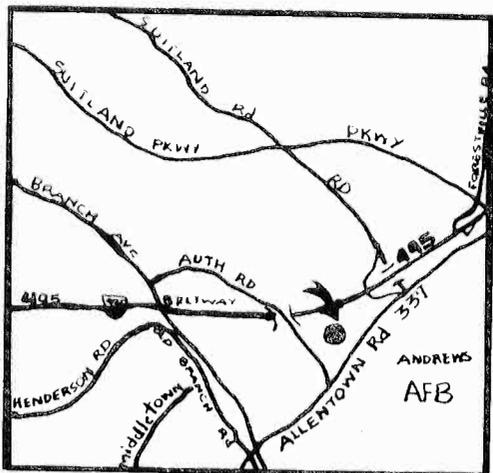
While we do accept cash, we also take BankAmericard, Master Charge and Central Charge. We can also provide long-term financing from a local finance company, subject to credit approval.

MOST IMPORTANTLY, WE CARE.

We care that you are a satisfied customer. We need you and will do everything within reason to make you a satisfied customer.

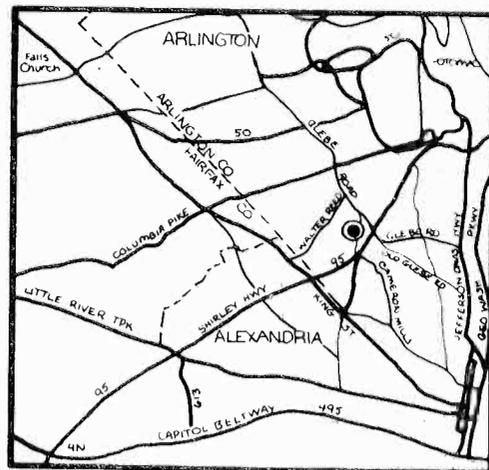
Prices & conditions of sale are subject to change without notice.

How to find us



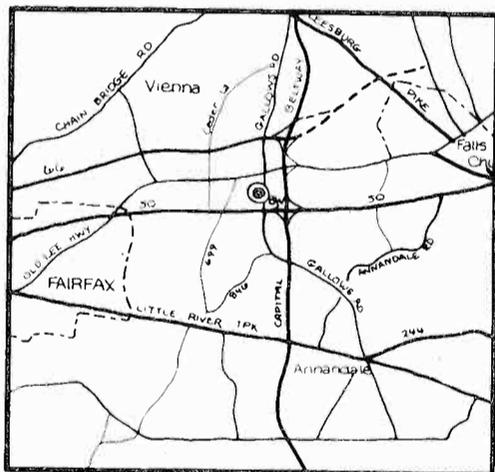
OPENING SOON!
CAMP SPRINGS GALLERY:
 Andrews Manor Shopping Center
 Allentown Road
 Camp Springs, Md.

Directions: From Beltway Exit 36 (Branch Avenue) go south to Allentown Road. Take a left, go one mile until you come to Andrews Air Force Base. We're on the left in front of Levitz Furniture. Or, from Beltway Exit 35 (Allentown Road) go west one mile to Andrews as above.



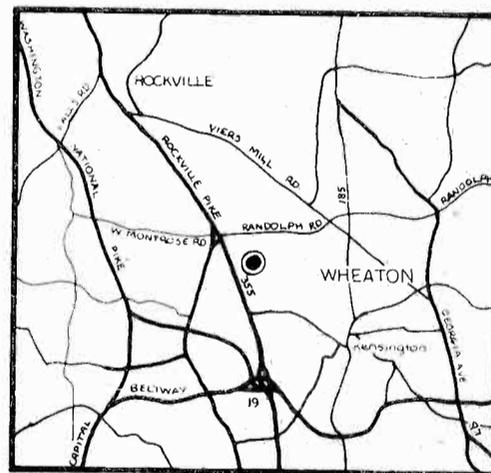
SHIRLINGTON GALLERY:
 4050 So. 28th Street
 Arlington, Va. 22206
 931-2880

Directions: From Beltway take exit 4N (Route 95, Shirley Highway). Go about 6 miles to Shirlington Exit. Go over Shirley Highway and follow exit ramp to 28th Street and take a right into the Shirlington Shopping Center. We're right across from the new Best Products Store. Or from downtown take the 14th Street Bridge to Shirley Highway south to Shirlington/Glebe Road exit and follow as above. We're only minutes from downtown.



FAIRFAX GALLERY:
 2960 Gallows Road
 Falls Church, Va. 22042
 560-1318

Directions: From Beltway, take exit 8W (Route 50) to first light and take a right on Gallows Road. Go ¼ mile to the Levitz Home Furnishings Center on the left, and we're right next door to Levitz.



ROCKVILLE GALLERY:
 12219 Nebel Street
 Rockville, Md. 20852
 881-8866

Directions: From Beltway take exit 19 (Rockville Pike) north to Randolph Road (at Korvette's). Take a right, go ½ mile to Randolph Center at Nebel Street. Go right on Nebel Street and we're on the left side.

the sound gallery

(Continued from page 41)

Maryland, the Maryland Dance Theatre is, according to Artistic Director Dorothy Madden, "not Paul Taylor, but better than usual university dance."

Maryland Dance Theatre is an extremely busy company—last year they gave 22 performances. The company of 12 travels extensively throughout the area, performing in the Baltimore school system, Baltimore's Theatre Project, the Baltimore Museum and Anne Arundel College, among others. They have also been re-engaged for a program at Northern Virginia Community College.

Though they perform mostly original works, they do use some repertory pieces and include lecture-demonstrations in their schedule.

The company is made up of faculty and advanced students at the University of



Photo: Michael Murphy

Annetta Wade (left) and Betty Tittsworth of The Dance Alliance.

Maryland. Madden said this arrangement gives faculty a chance to perform and choreograph, and also gives students vital performing experience.

In addition to the full-time professional company of five, the Arlington Dance Theatre has 30 students in their pre-professional training program. The theater is under the artistic direction of Mary Craighill and is affiliated with the Arlington County Performing Arts.

The Arlington Dance Theatre gives two public performances a year, one at Christmas and one in the spring.

The rest of the season consists of performances in Arlington elementary school, including workshops under an Arlington Humanities Project designed to bring a variety of performing arts to the elementary schools.

DOKORDER'S FIRST FACTORY AUTHORIZED SALE!

Save \$100 on this Professional Reel-to-Reel Deck!

7200 Reg. \$499.95

Sale \$399⁹⁵



DOKORDER 7200 STEREO TAPE DECK

3 Motors • 4 Heads • Automatic Reverse/Repeat Playback • MBD Heads.

The 7200 is automated in many of its functions and carries the mark of Dokorder's precision engineering in its fine performance and professional design.

ELECTRONIC TAPE TRANSPORT CONTROL: forward and reverse playback, recording, fast forward and rewind — are controlled electronically. Not a single mechanical switch is employed.

THREE PRECISION, RELAY-OPERATED MOTORS

FOUR PRECISION HEADS: The Record and Playback heads use specially-formulated molybdenum (MBD) permalloy cores. Lifetime head guarantee. The MBD heads offer 20 times longer wear than conventional permalloy heads.

• SEPARATE HEAD PREAMPLIFIERS FOR FOUR TRACKS • AUTOMATIC CONTINUOUS REVERSE PLAYBACK • COMPLETELY AUTOMATIC SHUT-OFF • BUILT-IN ECHO, SOUND-ON-SOUND, RECORDING SWITCH AND SPECIAL VOLUME CONTROL • LINE/MIC MIXING FACILITY • PAUSE CONTROL: electronically operated without cancelling the Record Mode • TAPE/SOURCE MONITOR

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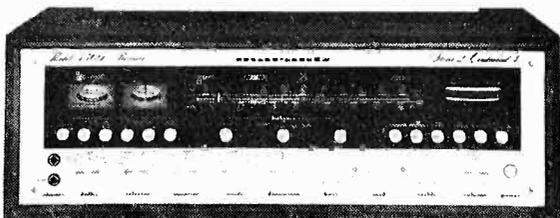


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The receiver's integral Dolby system can improve sound quality of FM reception when listening to Dolby-encoded broadcasts. It also improves the performance

of associated tape equipment by greatly reducing the audible hiss inherent in recording tape.

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(Continued from page 40)

the dominant theme in the BSO's Columbia appearances with pianist Earl Wild playing Gershwin's Piano Concerto and Rhapsody in Blue on July 3, and Susan Starr performing Rachmaninoff's Piano Concerto No. 2 on July 12. The BSO will produce at least 12 of the Merriweather's 30 summer attractions, or nearly 50% of the program.

During the 1973 Pavilion season, the BSO presented a highly successful Sunday family concert, and an expanded version of this will be offered on July 7 and 14 with children's events on the main stage as well as play areas all through the woods. Soprano Karen Altman, mezzo Barbara Conrad, Metropolitan Opera tenor Kenneth Riegel, and bass Ezio Flagello will be featured in Beethoven's classic Ninth Symphony on July 17th.

To stimulate national interest in their summer program, the BSO is holding a Young Conductors Competition that will provide a showcase for a talented young American conductor. Hundreds of applications from around the country have swamped the symphony office for the opportunity to lead works of Haydn, Ravel, Copland, and Rimsky-Korsakov on July 18th. The winner

... a series of block-buster musical events.

will receive a cash award of \$2,000 which is personally being contributed by Conductor Comissiona. Applicants must be American, 21 years of age, and with no previous experience conducting a major symphony orchestra.

In addition to seven performances, the BSO will be producing five other cultural attractions at Merriweather. There will be a Dance Festival (August 12-14) with major and local companies, seminars, discussion groups, and contrasting styles of dance companies.

Mr. Leavitt feels that the key to the BSO taking summer roots in Columbia is "community involvement." Toward that end, he has been making personal appearances at numerous Howard County Village Board and community meetings. A community supported Friends of Post Pavilion has evolved, volunteering their time and energy in such diverse activities as selling tickets, promotion, and offering hospitality for artists and visitors.

Another positive factor working on the BSO's behalf, as well as the mushrooming Howard County population and highway system, is the acoustics of the trapezoid-shaped Pavilion for classical music. **New York Times** critic Schonberg has written that the Pavilion is "acoustically the finest in the country."

Mr. Leavitt admitted the importance of the BSO finding a suitable summer home. The Lyric, its permanent winter base, lacks air conditioning, and as Cole Porter once wrote about Baltimore summers, they're

(Continued on page 148)

FORECAST FM

THE FM LISTENING GUIDE

READER FEEDBACK

The feature(s) I liked most in this issue were:

The feature(s) I liked least in this issue were:

Mail to: Forecast FM, 934 Bonifant St.,
Silver Spring, Md. 20910

YOUR REWARD: A better magazine; thank you!

FM 6-74

(Continued from page 33)

However, Richard Thompson's departure from the band signalled a nosedive in quality from which they never really recovered. 1971's **Angel Delight** is merely all right; there's none of the spark that a Thompson or a Denny could provide. Nicol took over all the guitar chores, while more of the instrumental responsibility fell to Swarbrick, who was great but couldn't do it by himself.

Also not highly recommended is the next LP, 1972's **Babbacombe Lee**, a concept album which was an ambitious project, but not much of a success. After this, the band floundered seriously. Suddenly Swarbrick was the only one still around from **Liege and Lief**, and he wasn't even an original member. A variety of new people were tried, but nothing worked out and Fairport refrained from making an album for some time.

A new version of Fairport Convention hit the road in 1973. Besides Swarbrick, Mat-tacks and Pegg returned, and were joined by an American guitarist, Jerry Donahue, and Trevor Lucas, from Sandy Denny's old band Fotheringay. Their first album, **Rosie**, is fairly lukewarm stuff. It sounds like the work of a just-formed band, which it essentially was.

Fairport Convention Nine, released in February, 1974, is the latest LP by the band, and while it's much better than **Rosie**, it's still nothing like the old days. Remember

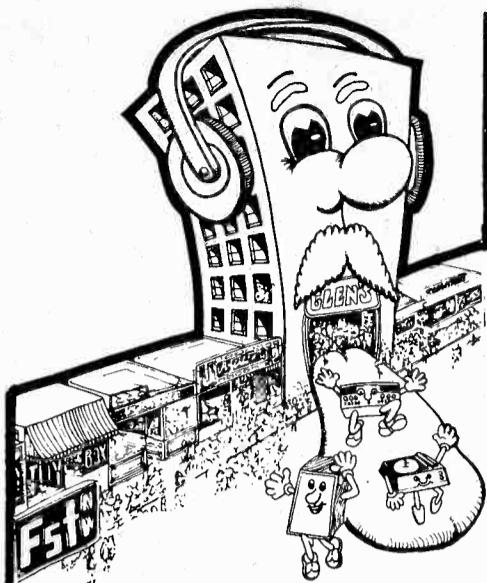
They are important . . . for what they have given . . . a new lease on life for a truly beautiful form of music.

that even though it says Fairport, these are not the same folks who gave us great albums like **Unhalfbricking** and **Liege and Lief**.

Fairport is touring the U.S. this spring, and as the circle turns, Sandy Denny is temporarily back in the fold. While still pursuing a solo career, she and her close friend Trevor Lucas will be working together as they did in Fotheringay, and the arrangement should be beneficial for both Denny and Fairport.

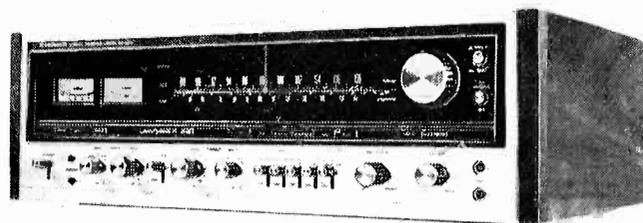
The band's career has been in somewhat of a rut for two years; Denny's singing can only give them a boost in audience interest, besides the enormous aesthetic improvement she will provide. For Sandy, it will provide a sympathetic group framework in which she doesn't have to worry about carrying the load with just piano backup. And while the names Sandy Denny and Fairport Convention carry some amount of weight in America, they will be that much stronger together.

Though Fairport Convention started off as the strongest exponents of traditional British folk music, they have since been beaten at their own game by Steeleye Span. They are important not so much for what they are now, but for what they have given: a number of excellent musicians, three brilliant albums, and a new lease on life for a truly beautiful form of music.



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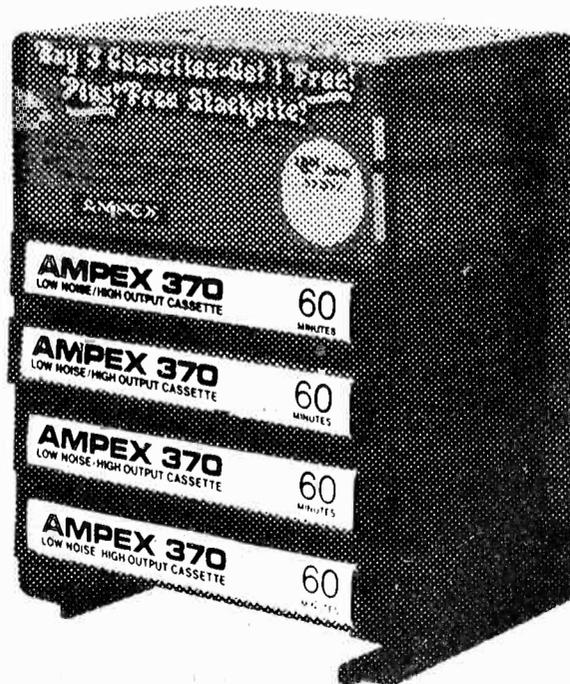
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SAXITONE TAPE SALES

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(Continued from page 53)

Their follow-up flopped, but while in high school and then Queens College, Simon continued cutting demos which taught him a lot about recording studio techniques. He made a couple of more records, producing and singing lead on "Motorcycle" in 1962 for Tico & the Triumphs and singing one song with the Mystics that bombed.

In 1964 Tom Wilson at Columbia signed Simon & Garfunkel and taped *Wednesday Morning 3 A.M.*, an acoustic collection of folk songs and Simon originals. Nothing happened so Simon worked in England as a folk act until December 1965. By then his "Sounds of Silence" single, which Wilson had doctored with electric instruments, hit the number one spot in the country.

From that point on there was no troubled water in the career of Simon & Garfunkel, who established themselves as one of the biggest box-office draws and hottest recording acts on the scene with *Sounds of Silence* (1966), *Parsley, Sage, Rosemary and Thyme* (1966), *Bookends* (1968) and *Bridge Over Troubled Water* (1970). The duo also did the soundtrack for the Mike Nichols film *The Graduate*, and the success of "Mrs. Robinson" firmly clinched their position as stars.

To the sorrow of their fans, Simon & Garfunkel split up after *Bridge Over Troubled Water* because each wanted to stretch their individual talents—Garfunkel as an actor and Simon as a musician. The latter's first solo album, *Paul Simon*, released last year, showed how he had broadened his musical

vision. He drew on different kinds of music and musicians, as on "Hobo's Blues," featuring violinist Stephane Grappelli, and "Mother and Child Reunion," capturing the infectious reggae rhythms of Jamaica. But, it is truly on *There Goes Rhymin' Simon* that all the different kinds of music he has explored—jazz, pop, rock, reggae, gospel, folk—come together to create a totally exhilarating experience.

The many cuts, filled with a warm tapestry of gospel voices, indicate Simon's fascination with vocal music. As he says: "The emphasis that came in in the '60s on the singer-songwriter—and I contributed to that—is one of the things wrong with music today. Nobody's just a songwriter or just a singer anymore. A good songwriter feels compelled to go out and be an artist and so often he's mediocre."

As for the current level of writing, Simon believes too many writers get stuck in one spot and never show any growth. The glitter rock trend leaves him cold. "Something freaky is not of any lasting value," he notes.

The countless cover versions of Paul Simon songs prove that he's in the league of the great American songwriters. He's matured to the point where he knows that simplicity can be more moving than excess. "That's the sign of a good song," he says. "The less words you can say it in, the better off it really is."

Ms. Alterman, formerly with Rolling Stone, writes on pop music for The New York Times and Melody Maker.

(Continued from page 54)

FM that we can develop the interest, focus the attention on what people can spend their time on, that people will get out more, away from their TV sets, and support the theater. This is where your magazine plays a very important part in helping people determine where they will spend their time and money.

FFM: What part do dinner theaters play in this growth of local theater?

COE: Take what's happening around here. Let's start with the audience. You get people going to dinner theaters who generally don't go to the theater at all. They've heard of "Gypsy", and "wouldn't it be nice to go? We'll get dinner, and free parking all at the same place. Why don't we go with the Joneses?"

So they take a table for four, split the costs, have a couple of drinks, they have a nice night out. I think it's fine. And it's good for the players, too. It helps them learn to work in front of an audience—anything is preferable to not working. I would always say to a young actor—just go and work, don't sit waiting for the phone to ring. So I think the dinner theater serves a great purpose—but it is impossibly hard to review. The critics' vocabulary is fixed. You can't use the same criteria. You need a preface—like: This is by a third-class theater but they did it great!

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Happenings

THE PLAYWRIGHTS' THEATRE of Washington invites playwrights to submit one-act and full length plays at this time to be considered for readings and productions during its third season. Interested writers are asked to mail their scripts along with a self-addressed, stamped envelope, to ASTA, Post Office Box 512, Hyattsville, Maryland 20782. For more information, contact 232-5959 any evening after 6.

THE PHILLIPS COLLECTION, Washington Portfolio '74, will show the work of the Washington Printmakers Workshop Project. The printmakers are Dan Burhs, Mitchell Jamieson, Jacob Kainen, Jennie Lea Knight, Jonathan Meader, Michael Clark, Tadeusz Lapinski, and Jorj Schuldness. The show will run from June 8 through June 30.

IT IS NOT TOO LATE to examine a case study in the restoration of an important historic building. The building where the exhibit is housed is itself the subject of the show. Entitled "The Octagon: Restoring a Landmark", the exhibit deals with the early 19th century house and the care it has received from its 20th century owners, The American Institute of Architects and the American Institute of Architects Foundation, Inc. The show continues through June 9.

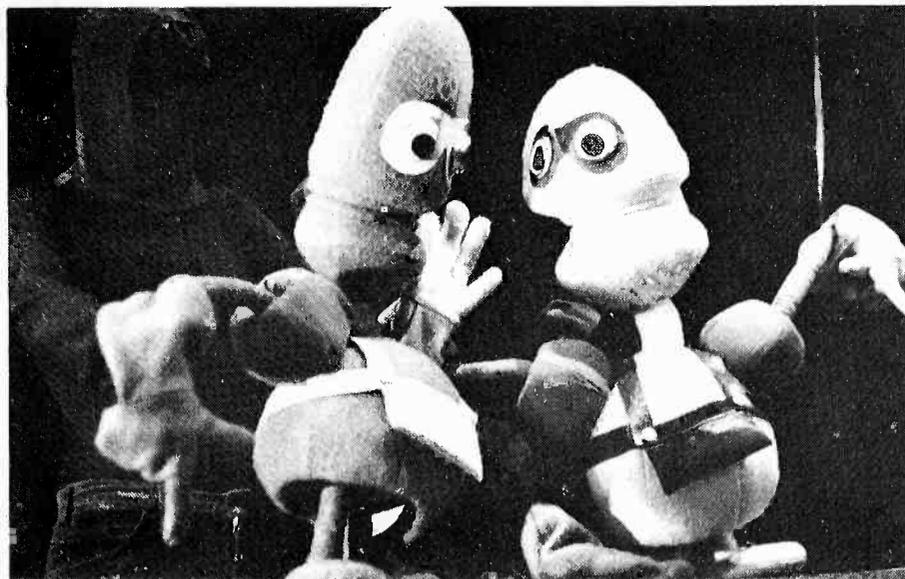
The exhibit introduces the original owner of the house, Colonel John Tayloe III, and its architect, Dr. William Thornton—whose hand is seen in many buildings in Washington and Virginia—and shows the appearance and condition of the building at various times from its construction to the present. Details of the work involved in reconstruction are interesting both as history and as technology.

THE WASHINGTON THEATRE CLUB told us at press time that they hoped to have "What's a Nice Country Like You, Doing in a State Like This?" on in June. Keep in touch with them for details.

THE SMITHSONIAN PUPPET THEATRE reminds everyone that puppet theater is not K-(for Kid)-rated. Adults do not have to be accompanied by a child under 16 in order to be admitted to, and certainly not to enjoy, the show.

The current production, "What If . . .?" is a comic space fantasy, in which visitors from the planet Poggarpobbyabloobanop land on Earth at Anytown, USA. Having come with the expectation of Earth's being uninhabited, the visitors are somewhat taken back as they encounter people, animals, plants, and customs.

Like most science fiction, this is a morality



"What If . . ." at the Smithsonian Institution.

play but not this time in Medieval dress. It continues through July 31.

VIRGIL THOMSON will conduct the Laurel Oratorio Society in the performance of one of his works during the '74 Dimensions in Music festival held annually at the Prince Georges Community College.

Over 50 organizations are taking part in this county-wide festival which this year will include craft shows and demonstrations as well as the traditional music events.

THE ANNAPOLIS ARTS FESTIVAL, June 9-16, this year features a show of paintings and sculpture. The jurors for this show are Susan C. Sollins of the National Collection of Fine Arts, Donna Ari of the Corcoran Gallery of Art, and William Christienberry of the Corcoran School of Art. The show will be held in the main lobby of the Tawes Building, Department of Natural Resources.

The dock area of the city will provide the space for some of the other events. These include a "Craft Alley" with artisans working in various crafts. There will be special areas for teenagers and very young children.

The Friday Night Jazz Festival features Charlie Byrd and Teddy Wilson. This will be held in the high school.

The Youth Symphony Concert (preceded by two workshops) will be held on the Dock on Sunday the sixteenth.

THE NATIONAL GALLERY is not succumbing to the summer slumber that attacks so many museums and galleries in the warm season. The lecture series continues with both staff members and guests as speakers.

Kenneth Clark's film "Civilization" is being shown a chapter a week, twice a week, beginning June 6, and the regular tours continue as usual. The summer closing hour is 9 p.m. every day.

FOR PEOPLE WHO READ, the American Booksellers Association meeting is the happiest week of the year. They meet this year June 2-5, the trade exhibits on show at the Sheraton Park Hotel, admission charge quite nominal.

THE BALTIMORE MUSEUM OF ART is now featuring a "Thinker" necktie in its Museum Shop. Made especially in the new wider style, the ties come in the following color combinations: wine with gold Thinker figure; spring navy with red figure, brown

with bronze figure. The price is \$6.50 with the usual discount for Museum members.

THE D.C. PUBLIC LIBRARY reports that from July 1972 to June 1973 Washingtonians borrowed 120,000 more books, films, and records than during the previous year.

THE CENTER STAGE FIRE FUND will be the recipient of the money raised by the 1974 "Tyson Street Open House" to be held on June 1, from 10 a.m. to 4:30 p.m. Residents of the 800 and 900 blocks of Tyson Street, in downtown Baltimore, will open their distinctive homes and gardens to visitors as a special show of interest by downtown residents in keeping Center Stage alive and helping it remain in the central part of the city.

Tyson Street is a pocket-sized compound which gained international recognition as a pioneer effort in urban renewal through private initiative. Running from Monument Street north and veering east to Park Avenue, this gaily colored residential area bears little resemblance to Tyson Street as it existed 30 years ago—one of the worst slums in the city.

Led by Edward Rosenfeld, the painter, shortly after World War II, all 19 houses in the 900 block of Tyson Street were renovated, and more recently, houses in the 800 block of Tyson have been rehabilitated as well.

All of the houses on view were built well before the Civil War and some date back to the 1790's. Each house has its own individual architectural features and is decorated to reflect the interests and personality of the owner.

The first Tyson Street Open House was held in 1950 and since then the annual event has raised more than \$130,000 for charitable and service organizations in Baltimore. Center Stage is the first organization to be the beneficiary twice. The first time was in 1968 when the proceeds helped sustain their Young Players' Workshop.

THE NATIONAL SYMPHONY is this year paying a ten percent commission on season ticket sales to organizations taking on the task of guiding new subscribers into the fold. For information on how to make this fund-raising idea work for your group, call the Symphony office—785-8100—and ask to speak to someone in the subscription sales office.



Calendar of the Arts

DELAWARE

Wilson-Wamer House (1769). Historic house & furnishings. Open Tuesdays through Saturdays, 10am to 5 pm, Sundays, 2 to 5 pm. Odessa.

The Corbit-Sharp House (1774). Historic house & furnishings. Open Tuesdays through Saturdays, 10 am to 5 pm, Sundays, 2 to 5 pm. Odessa.

The Henry Francis duPont Winterthur Museum. American decorative arts, spanning 200 years from the 17th to the 19th centuries. Tours by reservation. The gardens are open without appointment in the growing season. Winterthur.

DISTRICT OF COLUMBIA Exhibits, Films, Lectures Openings & Single Events

- 1 The Bend of the Niger (film). Nat'l Gallery of Art, Aud., 12 Noon & 6 pm.
- 2 Recent Acquisitions of Drawings, Prints & Sculpture. Nat'l Gallery of Art, thru Sept. 1, 1974. Nat'l Gallery Sculpture: The New Amid the Old (lecture) by Douglas Lewis. Nat'l Gallery of Art, Aud., 4pm.
- 4 Karl Knaths (1891-1971)--A Retrospective of 30 Key Paintings. Phillips Collection, thru June 2. Nat'l Gallery of Art: Tour of the Week: The Influence of Prints on Painting. Tues. thru Sat., 1 pm. Sun., 2:30 pm. Nat'l Gallery. Painting of the Week: The Kitchen Maid by Chardin. Tues. thru Sat., 12 noon & 2 pm. Sun., 3:30 & 6 pm.
- 6 Film--Civilisation: I--The Frozen World. Nat'l Gallery of Art, Aud., 12 noon & 6 pm. Repeated Sat., June 8, same hours.
- 7 Tribute to Mark Tobey. Nat'l Collection of Fine Arts, thru Sept. 8.
- 9 Drawings Recently Acquired by the Nat'l Gallery, lecture by Konrad Oberhuber. Nat'l Gallery of Art, Aud., 4 pm.
- 10 Theater Chamber Players, concert. Smithsonian Inst. Nat. History Bldg., Baird Aud., 8:30 pm. (381-5395).
- 11 Nat'l Gallery. Painting of the Week: Epes Sargent by Copley. Tues. thru Sat., 12 noon & 2 pm. Sun., 3:30 & 6 pm. Nat'l Gallery: Tour of the Week: The Exhibition of Recent Acquisitions--Prints & Sculpture. Tues. thru Sat., 1 pm. Sun., 2:30 pm.
- 12 The Art of Mark Tobey, lecture at Nat'l Collection of Fine Arts, 8 pm. (ticket inf., 381-5157).
- 13 Creative Screen: Of Jewels & Gold (film). Presented in conjunction with the exhibition, The Goldsmith. Renwick Gallery, 11 am, 12:15 pm, 1:30 pm. Repeated June 27. Film--Civilisation: II--The Great Thaw. Nat'l Gallery of Art, 12 & 6 pm. Sat., June 15, same hours.
- 14 In the Minds & the Hearts of the People: Prologue to the American Revolution 1760-1774, an exhibit of paintings, associated items such as parts of uniforms, correspondence, treaties, etc. Thru Nov. 17. Man Made Mobile: The Western Saddle. Renwick Gallery, thru Jan. 4.
- 16 The Early Medici as Patrons of Art, lecture by Charles H.F. Avery. Nat'l Gallery of Art, Aud., 4 pm. Concert of Revolutionary Music. Nat'l Portrait Gallery in conjunction with the exhibit: In the Minds & Hearts of the People, (check time & tickets: 381-5157).
- 17 Nancy Wolf: Paintings. AIA Gallery, thru July 9.
- 18 The Laing Stores. The Octagon, thru Aug. 18. Nat'l Gallery. Painting of the Week: The Loge by Mary Cassatt, Tues. thru Sat., 12 noon & 2 pm. Sun., 3:30 & 6 pm. Nat'l Gallery. Tour of the Week: The Exhibition of Recent Acquisitions--Drawings. Tues. thru Sat., 1 pm. Sun., 3:30 pm.
- 20 Film--Civilisation: III Romance & Reality. Nat'l Gallery of Art, 12 noon & 6 pm. Sat., June 22, same hours.

110 FORECAST FM



Mickey Hartnett as "Charlie" in the comedy "Goodbye Charlie".

- 21 Two Decades of American Prints: 1920-1940. Nat'l Collection of Fine Arts, thru Sept. 8.
- 23 African Art & Its Impact on Modern Art, lecture by Warren M. Robbins. Nat'l Gallery of Art, Aud. 4 pm.
- 25 Nat'l Gallery. Painting of the Week: Ballet Scene by Degas. Tues. thru Sat., 12 noon & 2 pm. Sun., 3:30 & 6 pm. Nat'l Gallery. Tour of the Week: The Exhibition of African Art & Motion. Tues. thru Sat., 1 pm. Sun., 2:30 pm.
- 27 Film--Civilisation: IV--Man, The Measure of All Things. Nat'l Gallery of Art, 12 noon & 6 pm. Sat., June 29, same hours.
- 28 A Future for Our Past: The Conservation of Art. The art & science of conservation: paintings, sculptures, photographs, & graphics. Nat'l Collection of Fine Arts, thru Oct. 28.
- 30 Tasso Cycles by Tiepolo & Guardi, lecture by George Knox. Nat'l Gallery of Art., Aud., 4 pm.

Continuing

AIA GALLERY. Art Directors of Metropolitan Washington--25th Annual Show, thru June 7.

ANACOSTIA NEIGHBORHOOD MUSEUM. Children's Art from the D.C. Public Schools, thru July 21.

ANDERSON HOUSE. Permanent Collection: Memorabilia of the American Revolution; European & Asiatic Art.

B'NAI B'RITH KLUTZNICK EXHIBIT HALL. American Jewish History & Art.

COLUMBIA HISTORICAL SOCIETY. Heurich Mansion. Historic House & Local History Collection.

CORCORAN GALLERY OF ART. Anne Truitt--sculptures & drawings 1961-1973, thru June 2. Hans Namuth, photographs; Carroll Sockwell, paintings; Mark Tobey, graphics; all thru June 30.

DAR MUSEUM. Historical Society Museum, permanent collection.

DECATUR HOUSE. (Nat'l Trust for Historic Preservation) Historic house & furnishings.

DUMBARTON HOUSE. Permanent Collection: period furnishings, silver, china, & costumes.

DUMBARTON OAKS RESEARCH LIBRARY & COLLECTION. Byzantine & Pre-Columbian American Art.

FOLGER LIBRARY. Bookbinding & Music Books, thru June.

FRANZ BADER GALLERY. Recent Watercolors by Valfred

The'lin, thru June 15.

FREER GALLERY. The Whistlers are back on view. The permanent collection.

HOWARD UNIV., Gallery of Art. Permanent Collection: African, American, European Art.

LIBRARY OF CONGRESS. No Bed of Roses--opinions by the Presidents of the U.S., thru June 30. Library Showcase Exhibit: Centennial of the Birth of Harry Houdini, thru Sept. 30. White House News Photographers Assoc. 31st Annual Exhibit, thru Sept. 2. 19th Century Views of American Colleges & Universities, thru June 30. Tribute to the Arts of the Americas, thru July 25. Graphic Design Posters, American Bands & Band Music in the 19th Century, 50 Years of the "50 Books of the Year". Exhibit--all for an indefinite period.

MUSEUM OF AFRICAN ART. Selections from the permanent collection, 500 examples of traditional African sculpture, textiles, & crafts, continuing indefinitely.

NATIONAL ARCHIVES. Design Necessity; American Perspective Exhibit: Versatile Guardian, the U.S. Navy. Both for an indefinite period. Historical films are shown Thursdays at 7:30 pm, & Fridays at 12 noon & 2:30 pm. Fifth floor theatre (enter 8th & Penna. Ave.).

NATIONAL COLLECTION OF FINE ARTS. Anne Ryan Collages, thru July 14. Washington Print Club Exhibition, thru June 16.

NATIONAL GALLERY OF ART. African Art & Motion, thru Sept. 22. Picture of the Week thru June 1, St. Jerome in the Wilderness by Veronese. Tour of the Week, thru June 1, The Influence of the Camera on Painting.

NATIONAL PORTRAIT GALLERY. Abraham Lincoln: The White House Years, for an indefinite period.

THE OCTAGON. The Octagon: Restoring a Landmark, thru June 9.

THE PHILLIPS COLLECTION. The Permanent Collection.

RENWICK GALLERY. 200 Years of Royal Copenhagen Porcelain, thru June 30. Boxes & Bowls: Decorated Containers by 19th Century Haida, Tlingit, Bella Bella, & Tsimshian Indian Arts, thru Nov. 9, 1975; Contemporary American Goldsmithing, thru Aug. 18, 1974.

TEXTILE MUSEUM. Peruvian Costume: A Weaver's Art, thru Aug. 31. Artists Equity Sculpture Exhibit, thru Oct. 18. Turkoman Rug Exhibition, thru the summer.

WOODROW WILSON HOUSE. (Nat'l Trust for Historic Preservation). Last residence of President Wilson with memories

Do-it-yourself Shopping Guide to 4-Channel Receivers



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So we're putting our specs and our price where our mouth is . . . and letting you be the judge. Clip out this do-it-yourself rating chart, take it with you on your next 4-channel shopping trip, and jot down the *equivalent* specs (be sure they are based on the same parameters) and prices of your favorite receivers in the spaces provided.

We're so sure of your conclusions, we'll say no more. Except this — if you're skittish about building this receiver because you've never built a kit . . . forget it! The AR-2020 was designed for you . . . with simple, clear check-by-step instructions that assure success.

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	Capture Ratio	2 dB		
	Channel Separation	40 dB typical		
AM TUNER (Mono)	Sensitivity	100 μV per meter		
	Selectivity	40 dB (altern. chan.)		
AMPLIFIER SECTION	Total Music Power (IHF) all channels driven	100 watts (8 ohms); 120 watts (4 ohms)		
	Music Power (IHF) output per channel with all channels driven	25W (8 ohms) 30W (4 ohms)		
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	Full Power Bandwidth for constant 0.5% THD	5 Hz to 30 kHz		
	Frequency Response (1W level)	±1 db, 7 Hz to 50 kHz; ±3 dB, 5 Hz to 70 kHz		
	Harmonic Distortion at 15W output per channel	less than 0.5% from 20 Hz to 20 kHz; less than .25% at 1000 Hz at 1W output		
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of his life.

Music

Openings & Single Events

- 2 American Music Festival: Conclusion. Nat'l Gallery Orch./Bales. Nat'l Gallery of Art, East Garden Court, 7 pm.
First United Methodist Church, choir, /Krieger. Nat'l Shrine of the Immaculate Conception, 7 pm.
- 3 Teddy Wilson, p. Blues Alley, thru June 15.
Johnny Mathis. Kennedy Center Opera House.
- 7 USAF Band. Jefferson Memorial, 8:30 pm.
US Navy Band, /Muncy. DAR Constitution Hall, 8:30 pm.
- 8 Guess Who (rock). DAR Constitution Hall, 8:30 pm.
- 9 Lawrence Wallace, v, Lawrence Brown, ce. Nat'l Gallery of Art, East Garden Court, 7 pm.
- 10 Renee Morris, vocalist. Blues Alley, thru June 15.
- 11 USAF Band. Capital Plaza, 8 pm.
- 14 Nat'l Sym./DePriest; Lorin Hollander, p. Kennedy Center Concert Hall, 8:30 pm.
- 15 Nat'l Sym./Sidlin; Mary Costa, s. Kennedy Center Concert Hall, 8:30 pm.
- 16 Barbara Schlageter, s, James Clyburn, p, Eleanor Kinnaid, v. Nat'l Gallery of Art, East Garden Court, 7 pm.
- 17 Teddi King, vocalist. Blues Alley, thru June 22.
- 19 The Abduction from the Seraglio. (Wash. Civic Opera Assn.). Kennedy Center Concert Hall, 8:30 pm. Repeated June 20.
- 20 Dance Concert. (American Univ./Wolf Trap Academy Orch.). American Univ., Clendenen Theatre, 8 pm. Repeated July 1 & 3.
- 21 Nat'l Sym. Pops: Broadway Revisited with Wrightson & Hunt/Sidlin. Kennedy Center Concert Hall, 8:30 pm.
- 22 Nat'l Sym./DePriest; Christopher Parkening, g. Kennedy Center Concert Hall, 8:30 pm.
- 23 Nat'l Gallery Orch./Bales. Nat'l Gallery of Art, East Garden Court, 7 pm.
- 24 Richie Cole, alto sax. Blues Alley, thru July 6.

Continuing

BLUES ALLEY. Joe Venuti, violin. Thru June 1.

Theatre

Openings & Single Events

- 1 Don't Leave Go My Hand. (D.C. Black Repertory Company). Last Colony Theatre, thru June 31.
- 14 Horatio. Arena Stage, thru July 21.
- 27 Section 10 Theatre Company. American Univ., Clendenen Theatre, 8 pm. Repeated June 28 & 29.

Continuing

ARENA STAGE. The Madness of God, thru June 9.

BACK ALLEY THEATRE. Boesman & Lena. Thursdays thru Sundays, 8:30 pm, thru June 9.

EISENHOWER THEATRE. The Headhunters, thru June 1.

FORD'S THEATRE. Don't Bother Me, I Can't Cope, thru the summer.

KREEGER THEATRE. In Celebration/Relatively Speaking (in rotation), thru July 7.

NATIONAL THEATRE. Grease, thru June 10.

THE RED CANOPY. Pear Tree Productions--envelopmental theatre, thru June.

SMITHSONIAN PUPPET THEATRE. What If..., thru July 31.

MARYLAND

Exhibits, Films, Lectures

- 2 Cumberland Valley Artists-42nd Showing. Washington County Museum of Fine Arts, thru June. Hagerstown.
- 5 Come On Downtown (film). Central Enoch Pratt Free Library, Wheeler Aud., 2 pm. Balto.
- 9 Annapolis Fine Arts Festival: paintings & sculpture. Tawes Bldg., Dept. of Natural Resources, thru June 16. Annapolis.
- 12 Cator Prints (slides). The Flower Mart (film). Central Enoch Pratt Free Library, Wheeler Aud., 2 pm. Balto.
- 18 One-Man Show: Richard Klank, paintings & drawings. Univ. of Md., Tawes Fine Arts Gallery, thru July 21. College Park.
French Sketches from an English Collection. Baltimore Museum of Art, thru July 28. Balto.
- 19 Henrietta Szold, Mr. Mack's Fighters' Gym, & Woo Who? May Wilson. (film). Central Enoch Pratt Free Library, Wheeler Aud., 2 pm. Balto.
- 29 Park Arts Festival. (Sponsored by the Washington County Arts Council, Inc.). Washington County Museum of Fine Arts. Continued June 30. Hagerstown.

Continuing

ANNE ARUNDEL ART ASSOCIATION GALLERY. Vivian Chojnowski, thru June. Annapolis.

112 FORECAST FM

BALTIMORE MUSEUM OF ART. Homage to Jacques Lipchitz, thru July 14. City School Art, thru June 23. BMA DOWNTOWN GALLERY. Lautrec Posters, thru June 21. Balto.

BROOKSIDE GARDENS (Md. Nat'l Capital Park & Planning Commission). Tuesdays thru Saturdays: 9 am to 5 pm. Sundays: 1 to 6 pm. Wheaton Regional Park.

CARROLL MANSION. City house of Charles Carroll of Carrollton, c.1815, restored & furnished in the styles of the period. Balto.

HAMPTON NATIONAL HISTORIC SITE. Chinese Antique Gilded Wood Carvings & Other Oriental Decorations, thru June 30. Towson.

MARYLAND INSTITUTE COLLEGE OF ART--PHOTIC GALLERY. Summer show, thru August. Balto.

MOUNT CLARE. Summer house of Charles Carroll, Barrister. The only pre-revolutionary (1754) mansion remaining in Balto.

THE PEALE MUSEUM. Permanent Collection.

TOWSON STATE COLLEGE. Recent additions to permanent art collection: African, American Indian, Asian. Towson.

WALTERS ART GALLERY. Permanent Collection. Balto.

WASHINGTON MONUMENT HISTORICAL INFORMATION CENTER. Exhibits showing Washington's association with Balto., the history of the monument, the development of the Mount Vernon Square Area, & the places of historical interest in Balto.

Music

Openings & Single Events

- 2 U.S. Naval Academy Glee Club Concert. U.S. Naval Academy Chapel, Annapolis.
- 4 Film Dance Festival: Masters of the Movie Musicals. Univ. of Md., Tawes Recital Hall, 8 pm. College Park.
- 5 U.S. Navy Band. Concert Band/New Design/Muffley. Univ. of Md., Tawes Theatre, 8 pm. College Park.
- 7 Open Jazz Dance Class: Vanoye Aikens. Univ. of Md., Student Union Ballroom, 2 pm. College Park.
- 8 Baltimore Sym.Orch. Prince Georges Community College, 8 pm. (Exit 33) Largo.
- 9 Baltimore's Big Band/Walker. War Memorial Plaza, 7-9 pm. Balto.
- 11 Film Dance Festival: Pioneers of Modern Dance. Univ. of Md., Tawes Recital Hall, 8 pm. College Park.
- 13 Jazz Dance Lecture-Demonstration: Vanoye Aikens. Univ. of Md., Student Union Ballroom, 7:30 pm. College Park.
Iolanthe (Montgomery Savoyards). Montgomery Blair H.S., 8 pm. Repeated June 15, 21, & 22. Silver Spring.
Annapolis Fine Arts Festival: Craft Alley, Middleworld, Discovery Tent, Block Entertainment. On the Dock, thru June 16. Annapolis.
Annapolis Fine Arts Festival: Friday Night Jazz Festival with Charlie Byrd & Teddy Wilson. Annapolis H.S., 8 pm. Annapolis.
- 16 Annapolis Fine Arts Festival: Youth Sym. Dock, 4 pm. Annapolis.
Baltimore's Big Band/Walker. War Memorial Plaza, 7-9 pm. Balto.
- 17 Park Concert Band/Eyth. Memorial Apts., Bolton Hill, 8-10 pm. Balto.
- 18 Youth Sym. Workshop. Rossiter-on-the-Severn School, continued June 9 & 15 & 16. Annapolis.
Park Concert Band/Eyth. The Dell (Charles & 29th Sts.). 8-10 pm. Balto.
Film Dance Festival: Dance as Ritual. Univ. of Md., Tawes Recital Hall, 8 pm. College Park.
- 19 Dance Lecture-Demonstration: Dan Wagoner & Dancers. Univ. of Md., Student Union Ballroom, 7:30 pm. College Park.
Park Concert Band/Eyth. Reisterstown Road Plaza, 8-10 pm. Balto.
- 20 Park Concert Band/Eyth. Mt. Vernon Place, 8-10 pm. Balto.
U.S. Navy Band: Country Current. Jequie Park, 8:30 pm. (Rain date, June 25). Takoma Park.
- 21 Dance Concert: Dan Wagoner & Dancers. Univ. of Md., Tawes Fine Arts Theatre, 8:30 pm. College Park.
Park Concert Band/Eyth. Village of Cross Keys, 8-10 pm. Balto.
- 22 Falstaff. (Harford Summer Theatre). Goucher College, Kraushaar Aud., Repeated June 23. Towson.
- 23 Baltimore's Big Band/Walker. War Memorial Plaza, 7-9 pm. Balto.
U.S. Navy Band: Country Current. Montgomery Village Lawn Theatre, 8 pm. Gaithersburg.
- 24 Park Concert Band/Eyth. Locust Point Recreation Center, 8-10 pm. Balto.
- 25 Natalie Hinderas. Univ. of Md., Balto. County, Lecture Hall 2, 8 pm.
Park Concert Band, /Eyth. The Dell, 8-10 pm. Balto.
Film Dance Festival: Cine-Dance. Univ. of Md., Tawes Recital Hall, 8 pm. College Park.

- 26 Park Concert Band, /Eyth. Bethlehem Lutheran Church Grounds, 8-10 pm. Balto.
Balto. Sym. Orch./Comissiona. All Mendelssohn program. Goucher College, Kraushaar Aud., 8:30 pm. Towson.
- 27 Park Concert Band/Eyth. Mt. Vernon Place, 8-10 pm. Balto.
Jazz Dance Concert: Vanoye Aikens. Univ. of Md. Tawes Fine Arts Theatre, 8:30 pm. College Park.
- 28 Park Concert Band/Eyth. Burdick Park, 8-10 pm. Balto.
Falstaff (Harford Summer Theatre). Harford Community College. Repeated June 29 & 30. Bel-Air. Balto. Sym. Orch./Comissiona. Cliburn, p. Great Gala Opening Program. Merriweather Post Pavilion, 8:30 pm. Columbia.
- 30 U.S. Navy Band: Country Current. Beckett Field, 7:30 pm. New Carrollton.
Baltimore's Big Band/Walker. War Memorial Plaza, 7-9 pm. Balto.

Theatre

Openings & Single Events

- 4 Tonight at 8:30. Olney Theatre, thru June 23. Olney.
- 7 You Can't Take It With You. Silver Spring Stage, repeated Fridays, Saturdays, & Sundays, thru June 30. Silver Spring.
- 14 The Tempest. Theatre Hopkins at Evergreen House, 4545 N.Charles St., 6:45 pm. Balto.
- 15 Victor Borge. Painters Mill Music Fair, 8:30 pm. Owings Mills.
- 17 Redd Fox. Painters Mill Music Fair, thru June 23. Owings Mills.
- 21 Cabaret. The Cockpit in Court Theatre. Essex Community College. Repeated June 22, 29, & 30. Essex.
- 24 Carroll O'Connor & Ethel Merman. Painters Mill Music Fair, thru June 30. Owings Mills.
- 25 Happy Ending. Olney Theatre, thru July 14. Olney. I Do, I Do. Kennedy Center Opera House, thru July 21.
- 26 Auntie Mame (film). Univ. of Md., Balto. County, Lecture Hall 2, 8 pm. 5401 Wilkens Ave., Balto.
- 27 Sound of Music. Burn Brae Dinner Theatre, thru Sept. 29. Burtonsville.

Continuing

BURN BRAE DINNER THEATRE. South Pacific, thru June 23. Burtonsville.

HARLEQUIN DINNER THEATRE. How To Succeed in Business Without Really Trying, thru June 30. Rockville.

MORRIS MECHANIC THEATRE. Cecil, thru June 8. Balto.

OLNEY THEATRE. Tartuffe, thru June 2. Olney.

ROCKVILLE CIVIC CENTER. As You Like It, thru June 2. (A Street 70 production).

VILLA ROSA DINNER THEATRE. I Do, I Do, thru July 1. Silver Spring.

VIRGINIA

Exhibits, Films, Lectures

- 2 Lakeside Art Show, continued thru June 3. Chesapeake.
- 17 Jose Puig, sculptures. Virginia Museum. thru July 21. Richmond.
- 25 Recent Acquisitions from the Lewis Contemporary Art Fund. Virginia Museum (Modern World Gallery), thru Sept. 22. Richmond.
- 27 19th Annual Virginia Beach Boardwalk Art Show. Thru July 1. Virginia Beach.

Continuing

ANDERSON GALLERY, Virginia Commonwealth Univ. VCU Photography Dept. faculty & student show; Alice Musgrave--graduate thesis, paintings; Robert Chance--graduate thesis, ceramics; VCU Student printmakers; Prints from the collection of Jack Braughton. All thru June 19. 907-1/2 West Franklin St., Richmond.

APPOMATTOX MANOR. Historic House (1763). Hopewell.

ASH LAWN. Historic House (1799; Thomas Jefferson architect). Home of James Monroe. Charlottesville.

BERKELEY PLANTATION. Historic House (1726) ancestral home of Presidents William Henry Harrison & Benjamin Harrison, period furnishings. Charles City.

BOOKER T. WASHINGTON NATIONAL MONUMENT. History Museum. Hardy.

CARLYLE HOUSE, 121 N.Fairfax Street. Historic--1752-House, period furnishings. Alexandria.

CHRYSLER MUSEUM. Permanent Collection. Norfolk.

CUSTIS-LEE MANSION. Arlington Historic House & Museum. Arlington.

(Continued on page 151)

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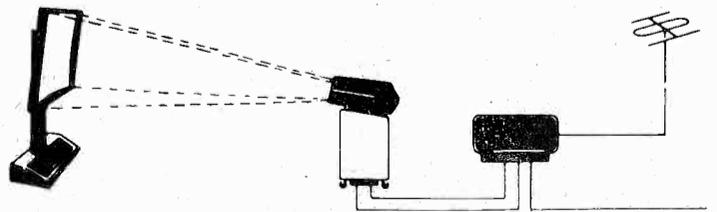
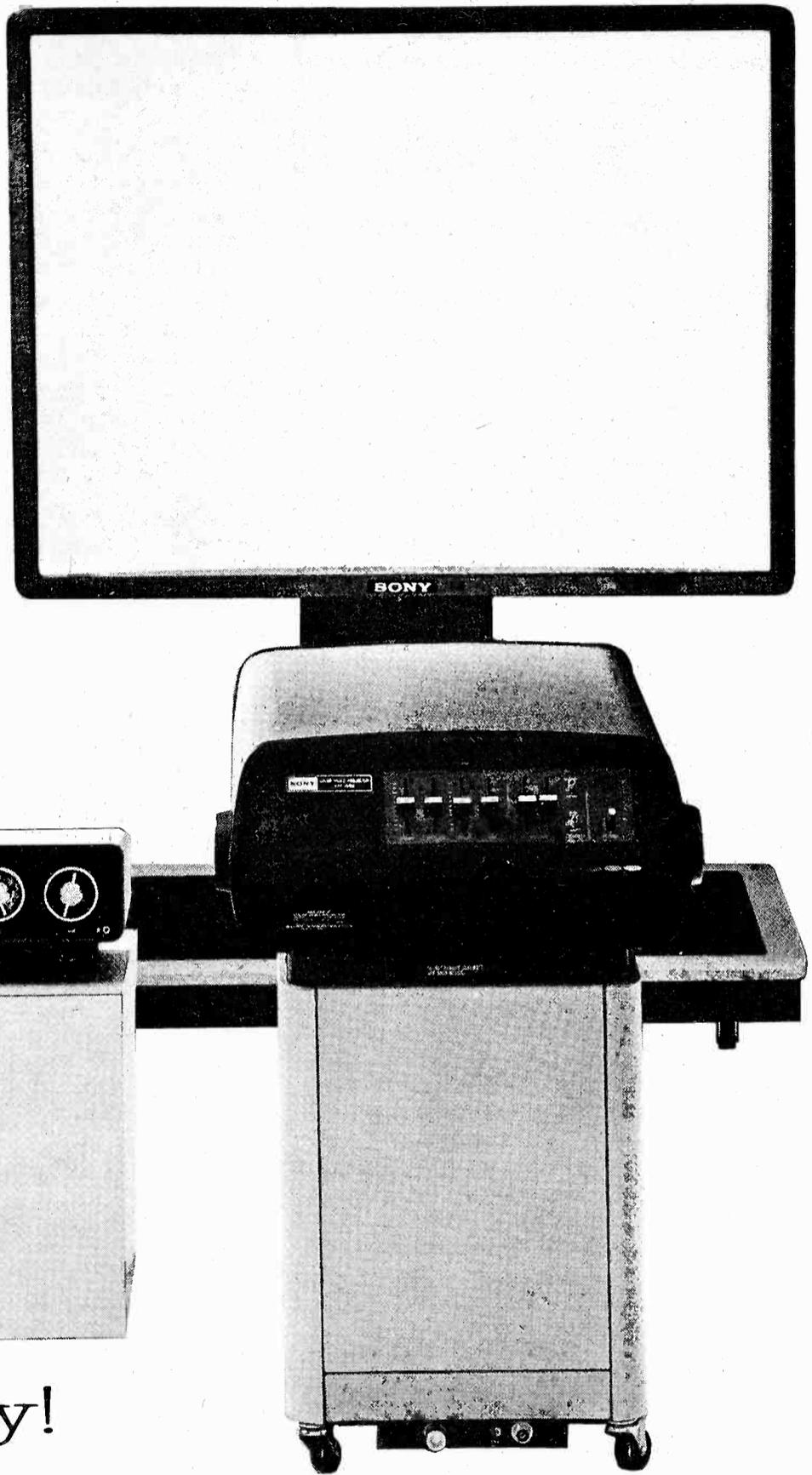
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FORECAST FM ADDS NEW STATION!

Forecast FM takes pleasure in announcing the addition of a new station—WITF-FM. Broadcasting from Hershey, Pa., on a frequency of 89.5 MHz, WITF will be welcomed by our metropolitan Baltimore and northeastern Maryland readers unable to receive WETA. For detailed listings, please turn to the "Listening Guide."

OF PEOPLE . . .

Jeff Beauchamp, a former Baltimore broadcast journalist, has joined the news staff at WASH/Metromedia Radio News in Washington as a newscaster and correspondent. Beauchamp has been with Metromedia since June of 1972 when he joined WCBM, Baltimore as a news reporter. During the same period he was an instructor in Communications at Baltimore Community College.

He has been news director of WITH, Baltimore and Public Affairs director at WLIF, Baltimore.

WAMU Edward Merritt presents a new, three-hour classical music program entitled Measure by Measure. Premiering Monday, June 3rd at 1:30 pm, the program will feature the classics in the tradition of Mr. Merritt's High Noon and Nightwatch shows and in addition feature regular concerts from the Peabody Conservatory of Music and National Public Radio's Concert of the

Week. The three-hour format of the program will provide extended features, rare releases and specials.

Beginning Sunday, June 2nd at 9:00 am, Gary Henderson will host Stained Glass Blue Grass. This new two-hour, Sunday morning music program will feature a mix of gospel bluegrass and standard bluegrass music.

Options, National Public Radio's interview/documentary/lecture feature, can be heard Monday, Wednesday and Friday evenings at 7:00 pm. Options was the source of materials previously used on From the Editor's File.

Some of the programs displaced by "Options" can be heard at the following times: B.B.C. Science Magazine, Tuesdays at 7:30 pm, The Search for Mental Health, Thursdays at 11:00 am, and Radio Smithsonian, Sundays at 1:30 pm.

Thirty years ago on June 6, 1944, the Allied invasion of Normandy occurred, and on Thursday evening, June 6th beginning at 7:00, WAMU-FM will present a five-hour special retrospective broadcast highlighting the news of that day as the Second World War neared its conclusion.

Quartet makes its debut this month. This weekly hour-long Barbershop Quartet show, hosted by Ed Clark, can be heard Saturday evenings at 6:00.

A new drama series will premiere in June. WAMU's Sound Stage will be a weekly, one-hour presentation drawing on the resources of National Public Radio, The Street 70 Radio Theatre Workshop and the B.B.C. as well as other international, national and local sources. The first eight productions on Sound Stage will feature the Columbia Shakespearean Cycle, an award-winning series of Shakespeare's plays with some of Hollywood's brightest stars in the leading roles. Sound Stage will be heard Monday evenings at 10:00, beginning June 3rd.

WBJC Old Masters Revisited, programmed for June 2 includes: Mozart: Adagio and

Fugue in C; Durante: Concerto in C; Rameau: Thetis; and Schoeck: Concert in B \flat , (op. 65). The June 9 concert will include: Bach: Concerto in B \flat ; Britten: String Quartet #1 in D; and Mozart: Concerto #24 in C.

June 4 World of Operetta hosted by Al Haynes of the **Evening Sun** will present **A Night in Venice** by Johann Strauss. Other programs to be presented in this series include Emmerich Kalman's **Countess Maritza** and Exploring Gilbert and Sullivan with guest William Hyder.

Festival U.S.A. can be heard every Sunday at 7:00 pm providing a vast range of musical formats.

The Buffalo Folk Festival will be featured this month with special guests Tony and John, Don Renombill and the Tennessee Cutups.

The River City Blues Festival is highlighted June 23 with many of the oldtime blues artists performing the blues as only they know how.

The Jazz Experience takes to the air each Friday night at 11:45 pm and continues until 3:00 am. Host Jim Armstrong takes a vast look at jazz which includes interviews and information on jazz performers.

Host Vernon Welsh presents Jazz Extravaganza each Saturday at 8:00 pm. The program is designed to look at all aspects of the art form jazz. Live sets are also transmitted from the Maryland Inn which includes interviews with guest performers.

Jazz 91.5 at 12 midnight is hosted by T. Trip Records who plays a current selection of today's modern jazz.

Nostalgia radio programs, along with music of the Big Band era, can be heard each week day evening on Sounds Like Yesterday. Host Kevin Lysaght will present such radio programs as Our Miss Brooks, Jack Armstrong, and Suspense.

FRENCH CONCERT AT PEABODY

WCAO will present Festival Lili Boulanger, a memorial concert by Peabody artists in tribute to the late French composer, 9:00 pm on Sunday, June 30.

"Faust et Hélène" will be the featured work of the evening. It will be conducted by Dr. Fiora Contino, one of the foremost women conductors in the world, and a personal friend and former student of Mlle. Boulanger's sister Nadia, the renowned teacher, composer, writer and pianist.

Narration will be given by Dr. Elliott Galkin, and solo performers are: Serafina DiGiacomo, mezzo-soprano; David Hogan, tenor; William Martin, baritone; Leslie Knowles, violin; Christine Niehaus-Smith, piano. The ensemble will include Emily Knapp and Andrius J. Faruolo, violins; Ann Roggen, viola; Samuel Magill, cello.

The concert will be under the patronage of his Excellency, Jacques Kosciusko-Morizet, Ambassador of France, and the French Embassy will be represented by the Cultural Attaché, Gérard Abensous.

Flore Wend, a member of the Peabody voice faculty, will sing the "Pie Jesu,"

QUADRIPHONIC BOX SCORE

WETA: The Steve Ember Saturday Show in quadriphonic (2-3 pm).

WEZR: One selection in the third quarter hour beginning on the half hour.

WGMS: The National Gallery of Art Concert "live" each Sunday evening at 7.

WGTV: Two quadriphonic shows weekly: with Euclid (Mon, 7 am), and with Strider (Fri, 7 pm).

WHFS: Tuesday and Thursday 8-9 pm.

WJMD: Seven nights a week from 8-9 pm.

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.

accompanied by string quartet and harp. Mile. Wend planned the event with the approval and assistance of Nadia Boulanger.

WETA A new, expanded Talk of the Town program starts this month. Tony Riggs will host the half-hour, local radio magazine Monday through Friday from 6:30 to 7:00 pm. The program will include a rundown of local news and weather; news features; interviews; reviews of films, concerts, plays, exhibits, and restaurants; and previews of Washington-area events, radio and television programs. Regular contributors will include Gene Baro, Dean Dalton, Mary Cliff, and Tom Shales, with occasional features from Bill Cerri, Steve Ember, Yale Lewis, Rachel Cockrell, and a wide variety of freelancers.

The Military Band Concerts, previously broadcast Sunday afternoons, move to Saturdays, 8:30 pm. Tape-recorded coverage of folk music concerts, previously broadcast Saturday nights, will be heard from time to time on Mary Cliff's Folk Weekend (Saturdays and Sundays, 6 pm). Classical music festivals which were broadcast on Saturday nights will now be featured on Concert of the Week, Sundays at 8:30 pm.

Opera, Etc. (Sundays, 1 pm) starts the month off with the Metropolitan Opera Production of Bizet's **Carmen**, starring Marilyn Horne and James McCracken, conducted by Leonard Bernstein (June 2). Handel's **Orlando** will be presented June 9, with Sofia Steffan in the lead role. Stephen Simon conducts the Vienna Volksoper Orchestra. **Mefistofele** by Arrigo Boito is the selection for June 16. The cast includes Norman Treigle, Placido Domingo, and Montserrat Caballé. The London Symphony Orchestra is conducted by Julius Rudel. Ingvar Wixell plays the title role in Mozart's **Don Giovanni**, June 23. Colin Davis conducts the chorus and orchestra of the Royal Opera House, Covent Garden. The final opera selection for the month, June 30, will be Rossini's **William Tell**, with Gabriel Bacquier, Montserrat Caballé, and Nicolai Gedda. This is the first complete recording of the original version, in French.

Radio Revisited's Friday offerings this month (8 pm) range from mystery to comedy. **Murder Castle**, an episode of **Lights Out**, will be presented June 7. **Four Fingers and a Thumb**, an episode of **The Witches Tale**, and **The Babysitter** with Boris Karloff in the twin bill scheduled for June 14. The Dec. 5, 1949 episode of **Our Miss Brooks** is slated for June 21. On June 28, **Amos & Andy** will tell the story of how they started in radio, from the broadcast of Feb. 14, 1953.

Live-on-tape concerts from the Bergen International Festival begin June 13 at 8:30 pm. The first of these 12 weekly concerts will be devoted almost entirely to music by Edvard Grieg. A performance of Mahler's Symphony No. 3 in D Minor will be presented June 20. The Oslo Philharmonic Orchestra will be under the direction of Miltiades Caridis. Norwegian soprano Edith Thallaug is the soloist. The Prague Symphony Orchestra conducted by Jindrich Rohan and pianist Jan Henrik Keyser will perform a concerto by David Monrad Johansen, June 27. That concert will also include works by Martinu and Schubert.

The Gilbert & Sullivan Festival this month (Fridays, 8:30 pm) includes **Patience** (June 7), **Princess Ida** (June 14), **Utopia Limited** and **Trial by Jury** (June 21), and **Gondoliers** (June 28). The D'Oyly Carte Opera Company performs.

WGMS The Boston Symphony, heard each Sunday at 2:00 pm, presents its concerts this month under the batons of Michael Tilson Thomas and Colin Davis. Of special interest are the Bicentennial interviews which WGMS offers as an intermission feature.

The Cleveland Orchestra can be heard each Wednesday evening at 9:00 pm. This month Radu Lupu, Benita Valente, Tamas Vasary, Richard Fredricks and Hans Richter-Haaser will be the featured soloists appearing with the Cleveland Orchestra. Lawrence Foster, Robert Page, James DePriest and Lovro Von Matacic share the podium in these Severance Hall concerts.

Paul Hume offers his commentaries on the shows **Guest Artist** (Fridays, 8:00 pm), **The Young Tradition** (Thursdays, 8:00 pm), and **A Variable Feast** (Tuesdays, 8 pm). Topics for **A Variable Feast** this month include **A Family Affair: Mike, Peter, Me**; **The Cellos**; **These Are All the Marches**; and **Canada Has Given Us**. The Opera House on Saturday afternoon at 2:00 pm is hosted by Mr. Hume and this month will present Puccini's **Madame Butterfly**; Cornelius' **The Barber of Bagdad**; Bellini's **I Puritani**; Smetana's **Dalibor**; and Rimsky-Korsakov's **Coq d'Or**.

Invitation to the Dance continues in the Monday 8 pm slot. This month Jean Battey Lewis features the Royal Ballet, Lost Ballets, and Ballet in Opera.

The National Gallery concludes the 1973-1974 season this month with the 31st American Music Festival. These concerts will be broadcast in "live" quadriphonic sound from the East Garden court of the National Gallery each Sunday evening at 7 pm.

In Nature's Realm is presented each Friday at 9 pm. The subjects to be treated this month include Continental Formations; The Role of the Predator; Survival in the Wilderness; and Arctic Regions.

Musical Holiday, heard Wednesdays at 8 pm, features the countries of England, France, Austria, and Bulgaria for the month of June. Music evocative of the countries, as well as messages from their respective ambassadors, are presented.

New Programs: Beginning in June, the Saturday Special of the Week (8 pm) will feature the Louisville Orchestra. Vocalise will be heard each Sunday at 1:30 pm and **Diver-timento** is scheduled for 6:20 pm weekdays.

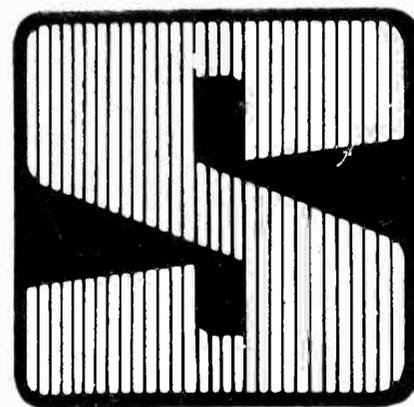
WWDC-FM GOES TO 50,000 WATTS

WWDC announced that it increased its power from 20,000 to 50,000 watts (ERP) on March 31.

A completely new transmitter has been installed, which is more than two times as powerful as before. This will provide a much more solid signal within the entire Washington Metropolitan region, as well as increase the coverage area by approximately 43%.

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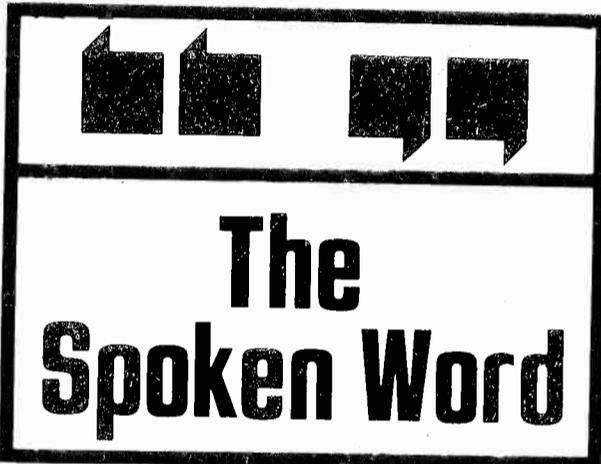
Opera Box

(Day of month precedes the fraction bar: /) ●STEREO

- AIDA, Verdi-●WBJC 20/8pm; ●WCAO 22/8pm
 ALEXANDER'S FEAST, Handel-●WAMU 2/8:30pm;
 ●WAMU 18/12Mdt
 ALZIRA, Verdi-●WITF 29/2pm
 AMICO FRITZ, Mascagni-●WGTS 10/9:05pm
- BARBER OF BAGDAD, THE, Cornelius-●WGMS 8/2pm
 BEATRICE DI TENDA, Bellini-●WAMU 25/12Mdt
- CARMEN, Bizet-●WETA 2/1pm; ●WGTS 24/9:05pm
 CLIVIA, Nico Dostal-WBJC 25/8pm
 COQ D'OR LE, Rimsky-Korsakov-●WGMS 29/2pm
 COUNTESS MARIZA, Kalman-WBJC 11/8pm
- DAPHNE, Strauss-●WITF 26/8:30pm
 DALIBOR, Smetana-●WGMS 22/2pm
 DON GIOVANNI, Mozart-●WETA 23/1pm
- ELEKTRA, Strauss-●WITF 8/2pm
- FAUST, Gounod-●WCAO 1/8pm; ●WITF 22/2pm
 FLYING DUTCHMAN, THE, Wagner-●WGTS 3/9:05pm
- GIANNI SCHICCHI, Puccini-●WITF 1/2pm
 GIOCANDA, LA, Ponchielli-●WITF 15/2pm
 GONDOLIERS, Gilbert & Sullivan-●WETA 28/8:30pm
- H.M.S. PINAFORE, Gilbert & Sullivan-●WITF 25/8:30pm
- ISRAEL IN EGYPT, Handel-●WAMU 4/12Mdt; ●WAMU
 30/8:30pm
- JEPHTHA, Handel-●WAMU 16/8:30pm
- MACBETH, Verdi-●WBJC 6/8pm
 MADAME BUTTERFLY, Puccini-●WGMS 1/2pm
 MEFISTOFELE, Boito-●WETA 16/1pm
 MONIKA-WBJC 25/8pm
- NIGHT IN VENICE, A, Strauss-WBJC 4/8pm
 NOZZA DI FIGARO, LE, Mozart-●WITF 12/8pm
- ORLANDO, Handel-●WETA 9/1pm
 OTELLO, Verdi-●WBJC 27/8pm
- PAGLIACCI, Leoncavallo-●WGTS 17/9:05pm
 PATIENCE, Gilbert & Sullivan-●WETA 7/8:30pm
 PRINCESS IDA, Gilbert & Sullivan-●WETA 14/8:30pm
 PURITANI, I, Bellini-●WGMS 15/2pm
- RIGOLETTO, Verdi-●WCAO 15/8pm
 RONDINE, LA, Puccini-●WITF 19/8:30pm
- SUOR ANGELICA, Puccini-●WITF 1/2pm
- TABARRO, IL, Puccini-●WITF 1/2pm
 TOSCA, Puccini-●WCAO 8/8pm
 TRIAL BY JURY, Gilbert & Sullivan-●WETA 21/8:30pm
 TROVATORE, IL, Verdi-●WCAO 29/8pm
 TSAR'S BRIDE, THE, Rimsky-Korsakov-●WAMU 9/8:30pm
- VESPRI SICILIANI, I, Verdi-●WITF 5/8:30pm; ●WAMU
 11/12Mdt; ●WBJC 13/8pm; ●WAMU 23/8:30pm
- UTOPIA UNLIMITED, Gilbert & Sullivan-●WETA 21/8:30
 pm
- WILLIAM TELL, Rossini-●WETA 30/1pm

- 1 FAUST, Gounod-●WCAO 8pm
 GIANNI SCHICCHI, Puccini-●WITF 2pm
 MADAME BUTTERFLY, Puccini-●WGMS 2pm
 SUOR ANGELICA, Puccini-●WITF 2pm
 TABARRO, IL, Puccini-●WITF 2pm
- 2 ALEXANDER'S FEAST, Handel-●WAMU 8:30pm
 CARMEN, Bizet-●WETA 1pm
- 3 FLYING DUTCHMAN, THE Wagner-●WGTS
 9:05pm
- 4 ISRAEL IN EGYPT, Handel-●WAMU 12Mdt.
 NIGHT IN VENICE, A, Strauss-WBJC 8pm
- 5 VESPRI SICILIANI, I, Verdi-●WITF 8:30pm
- 6 MACBETH, Verdi-●WBJC 8pm
- 7 PATIENCE, Gilbert & Sullivan-●WETA 8:30pm
- 8 BARBER OF BAGDAD, THE, Cornelius-●WGMS 2pm
 ELEKTRA, Strauss-●WITF 2pm
 TOSCA, Puccini-●WCAO 8pm

- 9 ORLANDO, Handel-●WETA 1pm
 TSAR'S BRIDE, THE, Rimsky-Korsakov-
 ●WAMU 8:30pm
- 10 AMICO FRITZ, Mascagni-●WGTS 9:05pm
- 11 COUNTESS MARIZA, Kalman-WBJC 8pm
- 12 VESPRI SICILIANI, I, Verdi-●WAMU 12Mdt.
- 13 NOZZA DI FIGARO, LE, Mozart-●WITF 8pm
- 14 VESPRI SICILIANI, I, Verdi-●WBJC 8pm
- 15 PRINCESS IDA, Gilbert & Sullivan-●WETA
 8:30pm
- 16 GIOCANDA, LA, Ponchielli-●WITF 2pm
 PURITANI, I, Bellini-●WGMS 2pm
 RIGOLETTO, Verdi-●WCAO 8pm
- 17 JEPTHA, Handel-●WAMU 8:30pm
- 18 MEFISTOFELE, Boito-●WETA 1pm
- 19 PAGLIACCI, Leoncavallo-●WGTS 9:05pm
- 20 ALEXANDER'S FEAST, Handel-●WAMU 12Mdt
- 21 RONDINE, LA, Puccini-●WITF 8:30pm
- 22 AIDA, Verdi-●WBJC 8pm
- 23 TRIAL BY JURY, Gilbert & Sullivan-●WETA
 8:30pm
- 24 UTOPIA UNLIMITED, Gilbert & Sullivan-
 ●WETA 8:30pm
- 25 AIDA, Verdi-●WCAO 8pm
 DALIBOR, Smetana-●WGMS 2pm
 FAUST, Gounod-●WITF 2pm
- 26 DON GIOVANNI, Mozart-●WETA 1pm
- 27 VESPRI SICILIANI, I, Verdi-●WAMU 8:30pm
- 28 CARMEN, Bizet-●WGTS 9:05pm
- 29 BEATRICE DI TENDA, Bellini-●WAMU 12Mdt
 CLIVIA, Nico Dostal-WBJC 8pm
 H.M.S. PINAFORE, Gilbert & Sullivan-●WITF
 8:30pm
- 30 MONIKA-WBJC 8pm
 DAPHNE, Strauss-●WITF 8:30pm
 OTELLO, Verdi-●WBJC 8pm
- 31 GONDOLIERS, Gilbert & Sullivan-●WETA
 8:30pm
- 32 ALZIRA, Verdi-●WITF 2pm
 COQ D'OR, LE, Rimsky-Korsakov-●WGMS 2pm
 TROVATORE, IL, Verdi-●WCAO 8pm
 ISRAEL IN EGYPT, Handel-●WAMU 8:30pm
 WILLIAM TELL, Rossini-●WETA 1pm



The Spoken Word

(Day of month precedes the fraction bar: /) ●STEREO

- DRAKE, ALFRED, The Rubaiyat of Omar Khayam-WGTS
 9/8pm
- DUHL, FREDERICK, Communes-WAMU 4/10:30am
- EVERYMAN-WGTS 30/8pm
- HOMER, The Illiad & The Odyssey-WGTS 23/8pm
- IBSEN, Henrik, Hedda Gabler-●WITF 4/8:30pm
- JULIUS CAESAR-WAMU 17/10pm
- MUCH ADO ABOUT NOTHING-WAMU 10/10pm
- SOLZHENITSYN, ALEXANDER, One Day in the Life of
 Ivan Denisovich-●WITF 6/10:30pm; 10/12Mdt.
- SOPHOCLES, Antigone-●WITF 11/8:30pm
- TAMING OF THE SHREW, THE-WAMU 24/10pm
- TENNESSEE WILLIAMS, The Rose Tattoo-●WITF 18/
 8:30pm
- TRAGEDY OF HAMLET, THE, Prince of Denmark-WAMU
 3/10pm
- WAR OF THE WORLDS-●WGTS 2/8pm
- WILDE, Oscar, Lady Windermer's Fan-WGTS 16/8pm
- 2 WAR OF THE WORLDS-●WGTS 8pm
- 3 TRAGEDY OF HAMLET, THE, Prince of Denmark
 WAMU 10pm
- 4 DUHL, FREDERICK, Communes-WAMU 10:30
 am
- 6 IBSEN, HENRIK, Hedda Gabler-●WITF 8:30pm
- 9 SOLZHENITSYN, ALEXANDER, One Day in the
 Life of Ivan Denisovich-●WITF 10:30pm
- 10 DRAKE, ALFRED, The Rubaiyat of Omar Khayam-
 WGTS 8pm
- 11 MUCH ADO ABOUT NOTHING-WAMU 10pm
- 12 SOLZHENITSYN, ALEXANDER, One Day in the
 Life of Ivan Denisovich-●WITF 12 Mdt.
- 13 SOPHOCLES, Antigone-●WITF 8:30 pm
- 14 WILDE, OSCAR, Lady Windermer's Fan-WGTS

- 8pm
 17 JULIUS CAESAR-WAMU 10pm
 18 TENNESSEE WILLIAMS, The Rose Tattoo-
 ●WITF 8:30pm
- 23 HOMER, The Illiad & The Odyssey-WGTS 8pm
- 24 TAMING OF THE SHREW, THE-WAMU 10pm
- 30 EVERYMAN-WGTS 8pm



Broadway Spotlight

(Day of month precedes the fraction bar: /) ●STEREO

- CAN CAN-●WBJC 28/12Nn
 CLIVIA-WBJC 25/8pm
 COUNTESS MARIZA-WBJC 11/8pm
- FADEOUT-FADE IN-●WBJC 7/12Nn
 FIDDLER ON THE ROOF-●WGAY 2/1pm
- HALLELUJAH BABY-●WBJC 14/12Nn
 HAPPY TIME, THE-●WGAY 23/1pm
 H.M.S. PINAFORE-●WITF 25/8:30pm
- GONDOLIERS-●WETA 28/8:30pm
- I DO, I DO-●WGAY 16/1pm
- LORELEI-●WBJC 21/12Nn
- MONIKA-WBJC 25/8pm
 MY FAIR LADY-●WGAY 9/1pm
- NIGHT IN VENICE, A-WBJC 4/8pm
- PATIENCE-●WETA 7/8:30pm
 PRINCESS IDA-●WETA 14/8:30pm
- 1776-●WGAY 30/1pm
 TRIAL BY JURY-●WETA 21/8:30pm
- UTOPIA UNLIMITED-●WETA 21/8:30pm
- 2 FIDDLER ON THE ROOF-●WGAY 1pm
- 4 NIGHT IN VENICE, A-WBJC 8pm
- 7 FADEOUT-FADE IN-●WBJC 12Nn
 PATIENCE-●WETA 8:30pm
- 9 MY FAIR LADY-●WGAY 1pm
- 11 COUNTESS MARIZA-WBJC 8pm
- 14 HALLELUJAH BABY-●WBJC 12Nn
 PRINCESS IDA-●WETA 8:30pm
- 16 I DO, I DO-●WGAY 1pm
- 21 LORELEI-●WBJC 12Nn
 TRIAL BY JURY-●WETA 8:30pm
 UTOPIA UNLIMITED-●WETA 8:30pm
- 23 HAPPY TIME, THE-●WGAY 1pm
- 25 CLIVIA-WBJC 8pm
 H.M.S. PINAFORE-●WITF 8:30pm
 MONIKA-WBJC 8pm
- 28 CAN CAN-●WBJC 12Nn
 GONDOLIERS-●WETA 8:30pm
- 30 1776-●WGAY 1pm

FATHERS DAY Comes every month...

when You give

FORECAST
FM
 THE FM LISTENING GUIDE

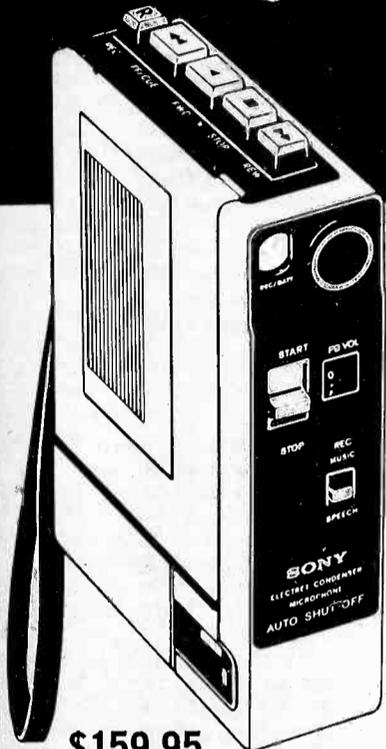


USE HANDY COUPON ON PAGE 151!

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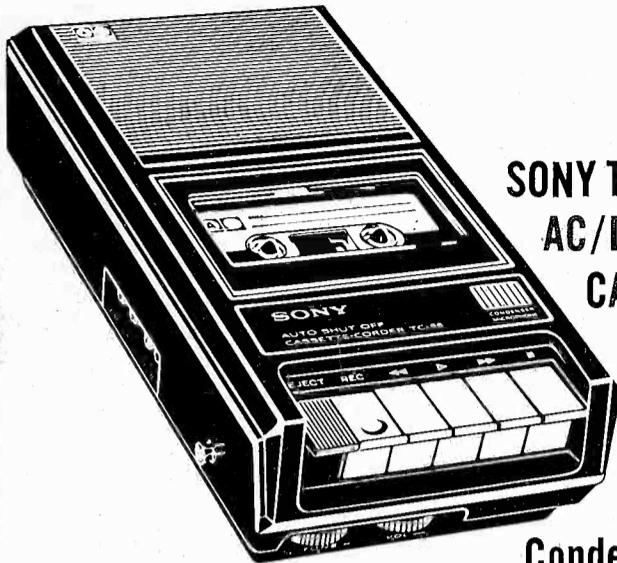


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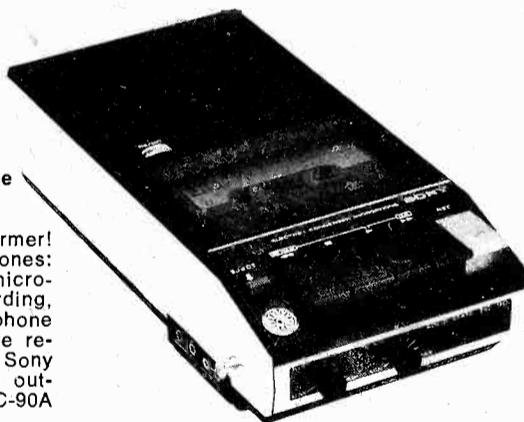
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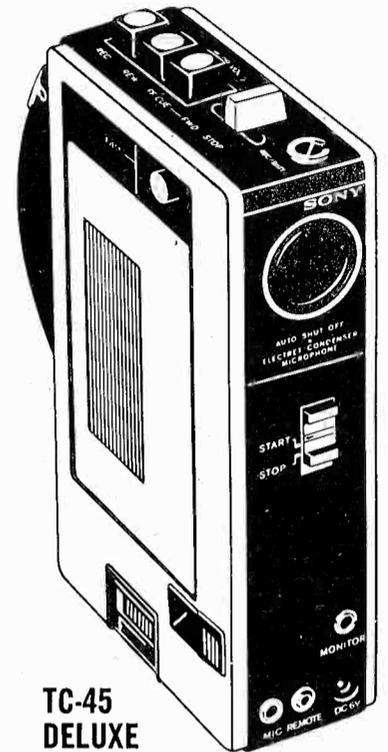
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Subject Index

STEREO

ALL NIGHT

MONDAY THROUGH FRIDAY

12:00 Mdt	WAMU	●Nightwatch
12:00 Mdt	WAVA	All News
12:00 Mdt	WEZR	●Easy Radio Music
12:00 Mdt	WFMM	●All Night Music Program
12:00 Mdt	WGAY	●Sound of Music
12:00 Mdt	WGMS	●After Hours
12:00 Mdt	WGTV	●Abnorml Radio Hours (M-T-W-F)
12:00 Mdt	WITH	●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	●Swoozie Programming

SATURDAY & SUNDAY

12:00 Mdt	WAMU	●Nightwatch
12:00 Mdt	WEZR	●Easy Radio Music
12:00 Mdt	WFMM	●All Night Music Program
12:00 Mdt	WGAY	●Sound of Music
12:00 Mdt	WGMS	●After Hours
12:00 Mdt	WGTV	●Corpus Callosum (Sun.)
12:00 Mdt	WHFS	●Progressive Rock
12:00 Mdt	WITH	●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	●Clark Kent Show

BROADWAY

MONDAY THROUGH FRIDAY

12:00 Nn	WBJC	●Best of Broadway (Fri.)
12:00 Nn	WETA	●P.M.-with Steve Ember
6:00 PM	WMJS	●Showtime

SATURDAY

9:00 PM	WMJS	●Showtime
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SUNDAY

1:00 PM	WGAY	●Matinee at One
9:00 PM	WMJS	●Showtime

CHILDREN

MONDAY THROUGH FRIDAY

9:30 AM	WGTS	DC Public Schools Project (First week of month)
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SATURDAY

8:30 AM	WGTV	●Taking Time for Children
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DRAMA

MONDAY THROUGH FRIDAY

7:00 PM	WBJC	Sounds Like Yesterday (M-F)
8:00 PM	WETA	Green Hornet (Mon.)
8:00 PM	WETA	Great Gildersleeve (Tues.)
8:00 PM	WETA	Fat Man (Wed.)
8:00 PM	WETA	Suspense (Thurs.)
8:00 PM	WETA	Radio Revisited (Fri.)
9:30 PM	WAMU	X Minus One (Fri.)
10:00 PM	WAMU	Soundstage (Mon.)

SATURDAY

11:30 PM	WGTS	New Old-Time Radio Show
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SUNDAY

7:00 PM	WAMU	Recollections
8:00 PM	WETA	Earplay

EASY LISTENING

MONDAY THROUGH FRIDAY

●WEZR	24 Hours
●WFMM	Fulltime
●WGAY	24 Hours
●WJMD	24 Hours
●WMAR	24 Hours
●WBJC	6AM - 9AM

FOLK

MONDAY THROUGH FRIDAY

12:00 Nn	WBJC	Folk Roots (Tues.)
12:00 Nn	WBJC	Learning the Blues (Thurs.)
8:00 PM	WBJC	Internat'l Festival (Mon.)
10:00 PM	WAMU	●Jerry Gray Show (Fri.)

SATURDAY

7:00 AM	WAMU	John Dildine
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8:00 AM WAMU ●Bluegrass

6:00 PM WETA ●Folk Weekend

SUNDAY

6:00 AM	WETA	●Folk Weekend
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 & 12 Nn
10:30 AM	WAMU	Ebony Harvest (Mon.)
12:00 Nn	WGMS	●Luncheon at Kennedy Center
12:00 Nn	WGTS	Noon Notes
1:00 PM	WGTS	●First Hearing (Wed.)
1:00 PM	WKTK	Backstage (Tues., Wed.)
4:30 PM	WAMU	Bookmark
5:35 PM	WGMS	Preview
10:00 PM	WGTS	●Sacred Artist (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
12:02 PM	WGMS	Nat'l Symphony Notes
6:00 PM	WBJC	Baltimore Happenings
6:30 PM	WAMU	Tales of Time & Space
8:00 PM	WGTS	The Spoken Word
9:00 PM	WGMS	●Radio Smithsonian
9:00 PM	WGTS	●First Hearing

HUMOR

MONDAY THROUGH FRIDAY

7:00 AM	WMAL	●Harden & Weaver
11:00 AM	WAMU	Recollections (Fri.)
3:00 PM	WWDC	●The Joy Boys
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 (Mon., Tues.)
8:00 PM	WETA	Great Gildersleeve (Tues.)
10:30 PM	WAMU	●Sealed Beam (Wed.)
11:00 PM	WBJC	Inside Jean Shepherd

SATURDAY

11:30 PM	WGTS	New Old-Time Radio Show
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INSTRUCTIONAL

MONDAY THROUGH FRIDAY

9:00 AM	WBJC	●Nature of Man (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	DC Public Schools Radio Project
10:30 AM	WAMU	Women Dare Daily (Wed.)
11:45 AM	WAMU	Lernt Deutsch (Mon.)
11:45 AM	WAMU	Japanese (Tues.)
11:45 AM	WAMU	French in the Air (Wed.)
11:45 AM	WAMU	Italian by Ear (Thurs.)
11:45 AM	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	●Music Appreciation
11:30 AM	WBJC	●Intro. to Sociology
12:00 Nn	WAMU	Women Dare Daily

SUNDAY

8:00 AM	WAMU	Ecology & Human Environment
9:00 AM	WBJC	●Nature of Man

JAZZ

MONDAY THROUGH FRIDAY

5:30 AM	WAMU	Jazz Anthology
12:00 Nn	WBJC	Learning the Blues (Thurs.)
2:00 PM	WBJC	●Jazz in Stereo
11:00 PM	WAMU	Jazz Anthology (Mon.-Thurs.)
12:00 Mdt	WBJC	●Jazz in Stereo (Fri.)
12:00 Mdt	WKTK	●All That Jazz

SATURDAY

6:00 AM	WAMU	Jazz Anthology
1:00 PM	WAMU	●Spirits Known & Unknown
4:30 PM	WBJC	●Jazz Revisited
5:00 PM	WBJC	●Explorations in Jazz
7:00 PM	WAMU	Jazz Revisited

8:00 PM

10:00 PM

12:00 Mdt

WBJC

WAMU

WBJC

- Jazz Extravaganza
- Sound, Color & Movement
- Jazz in Stereo

SUNDAY

6:00 AM

2:30 PM

3:00 PM

WAMU

WAMU

WGTV

- Jazz Anthology
- New Thing Root Music
- I Thought I Heard Buddy Boulden Say

NEWS-IN-DEPTH

MONDAY THROUGH FRIDAY

Fulltime	WAVA	All News
6:00 AM	WBJC	●AM Baltimore
7:00 AM	WAMU	●Morningline
9:00 AM	WGTV	●Alternative News
12:00 Nn	WGTS	Noon Notes
12:30 PM	WAMU	Timepiece
1:00 PM	WGTS	Options (Mon. & Fri.)
4:30 PM	WBJC	News Capsule
5:00 PM	WBJC	All Things Considered
5:00 PM	WETA	All Things Considered
6:00 PM	WGTV	●Alternative News
6:00 PM	WGTS	Church World News
6:30 PM	WETA	Talk of the Town
8:00 PM	WAMU	All Things Considered
9:00 PM	WGTV	Pacifica Evening News
11:30 PM	WGTS	All Things Considered (M-Thurs.)

SATURDAY

Fulltime	WAVA	All News
9:00 AM	WGTV	●Alternative News
6:00 PM	WGTV	●Alternative News
8:00 PM	WETA	Wash. Week in Review

SUNDAY

Fulltime	WAVA	All News
1:30 PM	WAMU	Thirty Minutes
5:30 PM	WGTS	Church World News

OPERA

MONDAY THROUGH FRIDAY

8:00 PM	WBJC	●Opera Theater (Thurs.)
8:00 PM	WBJC	●World of Operetta (Tues.)
9:00 PM	WGTS	●World of Opera (Mon.)

SATURDAY

2:00 PM	WBAL	●Metropolitan Opera
2:00 PM	WGMS	●Opera House
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

11:15 AM	WAMU	Various Radio Moscow Prog. (M)
11:30 AM	WAMU	Soviet Press Rev. (Fri.)
11:30 AM	WAMU	German Press Rev. (Mon.)
11:30 AM	WAMU	Vivre A Paris (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.)
7:30 PM	WAMU	BBC Science Magazine (Tues.)
8:00 PM	WBJC	●Internat'l Festival (Mon.)
8:00 PM	WGMS	●Musical Holiday (Wed.)

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	WFMM	Irish Hour
9:00 AM	WHFS	●Jewish Musical Hall
9:05 AM	WAVA	Wash. Jewish Hour/Max Resnick
10:00 AM	WFMM	Lithuanian Melodies
11:00 AM	WFMM	Edelweiss Hour
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
4:30 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

PROGRESSIVE MUSIC

MONDAY THROUGH FRIDAY

7:00 AM	WGTV	●(Q)Quad with Euclid (Mon.)
7:00 AM	WHFS	●Progressive Rock with Ty
9:30 AM	WGTV	●Radio Free Shire
10:00 AM	WHFS	●Progressive Rock with David
12:00 Nn	WGTV	●Bruce Rosenstein (Tues. & Fri.)
1:00 PM	WHFS	●Progressive Rock with Josh
1:00 PM	WKTK	●(Q)Prog. Rock/Dave Ross

WAMU-FM 88.3	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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	WITH-FM 104.5	WAVA-FM 105.1	WKTK 105.7	WMAR-FM 106.5	WEZR 106.7
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3:15 PM	WGTB	● Spiritus Cheese
5:00 PM	WAMU	● Ol Howard's Rock 'N' Roll Jukebox
5:00 PM	WHFS	● Progressive Rock with Cerphe
5:00 PM	WKTK	● (Q) Progressive Rock
7:00 PM	WGTB	● (Q) Quad with Strider (Fri.)
9:00 PM	WKTK	● (Q) Lights Out
9:00 PM	WHFS	● Progressive Rock
12:00 Mdt	WGTB	● Abnoml Radio Hours
Fulltime	WGTB	● Progressive Music
Fulltime	WHFS	● Progressive Rock
Fulltime	WITH	● Non-Stop Rock
Fulltime	WMAL	● Progressive Rock

SATURDAY & SUNDAY

11:00 AM	WBJC	● Sunday Underground
12:00 Nn	WBJC	● Rock in Stereo (Sat.)
7:30 PM	WAMU	Time Machine (Sat.)
8:30 PM	WAMU	● Experience (Sat.)
Fulltime	WGTB	● Progressive Music
Fulltime	WHFS	● (Q) Progressive Rock
Fulltime	WITH	● 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	Home
9:30 AM	WGTS	Overseas Mission (Fri.)
10:00 AM	WETA	Live Coverage of Senate Hearings (when scheduled)
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 Speaks (Fri.)
11:45 AM	WGTS	Week at U.N. (Wed.)
1:00 PM	WGTS	Mont. Cnty. Comments (Tues.)
1:15 PM	WGTS	Generations Together (Tues.)
1:30 PM	WGTS	Opera in Germany (Thurs.)
2:45 PM	WGTB	● Radio Free Women (Mon.)
2:45 PM	WGTB	● The Place (Tues.)
2:45 PM	WGTB	● Fireside Flak (Wed.)
2:45 PM	WGTB	● Critique (Thurs.)
2:45 PM	WGTB	● Watchdog (Fri.)
6:00 PM	WGTS	Casper Citron (Mon.-Thurs.)
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	WGTB	● Interface (Fri. & Mon.)
6:30 PM	WGTB	● People (1st & 3rd Wed.)
6:30 PM	WGTB	● Friends (Tues.)
6:30 PM	WGTB	● Open Forum (Thurs.)
6:30 PM	WGTB	● Post Meridian (2nd & 4th Wed.)
6:30 PM	WGTS	Dept. of Human Res. Speaks (M)
6:30 PM	WGTS	Access (Tues.)
6:30 PM	WGTS	Target (Thurs.)
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	WGTS	Firing Line (Tues.)
7:00 PM	WGTS	Univ. Forum (Mon.)
7:00 PM	WGTS	From the Midway (Thurs.)
7:00 PM	WGTS	NPC Luncheon (Wed.)
7:00 PM	WAMU	The Future of (Tues.)
9:15 PM	WAVA	American Report (Mon.-Fri.)
9:15 PM	WAVA	Washington Scene (Mon.-Fri.)
9:30 PM	WAMU	Dial-Log (Thurs.)
10:00 PM	WAMU	Overseas Mission (Wed.)
11:00 PM	WAVA	Overseas Mission

SATURDAY

8:30 AM	WGTB	● Taking Time for Children
2:45 PM	WGTB	● Radio Free Women
6:30 PM	WGTB	● Friends
8:00 PM	WETA	Wash. Week in Review

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	WFMM	Baltimore Fire Dept.
8:45 AM	WGAY	● Young Lawyers Presents
12:15 PM	WAVA	Conversations with Consumers
1:30 PM	WAMU	Thirty Minutes
3:00 PM	WGTS	Election Spotlight (Tk.Pk.)
5:30 PM	WAMU	Center for Study of Dem.Inst.
6:00 PM	WAMU	Conversations
6:00 PM	WBJC	Baltimore Happenings
6:00 PM	WGTS	Casper Citron
7:05 PM	WAVA	Northern Va. Faces the Nation
9:05 PM	WAVA	Washington Scene
11:00 PM	WAVA	Overseas Mission

RELIGION

MONDAY THROUGH FRIDAY

5:30 AM	WHFS	Written Word
6:30 AM	WAVA	Man to Man-4th Presby. Church
2:00 PM	WGTS	Eternal Light (Mon.)
2:25 PM	WAVA	Choice
5:45 PM	WGTS	Voice of Prophecy
6:00 PM	WGTS	Church World News (Fri.)
6:15 PM	WGTS	Dialog (Fri.)
6:30 PM	WGTS	Answers (Fri.)
6:45 PM	WGTS	● Music for Spirit
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
12:30 PM	WGTS	Voice of Prophecy
2:00 PM	WGTS	History of a Hymn
3:30 PM	WGTS	Scripture
4:00 PM	WGTS	● Sacred Concert Hour
9:30 PM	WGTS	● Music on High

SUNDAY

6:00 AM	WWDC	Religious Programming
7:00 AM	WJMD	Inspirational Music
7:15 AM	WGAY	Moments of Inspiration
7:30 AM	WFMM	Protestant Hour
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	WFMM	Church in the World
8:30 AM	WGMS	Way of Life
8:30 AM	WGTS	Music on High
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 (Wed.)
5:55 AM	WHFS	Space Story (Wed.)
9:30 AM	WGTS	Human Condition (Wed.)
9:30 AM	WGTS	BBC Science Magazine (Thurs.)
11:00 AM	WAMU	Men & Molecules (Fri.)
11:00 AM	WAMU	Search for Mental Health (Thurs.)
11:00 AM	WGTS	Cook's Corner
11:15 AM	WAMU	Science & Tech. in USSR (Mon.)
6:20 PM	WAVA	Eden's Garden (Fri.)
6:30 PM	WGTS	BBC Science Magazine (Wed.)
7:20 PM	WAVA	Eden's Garden (Fri.)
7:30 PM	WAMU	BBC Magazine (Tues.)
8:00 PM	WGTS	Perspectives on Health (M-Thurs.)
9:30 PM	WAMU	Ecology & Human Env. (M & W)

SUNDAY

8:00 AM	WAMU	Ecology & Human Env.
8:15 AM	WFMM	Men & Molecules
5:15 PM	WHFS	Agriculture USA
6:30 PM	WGTS	Check-Up

SPORTS PLAY-BY-PLAY

MONDAY THROUGH FRIDAY

1:15 PM	WAVA	Race Reports (Also at 1:45, 2:15, 2:45, 3:15, 3:45, 4:45, 5:15, 5:45 pm)
6:15 PM	WAVA	Big Thoroughbred Race
6:30 PM	WAVA	Who's On First (Wed.)

SYMPHONIC

MONDAY THROUGH FRIDAY

6:00 AM	WETA	● A.M.-1
6:00 AM	WGTS	● Daybreak
9:00 AM	WETA	● A.M.-2
9:00 AM	WGTS	● Let the Peoples Sing (Mon.)
10:30 AM	WGMS	● Listener Survey
12:00 Nn	WETA	● P.M.-with Steve Ember
1:30 PM	WAMU	● Measure by Measure
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.)
8:00 PM	WBJC	● G.T.E. Hour
8:00 PM	WBJC	● Internat'l Festival (Mon.)
8:00 PM	WBJC	● Stereo Concert Hall (Wed.)

8:00 PM	WBJC	● Orchestra Hall (Fri.)
8:00 PM	WCAO	● Maestro Symphony
8:30 PM	WETA	● Boston Pops Concert (Mon.)
8:30 PM	WETA	● Phila. Orch. Concerts (Wed.)
8:30 PM	WETA	Phillips Collection Concerts (Tu.)
8:30 PM	WETA	● Foreign Fes. Concerts (Thurs.)
8:30 PM	WETA	● Lib. of Congress Concerts (Fri.)
9:00 PM	WBJC	● Cleve. Orch. (Mon.)
9:00 PM	WBJC	● Boston Symphony (Tues.)
9:00 PM	WGTS	● Col. Soc. for Perf. Arts (M-Thu.)
9:00 PM	WGMS	● Cleve. Orch. (Wed.)
9:00 PM	WGMS	● World's Great Orch. (Thurs.)
9:30 PM	WAMU	● In Praise of Music (Tues.)
10:00 PM	WBJC	NPR Concert (Fri.)
11:00 PM	WETA	● Classical Grooves

SATURDAY

6:00 AM	WETA	● Classical Weekend
10:30 AM	WGTS	● Art of Pipe Organ
11:00 AM	WGMS	● Concert Stage
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.
11:00 PM	WETA	● Classical Grooves
12:00 Mdt	WCAO	● Maestro Symphony

SUNDAY

6:00 AM	WETA	● Classical Weekend
7:00 AM	WAMU	● Dutch Concert Hall
9:00 AM	WETA	● Classical Weekend
11:00 AM	WGMS	● Sym. for Sunday Morning
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 Symphony Orchestra
4:30 PM	WGTS	Melody Time
7:00 PM	WGMS	● Intermezzo
8:00 PM	WAMU	Singer's World
8:00 PM	WCAO	● Maestro Symphony
8:30 PM	WETA	● Concert of Week
9:00 PM	WBJC	● Old Masters Revisited
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.)
6:00 AM	WBJC	● AM Baltimore
10:00 AM	WGTS	Perspectives on Health (M-Thu.)
11:00 AM	WGTS	Cook's Corner
12:00 Nn	WGMS	Luncheon at Kennedy Center
1:00 PM	WGTB	● Musician's Classifieds
1:16 PM	WFMM	NASA Program
2:00 PM	WGTS	Men & Ideas (Wed.)
2:00 PM	WGTS	Access (Fri.)
5:02 PM	WGAY	Bernie Harrison Show
6:00 PM	WGTS	Casper Citron (M-Thurs.)
6:30 PM	WETA	Talk of the Town
6:30 PM	WGTS	Dialogues
6:30 PM	WGTS	Access (Tues.)
7:00 PM	WETA	Inside Jean Shepherd (M-W-F)
8:00 PM	WGTS	Perspectives on Health (M-Thurs.)
9:00 PM	WAMU	Dial-Log (Thurs.)
11:00 PM	WBJC	Inside Jean Shepherd

SATURDAY

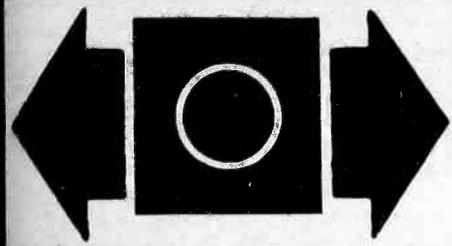
9:30 AM	WGTS	Saturday Seminar
9:40 AM	WAVA	Larry Frommer Travel (11:15am)
1:00 PM	WGTB	● Musician's Classifieds

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
9:30 AM	WFMM	Income Tax
1:00 PM	WGTB	● Musician's Classifieds
1:30 PM	WAMU	● Radio Smithsonian
5:00 PM	WBJC	● Radio Smithsonian
6:00 PM	WGTS	Casper Citron
6:30 PM	WGTS	Check-Up
8:00 PM	WBJC	First Edition
8:05 PM	WAVA	First Edition-Literary Guild Prog.

MOVING??

Please allow 30 days for processing change of address. If you are leaving our area, why not arrange for a friend to enjoy the balance of your subscription? Let us know on a postcard. Please include YOUR mailing label.



Listening Guide

SATURDAY

● 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.

Ⓜ indicates program preceded by a newscast.

① Saturday

- 6:00 A.M.
WAMU JAZZ ANTHOLOGY—with George Mercer-Johnny & Baby Dodds.
WETA ● CLASSICAL WEEKEND—with Mary Cliff-WEBER Concertino for Clarinet, Op.26 (VSD709/10) [9]; DVORAK Scherzo Capriccioso (S60098) [13]; MOZART Piano Concerto, k.459 (PHS-6500283) [28]; TCHAIKOVSKY Quartet in Bb (1865) (SR40222) [13]; HAYDN Divertimenti #1 in F (STS15078) [9]; BUSONI Konzertstück for Piano & Orch., Op.31a (CE31003) [18]; WAGNER Tannhauser Over. (M32296) [15]; LECOCQ Mamselle Angot (VICS1168) [24]; MOZART Sym.#28 in C, K.200 (MS6858) [17]; BULL Walsingham Variations (M32229) [12]; BACH Sym.#3 in D, Op.18 (SOL317) [13].
WGMS ● PRELUDE
WGTB ● TOM O'BRIEN SHOW—progressive music.
WGTS ● DAYBREAK—Light music along with Health Watch & The Written Word.
- 6:30 A.M.
WGMS (6:45) ON THE CORNER
- 7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC
WCAO ● MAESTRO MORNING
WGMS ● ADVENTURES IN JUDAISM
WITF ● MASTERWORKS OF FRENCH MUSIC
- 7:30 A.M.
WGMS ● MORNING MELODIES
WITF ● MUSIC FROM GERMANY-KROMMER Quartet in C; PLEYEL Quintet in C.
- 8:00 A.M.
WAMU ● BLUEGRASS—with Gary Henderson exploring historical trends of bluegrass music since its inception (1945) to the present day.
WGMS ● MORNING MELODIES
WITF ● ONCE UPON A TIME—Songs & stories for children with Nancy Harper.
- 8:30 A.M.
WGTB ● TAKING TIME FOR CHILDREN—a program for the young at heart. Music, stories & poetry. Produced by Eleanor Hickey.
WGTS YOUR STORY HOUR—Enrichment for children.
- 9:00 A.M.
WBJC ● ROCK IN STEREO
WETA ● (8:55) CLASSICAL WEEKEND—with Mary Cliff—HANDEL Trumpet Concerto in d (MHS10-19) [10]; RAVEL Introd. & Allegro (ZRG574) [10]; GLAZUNOV Concert Waltz #1 (CS6509) [8]; BIZET Variations Chromatiques (M32040) [15]; LISZT Weinen, Klagen, Sorgen, Zagen (PHS6500215) [17]; BOIELDIEU Harp Concerto (RC633) [14]; KHACHATURIAN Masquerade Suite (LSC2398) [18]; RACHMANINOFF Concerto #2 (MS6634) [34]; HAYDN Sym.#92 in G (S36919) [32]; PONCHIELLI Dance of the Hours from La Gioconda (MS7437) [11].
WGMS ● THIS WEEKEND IN WASH./MORNING MELODIES
WGTB ● MORNING ALTERNATIVE NEWS
- 9:30 A.M.
WGTB ● MEDICATED GOO SHOW—progressive music with Geoffrey Brown.
WGTS SATURDAY SEMINAR—Moral & ethical issues are discussed.

- 10:00 A.M.
WGMS ● MASTERS OF THE BAROQUE—J.S.BACH Art of the Fugue: Contrapunctus I, N.Y. Brass Qnt. (LSC2938); BRUNCKHORST Prelude & Fuge in e, Hansen (H71100); CORELLI Concerto Grosso in F, op.6, #2, Menuhin (S36303); SCARLATTI Sonata in Eb, L.115, (K.307), Sgrizzi (H71094); TELEMANN Comic Cantata: Der Schulmeister, Prey/Winschermann (6500116).
WITF ● OSBORG'S CHOICE—Baroque music.
- 11:00 A.M.
WGMS ● CONCERT STAGE—BERLIOZ Benvenuto Cellini: Over., op.23, Boulez (M31799); BRAHMS Hungarian Dance #1 in g, Jongen/Cartigny (MW5); BORODIN Prince Igor: March, Svetlanov (SR40056).
WGTS SOUND OF WORSHIP—Worship service live from either Takoma Park Seventh-day Adventist Church or Sligo Seventh-day Adventist Church in Takoma Park.
- 12:00 NOON
WAMU WOMEN DARE DAILY—a college level course examining the history & role of women in a variety of disciplines & environments with lecturer Roberta Hollander.
WCAO ● MAESTRO LUNCHEON
WETA ● CHARTER FLIGHT—Music from Israel.
WGMS ● AT THE KEYBOARD—Hans Kann, p.,—CZERNY Valse di Bravura, op.35, Kann (MHS973); BEETHOVEN Grosse Fugue in Bb, op.134, for piano 4-hands, Kann/Marciano (MHS1096); GODARD Mazurka in Bb, op.54, Kann (MHS1139); JANACEK "X" 1905 (Oct.1st, 1905), Kann (MHS1121).
WGTB ● SOPHIE'S PARLOR—program of all women's music & information.
WITF ● BBC MUSIC SHOWCASE—BAX Sym.#6; FIELD Nocturnes #8 in A & #15 in C; STRAUSS Morgen; SCRIBBIN Poem of Ecstasy.
- 1:00 P.M.
WAMU ● SPIRITS KNOWN & UNKNOWN—with Gerald Lee & Joyce Bellfield.
WETA ● (Q)STEVE EMBER'S SATURDAY SHOW—new classical music releases, an hour of matrix quadraphonic starting at 2 pm; pre-recorded tape releases.
WGMS ● LUNCHEON CONCERT—HAYDN Notturmo #6 in G, Ristenpart (S35); GLINKA Russlan & Ludmila: Oriental Dances, Svetlanov (SR40081); TCHAIKOVSKY Capriccio Italien, op.45, Svetlanov (SR401500); STRAUSS Emperor Waltz, op.437, Karajan (139014).
- 1:30 P.M.
WGTS ● AFTERNOON SERENADE—Light inspirational music throughout the afternoon.
WITF ● SINGER'S WORLD—with Wayne Connor.
- 2:00 P.M.
WCAO ● MAESTRO AFTERNOON
WGMS ● (1:55) OPERA HOUSE—Commentary by Paul Hume—PUCCINI Madame Butterfly; Maria Chiara, s, James King, t, Hermann Prey, br, Bavarian Radio Chorus & Orch./Patane (Eurodisc). HISTORY OF A HYMN
WGTS ● THE OPERA—PUCCINI Il trittico (Il tabarro, Suor Angelica, Gianni Schicchi), with Leontyne Price (Giorgietta), Placido Domingo (Luigi), Sherrill Milnes (Michele), Renata Tebaldi (Suor Angelica), Giulietta Simionata (The Princess), Tito o bi (Schicchi), Victoria de los Angeles (Laurretta), Carlo Del Monte (Rinuccio), Anna Maria Canali (Zita);/Leinsdorf, Gardelli, & Santini (LSC3220;OSA1394;Ang35473) [180].
- 2:30 P.M.

- WGTB ● (2:45) RADIO FREE WOMEN—discussion of women's issues & problems.
- 3:00 P.M.
WGTB ● (3:15) GERI RIGG SHOW—progressive music.
WGTS VIEWPOINT
- 3:30 P.M.
WGTS SCRIPTURE
- 4:00 P.M.
WAMU MBARI-MBAYO—Godwin Oyewole presents a program of African music & news, & calypso music from West Indies.
WGTS ● SPECIAL-GOD IS REAL—The Sound of Peace, a Washington performing group, sings this program of contemporary sacred music, Kathy Woods, director.
- 4:30 P.M.
WBJC JAZZ REVISITED
- 5:00 P.M.
WAMU COLLECTOR'S CORNER—with Wayne Conner.
WBJC ● EXPLORATIONS IN JAZZ
WGMS ● IN RECITAL—Steven Staryk, vi.,—PAGANINI Caprices, op.1: #1 in E, Staryk (MHS1122); WIENIAWSKI Legende, op.17, Staryk, Kotowska (MHS1131); PROKOFIEV Violin Sonata #2 in D, op.94, Bernardi (MHS1135); WIENIAWSKI Etudes (Caprices) for 2 violins, op.18, #'s 1 & 2, Staryk (MHS1131).
WITF ● STRAVINSKY INSPIRES STRAVINSKY—A discussion, with musical illustrations, of some of Igor Stravinsky's arrangements for orch., made in his later years, of works composed for piano or pianola in his youth.
- 6:00 P.M.
WAMU ● QUARTET—with Ed Clark. Art of the American Barbershop Quartet is explored with music & interviews feat. Wash./Balto. area quartets. The Four Renegades.
WCAO ● MAESTRO EVENING
WETA ● FOLK WEEKEND—with Mary Cliff.
WGMS ● COLLECTOR'S SHELF—Felix Weingartner Birthday Program (b.June 2, 1863).
WGTB ● EVENING ALTERNATIVE NEWS
WITF ALL THINGS CONSIDERED
- 6:30 P.M.
WGTB ● FRIENDS—a program about gay people in the Wash. area. Produced by Stonewall Nation Media Collective.
WGTS ● CHORAL MASTERPIECES—BRITTEN War Requiem (OSA1255); Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau, Bach Choir, London Sym.Orch./Britten.
WITF CONVERSATIONS AT CHICAGO
- 7:00 P.M.
WAMU JAZZ REVISITED—with Hazen Schumacher—On the Spot Recordings.
WGMS ● FIRST HEARING
WGTB ● ANDI FISHMAN—progressive music.
WITF ● MUSIC OF THE BIG BANDS—Fletcher Henderson & Sonny Burke.
- 7:30 P.M.
WAMU ● THE TIME MACHINE—Time traveler Bill Barber reviews the rock & roll hits of the past.
- 8:00 P.M.
WBJC ● JAZZ EXTRAVAGANZA
WCAO ● MAESTRO OPERA—GOUNOD Faust, Franco Corelli; Dr. Faust, Nicolai Chiaurov; Mephistopheles, Joan Sutherland; Marquerite, London Sym.Orch., Ambrosian Opera Chorus & Choir of Highgate School/Gounod.
WETA WASHINGTON WEEK IN REVIEW

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 mfg. no. (XOO). Brackets indicate approximate length of selection in minutes: [OO].

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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1
SATURDAY

WGMS ●SPECIAL OF THE WEEK-Louisville Orch.
WITF ●JAZZ REVISITED-South Sea Islands.

Saturday, June 8 8:00 pm
Theater, Prince George's Community College
Largo, Maryland
BALTIMORE SYMPHONY ORCHESTRA
Sergiu Comissiona, Conductor
Ticket Information: 474-6468

8:30 P.M.
WAMU ●EXPERIENCE-Craig Oliver presents rock & roll music.
WETA ●IN CONCERT: Military Band Concert.
WITF ●BOSTON POPS-/Fiedler; Myron Romanul, p., - VERDI Aida: Triumphal March; WEBER Oberon: Over.; GOLD Theme from Exodus; PONCHIELLI La Gioconda: Dance of the Hours; GRIEG Piano Concerto in a; TRAD. Song of the Volga Boatmen; GARLAND In the Mood; KING I Feel the Earth Move.(P741)(93).

9:00 P.M.
WGTB ●THE BUZZ BALL SHOW-prog. music with Kevin Lanigan.
WGTS ●MUSICAL MEMORIES-Music from The Good Old Days. Tonight, Eddy Howard, his voice & his orch.

10:00 P.M.
WAMU ●SOUND, COLOR & MOVEMENT-Russell Williams explores the inseparable relationship between the musicians, the movement & the music.

10:30 P.M.
WITF ●ROUND THE HORNE-with Kenneth Horne.
WMJS ●NOSTALGIA SCENE-Glenn Miller.

11:00 P.M.
WETA ●CLASSICAL GROOVES-BRAHMS Sonata #2 in F, for Piano & Cello (CS6814)(28); SCHUBERT Sonata in A, D.959 (PHS6500284)(38); BACH Concerto in g (S36841)(11); STAMITZ Flute Concerto in G (2533085)(15); C.P.E. BACH Flute Concerto in Bb (MHS881)(21).

WGTS ●AMERICAN THEATRE ORGAN SOCIETY CONCERT-Paul Carson at the theatre organ feat. old show tunes. An original radio broadcast of the early forties.

WITF ●FESTIVAL U.S.A.-Claremont Music Festival-COWELL Trio in Nine Short Movements; VARESE Ionization; PORTER Horn Sonata; KUBIK Divertimento for 13 players.

11:30 P.M.
WGTS ●NEW OLD-TIME RADIO SHOW-Original dramas & radio revivals. This evening's hits-Have Gun-Will Travel, Gunsmoke.
WMJS ●NOSTALGIA SCENE-Artie Shaw.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH-with Edward Merritt.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO SYMPHONY-BEETHOVEN Sym.#4 in Bb, op.60 (H3619)(25).
WGMS ●AFTER HOURS
WGTB ●CORPUS CALLOSUM-progressive music with Ken Moss & Rich Stevens.

2 Sunday

6:00 A.M.
WAMU ●JAZZ ANTHOLOGY-with George Mercer: Tony Parenti: Clarinet Rags & Stomps.
WETA ●CLASSICAL WEEKEND-with Mary Cliff: MOZART Serenade in Bb for 13 Winds, K.361 (VSD707/8)(27); J.C.BACH Second Sym. in Bb (MHS581)(11); MOSCHELES Piano Concerto in g, Op.58 (CE31010)(25); CASTELNUOVO-TEDESCO Concerto in G (M3X31508)(20); BEETHOVEN Sym.#1 (DGG138801)(26); SAINT-SAENS Piano Concerto #3 (SIC6081)(31); GREGSON Quintet for Brass (GSGC14114)(10); MOZART Trumpet Concerto in D (SLT43091)(13); COATE Four Ways (SR90439)(8).

WGMS ●PRELUDE
WGTB ●JILL SHAPIRO SHOW-Progressive music.

7:00 A.M.
WAMU ●DUTCH CONCERT HALL/HOLLAND IN ART & SCIENCE
WGMS ●SUNDAY SERENADE/CALL FROM LONDON
WGTS ●MORNING MEDITATIONS-Inspirational music & talk.
WITF ●OSBORG'S CHOICE-Baroque music.

7:30 A.M.
WGMS ●SUNDAY SERENADE

8:00 A.M.
WAMU ●ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager, Professor, Environmental Systems Management Studies.
WGMS ●(7:55)BACK TO GOD

124 FORECAST FM

8:30 A.M.
WGMS ●MENNONITE HOUR/CHANGED LIVES

9:00 A.M.
WAMU ●STAINED GLASS BLUEGRASS-Gary Henderson presents bluegrass & gospel music.
WBJC ●SUNDAY UNDERGROUND
WCAO ●MAESTRO MORNING
WETA ●(8:55)CLASSICAL WEEKEND-with Mary Cliff: SUPPE Morning, Noon & Night in Vienna (SPC21-069)(9); SHOSTAKOVICH Sym.#2 in B (SR402-36)(17); BACH Das Kantatenwerk, BWV.11 (SK-W3/1-2 [29]; WALTON Violin Concerto (1939) (S36719)(32); HAYDN Sym.#94 (M32101)(26); HANDEL Royal Fireworks Music (MHS511)(20); CHOPIN Piano Concerto #2 in f, Op.21 (PHS65-00309)(34).

WGMS ●(9:15)CHRISTIAN SCIENCE CHURCH
WGTB ●DISK MEMORY SHOW-Alan Lee features music from 1955 to 1962.
WITF ●ONCE UPON A TIME-Songs & stories for children.

9:30 A.M.
WGMS ●TRINITARIAN CHURCH

10:00 A.M.
WGMS ●CHORAL CLASSICS-BYRD Great Service: Magnificat & Nunc Dimittis, Willcocks (S25725); MOZART Alma Dei Creatoris, K.277, Grossman (PHS900157); BRITTEN Cantata Misericordium, op.69, Pears/Fischer-Dieskau/Britten (OS259-37).
WITF ●FIRST EDITION

11:00 A.M.
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.
WGMS ●SYMPHONY FOR SUNDAY MORNING-IRELAND Lon.Over., Barbirolli (S36415); BEETHOVEN Sym.#4 in Bb, Op.60, Jochum (6500089).
WITF ●UTAH SYMPHONY ORCHESTRA-Abravanel, cond., Gina Bachauer & Princess Irene of Greece, p's: MOZART Sym.#35 in D, K.385, Haffner; Concerto in Eb for 2 pianos, K.365; RIMSKY-KORSAKOV Capriccio Espagnol; GRIEG Piano Concerto in a.

12:00 NOON
WCAO ●MAESTRO LUNCHEON
WETA ●COMPOSERS' FORUM-Martin Bookspan talks with composer Michael Czajkowski.
WGMS ●THIS WEEK IN WASH./NAT'L. SYM. NOTES
WGTB ●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)CONCERT HOUR-MOUNET L'Empereur dans la lune: Incidental Music, Petit (SXL20130); HAYDN Sym.#34 in d, Dorati (STS15257/62); LISZT Hungarian Fantasia in e, Ogdon/Pritchard (ASD600); SCHUMANN Traumerai, Ormandy (MS-6883).

1:00 P.M.
WAMU ●MUSIC FROM GERMANY-KROMMER Quartet in C.
WETA ●OPERA, ETC.-with Dean Dalton: BIZET Carmen, Marilyn Horn, James McCracken.
WGAY ●MATINEE AT ONE-Fiddler on the Roof.
WGTS ●CONCERT OF WEEK-HOAG Symphonic Movement, Premiere; STERN Carom, for Orch. & Magnetic Tape; RILEY Four Scenes for Orch.; LOMBARDO Threnody for Strings; COPLAND Billy the Kid, Suite, Kansas Univ. Sym. Orch./McKinney & Copland, from 1973 Symposium of Contemporary American Music, from Nat'l. Public Radio.
WITF ●MY WORD

1:30 P.M.
WAMU ●THIRTY MINUTES-Students & Diplomats.
WGMS ●IN RECITAL-Vocalise Victoria de los Angeles, s: DUPARC Phidyle, Le conte de Lisle, Pretre (S-36105); FALLA Soneto a Corduba, Challan (S3-6716); BRAHMS Dein blaues Auge, Op.59 #8, Moore (SIC6072); HAHN L'enamouree, Brugos (S36296).
WITF ●MUSIC POST MERIDIEM-HANDEL Judas Macca-baeus: 2 Marches (M31206)(5); MOZART Concerto in Eb for 2 pianos, K.365 (TV34064)(25); STRAVINSKY Sym. of Psalms (MS6548)(22); BACH Two & Three part Inventions (MS6622)(51); BERG Lyric Suite (LSC2531)(29); BRITTEN Sinfonia da Requiem (Y31016)(19); SCHUBERT Fantaisie for Violin & Piano (LSC3109)(20); HAYDN Sym.#60 in C, Il distratto (LSC-3088)(24).

2:00 P.M.
WAMU ●DESPIERTA BARRIO-Wake-Up! Neighborhood: Program designed to bring you news, commentary, music & arts of Latin America & Latin American community in Wash.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)BOSTON SYMPHONY ORCHESTRA-Henryk Szeryng, v, Thomas, cond.: PISTON Toc-cata; CHAUSSON Poeme for violin & orch.; PAGANINI Concerto for violin & orch. in E, #3; TCHAIKOVSKY Suite #3 in G, Op.55.

2:30 P.M.
WAMU ●NEW THING ROOT MUSIC SHOW-Root music & jazz with host Rusty Hassan.

WGTS ●MELODY TIME-Classical music from Germany.

3:00 P.M.
WGTB ●I THOUGHT I HEARD BUDDY BOLDEN SAY-Royal plays classic blues & jazz from 20's, 30's, & 40's.
WGTS ●VOCAL SCENE-Opera, operetta, art songs & commentary on vocal arts.

4:00 P.M.
WGMS ●THE PLECTRUM-DOWLAND Melancholie Galliard, Bream (LSC2987); TELEMANN Sonata in F for recorder & guitar, Linde/Roagossnig (KHB-29376); BESARD 4 Pieces for lute, Bream (M30-231); BACH Fantasia in a, BWV.922, Kipnis (M30231); GOSSEC Sinfonia Concertante in D for 2 harps, Laskine/LeDentu/Paillard (CC1); FALLA Danse du Corregidor, Williams (M3X326-77).

WGTS ●SONG OF INDIA-Indian music & commentary.

5:00 P.M.
WBJC ●FIRST EDITION-with Heywood Hale Broun.
WGMS ●CRITIC'S CHOICE
WITF ●CONCERT HOUR

5:30 P.M.
WAMU ●FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Ethics of Medicine.

6:00 P.M.
WAMU ●CONVERSATIONS AT CHICAGO
WBJC ●BALTIMORE HAPPENINGS
WCAO ●MAESTRO EVENING
WETA ●FOLK WEEKEND-Folk music with Mary Cliff.
WGMS ●SOUL OF CLASSICS
WGTB ●JERKY JOHN SHOW-Progressive music.
WGTS ●CASPER CITRON-Interviews cover all areas of human interest.
WITF ●PHILADELPHIA ORCHESTRA-Benita Valente, s, Ormandy, cond.: RIMSKY-KORSAKOV Russian Easter Over.; MOZART Vorrei spiegarvi, oh Dio, K.418; BACH Jauchzet Gott in allen Landen; COPLAND Quiet City; MENDELSSOHN Sym.#5 in d, Reformation.

6:30 P.M.
WAMU ●TALES OF TIME & SPACE-with Drusilla Campbell.
WGMS ●SERENATA-MALDERE Sinfonia #166 in D, Jakus (ARC73279); GRIEG To the Spring, Op. 43, Pennario (LSC2731).
WGTS ●CHECK UP-Discussions with health field experts.

7:00 P.M.
WAMU ●RECOLLECTIONS-with John Hickman: April 18, 1949 broadcast of Lux Radio Theatre. Tonight, Humphrey Bogart & Walter Huston star in Oscar-winning Treasure of Sierra Madre.
WBJC ●FESTIVAL U.S.A.-Buffalo Folk Festival: QUIN-CHAMALI Folk music of South America; PESNA Songs from Bulgaria; SYKES Night Time in Right Time; I am Your Driving Wheel; Boogie; I'm a Cangerous Man; Dirty Mother Fuyer; Sweet Home Chicago; KOTKE Driving of Year Nail; From Cradel to Grave; Louise; Living in Country; Standing in My Shoes; Busted Bicycle; Crow River Waltz; Jesu, Joy of Man's Desiring.
WGMS ●NATIONAL GALLERY OF ART CONCERT-Nat'l, Gallery Orch./Bales: BIRD Eine Carneval Scene, Op.5 (1886), first D.C. performance; GOOSSEN Orpheus Singing (1972), World premiere; HOV-HANESS Prelude & Quadruple Fugue (1955), first D.C. perf.; DIAMOND Sym.#2 (1943), first D.C. perf.
WGTS ●BAND CONCERT OF AIR-Band music at its best. Evening's guest is Lon Carpenter, arranger for U. S. Navy Band.

8:00 P.M.
WAMU ●SINGER'S WORLD-with Wayne Conner.
WCAO ●MAESTRO SYMPHONY-BEETHOVEN Sym.#6 in F, Op.68, Pastoral (H3619)(45).
WETA ●EARPLAY-It's a Sin to Tell a Lie by Jason Miller; 4 1/2 hours with Herbert Frank by Jean Raymond Maljean.
WGTS ●SPOKEN WORD-Famous 1938 radio drama War of Worlds.
WITF ●TALKING ABOUT MUSIC-John Amis's guests include Lisa Della Casa, s.

8:30 P.M.
WAMU ●OPERA HOUSE-with Edward Merritt: HANDEL Alexander's Feast.
WETA ●CONCERT OF WEEK-HOAG Symphonic Movement; STERN Carom for Orch. & Magnetic Tape; RILEY Four Scenes for Orch.; LOMBARDO Threnody for Strings; COPLAND Billy the Kid, Suite.
WGMS ●INTERMEZZO-DVORAK Silhouettes, Op.8, Fir-kusny (CE31067).
WITF ●BBC MUSIC SHOWCASE-HOLST The Planets: Venus; HAYDN Sym.#102 in Bb; MENDELSSOHN String Quintet #1 in A: Allegro; Scherzo; DEBUS-SY Iberia.

9:00 P.M.
WBJC ●OLD MASTERS REVISITED-MOZART Adagio & Fugue in C, K.546; DURANTE Concerto in C; RAMEAU Thetis; SCHOECK Concert in Bb, op.65; COUPERIN 8e ordre; VIVALDI Concerto in g, Op. 8 #8; BRAHMS Trio #2 in C, Op.87; PREVIN

Concerto for guitar & orch.; BACH Sonata in b, BWV. 1030, for flute & harpsichord; FIELD Three Nocturnes.

- WGMS ● (8:55) RADIO SMITHSONIAN
- WGTB ● ABSTRACTION SHOW-Progressive music with John Paige.
- WGTS ● FIRST HEARING-New recordings are auditioned by panel including Martin Bookspan & Edward Downes. Lloyd Moss is moderator.

- 9:30 P.M.
- WGMS ● ORCHESTRAL MASTERWORKS-NIELSEN Sym. #5, Op. 50 (1922), Bernstein (MS6414); MESSIAEN L'Ascension (1934), Stokowski (SPC21-060); TCHAIKOVSKY Piano Concerto #1 in bb, Op. 23, Freire/Kempe (MS7396); PROKOFIEV Sym. #5 in Bb, Op. 100, (1944), Ormandy (Y-30490).

- 10:00 P.M.
- WGTS ● IN RECITAL-Mstislav Rostropovich, ce, Benjamin Britten, p; BRIDGE Cello Sonata; JANACEK Pohadka; BRITTEN Suite for solo cello, Op. 72.
 - WITF ● HOLLAND FESTIVAL 1973-Hague Phil. Orch./Bour: ANDRIESEN Ittrospezione; BON Free or Not; PIJPER Symphonic Epigrams; VERMEULEN Sym. #4, Les Victoires. Taped at Kurhaus, Scheveningen, 6/20/73.

- 10:30 P.M.
- WMJS ● NOSTALGIA SCENE-Dukes of Dixieland.

- 11:00 P.M.
- WETA ● CLASSICAL GROOVES-VERACINI Sonata in G (DL710049)[9]; SCHUBERT String Quartet in d, Op. Posth. (DGG138048)[39]; BEETHOVEN Sonata #28 in A, Op. 101 (M31239)[23]; MOZART Clarinet Concerto in A (CS6178)[30]; BAX Sonata for clarinet & piano (ODY30492)[13].
 - WGTS ● BBC PROMENADE CONCERT-Lon. Mozart Players, Amadeus String Quartet; HAYDN String Quartet in F, Op. 77 #2; Sym. #96 in D.

- 11:30 P.M.
- WMJS ● NOSTALGIA SCENE-Count Basie.

- 12:00 MIDNIGHT
- WAMU ● NIGHTWATCH-Classical music throughout night with Edward Merritt.
 - WGTS ● OPERA IN GERMANY-Modern opera.
 - WGTB ● ABNORMAL RADIO HOURS-with Mike Hogan.
 - WITF ● JAZZ REVISITED-South Sea Islands.

WGTB ● ALTERNATIVE NEWS

- 9:30 A.M.
- WGTB ● RADIO FREE SHIRE-with Earendil & Barlow T. Shagnasty. Live music with local artists.
 - WGTS ● D.C. PUBLIC SCHOOLS RADIO PROJECT-Educational programs for pre-school & early grades.

- 10:00 A.M.
- WBJC ● THEN & NOW LIVE COVERAGE
 - WETA ● MASTERS OF THE BAROQUE-COVALLI L'Oris-teo: Campion di tua belta, Harper/Leppard (S-36431); BACH Violin Concerto #2 in E, BWV. 1042, Menuhin (SG7210).

- 10:30 A.M.
- WAMU ● (10:25) EBONY HARVEST-with Dr. Arthur P. Davis.
 - WGMS ● LISTENER SURVEY-BEETHOVEN Piano Sonata #6 in F, op. 10, #2, Kempff (138937); MENDELSSOHN The Hebrides, op. 26, Davis (65-80048); GLIERE The Red Poppy: Ballet Suite, Fayer (SR40089).

- 11:00 A.M.
- WAMU ● (11:15) SOVIET/AMERICAN RELATIONS & MOSCOW MAILBAG
 - WGTS ● COOK'S CORNER-Discussion of all aspects of food, cooking & nutrition.

- 11:30 A.M.
- WAMU ● GERMAN PRESS REV./LERNT DEUTSCH
 - 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-with Bob Davis.
 - WGTB ● SOPHIE'S PARLOR-program of feminist music & information.
 - WGTS ● NOON NOTES-Short features on current events, health, politics, education & entertainment.
 - WITF ● READING ALOUD

- 12:30 P.M.
- WAMU ● TIMEPIECE-John Merli.
 - WITF ● MUSIC FROM OBERLIN

- 1:00 P.M.
- WBJC ● WBJC SPECIALS
 - WGMS ● BULLETIN BOARD/LISTENING BOOTH
 - WGTS ● OPTIONS

- 1:30 P.M.
- WAMU ● MEASURE BY MEASURE-three hours of afternoon classical music with Edward Merritt. HAYDN Sym. #24.
 - WITF ● MUSIC POST MERIDIEM-DELIUS Dance Rhapsody #1 (S36870)[12]; WALTON Improvisations on an Impromptu of Benjamin Britten (S36861) [16]; VAUGHAN WILLIAMS Magnificat (S368-19)[13]; GRIEG Quartet in a (LSC2948)[32]; NIELSEN Sym. #2, The Four Temperaments (M-32779)[35]; TAUSIG Hungarian Gypsy Airs; Caprice Waltzes; Fantasy on themes from Mon-sieuszk's Halka (CE31031)[29]; VIVALDI Psalm 112, Beatus Vir (LSC2935)[31]; SUSATO The Danserye: Twelve Dances (S36851) [25].

- 2:00 P.M.
- WBJC ● JAZZ IN STEREO
 - WCAO ● MAESTRO AFTERNOON
 - WGMS ● MUSIC FOR A FEW-DOWLAND Lachrimae: Mrs. Nichols Almond, Dart (OLS164); PERGOLESI Sonata in G: Andante, Morini/Pommers (DL710102); DVORAK Piano Trio in f, op. 65, Beaux Arts Trio (6703015).
 - WGTS ● THE ETERNAL LIGHT-Documentary series on Jewish history & culture.

- 2:30 P.M.
- WGTB ● (2:45) RADIO FREE WOMEN
 - WGTS ● MELODY TIME-Light classical music from Germany.

- 3:00 P.M.
- WGMS ● TONIGHT IN WASHINGTON/SERENADE
 - WGTB ● (3:15) SPIRITUS CHEESE-Mark Gorbulew.
 - WGTS ● BBC PROMENADE CONCERT-BBC Sym. Orch./Boul, Peter Frankle, p, -BEETHOVEN Over.: Prometheus op. 43; BRAHMS Concerto #2 in Bb, op. 83.

- 4:00 P.M.
- WGTS ● AFTERNOON SERENADE

- 4:30 P.M.
- WAMU ● (4:25) BOOKMARK-with Edward Merritt.
 - WBJC ● NEWS CAPSULE-News of the Baltimore area.

- 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 ● (5:35) PREVIEW/SERENADE

- 6:00 P.M.
- WCAO ● MAESTRO EVENING
 - WGMS ● STOCK REPORT/BUSINESS REPORT (6:20) DIVERTIMENTO-BRAHMS Rhapsody in g, op. 79, #2, Clibum (LSC3240); VON SUPPE Beautiful Galatea: Over., Karajan (2530051); DELIBES Sylvia: Pizzicata Polka, Ormandy (MS-6934); CHOPIN Ballade #1 in g, op. 23, Graffman (M31934).

- WGTB ● ALTERNATIVE NEWS
- WGTS ● CASPER CITRON

- 6:30 P.M.
- WBJC ● FINE TUNING
 - WETA ● TALK OF THE TOWN-Tony Riggs hosts this new, daily local magazine-of-the-air.
 - WGTB ● INTERFACE
 - WGTS ● DEPT. OF HUMAN RESOURCES SPEAKS
 - WITF ● INTERNATIONAL CALL

- 7:00 P.M.
- WAMU ● OPTIONS
 - WBJC ● SOUNDS LIKE YESTERDAY-Let's Have Fun 1935.
 - WETA ● INSIDE JEAN SHEPHERD
 - WGMS ● THE G.T.E. HOUR-HAYDN Harpsichord Concerto in D, op. 21, Kipnis/Marriner (MS7253); ELGAR Symphonic Study in c, op. 68, Falstaff, Barbirolli (SIB6033).

- WGTB ● BRASS MONKEY SHOW-with Skip Pizzi.
- WGTS ● UNIVERSITY FORUM
- WITF ● MUSIC AT SEVEN-/Prete-MUSSORGSKY Night on Bald Mountain (S35951)[10]; RACHMANINOFF Piano Concerto #3 in d (LSC3040) [43]; SIBELIUS Sym. #5 in Bb (LSC2996)[31].

- 8:00 P.M.
- WAMU ● ALL THINGS CONSIDERED
 - WBJC ● INTERNATIONAL FESTIVAL-Traditional, Folk, & Concert Music of: Lithuania.
 - WCAO ● MAESTRO SYMPHONY-MAHLER Sym. #2 in c, Resurrection, (CSA2217)[80].
 - WETA ● RADIO REVISITED-The Green Hornet.
 - WGMS ● INVITATION TO THE DANCE-Commentary by Jean Battey Lewis.
 - WGTS ● PERSPECTIVES ON HEALTH

- 8:30 P.M.
- WETA ● (8:25) IN CONCERT: Boston Pops Orch./Dickson-SAINT-SAENS French Military March; OFFENBACH Over. to La Belle Helene; BOLZONI Minuet; TCHAIKOVSKY Finale (Allegro con fuoco) from Sym. #4; MENDELSSOHN Piano Concerto in g, Op. 36; WEBER Invitation to the Dance; YOUMANS Selection from No, No, Nanette.
 - WITF ● BOSTON SYMPHONY-/Steinberg-BRUCKNER Sym. #7 in E.

- 9:00 P.M.
- WBJC ● CLEVELAND ORCHESTRA-Severance Hall Concert/DePriest; Tamas Vasary, p, -BUCHT Sym. #7; MOZART Piano Concerto #25; DVORAK Sym. #1, Bells of Zlonice.
 - WGMS ● ROYAL INSTRUMENT-Pt. I-BACH Canonic Variations on Von Hummel Loch, da Komm ich her, BWV. 769a, Schoenstedt/Schnitger (H71241); FRANCK Chorale #3 in a, Demessieux (STS15-105); Pt. II-SWEELINCK Hexachord Fantasie, Leonhardt (KHB21514); TITELOUZE Humn: Ad coenam, Dorasse (TV34126).
 - WGTB ● PACIFICA EVENING NEWS-produced by Paz Chohen & David Selvin of the Pacifica Foundation, Wash. Bureau.
 - WGTS ● (9:05) WORLD OF OPERA-WAGNER Flying Dutchman, with Thomas Stewart & Gwyneth Jones. Chorus & Orch. of the Bayreuth Fest./Bohm (D-GG270940).

- 9:30 P.M.
- WAMU ● ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager-Solid Waste Management.
 - WGTB ● COSMIC AMBIGUITY SHOW-with Craig Siegenthaler.

- 10:00 P.M.
- WAMU ● SOUND STAGE-weekly radio dramas presented in cooperation with Nat'l Public Radio, C.B.C., B.B.C.-The Tragedy of Hamlet, Prince of Denmark starring Burgess Meredith, Grace George, Walter Abel & Ben Wenster.
 - WGMS ● MUSIC OF AMERICA-HARRIS Fantasy for violin & piano, Zukofsky/Kolish (CRI307); BARATTI Harpsichord Quartet (1964), Baroque Cham. Players of Inidana (CRI226); PERSICETTI Sym. #9, op. 113, Janiculum, Ormandy (LSC-3212).

- 10:30 P.M.
- WITF ● COLLECTOR'S CORNER
 - WMJS ● NOSTALGIA SCENE-Wayne King.

11:00 P.M.

3 Monday

- 5:30 A.M.
- WAMU ● JAZZ ANTHOLOGY-Back to New Orleans.

- 6:00 A.M.
- WBJC ● AM BALTIMORE
 - WETA ● A.M.-with Bill Cerri-ROSSINI Prelude, Theme & Variations (GSGC14140)[12]; SCHUBERT Sym. #3 in D (CS6773)[23]; AUBER Concerto #1 in a (CS6750)[17]; PAGANINI Perpetual Motion (SP8650)[4].
 - WGMS ● FRED EDEN/FARM REPORT/FRED EDEN
 - WGTB ● QUADROPHENIA WITH EUCLID-SQ & QS quad-riphonic releases featured between 7 & 8 am.
 - WGTS ● DAYBREAK

- 6:30 A.M.
- WAMU ● READING ALOUD-with Bill Cavness.

- 7:00 A.M.
- WAMU ● MORNINGLINE-Craig Oliver.
 - WCAO ● MAESTRO MORNING
 - WITF ● MUSIC AT SEVEN-OFFENBACH Orpheus in the Underworld: Over. (MS7085)[10]; WOLFF Italian Serenade (LSC3087)[7]; BOCCHERINI Guitar Quintet #2 in C, La Ritirata di Madrid (SRV291) [2]; VIVALDI-BACH Organ Concerto in a (M327-91)[13]; VIVALDI II pastor fido: Suite (H7101-8)[12]; ROSSINI Intro. & Variations for Clarinet & Orch. (S36589)[13].

- 8:30 A.M.
- WGMS ● TODAY IN WASHINGTON/FRED EDEN
 - WITF ● MUSIC ANTE MERIDIEM-WALLACE Maritana: Over. (CS6486)[10]; RACHMANINOFF Suite #2 for 2 Pianos (CS6434)[25]; SHOSTAKOVICH Sym. #3 in Eb, May Day (LSC3044)[29]; PISTON Sym. #4 (1949) (ML4992)[24]; ELGAR Violin Concerto in b (S36330)[48]; MONTEVERDI Ballo delle Ingrate (The Ball of the Un-grateful Women) (H71092)[42]; STRAVINSKY Pulcinella: Suite (MS7093)[21].

- 9:00 A.M.
- WAMU ● HOME-with Irma Aandahl.
 - WETA ● A.M.-with Bill Cerri-MAHLER Sym. #4 in G (CS6781)[52]; SCHARWENKA Concerto #1, Op. 32 (LSC3080)[28]; BRAHMS Sym. #4 (D3M32-097)[41]; BRITTEN Spring Sym. (OS25242) [43]; GLINKA Jota Aragonesa (M30390)[8].

WAMU JAZZ ANTHOLOGY-with George Mercer. See listings for 5:30 am.
 WBJC INSIDE JEAN SHEPHERD
 WETA ●CLASSICAL GROOVES-chamber music with Tony Riggs-BACH Flute Sonata in G (ODY319-25)[12]; HAYDN Sonata #30 in D (ORH105) [17]; MOZART Quartet in D, K.499 (STS151-16)[24]; BEETHOVEN Piano Trio #2 in G (SE-3771)[33]; BOCCHERINI Sinfonia, Op.1, #3 (MC2107)[13]; BACH Sym. in G (MS104)[13].
 WGMS ●SPECTRUM

11:30 P.M.
 WGTG ALL THINGS CONSIDERED
 WITF THE RADIO READER
 WMJS ●NOSTALGIA SCENE-Tommy Dorsey.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH-with Edward Merritt.
 WGMS ●AFTER HOURS-until 6:00 am.
 WGTB ●ABNORML RADIO HOURS-with Michael Hogan.
 WITF PROFILE: ROSA PONSELLE-Fred Calland interviews one of the greatest American opera stars from the Golden Age & plays some of her recordings. Repeated from May 30.

4 Tuesday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-with George Mercer: Albert Nichols.

6:00 A.M.
 WBJC ●AM BALTIMORE
 WETA ●A.M.-with Bill Cerri: HAYDN Sym.#44 (STS15-249/54)[24]; WAGNER Over. & Venusberg (SPC-21037)[22]; HAYDN Organ Concerto in D (ZRG6-31)[19]; MOZART Quartet for flute & strings in D, K.285 (PHS6500034)[12].
 WGMS ●FRED EDEN/FARM REPORT/FRED EDEN
 WGTB ●TOM O'BRIEN SHOW-Progressive music.
 WGTS ●DAYBREAK-Light classical music along with Health Watch & Written Word.

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-BERLIOZ The Trojans: Royal Hunt & Storm (LSC2438)[11]; DEBUSSY-RAVEL Danse (MS6697)[6]; COUPERIN Trio Sonata, La Steinkerque (H71009)[12]; MENDELSSOHN Concerto in Ab for 2 pianos (H71099)[42]; SAINT-SAENS Samson & Delilah: Bacchanale (MS6624) [7].

8:30 A.M.
 WGMS ●(8:35) TODAY IN WASHINGTON/FRED EDEN
 WITF ●MUSIC ANTE MERIDIEM-J.S.BACH Harpsichord Concerto #6 in F (SRV199)[17]; C.P.E.BACH Concerto in F for 2 Pianos (MS7428)[25]; MOZART String Quintet in C, K.515 (SRV158)[31]; BRUCKNER Mass #3 in f, Great (S36921)[58]; BRAHMS Variations on theme by Paganini (MS72-76)[22]; HANSEN Valders March (LSC2757) [4]; GADE Sym.#1 in c, On Sjolund's Fair Plains (TV34052)[36].

9:00 A.M.
 WAMU HOME
 WETA ●A.M.-Classical music with Bill Cerri: MAHLER Sym.#9 (DGG2707038)[77]; BRAHMS Sym.#1 (SGG138924)[44]; SRIABIN Sonata #1 in G (SR40217)[27]; CASTELNUOVO-TEDESCO Concerto for 2 guitars & orch. (M32232)[21].
 WGTB ●MORNING ALTERNATIVE NEWS
 WGTS INTERNATIONAL CALL-News services from around the world report.

9:30 A.M.
 WGTB ●RADIO FREE SHIRE-with Earendil & Barlow T. Shagnasty. Features calendar of events & live music with local artists.
 WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT-Educational programs for pre-school & early grades.

10:00 A.M.
 WBJC ●THEN & NOW
 WETA HAPPENINGS-Live coverage of hearings & events, as scheduled; classical music continues until noon when there are no happenings.
 WGMS ●MASTERS OF BAROQUE-PORPORA Singonia de camera in D, Op.2 #4, for 2 violins & continuo, Scrosoppi/Ferraresi/Roveda/Sgrizzi (HC73008); CLARK Suite in D, Andre/Colombo (OLS160).

10:30 A.M.
 WAMU ●(10:25) MARRIAGE IN AGE OF SOCIAL CHANGE-Dr. Grederick Duhl: Communes.
 WGMS ●LISTENER SURVEY-ROSSINI L'Italiana in Algeri: Over., Guilini (S60138); MOZART Sym.#30 in D, K.202, Boehm (SKL109173/9); HAYDN Cello Concerto in D, Op.101 (1783), Fournier/Baumgartner (139358); GRIEG Sigurd Jorsalfar Suite, Op.56, Karajan (2530243).

11:00 A.M.
 WGTG ●COOK'S CORNER-Discussion of all aspects of food, cooking & nutrition.

11:30 A.M.
 WAMU BELGIUM PRESS REVIEW/WEEK AT U.N./U.N. PERSPECTIVE/LET'S PRACTICE JAPANESE SOUNDINGS-Combination of poetry & radio.

12:00 NOON
 WAMU READING ALOUD-with Bill Cavness.
 WBJC ●FOLK ROOTS
 WCAO ●MAESTRO LUNCHEON
 WETA ●P.M.-Music, features, & interviews with Steve Ember.
 WGMS ●(11:55) LUNCHEON AT KENNEDY CENTER-with Bob Davis.

WGTB ●BRUCE ROSENSTEIN SHOW-Progressive music.
 WGTG NOON NOTES-Short features on current events, health, politics, education & entertainment. Community calendar & light music.
 WITF READING ALOUD

12:30 P.M.
 WAMU TIMEPIECE-with John Merli.
 WITF CONVERSATIONS WITH WILL SHAKESPEARE & CERTAIN OF HIS FRIENDS

1:00 P.M.
 WBJC ●SPECIALS-Drama, music, poetry & National Press Club Luncheons are featured.
 WGMS ●BULLETIN BOARD/LISTENING BOOTH
 WGTG MONTGOMERY COUNTY COMMENTS/GENERATIONS TOGETHER-News of particular interest to senior citizens from Montgomery County Commission on ageing.

1:30 P.M.
 WAMU ●MEASURE BY MEASURE-w9th Edward Merritt: HAYDN Sym.#25.
 WGTG INQUIRING MIND-Discussions with scholars, scientists & artists about their attempts to enlarge scope of knowledge.
 WITF ●MUSIC POST MERIDIEM-New Releases.

2:00 P.M.
 WBJC ●JAZZ IN STEREO
 WCAO ●MAESTRO AFTERNOON
 WGMS ●MUSIC FOR A FEW-BACH Sonata #1 for cello & harpsichord, BWV.1027, Wenzinger/Mueller (2533055); PLEVEL Quartet in D, Bk.III #1 for flute & strings, Rampal/ens.(SOL60018); LISZT Reminiscences de Norma, Lewenthal (LSC2895).
 WGTG HUMAN CONDITION-Conversations about mental health.

2:30 P.M.
 WGTB ●THE PLACE-Community affairs, concentrating on issues relevant to Wash. downtown area.
 WGTG ●MELODY TIME-Light classical music from Germany.

3:00 P.M.
 WGMS ●TONIGHT IN WASHINGTON/SERENADE
 WGTB ●SPIRITUS CHEESE-with Mark Gorbulew.
 WGTG ●IN RECITAL-Sviatoslav Richter, p: BEETHOVEN Sonata #9 in E, Op.14; SCHUMANN Papillons, Faschingschwank aus Wien.

4:00 P.M.
 WGTG ●AFTERNOON SERENADE-Music designed to turn your afternoon into world of lovely sounds.

4:30 P.M.
 WAMU ●(4:25) BOOKMARK-with Edward Merritt.
 WBJC ●NEWS CAPSULE-news programs of Balto. area.

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 ●(5:35) PREVIEW/SERENADE

6:00 P.M.
 WCAO ●MAESTRO EVENING
 WGMS ●STOCK REPORT/BUSINESS REPORT
 ●(6:20) HUMORESQUE-FAURE Romance sans Paroles, Op.17 #3, Pompoio & Zarate (LSC27-17); ENESCO Roumanian Rhapsody in A, Op.11 #1, Fiedler (LSC3297); GOUNOD Funeral March of Marionette, Ormandy (MS6474); DEBUSSY Berceuse Heroique, Webster (DC7111/5).
 WGTB ●EVENING ALTERNATIVE NEWS
 WGTG CASPER CITRON-Interviews cover all areas of interest.

6:30 P.M.
 WBJC GREAT ATLANTIC RADIO CONSPIRACY
 WETA TALK OF TOWN-New half-hour daily local magazine-of-the-air. Tony Riggs hosts.
 WGTB ●FRIENDS-Gay news, culture & information.
 WGTG ACCESS-Legal problems & issues.
 WITF EUROPEAN REVIEW/BBC WORLD REPORT

7:00 P.M.
 WAMU THE FUTURE OF-Hollis Vail of World Future Society & guests discuss Society's alternative futures.

WBJC SOUNDS LIKE YESTERDAY-Spike Jones, 6/25/49, with Don Ameche.
 WETA FIRING LINE-with William F. Buckley, Jr.
 WGMS ●G.T.E. HOUR-GLINKA Russlan & Ludmilla: Over., Svetlanov (SR40221); SCHUBERT Sym. #5, Kertesz (CS6682); STRAVINSKY Pulcinella: Suite (1922), Bernstein (MS6329).
 WGTB ●RANDOM RADIO HOURS-Progressive music with Pamela Evans.
 WGTG OPTIONS-Mixed bag of interesting features from Nat'l. Public Radio.
 WITF ●MUSIC AT SEVEN-VERDI II Trovatore: Anvil Chorus (ARL227)[3]; ELGAR Enigma Variations (CS6816)[31]; HOLST The Planets (CS6734) [50].

7:30 P.M.
 WAMU B.B.C. SCIENCE MAGAZINE-News & developments in world of science.

8:00 P.M.
 WAMU ALL THINGS CONSIDERED-with Mike Waters & Susan Stamborg.
 WBJC WORLD OF OPERATTA-STRUSS Night in Venice.
 WCAO ●MAESTRO SYMPHONY-DVORAK Sym.#9 in e, Op.95, From New World (MS7089)[41].
 WETA RADIO REVISITED-Great Gildersleeve.
 WGMS ●INVARIABLE FEAST-with Paul Hume: Family Affair: Mike, Pete, Me.
 WGTG PERSPECTIVES ON HEALTH-Physicians, nurses & health professions discuss various aspects of health & answer questions from listening audience.

8:30 P.M.
 WETA ●(8:25) IN CONCERT-Phillips Collection Concerts, William Doppman, p.
 WITF ●RADIO THEATER-IBSEN Hedda Gabler, with Joan Plowright (Hedda), Anthony Quayle (Judge Brack), Michael Gwynn (George), Patrick Magee (Loevborg), Cathleen Nesbitt (Juliana), & Zena Walker (Mrs. Elvsted), directed by Howard Sackler.

9:00 P.M.
 WBJC ●BOSTON SYMPHONY-Thomas, cond.: PISTON Toccata; CHAUSSON Poeme for violin & orch., Op.25; PAGANINI Concerto for violin & orch. in E #3; TCHAIKOVSKY Suite #3 in G, Op.55.
 WGMS ●SALUTE TO THE STATES-California.
 WGTB PACIFICA EVENING NEWS-produced by Paz Cohen & David Selvin of Pacifica Foundation, Wash. Bureau.
 WGTG ●(9:05) MUSICAL MASTERPIECES-BEETHOVEN Piano Sonata #23 in f, Appassionata, Emil Gilels, p, Deutsche Grammophon 2530406; RACHMANINOFF Bells, Op.35, Phila. Orch. & Temple Univ. Choirs/Ormandy (ARL10193); RIMSKY-KORSAKOV Scheherazade, Chicago Sym./Ozawa (SFO-36034); RACHMANINOFF Concerto #2 in c, Agustin Anievas, p, New Philharmonia Orch./Atzmon (S60091).

9:30 P.M.
 WAMU ●IN PRAISE OF MUSIC-with Tom Morrison,
 WGTB ●CJT SHOW-Progressive music.

10:30 P.M.
 WMJS ●NOSTALGIA SCENE-Pete Candolli.

11:00 P.M.
 WAMU JAZZ ANTHOLOGY-with George Mercer.
 WBJC INSIDE JEAN SHEPHERD
 WETA ●CLASSICAL GROOVES-with Tony Riggs: MENDELSSOHN Piano Quartet #3 Op.3 (PHS6500-170)[32]; BEETHOVEN Piano Sonata #4 (ORB117)[25]; SCHUMANN Funf Stucke Im Volkston (CS-6237)[19]; FORSTER Concerto in Eb for Horn & String (S36996)[13]; SCHUMANN Five Pieces in Folk Style (ODY32160027)[18]; RAMEAU Concerto #4 (MS103)[6].
 WGMS ●SPECTRUM
 WITF ●LET THE PEOPLES SING

11:30 P.M.
 WGTG ALL THINGS CONSIDERED
 WITF RADIO READER
 WMJS ●NOSTALGIA SCENE-Tailgate Ramblers.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH-with Edward Merritt: HANDEL Israel in Egypt.
 WGMS ●AFTER HOURS
 WGTB ●ABNORML RADIO HOURS-with Michael Hogan.
 WITF ●KENT IN CONCERT

5 Wednesday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Jamm Session Jazz.

6:00 A.M.
 WBJC ●AM BALTIMORE
 WETA ●A.M.-with Bill Cerri-J.C.BACH Quartet in G (MHS1012)[15]; MOZART Concerto #18 in Bb (H71059)[32]; HAYDN Trumpet Concerto (SR40123)[16]; MOZART Abduction from The Seraglio (M31310)[12].
 WGMS ●FRED EDEN/FARM REPORT/FRED EDEN

WGTB ●TOM O'BRIEN SHOW-prog. music.
 WGTB ●DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU ●MORNINGLINE
 WCAO ●MAESTRO MORNING
 WITF ●MUSIC AT SEVEN-MOZART Festival Sonatas for Organ & Orch.: #'s 1-10 (MS6857)(24); CASTELNUOVO-TEDESCO Guitar Concerto in D (MS6834)(20); TCHAIKOVSKY Variations on a Rocco Theme (MS6714)(17); HAYDN Sym.#6 in D, Morning (H71015)(17).

8:30 A.M.
 WGMS ●(8:35)TODAY IN WASHINGTON/FRED EDEN
 WITF ●MUSIC ANTE MERIDIEM-BIZET Patrie Over. (H71183)(12); SAINT-SAENS Sym.#2 in a (S-36995)(23); DEBUSSY La Mer (Y31928)(23); GINASTERA Quartet #2 (M32809)(27); VILLALOBOS Guitar Concerto (1952) (LSC3231)(18); PIJPER Sym.#1; BADINGS Harp Concerto; DELIUS Sea Drift (S37011)(25); ELGAR Froissart Over. (S36403)(14).

9:00 A.M.
 WAMU HOME
 WETA ●A.M.-with Bill Cerri-STRAVINSKY Sym. in C (CS6190)(30); WAGNER Tristan Un Isolde (D-3M32317)(17); FALLA Three Corned Hat (CS6224)(37); SHOSTAKOVICH Leningrad Sym.#7 (M2S722)(75); VIVALDI Concerto in d (M-32230)(11).

WGTB ●ALTERNATIVE NEWS
 WGTB THE HUMAN CONDITION

9:30 A.M.
 WGTB ●RADIO FREE SHIRE
 WGTB D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC ●THEN & NOW
 WETA LIVE COVERAGE
 WGMS ●MASTERS OF THE BAROQUE-TELEMANN Canon Sonata in a, Op.5,#3, Montaux/Trampler (S47); VIVALDI Concerto in Eb, for violin, strings & continuo, Maier/Coll.Aureum (HB29-364).

10:30 A.M.
 WAMU ●(10:25)WOMEN DARE DAILY-Women & Finance-Charge Accounts, Credits & Loans, Mortgages & Investments.
 WGMS ●LISTENER SURVEY-DEBUSSY Prelude a l'apres midi d'un faune (1894), Debost/Jacquillat (S-36518); RAVEL Piano Concerto in G (1931), Henriot/Schweitzer/Munch (S36585); MENDELSSOHN Sym.#5 in d, op.107, Reformation, Bernstein (MS7295); LALO Scherzo (1884), Jacquillat (S36518).

11:00 A.M.
 WGTB ●COOK'S CORNER

11:30 A.M.
 WAMU VIVRE A PARIS/FRENCH IN THE AIR
 WGTB SOUND OF LISTEN/WEEK AT THE U.N.

12:00 NOON
 WAMU READING ALOUD
 WBJC ●MUSIC FROM THE OLD COUNTRY-Music feat. Polkas, Obereks, Krakowiaks, Mazurkas, & Waltzes with Milton Brzozowski.
 WCAO ●MAESTRO LUNCHEON
 WETA ●P.M.-with Steve Ember.
 WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-with Bob Davis.
 WGTB ●MARK GARBIN SHOW-prog.music.
 WGTB ●NOON NOTES
 WITF READING ALOUD

12:30 P.M.
 WAMU TIMEPIECE
 WITF COLLECTOR'S CORNER

1:00 P.M.
 WBJC ●WBJC SPECIALS
 WGMS ●BULLETIN BOARD/LISTENING BOOTH
 WGTB FIRING LINE-William F. Buckley, Jr.

1:30 P.M.
 WAMU ●MEASURE BY MEASURE-with Edward Merritt. HAYDN Sym.#26 in d.
 WITF ●MUSIC POST MERIDIEM-WAGNER A Faust Over. (M32296)(11); PROKOFIEV Cinderella: Highlights (CS6242)(42); SIBELIUS Valse triste (S60208)(6); LISZT Mephisto Waltz (2530-244)(11); CHOPIN (3) Waltzes, Op.34 (S365-98)(14); RAVEL La Valse (S36916)(12); MENDELSSOHN Octet in Eb (MS6848)(33); BEETHOVEN Cantata on the Death of Emperor Joseph II (TV34399)(43); TELEMANN Suite in C, Water Music (H71109)(19).

2:00 P.M.
 WBJC ●JAZZ IN STEREO
 WCAO ●MAESTRO AFTERNOON

WGMS ●MUSIC FOR A FEW-WITT Septet in F, Kloecker (KHB20892); BRAHMS Rhapsody in b, op. 79,#1, Katchen (CS6444); WHITE Variations for clarinet & piano, F. & E.Cohen (USR5004).
 WGTB MEN & IDEAS-Conversations ranging widely into politics, psychology, the arts, philosophy.

2:30 P.M.
 WGTB ●(2:45)FIRESIDE FLAK-produced by Father Edward Glynn, S.J., of Georgetown Univ. Campus Ministry.
 WGTB ●MELODY TIME

3:00 P.M.
 WGMS ●TONIGHT IN WASHINGTON/SERENADE
 WGTB ●(3:15)SPIRITUS CHEESE SHOW
 WGTB ●CONCERT HOUR

4:00 P.M.
 WGTB ●AFTERNOON SERENADE

4:30 P.M.
 WAMU BOOKMARK
 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 ●(5:35)PREVIEW/SERENADE

6:00 P.M.
 WCAO ●MAESTRO EVENING
 WGMS ●STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-GODOWSKY Symphonic Metamorphoses on themes from J. Strauss' Kunstlerleben, Wild (VSD71119); BIZET Carmen-Act II, March of the Smugglers, Bernstein (MS-7415); DVORAK Legend #4 in C, op.59,#4, Leppard (6500188); GRANADOS Spanish Dance #1 in G, Minuetto, Larrocha (BC1343).

WGTB ●ALTERNATIVE NEWS
 WGTB CASPER CITRON

6:30 P.M.
 WBJC POLITICS & PEOPLE
 WETA TALK OF THE TOWN-Tony Riggs hosts this new local magazine-of-the-air.
 WGTB ●PEOPLE SHOW-with John Wilson.
 WGTB SCIENCE MAGAZINE
 WITF ●TRANSATLANTIC PROFILE/YOUR WORLD

7:00 P.M.
 WAMU OPTIONS
 WBJC SOUNDS LIKE YESTERDAY-Hollywood Stair Time "The Hour of Truth".
 WETA INSIDE JEAN SHEPHERD
 WGMS ●THE G.T.E. HOUR-RAMEAU Les Surprises de l'Amour: Suite, Couraud (PHC9062); BEETHOVEN Piano Concerto #2 in Bb, op.19, Arrau/Haitink (839751).
 WGTB ●REASONABLE RICH SHOW-prog.music.
 WGTB NATIONAL PRESS CLUB
 WITF ●MUSIC AT SEVEN-THOMAS Raymond: Over. (D3S818)(7); SAINT-SAENS Piano Concerto #4 in c (MS6377)(25); DEBUSSY Prelude a l'Apres-midi d'un faune (MS6754)(10); FRANCK Sym. in d (M31803)(38).

8:00 P.M.
 WAMU ALL THINGS CONSIDERED
 WBJC ●STEREO CONCERT HALL-GABRIELI Music for Organ & Brass, E.Power Biggs, o, New England Brass Ens./Burgin (MG32311); MOZART Quintet in A, for clarinet & strings, Melos Ens. (Ang 36241); BEETHOVEN Sonata #21 in C, Horowitz, p, (M31371); DVORAK In Nature's Realm, Vienna St.Opera Orch./Somogyi (WST17072); PROKOFIEV Sym.#5, Czech Phil.Orch./Slovak (CR22160116); STRAUSS Also Sprach Zarathustra, Phila.Orch./Ormandy (M31829).
 WCAO ●MAESTRO SYMPHONY-BRAHMS Sym.#4 in e, Op.98 (DL710128)(47).
 WETA RADIO REVISITED-The Fat Man.
 WGMS ●MUSICAL HOLIDAY: England-BOYCE Cambridge Installation Ode: Over., Leppard (802901); WARLOCK Capriol Suite (1925), Sargent (SP8676); TIPPETT Piano Sonata #2, Ogdon (ASD621); VAUGHAN WILLIAMS Fantasia on Greensleeves, Boulton (S36799); BRITTEN Festival Te Deum, Guest (ZRG5340).
 WGTB PERSPECTIVES ON HEALTH

8:30 P.M.
 WETA ●(8:25)IN CONCERT: Phila.Orch./Smith-PHIBBS Music for Brass & Percussion; POULENC Concerto in d, for Two Pianos & Orch.; ALBENIZ Fete-Fieua a Seville; IBERT Escapes.
 WITF ●THE OPERA-VERDI I Vespri siciliani, with Martina Arroyo (Elena), Placido Domingo (Arrigo), Sherrill Milnes (Monforte), Ruggiero Raimondi (Procida)/Levine.

9:00 P.M.
 WGMS ●CLEVELAND ORCHESTRA-Severance Hall Con-

cert/Foster; Kadu Lupu, p, -TARANU Incantations for orch.; SCHUMANN Piano Concerto in a; TCHAIKOVSKY Suite #3.
 WGTB PACIFICA EVENING NEWS
 WGTB ●(9:05)SPOTLIGHT-MOZART Sym.#14 & 15, Phil.Sym.Orch. of London/Leinsdorf (WST140-78); Sym.#28, New Philharmonia Orch./Ozawa (VICS1630); Sym.#35, New Philharmonia Orch./Ozawa (VICS1630); Sym.#39, Berlin Radio Orch./Maazel (PHS900158); Sym.#41, Boston Sym./Leinsdorf (LSC2694).

9:30 P.M.
 WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager-Hazardous Substances in the Natural Environment.
 WGTB ●ABSTRACTION SHOW-with John Paige.

10:00 P.M.
 WAMU OVERSEAS MISSION-with Mike Marlow.

10:30 P.M.
 WAMU ●SEALED BEAM-with Robert Parish.
 WMJS ●NOSTALGIA SCENE-Jack Teagarden.

11:00 P.M.
 WAMU JAZZ ANTHOLOGY
 WBJC INSIDE JEAN SHEPHERD
 WETA ●CLASSICAL GROOVES-with Tony Riggs-SCHUBERT Piano Sonata in D, D.850 (PHS839773) [43]; MOZART Clarinet Quintet, K.581 (MS74-47)(20); BRAHMS Horn Trio, Op.40 (MS6243) [30]; DAUVERGNE Concerto for Sym., Op.3, #1 (MS106)(18).
 WGMS ●SPECTRUM

11:30 P.M.
 WGTB ALL THINGS CONSIDERED
 WMJS ●NOSTALGIA SCENE-Duke Ellington.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WGMS ●AFTER HOURS-until 6:00 am.
 WGTB ●KEYBOARD FILTER-with Scott Sommers & Johnathan Eberhart.
 WITF ●COMPOSERS' FORUM-Lionel Nowak is Martin Bookspan's guest for an interview & to introduce performances of his music--Praeludium; Sonatina for Violin & Piano; Soundscape; Zwei Lieder nach Goethe; Concert Piece for Kettledrums & String Orch.

6 Thursday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-with George Mercer: Glen Gray.

6:00 A.M.
 WBJC ●AM BALTIMORE
 WETA ●A.M.-with Bill Cerri: BEETHOVEN Piano Concerto #1 (M4X30052)(38); RESPIGHI Church Windows (MG32308)(25); ROSSINI La Gazza Ladra (MS6533)(10); BACH Brandenburg Concerto #3 (M231398)(17).
 WGMS ●FRED EDEN/FARM REPORT/FRED EDEN
 WGTB ●DAVID SELVIN SHOW-Progressive music.
 WGTB ●DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU ●MORNINGLINE
 WCAO ●MAESTRO MORNING
 WITF ●MUSIC AT SEVEN-ROSSINI II Turco in Italia: Over. (MS7031)(9); Trio Sonata #1 in Eb (M32-791)(11); TELEMANN Concerto for 3 trumpets, 2 oboes, strings & percussion (H71017)(12); MUNROW Music for Henry VIII & his Six Wives (S36895)(48).

8:30 A.M.
 WGMS ●(8:35)TODAY IN WASHINGTON/FRED EDEN
 WITF ●MUSIC ANTE MERIDIEM-ESPLA Don Quixote velando las amas (CS6423)(18); FALLA Harpsichord Concerto in D (S36131)(15); RAVEL Le Tombeau de Couperin (LSC3028)(23); DEBUSSY Quartet in g (139369)(24); MARTINON Sym.#4, Altitudes (LSC043)(30); SCHUBERT Schwanengesang: sel. (S36127)(45); SCHUMANN Sym.#2 in C (D3S725)(40).

9:00 A.M.
 WAMU HOME
 WETA ●A.M.-with Bill Cerri: BRITTEN Simple Sym. (S36-883)(16); VIVALDI Four Seasons (M31798)(43); GLAZUNOV The Seasons (SR40088)(34); BEETHOVEN Eroica (DGG138802)(50); SCHUBERT Sym.#8 in b (S36965)(26).
 WGTB ●ALTERNATIVE NEWS
 WGTB SCIENCE REPORT-Current events in science.

9:30 A.M.
 WGTB ●RADIO FREE SHIRE

WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC ● THEN & NOW
 WETA ● HAPPENINGS
 WGMS ● MASTERS OF BAROQUE-STOERL Sonata for Zink & 3 Trombones, Ens. Musica Antiqua/Clemencic (198405); d'Anglebert Suite in G, Leonhardt (VICS1370).

10:30 A.M.
 WAMU ● (10:25) THEN & NOW-Produced in cooperation with Institute for Lifetime Learning.
 WGMS ● LISTENER SURVEY-SCHUBERT Impromptu in Eb, Op. 90 #2, D. 899, Brendel (6500415); MOZART Sym. #38 in D, K. 504, Prague, Kosler (DSQ2051); KHACHATURIAN Piano Concerto (1936), Entremont/Ozawa (M31075); GRIEG Norwegian Dance, Op. 35 #2, Gould (LSC3300).

11:00 A.M.
 WAMU ● SEARCH FOR MENTAL HEALTH-Drugs & Crisis Intervention.
 WGTS ● COOK'S CORNER

11:30 A.M.
 WAMU ● U.N. PERSPECTIVE/WEEK AT U.N./BELGIUM PRESS REV./ITALIAN BY EAR-Introductory course in Italian language.
 WGTS ● IN BLACK AMERICA-Examination of problems blacks face in contemporary 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.
 WGTS ● NOON NOTES
 WITF ● READING ALOUD

12:30 P.M.
 WAMU ● TIMEPIECE
 WITF ● NATIONAL PRESS CLUB LUNCHEON

1:00 P.M.
 WBJC ● SPECIALS
 WGMS ● BULLETIN BOARD/LISTENING BOOTH
 WGTS ● FRENCH IN THE AIR-Lessons in conversational French/MENTAL HEALTH MATTERS-Interviews with professionals from Nat'l. Institute of Mental Health.

1:30 P.M.
 WAMU ● MEASURE BY MEASURE-with Edward Merritt: HAYDN Sym. #27.
 WITF ● MUSIC POST MERIDIEM-RAVEL Valses nobles et sentimentales (S036110)[17]; FAURE Song cycle La Bonne Chanson (MS6244)[23]; SIBELIUS Sym. #3 in C (CS6591)[26]; TCHAIKOVSKY Piano Trio in a (6500132)[42]; MUSSORGSKY Comic Opera Fair at Sorochinsk: Act III, includes original Night on Bald Mountain (SRBL4117)[30]; STRAVINSKY Concerto for Piano & Winds (STS-15048)[18]; WALTON Facade (S36837)[37].

2:00 P.M.
 WBJC ● JAZZ IN STEREO
 WCAO ● MAESTRO AFTERNOON
 WGMS ● MUSIC FOR A FEW-COUPERIN Sonata for flute, oboe, bassoon & harpsichord, La Stein Kerque, Rampal/Pierlot/Hongre/Veyron-Lacroix (S32); BEETHOVEN String Quartet #13 in Bb, Op. 180, Amadeus Qt. (138537/40); STRAUSS Fanfare, Stadt Wien, Philip Jones Brass Ens. (ZRG731).

2:30 P.M.
 WGTB ● (2:45) CRITIQUE-Critical reviews of plays, movies & books & interviews with authors, actors, & playwrights with Ruth Stenstrom & Geri Calkins.
 WGTS ● MELODY TIME-Music from Germany.

3:00 P.M.
 WGMS ● TONIGHT IN WASHINGTON/SERENADE
 WGTB ● (3:15) SPIRITUS CHEESE
 WGTS ● KEYBOARD IMMORTALS-Russian Music Concert with works by Tchaikovsky; Glinka-Balakirev; Glazounov-Stcherbatchev; Stravinsky; Rimsky-Korsakov.

4:00 P.M.
 WGTS ● AFTERNOON SERENADE

4:30 P.M.
 WAMU ● (4:25) BOOKMARK
 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/SERENADE

6:00 P.M.
 WCAO ● MAESTRO EVENING
 WGMS ● STOCK REPORT/BUSINESS REPORT
 ● (6:20) HUMORESQUE-Divertimento: LISZT Para-

phrase on Verdi's Rigolatto, Bolet (LSC3259); HANDEL Largetto, Ricci/Pommers (DKSE7179); GLUCK Chaconne, Munchinger (CS6206); POULENC Sonata for piano, four hands, Eden & Tamir (CS6434).

WGTB ● ALTERNATIVE NEWS
 WGTB ● CASPER CITRON

6:30 P.M.
 WBJC ● DIALOGUE
 WETA ● TALK OF THE TOWN-with Tony Riggs.
 WGTB ● OPEN FORUM-Public access program. Listener comments are aired live, & selected letters from listeners are read over the air.
 WITF ● TALKING ABOUT MUSIC-John Amis's guests include Lisa Della Casa, s.

7:00 P.M.
 WAMU ● MY WORD-Game show from B.B.C.
 WBJC ● SOUNDS LIKE YESTERDAY-Remote Broadcast: Our Miss Brooks.
 WETA ● POTTER'S HOUSE
 WGMS ● G.T.E. HOUR-VAUGHAN-WILLIAMS Prelude, Rhosymedre, Marriner (S36883); SHOSTAKOVICH Sym. #10 in e, Op. 93 (1953), Ormandy (M302-95).
 WGTB ● MARK GARBIN SHOW-Progressive music
 WGTB ● FROM THE MIDWAY-Public lecture series from Chicago Univ. National Press Club Luncheon addresses, when they occur, may pre-empt program.
 WITF ● MUSIC AT SEVEN-STRAUSS Waltzes: On Beautiful Blue Danube, Roses from South, Emperor, Artist's Life (900018)[39]; R. STRAUSS Horn Concerto #1 in Eb (S35496)[15]; MENDELSSOHN Sym. #1 in c (PHS2904)[29].

7:30 P.M.
 WAMU ● ROUND THE HORNE-Adult radio comedy from B.B.C.

8:00 P.M.
 WAMU ● ALL THINGS CONSIDERED
 WBJC ● OPERA THEATER-VERDI Macbeth, with Birgit Nilsson, s, Giuseppe Taddei, br, Bruno Prevedi, t, L'Accademia Di Santa Cecilia Chorus & Orch./Schippers (OSA1380).
 WCAO ● MAESTRO SYMPHONY-LALO Sym. Espanole, Op. 21 (MS7003)[33].
 WETA ● RADIO REVISITED-Green Hornet
 WGMS ● YOUNG TRADITION-with Paul Hume, Garrick Ohlsson, p: CHOPIN Mazurka in Ab, Op. 41 #4 (CS2030); Etude in Ab, Op. 10 #10 (CS2029); Piano Concerto #1 in e, Op. 11 (CS2030).
 WGTS ● PERSPECTIVES ON HEALTH

8:30 P.M.
 WETA ● IN CONCERT-Pan American Union Concert, Hans Boepple, p: J.S. BACH Partita #5 in G; Goldberg Variations; Chromatic Fantasy & Fugue [74].
 WITF ● CLEVELAND ORCHESTRA-DePriest, cond., Tamas Vasary, p: BUCHT Sym. #7; MOZART Piano Concerto #25 in C, K. 503; DVORAK Sym. #1 in c, Bells of Zlonice.

9:00 P.M.
 WGMS ● WORLD'S GREAT ORCHESTRAS-Berlin Phil. Orch./Karajan & Kubelik; VIVALDI Concerto for strings & continuo in d, PV. 86, Madrigalesco (2530094); RESPIGHI Ancient Dances & Airs: Third Suite (2530247); DVORAK Sym. #9, From New World (2530267); STRAVINSKY Circus Polka (2530267); STRAUSS Also Sprack Zarathustra (2530402).
 WGTB ● PACIFICA EVENING NEWS
 WGTB ● MUSIC OF AGES-Romantic Era: LISZT Les Preludes, Czech Phil./Ancerl (Crossroads2216-0106); MENDELSSOHN Midsummer Night's Dream, Chicago Sym./Martinon (VICS1628); SCHUMANN Frauenliebe und Leben, Op. 42, Leontyne Price, s, David Garvey, p, (LSC3169); SCHUBERT 36 Original Waltzes, Jacques Abram, p, (ORS127).

9:30 P.M.
 WAMU ● DIAL-LOG-Telephone call-in program with Larry Barrett. Call 686-2690 to participate.
 WGTB ● BEAD INTERVALS-with Marty: Progressive music.

10:30 P.M.
 WITF ● ONE DAY IN LIFE OF IVAN DENISOVICH-To mark publication this month of Alexander Solzhenitsyn's Gulag Archipelago, we repeat BBC dramatization of first important work--story of 24 hours in life of prisoner in Siberian concentration camp, based on author's own experiences. Translated & adapted by Nicholas Bethall, directed by John Gibson with Nigel Stock as Ivan.
 WMJS ● NOSTALGIA SCENE-Larry Conger's Two Rivers Jazz Band.

11:00 P.M.
 WAMU ● JAZZ ANTHOLOGY
 WBJC ● INSIDE JEAN SHEPHERD
 WETA ● CLASSICAL GROOVES-with Tony Riggs: HAYDN Sonata for piano in g (DGG138766)[14]; BOCCHERINI Guitar Quintet #9 (DGG2530069)[25]; BEETHOVEN Diabelli Variations (PHS839702) [55]; LECLAIR Le Tombeau (2533067)[13]; MENDELSSOHN Prelude & Fugue in b, Op. 35 #3 (MCSC2128)[5].
 WGMS ● SPECTRUM

11:30 P.M.
 WGTS ● ALL THINGS CONSIDERED
 WITF ● RADIO READER
 WMJS ● NOSTALGIA SCENE-Jan Savitt.

12:00 MIDNIGHT
 WAMU ● NIGHTWATCH
 WGMS ● AFTER HOURS
 WGTB ● ABNORMAL RADIO HOURS
 WITF ● MBARI, MBAYO

7 Friday

5:30 A.M.
 WAMU ● JAZZ ANTHOLOGY-with George Mercer: Chick Web.

6:00 A.M.
 WBJC ● AM BALTIMORE
 WETA ● A.M.-with Bill Cerri: HAYDN Sym. #36 (STS15-24954)[18]; TELEMANN Concerto in c (MHS10-19)[10]; MOZART Horn Concerto #4 (S36840) [16]; VIVALDI Violin Concerto, F.I. 127 (DGG2-530094)[12].
 WGMS ● FRED EDEN/FARM REPORT/FRED EDEN
 WGTB ● BUZZ BALL SHOW-Progressive music with Kevin Lanigan.
 WGTS ● DAYBREAK

6:30 A.M.
 WAMU ● READING ALOUD

7:00 A.M.
 WAMU ● MORNINGLINE
 WCAO ● MAESTRO MORNING
 WITF ● MUSIC AT SEVEN-TCHAIKOVSKY Marche Slave (MS6875)[11]; KODALY Dances of Galanta (MS-7034)[17]; BRUHNS Prelude & Fugue in e (H711-05)[9]; TELEMANN Oboe Sonata in c (MS6832) [10]; J.C. BACH Concerto in Eb for Harpsichord, 2 violins & cello (H71004)[16]; MOZART Sym. #28 in C, K. 200 (MS6858)[17].

8:30 A.M.
 WGMS ● (8:35) TODAY IN WASHINGTON/FRED EDEN
 WITF ● MUSIC ANTE MERIDIEM-AMRAM Shakespearean Concerto (VCS7089)[22]; ELGAR Symphonic Study Falstaff (SIB6033)[35]; ALFVEN Swedish Rhapsody (MS7674)[13]; NIELSEN Violin Concerto (TV34043)[36]; BACH Keyboard Partita #6 in e (S36437)[21]; SCHUBERT String Trio #2 in Bb (LSC2563)[17]; LISZT Piano Concerto #2 in A (S60107)[23]; HINDEMITH Sym., Mathis der Maler (MS6562)[27].

9:00 A.M.
 WAMU ● HOME
 WETA ● A.M.-with Bill Cerri: GERSHWIN American in Paris (MG30073)[18]; HENSELT Concerto in f, Op. 16 (CE31011)[30]; ELGAR Enigma Variations (S36799)[30]; BEETHOVEN Piano Concerto #1 in C (DGG139023)[43]; TELEMANN Horn Concerto in D (S36996)[9].
 WGTB ● ALTERNATIVE NEWS
 WGTS ● OVERSEAS MISSION

9:30 A.M.
 WGTB ● RADIO FREE SHIRE
 WGTS ● D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC ● THEN & NOW
 WETA ● HAPPENINGS
 WGMS ● MASTERS OF BAROQUE-BACH Motet #3: Jesu, me ne Freude, BWV. 227, Shaw Chorale (LSC22-73).

10:30 A.M.
 WAMU ● (10:25) COMMUNICATIONS TOWARDS NEW HUMANISM-Meanings of Meanings.
 WGMS ● LISTENER SURVEY-CHOPIN Mazurka in C, Op. 24 #2, Moravec (CS2019); TCHAIKOVSKY Eugene Onegin: Waltz from Act II, Ormandy (MG312-64); SCHUBERT Sym. #9 in C, Great, D. 944, his last recording, Szell (S36044); SIBELIUS Swan of Tuonela, Op. 22 #3 (1893), Barbiroli (S36425).

11:00 A.M.
 WAMU ● MEN & MOLECULES/THINKING OUT LOUD/SCIENCE & TECHNOLOGY IN U.S.S.R.
 WGTS ● COOK'S CORNER

11:30 A.M.
 WAMU ● SOVIET PRESS REVIEW/RADIO RUSSIAN
 WGTS ● DEPARTMENT OF HUMAN RESOURCES SPEAKS

12:00 NOON
 WAMU ● READING ALOUD
 WBJC ● BEST OF BROADWAY-Fade out-Fade in.
 WCAO ● MAESTRO LUNCHEON
 WETA ● P.M.-with Steve Ember.
 WGMS ● (11:55) LUNCHEON AT KENNEDY CENTER-Bob Davis.
 WGTB ● BRUCE ROSENSTEIN SHOW-Progressive music.
 WGTS ● NOON NOTES

WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF COMPOSERS' FORUM-Lionel Nowak is Martin Bookspan's guest for interview & to introduce performances of his music--Praeludium; Sonatina for violin & piano; Soundscape; Zwei Lieder nach Goethe; Concert Piece for kettledrums & string orch.

1:00 P.M.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS

1:30 P.M.
WAMU MEASURE BY MEASURE-with Edward Merritt: HAYDN Sym.#28.
WITF MUSIC POST MERIDIEM-LISZT Symphonic Poem Tasso: Lament & Triumph (MS194)[19]; BLAVET Flute Concerto in a (136547)[14]; MOZART Concertone in C for 2 violins & orch., K.190 (MS-6848)[27]; HAYDN Piano Sonata #50 in C (MS-869)[15]; MENDELSSOHN Incidental music for Shakespeare's Midsummer Night's Dream (13895-9)[41]; ROELDIEU Harp Concerto (MS126)[21]; RAFF Sym.#5 in E, Lenore (H71287)[57].

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-LEFFLOTH Concert in D for harpsichord & violin, Schroeder/Uitenbosch (KBF21193); HAYDN Piano Sonata #20 in c, Weissenberg (LSC3111); FETIS String Quartet #2 in A, Brussels String Qt.(MW7).
WGTS ACCESS-Legal problems & issues.

2:30 P.M.
WGTB WATCHDOG-Consumer affairs program produced by Center for Science in Public Interest.
WGTS MELODY TIME-Music from Germany.

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/SERENADE
WGTB (3:15)SPIRITUS CHEESE
WGTS DUTCH CONCERT HALL- KETTING Pas de deux; JOLIVET Concerto for trumpet & orch.; BADINGS Sym.#5, Phil.Orch.of Netherlands Broadcasting Foundation/Fournef, Maurice Andre, tr.

4:00 P.M.
WGTS AFTERNOON SERENADE

4:30 P.M.
WAMU (4:25)BOOKMARK
WBJC NEWS CAPSULE

5:00 P.M.
WAMU COL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WGMS OPREVIEW/SERENADE

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT
(6:20)HUMORESQUE-Divertimento: RAMEAU Les Niais de Sologne, Kirkpatrick (139122); HAYDN Sym.#27 in G, Dorati (15257/62); LEHAR Gold & Silver Waltz, Op.75, Krips (S60018); RACHMANINOFF Etude in eb, Op.33 #7, Horowitz (M30464).
WGTB ALTERNATIVE NEWS

6:30 P.M.
WBJC INSIGHT
WETA TALK OF THE TOWN
WGTB INTERFACE-Weekly presentation by WGTB News Collective.
WITF BBC SCIENCE MAGAZINE

7:00 P.M.
WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-Remote Broadcast: Serial Theatre, Jack Armstrong.
WETA INSIDE JEAN SHEPHERD
WGMS G.T.E. HOUR-BRAHMS Tragic Over., Op.81, Szell (MS6925); TCHAIKOVSKY Sym.#4 in f, Op.36, Dorati (CS6793).
WGTB QUADROPHONIC MINDF WITH STRIDER-Quadrophonic releases using SQ & QS systems.
WITF MUSIC AT SEVEN-BRAHMS Academic Fest. Over.(S60083)[11]; FAURE-RABAND Dolly Suite (S60084)[18]; BERLIOZ Symphonie fantastique (S60165)[53].

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ORCHESTRA HALL
WCAO MAESTRO SYMPHONY-SCHUMANN Sym.#2 in c, Op.61 (MS6448)[40].
WETA RADIO REVISITED-Lights Out: Murder Castle, 8/3/43.

WGMS GUEST ARTIST-with Paul Hume: Dietrich Fischer-Dieskau, br & cond.: REICHARDT Petrarch Sonnets, Demus (2530332); SCHUBERT Wehmut, D.772, Moore (2530347); Sym.#8 in b (S369-65).

8:30 P.M.
WETA (8:25)GILBERT & SULLIVAN FESTIVAL-D'Olyly Carte Opera Company performs: Patience.
WITF BEAUX ARTS TRIO-BEETHOVEN Violin Sonata #2 in A; IVES Trio; MENDELSSOHN Trio in c.

9:00 P.M.
WBJC NPR CONCERT OF WEEK-HOAG Symphonic Ovement; STERN Carom; RILEY Four Scenes for Orch.; LOMBARDO Threnody for strings; COPLAND Billy the Kid.

WGMS IN NATURE'S REALM-Continental Formations: HOVHANESS Floating World 9 (MS7169); FARBBERMAN Evolution: Section 1, Stokowski (SSAL-8385); BERGSMATA Fortunate Islands, Antonini (CRI112); LISZT Transcendental Etude #3 in F: Landscape, Ashkenazy (CS6719); BERWALD Erinnerung & die Norwegischen Alpen, Ehrling (H71218).

WGTB PACIFICA EVENING NEWS
WGTS NEWS

9:30 P.M.
WAMU X MINUS ONE-Science fiction series: No Contract by George Lefferts involves frustrating barrier of some kind which earth has crashed against.

WGTB RETURN OF STRIDER-Progressive music.

10:00 P.M.
WAMU JERRY GRAY SHOW-Country/Western music & light entertainment with Jerry Gray.
WGMS SINGFEST-MONTEVERDI II Ballo, Per l'Imperatore Ferdinando, Alva/Glyndebourne Chor.(6799-006); PURCELL Celestial Music, Ode for Mr. Louis Maidwell's School, Clark/Sutcliffe/Fleet/Stalmar/Frost/Stevens (VCS10053); TRAD. 3 English Folksongs, Deller Consort (VSD2058).

WGTS SACRET ARTIST-Interviews with & performances by sacred artists in Wash. area. Tonight's guests are Robert & Myrtle Paulsen, with program of sacred duets & solos.

WITF GETTING TO KNOW FINNISH MUSIC

10:30 P.M.
WITF REAL NEW ORLEANS
WMJS NOSTALGIA SCENE-Helen O'Connell.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-with Tony Riggs: BEETHOVEN String Quartet #12 in Eb, Op.127 (CS-6644)[38]; SCHUBERT Impromptus, Op.90 (DEL 15313)[27]; BRAHMS Piano Quintet in f (DGG-139387)[44].

WGMS SPECTRUM
WGTS MUSICA ANTIQUA-Sacred music composed before Rococco.

11:30 P.M.
WITF RADIO READER
WMJS NOSTALGIA SCENE-Plato Smith.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WBJC JAZZ IN STEREO
WGMS AFTER HOURS
WGTB PROGRESSIVE MUSIC
WITF MUSIC OF BIG BANDS-Fletcher Henderson & Sonny Burke.



6:00 A.M.
WAMU JAZZ ANTHOLOGY-Clarinets of Buster Bailey.
WETA CLASSICAL WEEKEND-MOZART Horn Concerto #2 (S35092)[14]; TCHAIKOVSKY Violin Concerto (MS6758)[33]; SCHUMANN Sym.#2 in C (CSA2310)[36]; HAYDN Sym.#86 (STS15229-34)[29]; MOZART Piano Concerto #14 in Eb, K.449 (MHS1013)[25]; SHOSTAKOVICH Sym.#9 Op.70 (M31307)[26]; VIVALDI Guitar Concerto (CS6201)[10].

WGMS PRELUDE
WGTB TOM O'BRIEN SHOW-Progressive music.
WGTS DAYBREAK

6:30 A.M.
WGMS (6:45)ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Clitter, Clang, Down Come the Water.
WCAO MAESTRO MORNING
WGMS ADVENTURES IN JUDAISM
WITF CLASSICS OF FRENCH MUSIC

7:30 A.M.
WGMS MORNING MELODIES

WITF MUSIC FROM GERMANY-SPOHR Quartet Concerto.

8:00 A.M.
WAMU BLUEGRASS-with Gary Henderson exploring historical trends of bluegrass music.
WGMS MORNING MELODIES
WITF ONCE UPON A TIME-Songs & stories for children with Nancy Harper.

8:30 A.M.
WGTB TAKING TIME FOR CHILDREN
WGTS YOUR STORY HOUR

9:00 A.M.
WBJC ROCK IN STEREO
WETA (8:55)CLASSICAL WEEKEND-STRAVINSKY Le Sacre Dvprintemps (PHS6500482)[35]; TCHAIKOVSKY Serenade for Strings (SR40150)[34]; RACHMANINOFF Sym.#3 in a (SR40117)[42]; BEETHOVEN Pastorale (DGG138805)[36]; BACH Piano Concerto #2 (ODY32160382)[19]; VERACINI Sonata in F (3172)[9].

WGMS THIS WEEKEND IN WASH./MORNING MELODIES
WGTB ALTERNATIVE NEWS

9:30 A.M.
WGTB MEDICATED GOO SHOW
WGTS SATURDAY SEMINAR-Moral & ethical issues.

10:00 A.M.
WGMS MASTERS OF BAROQUE-FRESCOBALDI Canon Seconda, Biggs/Pinkham/Burgin (MG32311); STAELZEL Bist du bei mir, Deller/Leonhardt (SRV141SD); BACH Suite #4 in D, Richter; LAVIGNE Sonata for oboe & continuo, La Baran, Piquet/Lange/Rogg (32160050); VITALI Chaconne in g, Tomasow/Heiller (SRV197).

WITF OSBORG'S CHOICE-Baroque music.

11:00 A.M.
WGMS CONCERT STAGE-AUBER Black Domino: Over., Ansemet (CS6205); BIZET L'Arlesienne Suite #2: Farandole, Ormandy (MS7072); SCHUMANN Cello Concerto in a, Op.129, Rose/Bernstein (MS6253); MENDELSSOHN Midsummer Night's Dream: Wedding March, Op.61 #9, Montoux (VIC-S1023).

WGTS SOUND OF WORSHIP-Worship service live from either Takoma Park Seventh-day Adventist Church of Sligo Seventh-day Adventist Church, both in Takoma Park, Md.

12:00 NOON
WAMU WOMEN DARE DAILY-See listings for previous Wednesday, 10:30 a.m., with Roberta Hollander.

WCAO MAESTRO LUNCHEON
WETA CHARTER FLIGHT
WGMS AT THE KEYBOARD-Ruth Laredo, p: RAVEL Gaspard de la Nuit: On dine, Laredo (CS2005); SCRIBAN Piano Sonata #1 in f, Op.6 (CS2035); RAVEL La Valse (1920) (CS2005); SCRIBAN Etude in c#, Op.42 #5 (CS2032).

WGTB SOPHIE'S PARLOR
WITF BBC MUSIC SHOWCASE-HOLST The Planets: Venus; HAYDN Sym.#102 in Bb; MENDELSSOHN String Quintet #1 in A: Allegro; Scherzo; DEBUSY Iberia.

1:00 P.M.
WAMU SPIRITS KNOWN & UNKNOWN
WETA (Q)STEVE EMBER'S SATURDAY SHOW
WGMS LUNCHEON CONCERT-HEISE King & Marshal: Over., Hye-Knudsen (TV34308); D'INDY Symphonic Variations Istar, Rudolf (DL710162); KHACHATURIAN Waltz, Kostelanetz (M31077); HOLST St.Paul's Suite, Marriner (S36883).

WGTS AFTERNOON SERENADE
WITF SINGERS' WORLD-with Wayne Connor.

2:00 P.M.
WCAO MAESTRO AFTERNOON
WGMS (1:55)OPERA HOUSE-CORNELIUS Barber of Bagdad, with Sylvia Geszty, Adalbert Kraus, Gerhard Unger, Karl Ridderbusch, Bavarian Radio Chorus & Orch./Hollreiser.

WGTS HISTORY OF A HYMN
WITF THE OPERA-STRAUSS Elektra, with Birgit Nilsson (Elektra), Regina Resnik (Klytemnestra), Marie Collier (Chrysothemis), Tom Krause (Orestes), Gerhard Stolze (Aegisthus), Georg Solti, cond.

2:30 P.M.
WGTB (2:45)RADIO FREE WOMEN

3:00 P.M.
WGTB (3:15)GERI RIGG SHOW
WGTS VIEWPOINT

3:30 P.M.
WGTS SCRIPTURE

4:00 P.M.
WAMU MBARI-MBAYO
WGTS SPECIAL-SOUND OF ORGAN-Dr. Van Knauss, o, & Chairman of music dept.at Columbia Union College, presents recital on newly installed Cassavant

Table with 12 columns: WAMU-FM 88.5, WETA-FM 90.9, WBJC-FM 91.5, WGTS-FM 91.9, WFMM-FM 93.1, 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, WITH-FM 104.3, WAVA-FM 105.1, WRTR 105.7, WMAR-FM 106.5, WEZR 106.7

pipe organ in Sligo Seventh-day Adventist Church, Takoma Park, Md., as part of Sligo sacred concert series.

WITF ●ARD COMPETITION-Concert with prizewinners of 22nd International Music Competition of German Radio Stations (ARD): MOZART Horn Concerto in Eb, K.495, Johannes Ritzkowski, ho; SHOSTAKOVICH Cello Concerto in Eb: 2nd, 3rd & 4th Movements, Frans Helmerson, ce; WEBER Clarinet Concertino, David Glick, cl; TCHAIKOVSKY Rococo Variations, Denis Brott, ce; PROKOFIEV Piano Concerto #2 in g, James Tocco, p, Bavarian Radio Sym./Sender. Chamber music concert from competition is scheduled for 4:00 p.m. on 29th.

4:30 P.M.
WBJC JAZZ REVISITED

5:00 P.M.
WAMU COLLECTOR'S CORNER-with Wayne Conner.
WBJC ●EXPLORATIONS IN JAZZ
WGMS ●IN RECITAL-Pierre Pierlot, ob: TELEMANN Sonata in a for oboe & harpsichord, Veyron-Lacroix (MHS 732); ALBINONI Oboe Concerto in C, Op.41, Scimone (MHS951); STRAUSS Concerto for oboe & small orch.(1945), Guschloauer (MHS975); CIMAROSA Oboe Concerto: Allegro giusto, Pailard (MHS552).

6:00 P.M.
WAMU ●QUARTET-with Ed Clark. Art of American Barber-shop Quartet: Gentlemens' Agreement.
WCAO ●MAESTRO EVENING
WETA ●FOLK WEEKEND-with Mary Cliff.
WGMS ●COLLECTOR'S SHELF-Robert Schumann Birthday program, b.6/8/1810.
WGTB ●ALTERNATIVE NEWS
WITF ALL THINGS CONSIDERED

6:30 P.M.
WGTB ●FRIENDS
WGTS ●CHORAL MASTERPIECES-ZELENKA Lamentations of Prophet Jeremiah (H71282), Nedda Cassei, a, Theo Altmeyer, t, Karel Beman, b, Ars Rediviva/Munclinger; BACH Cantata #80, Mighty Fortress is our God, Vienna Cham.Orch. & Academy Choir/Prohaska (BG508); MOZART Coronation Mass in C, Vienna Choir Boys, Vienna Chorus & Cathedral Orch./Grossman (Phillips900057).
WITF CONVERSATIONS AT CHICAGO

7:00 P.M.
WAMU JAZZ REVISITED-Black Bottom.
WGMS ●FIRST HEARING
WGTB ●ANDI FISHMAN SHOW
WITF ●MUSIC OF BIG BANDS-Tommy Dorsey & Charlie Barnett.

7:30 P.M.
WAMU ●TIME MACHINE-Time traveler Bill Barber reviews rock & roll hits of past.

8:00 P.M.
WBJC ●JAZZ EXTRAVAGANZA
WCAO ●MAESTRO OPERA-PUCCINI Tosca, with Renata Tebaldi (Tosca), Mario Del Monaco (Cavaradossi), George London (Scarpia), Orch. & Chorus of Accademia Di Santa Cecilia/Francesco Molinari-Pardelli.
WETA WASHINGTON WEEK IN REVIEW
WGMS ●SPECIAL OF WEEK-Louisville Orch.
WITF ●JAZZ REVISITED-On-the-Spot Recordings.

8:30 P.M.
WAMU ●EXPERIENCE
WETA ●IN CONCERT-Military Bands.
WITF ●BOSTON POPS-Fiedler, cond., Leo Litwin, p, Jerome Rosen & Max Hobart, v's: WAGNER Tannhauser: Entrance of Guests into Wartburg; SHOSTAKOVICH Festive Over.; LUMBYE Concert Polka for 2 violins; WAGNER Die Meistersinger: Prelude; GERSHWIN Rhapsody in Blue; RAVEL Bolero: Medley of Burt Bacharach Tunes; LENNON-MCCARTNEY Yellow Submarine.

9:00 P.M.
WGTB ●BUZZ BALL SHOW-with Kevin Lanigan.
WGTS ●MUSICAL MEMORIES-Music from Good Old Days. Tonight, Evening on Merry-Go-Round.

10:00 P.M.
WAMU ●SOUND, COLOR & MOVEMENT

10:30 P.M.
WITF ROUND THE HORNE-with Kenneth Horne.
WMJS ●NOSTALGIA SCENE-Bob Scobey's Frisco Band.

11:00 P.M.
WETA ●CLASSICAL GROOVES-BORODIN String Quartet #2 in D (DGG139425)[26]; SCHUBERT Piano Sonata in c, D.958 (PHS650082)[32]; BRAHMS String Quintet #2 (DGG139430)[27]; J.S.BACH Sonata in c, BWV.1017 (MHS563)[16]; TELEMANN Sonata Trio in E (RC783)[12].
WGTS ●AMERICAN THEATRE ORGAN SOCIETY CONCERT-George Wright plays traveling music on Fox Theatre Wurlitzer in San Francisco.
WITF ●FESTIVAL USA-Buffalo Folk Festival: I.

11:30 P.M.
WGTS NEW OLD TIME RADIO SHOW-Original dramas
130 FORECAST FM

& radio revivals. Tonight's (hl) Abbott & Costello Show, Phil Harris-Alice Faye Show.

WMJS ●NOSTALGIA SCENE-Les & Larry Elgart.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO SYMPHONY-HELPS Sym.#1 (Col68-01)[21].
WGMS ●AFTER HOURS
WGTB ●CORPUS CALLOSUM

9 Sunday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Jazz Piano Stylings.
WETA ●CLASSICAL WEEKEND-with Mary Cliff-MOZART Flute Concerto (198342)[26]; TELEMANN Concerto for Viola in G (MHS518)[13]; BOCCHERINI Guitar Quintet #3 in e, Op.50, #3 (MHS575)[19]; BACH-WALTON Good-Humoured Ladies (M31241)[21]; SCHUBERT Sym.#8 (CS6382)[24]; MOZART Sym.#41 (2721007)[29]; HAYDN Sym.#98 in Bb (M30646)[27].
WGTB ●JILL SHAPIRO SHOW-prog.music.

7:00 A.M.
WAMU ●DUTCH CONCERT HALL/HOLLAND IN ART & SCIENCE
WGMS ●SUNDAY SERENADE/CALL FROM LONDON
WGTS ●MORNING MEDITATIONS-Inspirational music & talk.
WITF OSBORG'S CHOICE-Baroque music.

7:30 A.M.
WGMS ●SUNDAY SERENADE

8:00 A.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager. See listings for previous Monday & Wednesday, 9:30 pm.
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 the best of bluegrass & gospel music.
WBJC ●SUNDAY UNDERGROUND
WCAO ●MAESTRO MORNING
WETA ●8:55)CLASSICAL WEEKEND-with Mary Cliff-RHEINBERGER Piano Concerto (GS1014)[32]; RACHMANINOFF Symphonic Dances (ODY-31246)[34]; DVORAK Requiem Mass (OSA-1281)[94]; VIVALDI Concerto Grosso for Violins (M32230)[11].
WGMS (9:15)CHRISTIAN SCIENCE CHURCH
WGTB DISK MEMORY SHOW-Alan Lee features collector items from the formative days of rock & roll.
WITF ONCE UPON A TIME-Songs & stories for children.

9:30 A.M.
WGMS TRINITARIAN CHURCH

10:00 A.M.
WGMS ●CHORAL CLASSICS-MONTEVERDI Magnificat for 6 voices, Malcolm (SOL263); HANDEL Coronation Anthem: The King Shall Rejoice, Menuhin (S36741); BRAHMS Fest und Gedenksprueche op.109, Brinkman (HB73003).
WITF FIRST EDITION

11:00 A.M.
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.
WGMS ●SYMPHONY FOR A SUNDAY MORNING-CASELLA La Giara: Ballet Suite, Luzi/Previtali (STS15-024); BIZET Sym. in C, Beecham (S60192).
WITF ●UTAH SYMPHONY ORCHESTRA-/Abravanel; Andre Watts, p, -TCHAIKOVSKY Capriccion Italien; Piano Concerto #1 in bb; Sym.#4 in f.

12:00 NOON
WCAO ●MAESTRO LUNCHEON
WETA ●COMPOSERS' FORUM: Mario Davidovsky.
WGMS ●THIS WEEK IN WASH./NAT'L SYM. NOTES
WGTB ●STUMP JUMPER'S SIT IN-with Tex & Greg.

12:30 P.M.
WAMU ●AUDITORIUM ORGAN-with John Obetz.
WGMS ●(12:25)THE CONCERT HOUR-TELEMANN Over. Suite, Beaucamp (PHC9003); DVORAK Notturmo in B, op.40, Neumann (H71271); WILLIAMS Fanfare & Allegro (1955), Ferrell (SR90220); MENDELSSOHN Serenade & Allegro gioioso, op.43, Kyriakou/Swarowsky (TV34170).

1:00 P.M.
WAMU ●MUSIC FROM GERMANY-SPOHR Quartet Concerto.
WETA ●OPERA, ETC.-with Dean Dalton-HANDEL Orlando, Sofia Steffan, Graziella Sciutti, Bernadette Greevy & Marius Ritzler.
WGAY ●MATINEE AT ONE-My Fair Lady.
WGTS ●CONCERT OF THE WEEK-SCHOENBERG Five

Pieces for Orch., op.16; DVORAK Concerto in b, for cello & orch.; BARTOK Miraculous Mandarin; South German Radio Orch./Gielen. From Nat'l Public Radio.
MY WORD!

WITF
1:30 P.M.
WAMU THIRTY MINUTES-Radio Smithsonian.
WGMS ●IN RECITAL-Vocalise-Boris Christoff, b, sings GLINKA Midnight Review, Christoff/Labinsky; The Lark, Christoff/Labinsky; How Sweet to be with Thee, Christoff/Labinsky; Elegy, Christoff/Labinsky/Marchesini (S36133 all). Commentary by Patrick Hayes.
WITF ●MUSIC POST MERIDIEM-June 5 program is repeated.

2:00 P.M.
WAMU DESPIERTA BARRIO-Wake-up! Neighborhood-a program designed to bring you news, commentary, music & the arts of Latin America & the Latin American community in Washington.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)BOSTON SYMPHONY ORCHESTRA-/Thomas; David Evitts, br, Jules Eskin, ce, -BOULEZ Eclat; STRAVINSKY Abraham & Isaac; KNUSSEN Introd. & Masque from Sym.#3; FELDMAN Cello & Orch.; REICH Music for Mallet Instruments, voices & organ.

2:30 P.M.
WAMU ●THE NEW THING ROOT MUSIC SHOW-with Rusty Hassan.
WGTS ●MELODY TIME

3:00 P.M.
WGTB I THOUGHT I HEARD BUDDY BOULDEN SAY... Host Royal plays classic blues & jazz from the 20's, 30's & 40's.
WGTS ●VOCAL SCENE-Opera, operetta, art songs & commentary on the vocal arts.

4:00 P.M.
WGMS ●THE PLECTRUM-ALBINONI Adagio, Presti & Jagoya (SR90457); COUPERIN 4th Ordre: Le Reveil-Matin, Marlowe (DL710161); MOZART Larghetto & Allegro, k.229, Bream (LSC3070); KIRMAIR Variations on themes from Mozart's The Magic Flute, Kipnis (M3X32225); FAURE Une Chatelaine en sa tour, op.110, Zabaleta (138-890); BELLOW Sonata, Provost (AN1003).
WGTS ●SONG OF INDIA

5:00 P.M.
WBJC FIRST EDITION-with Heywood Hale Broun.
WGMS ●CRITIC'S CHOICE
WITF ●CONCERT HOUR-Hilversum Radio Phil.Orch. & Choir/Fournet; Andrea van Schaik, p, -ORTEL Tre movimenti ostinati; LISZT Piano Concerto #1 in Eb; DUCASSE Sarabande for Choir & Orch.; CHABRIER Le Roi malgre lui; Fete polonaise.

5:30 P.M.
WAMU FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Scientists: On Top or on Tap?-I
6:00 P.M.
WAMU CONVERSATIONS AT CHICAGO
WBJC ●BALTIMORE HAPPENINGS
WCAO ●MAESTRO EVENING
WETA ●FOLK WEEKEND-with Mary Cliff.
WGMS ●SOUL OF THE CLASSICS
WGTB ●JERKY JOHN SHOW-prog. music.
WGTS CASPER CITRON
WITF ●PHILADELPHIA ORCH.-/Ormandy; Janice Haranyi, s, Rosalina Elias, c, George Shirley, t, Michael Devlin, br, Singing City Choirs-DVORAK Requiem Mass.

6:30 P.M.
WAMU TALES OF TIME & SPACE-Drusilla Campbell.
WGMS ●SERENATA-PONCHIELLI La Gioconda; Dance of the Hours, Bernstein (MS7415); WAGNER Das Rheingold: entrance of the Gods into Valhalla, Szell (MS7291).
WGTS CHECK-UP-Discussions with health field experts.

7:00 P.M.
WAMU RECOLLECTIONS-with John Hickman-January 23, 1953 broadcast of Music in the Air, starring Donald Richards, Betty Cox, Clark Dennis, Francis Greer, The Serenaders, Alfredo Antonini & his orch. The program features a music tribute to Jerome Kern.

WBJC ●FESTIVAL U.S.A.-Buffalo Folk Festival-Tony & John: Boozing, Bloody Well Boozing; Hazel Dickens, Tracy & Eloise Schwartz: Fly Around My Pretty Little Miss; Lonesome Wind; Palms of Victory; Sally Ann; Marshall Dodge: Stories from Maine; Brian Bauers: Liberty; Old Joe Clark; Battle Hymn of the Republic; Eric Justin Kaz: I'll Never Find No One I Can Love Like You; Cruel Wind; My Love May Grow; Big Road Blues; Christ, It's Mighty Cold Outside; Loudon Wainwright III.
WGMS ●NATIONAL GALLERY OF ART CONCERT-Lawrence Wallace, v, Lawrence Brown, ce, - To Be Announced.
WGTS ●BAND CONCERT OF THE AIR-Band music at its best. Tonight, Robert Truax will present a

program of historical band records.

8:00 P.M. WAMU SINGER'S WORLD-with Wayne Conner. WCAO MAESTRO SYMPHONY-LISZT A Faust Sym. (IB6017)1701. WETA EARPLAY-Code 99 by Benjamin Bradford; Number 76 by James Damico. WGTS THE SPOKEN WORD-Alfred Drake reading from The Rubaiyat of Omar Khayam. WITF TALKING ABOUT MUSIC-John Amis's guests include American composer-conductor Morton Gould.

8:30 P.M. WAMU OPERA HOUSE-RIMSKY-KORSAKOV The Tsar's Bride. WETA CONCERT OF THE WEEK-SCHOENBERG Five Pieces for Orch., Op.16; DVORAK Concerto in b, for Cello & Orch., Op.104; BARTOK The Miraculous Mandarin, Pantomime in One Act. WGMS INTERMEZZO-PURCELL (arr.Barbirolli) Suite for strings, horns, & Oboes, Barbirolli (SR901-25). WITF BBC MUSIC SHOWCASE-MARTIN Harpsichord Concerto; BRITTEN Five Settings of Poems by Walter de la Mare; MESSIAEN Joie et clarte des corps glorieux; Combat de la mort et de la vie; HINDEMITH Sonata for Four Horns.

9:00 P.M. WBJC OLD MASTERS REVISITED-BACH Concerto in 6; BRITTEN String Quartet #1 in D, op.25; VIVALDI Concerto in A; HUMMEL Quintet in Eb, op.87; BOYCE Sym.#1 in Bb; BACH Sonata in G, BWV.1027; MOZART Concerto #24 in c, K.491; VERDI Quartet in e; REICHA Quintet in Eb. WGMS (8:55)RADIO SMITHSONIAN WGTB ABSTRACTION SHOW-with John Paige. WGTS FIRST HEARING

9:30 P.M. WGMS ORCHESTRAL MASTERWORKS-MOZART Marriage of Figaro: Over., Szell (MS7507); BEETHOVEN Sym.#3 in Eb, op.55, Eroica, Jochum (839779LY); SIBELIUS Violin Concerto in d, op.47 (1903), Oistrakh/Ormandy (Y304-89); MONRAD-JOHANSEN Voluspaa (1923-26), Frisell/Nedberg/Wolstad/Fjeldstad (854-002AY).

10:00 P.M. WGTS IN RECITAL-Sviatoslav Richter,p,-BEETHOVEN Sonata #9 in E, op.14; SCHUMANN Papillons Faschingschwank aus Wien. WITF HOLLAND FESTIVAL 1973-Radio Phil.Orch./Foumet; Yvonne Loriod,p,-MESSIAEN L'Ascension; Reveil des oiseaux; Chronochromie. Taped at the Concertgebouw, Amsterdam, June 23, '73.

10:30 P.M. WMJS NOSTALGIA SCENE-Herb Alpert.

11:00 P.M. WETA CLASSICAL GROOVES-MOZART Divertimenti, K.137 (PHS6500536)118; SCHUBERT Twelve German Dances, Op.171 (ORS130)141; BRAHMS Horn Trio, Op.40 (DGG139398)301; SCHUMANN Bunte Blatter, Op.99 (SR40238)361; VIOTTI Double Concerto for Violin, Piano (MHS539)151. WGTS BBC PROMENADE CONCERT-BBC Sym.Orch./Boult; Peter Frankle,p,-BEETHOVEN Over.: Prometheus, Op.43; BRAHMS Concerto #2 in Bb, op.83.

11:30 P.M. WMJS NOSTALGIA SCENE-Doc Severinsen.

12:00 MIDNIGHT WAMU NIGHTWATCH WGTB ABNORML RADIO HOURS-with Michael Hogan. WGTS OPERA IN GERMANY-Opera among smoke-stacks & pit-heads. WITF JAZZ REVISITED-On-the-Spot Recordings.

7:00 A.M. WAMU MORNINGLINE WCAO MAESTRO MORNING WITF MUSIC AT SEVEN-NARDINI Violin Concerto in e (SRV154)131; LEHAR Eva: Waltzes (SRV205)171; STRAUSS Waltz Tales from Vienna Woods (SRV202)121; NEDBAL Kavalier Waltzes (SRV-150)191; HAYDN Concerto #1 in C for flute, oboe & orch.(H71067)161; HAYDN Sym.#89 in F (MS820)1231.

8:30 A.M. WGMS (8:35)TODAY IN WASHINGTON/FRED EDEN WITF MUSIC ANTE MERIDIEM-WEBER Oberon: Over. (LSC2549)191; GIULIANI Guitar Concerto in A (MS7327)221; BRAHMS String Quintet #1 in F (139430)251; BEETHOVEN Piano Concerto #2 in Bb (SD3752)311; MOZART Sym.#39 in Eb, K.543 (S35739)251; DEBUSSY Preludes, Book II (TV34360)381; KOEHLIN Les Bandar-Log, Op.176 (S36295)161; POULENC Gloria in G (S35953)271.

9:00 A.M. WAMU HOME WETA A.M.-BRAHMS Double Concerto in a, Op.102 (S-35353)341; STRAVINSKY Sym. in C (DGG25-30267)301; SIBELIUS Sym.#2 in D, Op.43 (CS6408)431; PROKOFIEV Concerto #3 (S36785)281; MUSSORGSKY Pictures at an Exhibition (ODY32223)321. WGTB ALTERNATIVE NEWS

9:30 A.M. WGTB RADIO FREE SHIRE WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M. WBJC THEN & NOW WETA HAPPENINGS WGMS MASTERS OF BAROQUE-BACH Sonata in e for flute & continuo, BWV.1034, Rampal/Huchot/Veyron-Lacroix (BSC145); ALBINONI Concerto in D, Op.10 #6, Michelucci/1 Musicji (839723/5).

10:30 A.M. WAMU (10:25)EBONY HARVEST-Dr. Arthur P.Davis. WGMS LISTENER SURVEY-STRAUSS Morning Journals Waltz, Op.279, Karajan (2530027); FRANCK Symphonic Variations (1885), Weissenberg/Karajan (S36905); SCHUMANN Sym.#4 in d, Op.120, Karajan (2709036); SMETANA Ma Vlast: Blanik, Kubelik (2707054).

11:00 A.M. WAMU (11:15)SOVIET/AMERICAN RELATIONS/MOSCOW MAILBAG WGTS COOK'S CORNER

11:30 A.M. WAMU GERMAN PRESS REVIEW/LERNT DEUTSCH WGTS INSIGHT: TOMMOROW'S UNIVERSITY

12:00 NOON WAMU READING ALOUD WBJC HOLLYWOOD SOUNDSTAGE WCAO MAESTRO LUNCHEON WETA P.M. WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bov Davis. WGTB SOPHIE'S PARLOR WGTB NOON NOTES WITF READING ALOUD

12:30 P.M. WAMU TIMEPIECE WITF MUSIC FROM OBERLIN

1:00 P.M. WBJC SPECIALS WGMS BULLETIN BOARD/LISTENING BOOTH WGTS OPTIONS

1:30 P.M. WAMU MEASURE BY MEASURE-HAYDN Sym.#29 in E. WITF MUSIC POST MERIDIEM-STRAUSS Festival Prelude for organ & orch.(MS6398)1101; Incidental music for Le Bourgeois gentilhomme: suite (CS65-37)391; Violin Sonata in Eb (H71205)281; Symphonia domestica, Strauss,cond.(TV4363)451; Egyptian Helen: Awakening scene, Act II (LSC2849)51; Capriccio: Closing scene (S350-84)1181; Songs: Zueignung, Wie sollten wir geheim sie halten, Wiegenlied (LSC2956)191; Don Quixote (Y32224)401.

2:00 P.M. WBJC JAZZ IN STEREO WCAO MAESTRO AFTERNOON WGMS MUSIC FOR FEW-HAYDN String Quartet in b, Op.33 #1, Dekany Qt.(SVBX556); TELEMANN Fantasia #1 in A for unaccompanied flute, Rampal (BC1299); GRAZIANI Sonata in Eb, Op.3 #6, Parisot/Valenti (S48). WGTS THE ETERNAL LIGHT

2:30 P.M. WGTB (2:45)RADIO FREE WOMEN

WGTS MELODY TIME

3:00 P.M. WGMS TONIGHT IN WASHINGTON/SERENADE WGTB (3:15)SPIRITUS CHEESE WGTS BBC PROMENADE CONCERT-BBC Sym./Davis, Steven Bishop,p: VAUGHAN WILLIAMS Fantasia on Theme by Thomas Tallis; BEETHOVEN Concerto #5 in Eb, Op.73.

4:00 P.M. WGTS AFTERNOON SERENADE

4:30 P.M. WAMU (4:25)BOOKMARK 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/SERENADE

6:00 P.M. WCAO MAESTRO EVENING WGMS STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-BALAKIREV Mazurka #6 in Ab, Smith (HQS1259); WALDTEUFEL Es-tudiantina Waltz, Op.191, Ormandy (MS7032); SCHUBERT Alfonso & Estrella: Over., Menuhin (S36609); LIAPUNOV Transcendental Etude, Op.11 #10, Lesghinka, Davis (CS6637).

WGTB ALTERNATIVE NEWS WGTS CASPER CITRON

6:30 P.M. WBJC FINE TUNING WETA TALK OF THE TOWN WGTB INTERFACE WITF INTERNATIONAL CALL

7:00 P.M. WAMU OPTIONS-Documentaries, extended interviews, lectures, speeches & summarized hearings or debates. WBJC SOUNDS LIKE YESTERDAY-Lux Radio Theatre, Farmer's Daughter. WETA INSIDE JEAN SHEPHERD WGMS G.T.E. HOUR-RIMSKY-KORSAKOV Capriccio Espagnol, Op.34, Szell (Y30044); PROKOFIEV Sym.#6 in eb, Op.111, Rozhdestvensky (SR400-46).

WGTB BRASS MONKEY SHOW WGTB UNIVERSITY FORUM WITF MUSIC AT SEVEN-HANDEL Berenice: Over.(ARG 5442)101; HOLST St.Paul's Suite (S36883)131; HAYDN Keyboard Concerto in D (MS.7253)211; MOZART Ballet music for Les petits riens, K.A.10 (S36869)221; WAGNER Siegfried Idyll (ARG604)191.

8:00 P.M. WAMU ALL THINGS CONSIDERED WBJC INTERNATIONAL FESTIVAL-Traditional, folk & concert music of Caribbean. WCAO MAESTRO SYMPHONY-VAUGHAN WILLIAMS Sym.#5 in D (S36698)271. WETA RADIO REVISITED-Green Hornet. WGMS INVITATION TO THE DANCE WGTS PERSPECTIVES ON HEALTH

8:30 P.M. WETA IN CONCERT-Boston Pops Orch./Fiedler: PRESS Israeli Fest.March; MUSSORGSKY Night on Bald Mountain; WEINBERGER Schwanda Polks; MOZART Violin Concerto #3 in C, L.216. WITF BOSTON SYMPHONY-Steinberg,cond.: WAGNER Der fliegende Hollander: Over.; Tannhauser: Prelude to Act III & Venusberg Music; Lohengrin: Prelude; Eine Faust Over.; Tristan und Isolde: Prelude; Kaisermarsch.

9:00 P.M. WBJC CLEVELAND ORCHESTRA-Severance Hall Concert.Matacic, Hans Richter-Haaser,p: HAYDN Sym.#82, Bear; BEETHOVEN Piano Concerto #1; JANACEK Sinfonietta. WGMS ROYAL INSTRUMENT-ELGAR Organ Sonata #1 in G, Sumsion (CSD1595); VIOLA Sonatas #1-3, Bernard (MCS9059); VIVIANI Sonata #2 in D per trompette, Scherbaun/Krumbach (136558). WGTB PACIFICA EVENING NEWS WGTS (9:05)WORLD OF OPERA-MASCAGNI L'Amico Fritz with Mirella Freni & Luciano Pavarotti, Orch.& Chorus of Royal Opera House, Covent Garden/Gavazzeni (SBL3737); VERDI Otello (hi) with James McCracken & Gwyneth Jones, Ambrosian Opera Chorus, New Philharmonia Orch./Barbirolli (S36827).

9:30 P.M. WAMU ECOLOGY & HUMAN ENVIRONMENT-Pesticides & Insecticides. WGTB COSMIC AMBIGUITY SHOW-Craig Siegenthaler.

10:00 P.M.



5:30 A.M. WAMU JAZZ ANTHOLOGY-Swing Jam Sessions.

6:00 A.M. WBJC AM BALTIMORE WETA A.M.-ARRIAGA Sym. in D (MHS578)301; SCHUBERT Sym.#6 in C (CS6773)311; WAGNER Faust Over.(M32296)121; TCHAIKOVSKY Hamlet (SXL6627). WGMS FRED EDEN/FARM REPORT/FRED EDEN WGTB QUADROPHENIA WITH EUCLID WGTS DAYBREAK

6:30 A.M. WAMU READING ALOUD

Table with radio station call letters and frequencies: WAMU-FM 82.5, WETA-FM 90.9, WBJC-FM 91.5, WGTS-FM 91.9, WFMM-FM 93.1, 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, WITH-FM 104.3, WAVA-FM 105.1, WKTK 105.7, WMAR-FM 106.5, WEZR 106.7

10 MONDAY

WAMU SOUND STAGE-Much Ado About Nothing: starring Leslie Howard, Rosiland Russell, Dennis Green, John Davidson.
 WGMS MUSIC OF AMERICA-ZATMAN 24 preludes for piano, Zatman (ORS6909); ROREM Sym.#3, Abravanel (TV34447).
 10:30 P.M.
 WITF COLLECTOR'S CORNER
 WMJS NOSTALGIA SCENE-Tony Pastor.
 11:00 P.M.
 WAMU JAZZ ANTHOLOGY
 WBJC INSIDE JEAN SHEPHERD
 WETA CLASSICAL GROOVES-BEETHOVEN Octet, Op. 103 (CS6442)[18]; BRAHMS Piano Sonata in f#, Op.2 (CS6410)[27]; STAMITZ Viola Concerto in D, Op.1 (MHS740)[21]; SCHUMANN Etudes Sym., Op.13 (CS6471)[34]; BACH Hamburg Sym. in A (VICS1453)[12].
 WGMS SPECTRUM
 11:30 P.M.
 WGTS ALL THINGS CONSIDERED
 WITF RADIO READER
 WMJS NOSTALGIA SCENE-Les Brown.
 12:00 MIDNIGHT
 WAMU NIGHTWATCH
 WGMS AFTER HOURS
 WGTB ABNORMAL RADIO HOURS
 WITF ONE DAY IN LIFE OF IVAN DENISOVICH

11 Tuesday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Ragged Piano & Honky Tonk.
 6:00 A.M.
 WBJC AM BALTIMORE
 WETA A.M.-with Bill Cerri-PERGOLESI Concertino #1 in G (MHS635)[13]; BACH Concerto #1 in d, for Three Pianos (ODY31531)[17]; J.C. BACH Sym. in D, Op.18,#1, Dutch (SOL317)[9]; BIZET Carmen #2 (M31800)[18].
 WGMS FRED EDEN/FARM REPORT/FRED EDEN
 WGTB TOM O'BRIEN SHOW
 WGTS DAYBREAK
 6:30 A.M.
 WAMU READING ALOUD
 7:00 A.M.
 WAMU MORNINGLINE
 WCAO MAESTRO MORNING
 WITF MUSIC AT SEVEN-BERWALD Memories of the Norwegian Alps (H71218)[9]; GRIEG Lyric Pieces: Norwegian March, March of the Dwarfs, Nocturne, Scherzo (VICS1465)[13]; VIVALDI Piccolo Concerto in a (VSD71170)[13]; TELEMANN Musique de Table: Trio in D, for 2 Flutes & Harpsichord (VCS10009)[12]; JANACEK Sextet for Winds, Youth (MCS9034)[16]; WEBER Concertstuck for Piano & Orch. (138710)[15].
 8:30 A.M.
 WGMS (8:35) TODAY IN WASHINGTON/FRED EDEN
 WITF MUSIC ANTE MERIDIEM-HANDEL Faramondo: Over. (CS6711)[8]; HAYDN Sym.#15 in D (32-160166)[18]; CHOPIN Piano Sonata #2 in bB, Funeral March (LSC3053)[25]; KIRCHNER Piano Concerto (ML5185)[30]; GINASTERA Variaciones Concertantes (LSC3029)[21]; MENDELSSOHN Piano Trio #2 in c (LSC3048)[28]; STRAUSS Four Last Songs (S36347)[23]; DVORAK Sym.#4 in d (6500124)[42].
 9:00 A.M.
 WAMU HOME
 WETA A.M.-with Bill Cerri-VON WEBER Euryanthe (DGG2530315)[9]; RACHMANINOFF Sym.#2 in e (S36954)[59]; BEETHOVEN Sym.#7 in A (CS6777)[37]; CHOPIN Fantasy on Polish Airs, Op.13 (PHS6500422)[25]; DVORAK New World Sym. (DGG2530415)[43].
 WGTB ALTERNATIVE NEWS
 WGTS INTERNATIONAL CALL-News services from around the world report
 9:30 A.M.
 WGTB RADIO FREE SHIRE
 WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT
 10:00 A.M.
 WBJC THEN & NOW
 WETA HAPPENINGS
 WGMS MASTERS OF THE BAROQUE-COUPERIN Suite in D, Leonhardt (VICS1370); GABRIELI Sonata for trumpet, strings, & continuo, Wobisch/Janigro (BGS5041).
 WGTS PERSPECTIVES ON HEALTH-Recording of last evening's 8 pm program.
 10:30 A.M.
 WAMU HUMAN SEXUALITY-Human Sexuality.
 WGMS LISTENER SURVEY-BEETHOVEN Sym.#8 in F, op.93, Boehm (2707073); MENDELSSOHN

Piano Concerto #1 in g, op.25, Serkin/Ormandy (MS7185); STRAUSS Don Juan, op.20, Solti (CS6800); DVORAK Slavonic Dance in B, op.72,#1, Szell (M2S0726).

11:00 A.M.
 WGTS COOK'S CORNER
 11:30 A.M.
 WAMU BELGIUM PRESS REV./WEEK AT THE U.N./U.N. PERSPECTIVE/LET'S PRACTICE JAPANESE
 WGTS SOUNDINGS-A combination of poetry & radio.
 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-with Bob Davis.
 WGTB BRUCE ROSENSTEIN SHOW-prog.music.
 WGTS NOON NOTES
 WITF READING ALOUD
 12:30 P.M.
 WAMU TIMEPIECE
 WITF NPR OPTIONS
 1:00 P.M.
 WBJC SPECIALS
 WGMS BULLETIN BOARD/LISTENING BOOTH
 WGTS MONTGOMERY COUNTY COMMENTS/GENERATIONS TOGETHER-News for senior citizens from the Montgomery County Commission on Ageing.
 1:30 P.M.
 WAMU MEASURE BY MEASURE-with Edward Merritt. HAYDN Sym.#30 in C.
 WGTS THE INQUIRING MIND-Discussions with scholars, scientists & artist about their attempts to enlarge the scope of knowledge.
 WITF MUSIC POST MERIDIEM-The New Releases.
 2:00 P.M.
 WBJC JAZZ IN STEREO
 WCAO MAESTRO AFTERNOON
 WGMS MUSIC FOR A FEW-DEVIIENNE Quartet in G, op.16,#5, Rampal/ens. (SOL60018); CHOPIN Fantasy in f, op.49, Slobodyanik (SR40204); POULENC Sonata for Cello & Piano, Nelsova/Johannesen (CRS40899).
 WGTS THE HUMAN CONDITION
 2:30 P.M.
 WGTB (2:45)THE PLACE-community affairs, concentrating on issues relevant to the Wash. downtown area.
 WGTS MELODY TIME
 3:00 P.M.
 WGMS TONIGHT IN WASHINGTON/SERENADE
 WGTB (3:15)SPIRITUS CHEESE
 WGTS IN RECITAL-Janet Baker, ms, & Geoffrey Parsons, p, -PURCELL Sleep, Adam, Sleep; Lord, what is man?; David Lord-The Life of Winter: a song cycle; WARLOCK Sleep; Pretty Ring Time; Rest, Sweet Nymphs; The Jolly Shepherd.
 4:00 P.M.
 WGTS AFTERNOON SERENADE
 4:30 P.M.
 WAMU (4:25)BOOKMARK
 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/SERENADE
 6:00 P.M.
 WCAO MAESTRO EVENING
 WGMS STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-LISZT Paraphrase on Verdi's Emani, Arrau (6500368); GLAZUNOV Concert Waltz #1 in D, op.47, Ansermet (CS-6509); CIMAROSA Sonata in A, Bream (LSC-2448); SCHUBERT Laendler in A, Richter (13-8950).
 WGTB ALTERNATIVE NEWS
 WGTS CASPER CITRON
 6:30 P.M.
 WBJC GREAT ATLANTIC RADIO CONSPIRACY
 WETA TALK OF THE TOWN-with Tony Riggs.
 WGTB FRIENDS
 WGTS ACCESS-Legal problems & issues.
 WITF EUROPEAN REV./BBC WORLD REPORT
 7:00 P.M.
 WAMU THE FUTURE OF...-with Hollis Vail.
 WBJC SOUNDS LIKE YESTERDAY-Phil Harris/Alice Faye, Feb.27,1949.
 WETA FIRING LINE-with William F. Buckley, Jr.
 WGMS THE G.T.E. HOUR-RAVEL Daphnis et Chloe: Suite #2, Haitink (6500311); ROUSSEL Sym.

#2 in Bb, op.23, Martjnon (MHS1201).
 WGTB RANDOM RADIO HOURS-prog.music with Pamela Evans.
 WGTB OPTIONS
 WITF MUSIC AT SEVEN-RAVEL Introd. & Allegro for Harp, Flute, Clarinet & Strings (LSC3093)[10]; SAINT-SAENS Cello Concerto in a (138-669)[19]; MASSENET Thais: Meditation (ARL-0221)[5]; ADAM Giselle (STS15010)[47].
 7:30 P.M.
 WAMU B.B.C. SCIENCE MAGAZINE-News & developments in the world of science.
 8:00 P.M.
 WAMU ALL THINGS CONSIDERED
 WBJC WORLD OF OPERATTA-Composer, Emmerich Kalman-Countess Mariza.
 WCAO MAESTRO SYMPHONY-Sinfonia Antartica (LSC3066)[44].
 WETA RADIO REVISITED-The Great Gildersleeve.
 WGMS A VARIABLE FEAST-with Paul Hume-The Cellos: Sardana, Villa-Lobos, Moor, Hindemith, etc.
 WGTS PERSPECTIVES ON HEALTH
 8:30 P.M.
 WETA IN CONCERT: The Phillips Collection, Judith Norell, hc, (R.9/30/73).
 WITF RADIO THEATER-Antigone by Sophocles. In the cast are Dorothy Tutin (Antigone), Max Adrian (Creon), Jeremy Brett (Haimon), Eileen Atkins (Ismene), & Geoffrey Dunn (Tiresias). Translated by Dudley Fitts & Robert Fitzgeralds. Directed by Howard Sackler.
 9:00 P.M.
 WBJC BOSTON SYMPHONY-/Thomas; Where We're At; COULEZ Eclat; STRAVINSKY Abraham & Isaac; KNUSSON Introd. & Masque from Sym. #3; FELDMAN Cello & Orch.; REICH Music for Mallet Instruments.
 WGMS SALUTE TO THE STATES-Colorado.
 WGTB PACIFICA EVENING NEWS
 WGTS (9:05)MUSICAL MASTERPIECES-MAHLER Sym.#4, Berlin Radio Orch., Heather Harper, s./Maazel (H71259); SMETANA My Fatherland, Boston Sym./Kubelik (DGG2707054).
 9:30 P.M.
 WAMU IN PRAISE OF MUSIC-with Tom Morrison.
 WGTB THE CJT SHOW-prog. music.
 WITF AMSTERDAM CONCERTGEBOUW ORCH.-/Haitink; Sheila Armstrong, s, Aafje Heynis, c, Robert Tear, t, Peter van der Bilt, br, Hilversum Radio Choir-BEETHOVEN Sym.#9 in d, Choral.

10:30 P.M.
 WMJS NOSTALGIA SCENE-Jimmy Dorsey.
 11:00 P.M.
 WAMU JAZZ ANTHOLOGY
 WBJC INSIDE JEAN SHEPHERD
 WETA CLASSICAL GROOVES-with Tony Riggs-PLYEL Quartet in D (OLS132)[13]; BRAHMS Sonata in f, Op.5 (CS6482)[38]; MOZART Divertimento for String Trio, Eb (MHS632)[40]; C.P.E. BACH Oboe Concerto in Eb (VICS1463)[22].
 WGMS SPECTRUM
 WITF LET THE PEOPLES SING
 11:30 P.M.
 WGTS ALL THINGS CONSIDERED
 WITF THE RADIO READER
 WMJS NOSTALGIA SCENE-Warren Kime.
 12:00 MIDNIGHT
 WAMU NIGHTWATCH-VERDI I Vespri Siciliana.
 WGMS AFTER HOURS
 WGTB ABNORMAL RADIO HOURS
 WITF KENT IN CONCERT

12 Wednesday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Art Hodes.
 6:00 A.M.
 WBJC AM BALTIMORE
 WETA A.M.-with Bill Cerri-MOZART Piano Concerto #20 in d, K.466 (MS6534)[32]; GRIEG Holberg Suite (ZRG670)[20]; AUBER The Bronze Horse: over. (LSC3193)[7]; POULENC Sonata for Two Pianos (CS6583)[20].
 WGMS FRED EDEN/FARM REPORT/FRED EDEN
 WGTB TOM O'BRIEN SHOW
 WGTS DAYBREAK
 6:30 A.M.
 WAMU READING ALOUD
 7:00 A.M.
 WAMU MORNINGLINE
 WCAO MAESTRO MORNING
 WITF MUSIC AT SEVEN-J.C.BACH Sinfonia in E, for Double Orch. (H71165)[17]; C.P.E.BACH Flute Concerto in a (PHC9033)[26]; HAYDN Sym.

#63 in C, La Roxolane (H71197)[19]; AR-NOLD Sinfonietta (MC9068)[9]; SIBELIUS Kalevala Legends: Lemminkainen's Return (H712-03)[6].

8:30 A.M.
WGMS (8:35) TODAY IN WASHINGTON/FRED EDEN
WITF MUSIC ANTE MERIDIEM-MAILLART Les Dragons de Villars: Over. (CS6486)[6]; MOZART Sym.#36 in C, K.425, Linz (M30444)[25]; BEETHOVEN Variations for Piano Trio on Muller's Song Ich bin der Schneider Kakadu, Op. 121a (SE3771)[19]; VAUGHAN WILLIAMS Cantata Dona nobis pacem (S36972)[36]; ELGAR Pomp & Circumstance March #5 in C (S36403) [6]; SCHOENBERG Five Pieces for Orch.; DVORAK Cello Concerto in b; BARTOK The Miraculous Mandarin.

9:00 A.M.
WAMU HOME
WETA A.M.-with Bill Cerri-LISZT A Faust Sym. (B-6017)[71]; BEETHOVEN Sym.#9 (M7X30281) [67]; MOZART Horn Concerto (S36996)[11]; HAYDN Flute Concerto #3 (MS116)[15].
WGTB ALTERNATIVE NEWS
WGTS THE HUMAN CONDITION

9:30 A.M.
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC THEN & NOW HAPPENINGS
WETA MASTERS OF THE BAROQUE-LECLAIR Scylla & Glaucus: Passacaglia, Selig/Chamonin/Pailiard (MHS519); HANDEL Concerto Grosso in D, op.6.#5, Menuhin (S3647).
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
WAMU WOMEN DARE DAILY-Women & Law-Protective Legislation, Equal Rights & Affirmative Action.
WGMS LISTENER SURVEY-CHABRIER Espana Rapsodie, Fiedler (LSC3297); FALLA Noches en los Jardines d'Espana, Soriano/Burgos (S36131); RODRIGO Concierto de Aranjuez (1939), Diaz/Burgos (S36496); RAVEL Rapsodie Espagnole, (1907), Karajan (S36839).

11:00 A.M.
WGTS COOK'S CORNER

11:30 A.M.
WAMU VIVRE A PARIS/FRENCH IN THE AIR
WGTS SOUND OF LISTEN/WEEK AT THE U.N.

12:00 NOON
WAMU READING ALOUD
WBJC MUSIC FROM THE OLD COUNTRY-Polkas, Obereks, Krakowiaks, Mazurkas, & Waltzes with Host Milton Brzozowski.
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-with Bob Davis.
WGTB MARK GARBIN SHOW
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF COLLECTOR'S CORNER

1:00 P.M.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS FIRING LINE-William F. Buckley, Jr.

1:30 P.M.
WAMU MEASURE BY MEASURE-with Edward Merritt. HAYDN Sym.#31 in D.
WITF MUSIC POST MERIDIEM-HAYDN Sym.#61 in D (STS1513)[23]; BEETHOVEN Variations in Eb, for Cello & Piano on Bei Mannern, welche Liebe fuhlen from Mozart's The Magic Flute (32-360016)[11]; MOZART Variations in A, for Piano on Come un agnello from Sarti's Fra i due litiganti, K.460 (IC6049)[8]; PAGANINI Introd. & Variations for Violin on Nel cor piu non mi sento from Paisiello's L'amor contrastato (MS861)[11]; PAISIELLO Piano Concerto in C (TV34001)[21]; BACH Lutheran Organ Mass (M32493)[95]; RESPIGHI Church Windows (M32308)[25].

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-BYRD A Gigg: F. Tregian, Kipnis (M3X32325); PAGANINI Trio in D, for violin, cello & guitar, Loveday/Fleming/Williams (MS7163); BRIDGE String Quartet #4, Allegri Qt. (ZRG714).
WGTS MEN & IDEAS

2:30 P.M.
WGTB (2:45)FIRESIDE FLAK
WGTS MELODY TIME

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/SERENADE
WGTB (3:15)SPIRITUS CHEESE
WGTS CONCERT HOUR-Quality music programs

4:00 P.M.
WGTS AFTERNOON SERENADE

4:30 P.M.
WAMU (4:25)BOOKMARK
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/SERENADE

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT (6:20)HUMORESQUE-SCRIABIN Etude in A, op. 8,#6, Merzhanov (SR40176); DEMANTIUS 5 Polish & German Dances (1601), Con.Mus.Denmark (H71064); GRETRY String Quartet #3 in b, op.79,#1, Lupu (CS6716).

WGTB ALTERNATIVE NEWS
WGTS CASPER CITRON

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TALK OF THE TOWN
WGTB POST MERIDIAN SHOW
WGTS SCIENCE MAGAZINE
WITF TRANSATLANTIC PROFILE/YOUR WORLD

7:00 P.M.
WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-Suspense Death Has A Shadow, starring Bob Hope.
WETA INSIDE JEAN SHEPHERD
WGMS THE G.T.E.HOUR-SCHUBERT Sym.#2 in Bb, D.125, Boehm (2530216); BARTOK Piano Concerto #3, Barenboim, Boulez (S36605).
WGTB REASONABLE RICH SHOW
WGTS NATIONAL PRESS CLUB
WITF MUSIC AT SEVEN-Furtwangler, cond.-WAGNER Die Walkure: Ride of the Valkyries (B6024)[5]; STRAUSS Don Juan (60094)[19]; BEETHOVEN Violin Romance #1 in G (60135)[8]; SCHUBERT Sym.#9 in C, Great (TV4364)[49].

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC STEREO CONCERT HALL-DITTERSDORF Concerto for Harpsichord in Bb, Veyron-Lacroix, hc, Pro Arte Chamber Orch. of Munich/Redel (WST-17060); ELGAR Introd. & Allegro, Chamber Orch. of Lausanne/Desarzens (WST17031); BRUCH Kol Nidrei, Antonio Janigro, ce, London Phil.Orch. Rodzinski (WST14985); ROREM Trio for Flute, Cello & Piano, the Tipton Trio (WST17147); BRITTEN Prelude & Fugue, Chamber Orch. of Lausanne/Desarzens (WST17031); BLOCH Schelomo, Antonio Janigro, ce, London Phil.Orch./Rodzinski (WST14985); SCHOENBERG Verklarte Nacht, Chamber Orch. of Lausanne, Desarzens (WST17031); BERLIOZ Symphonis Fantastique, N.Y.Phil./Bernstein (M31-843).
WCAO MAESTRO SYM.-SCHUBERT Sym.#1 in D, (MS7391)[27].
WETA RADIO REVISITED-The Fat Man.
WGMS MUSICAL HOLIDAY-France-LULLY Carrousels pour Monseigneur, Douatte (S49); FRANCK 3 Pieces for organ: Cantabile, Saorgin (TV34238); MASSENET Manon, Act I: Je sais encore tout etourdie, Mesples/Marti (S60215); SATIE Nouvelle pieces froides, Crochet (PHS900179); RAVEL Le Tombeau de Couperin, Cluytens (S36-111).

WGTS PERSPECTIVES ON HEALTH
8:30 P.M.
WETA IN CONCERT: Phila.Orch./Ormandy-HAYDN Sym.#88 in G; RESPIGHI The Fountains of Rome; DEBUSSY Iberia; PROKOFIEV Concerto #2 in g, for Piano & Orch.
WITF THE OPERA-MOZART Le nozze di Figaro, with Cesare Siepi (Figaro), Lisa Della Casa (Countess) Hilde Gueden (Susanna), Alfred Poell (Almaviva), Fernando Corena (Bartolo); Erich Kleiber, cond.

9:00 P.M.
WGMS CLEVELAND ORCH.-Severance Hall Concert/Page; Benita Valente, s, Richard Fredericks, br, Cleve.Orch.Chorus-VAUGHAN WILLIAMS Sym.#1 for chorus, & orch. A Sea Sym.
WGTB PACIFICA EVENING NEWS
WGTS (9:05)SPOTLIGHT-DVORAK Serenade for Strings, English Chamber Orch./Kubelik (DGG-139443); Violin Concerto in a, op.53, Nathan Milstein, v, New Philharmonia Orch./de Burgos (S36011); Sym.#9, Boston Sym./Fiedler (LSC-3134); Cello Concerto in b, Jacqueline de Pre,

Chicago Sym./Barenboim (S36046).

9:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager-Heavy Metals-other By-products of Technology.
WGTB ABSTRACTION SHOW-with John Paige.

10:00 P.M.
WAMU OVERSEAS MISSION

10:30 P.M.
WAMU THE SEALED BEAM-with Robert Parish.
WMJS NOSTALGIA SCENE-Glen Gray.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-with Tony Riggs-MOZART String Quintet in C, K.515 (DGG13935 6)[32]; BRAHMS Handel Variations Op.24 (CS-6474)[27]; BEETHOVEN Serenade in D, Op.25 (SOL284)[24]; SCHUMANN Papillons Op.2 (DGG139316)[14]; TELEMANN Viola Concerto in G (PHS900188)[15].
WGMS SPECTRUM

11:30 P.M.
WGTS ALL THINGS CONSIDERED
WITF THE RADIO READER
WMJS NOSTALGIA SCENE-Ray Noble.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KEYBOARD FILTER
WITF COMPOSERS' FORUM-Vladimir Ussachevsky is Martin Bookspan's guest for an interview & to introduce performances of his music--Sonic Contours; Of Wood & Brass; Computer Piece #1; Piece for Tape Recorder; Wireless Fantasy; Three Scenes from Creation.



5:30 A.M.
WAMU JAZZ ANTHOLOGY-Eddie Miller.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-MOZART Divertimenti for wind instruments #3 in E (MHS852)[13]; MENDELSSOHN Concerto #2 in d (MG32042)[23]; HAYDN Sym.#93 in D (MS7006)[23]; MUSSORGSKY Night on Bald Mountain (MS7437)[12].
WGMS FRED EDEN/FARM REPORT/FRED EDEN
WGTB DAVID SELVIN SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-FASCH Sonata in Bb for recorder, oboe, violin & continuo (H71064)[10]; VIVALDI Concerto for 2 clarinets, 2 oboes & orch.(SRV192)[11]; TELEMANN Concerto in Eb for 2 horns & strings (H71066)[8]; MOZART Piano Sonata #13 in Bb, K.333 (SRV196)[16]; BRUCH Scottish Fantasy (LSC2603)[26].

8:30 A.M.
WGMS (8:35) TODAY IN WASHINGTON/FRED EDEN
WITF MUSIC ANTE MERIDIEM-WAGNER Tannhauser: Over. & Venusberg Music (LSC2555)[25]; HAYDN Piano sonata #62 (52) in Eb (LSC3111) [20]; SCHUBERT String Quintet in C, Op.163 (MS6536)[49]; FRANCK Prelude, Chorale & Fugue (S60103)[18]; MOZART Violin Concerto #1 in Bb, K.207 (MS6557)[21]; MAHLER Sym.#4 in G (S60105)[55].

9:00 A.M.
WAMU HOME
WETA A.M.-DEBUSSY Fantaisie for piano & orch.(CS-6657)[24]; RIMSKY-KORSAKOV Sym.#2, Op.9 (SR40230)[32]; MENDELSSOHN Sym.#4 in A, Op.90 (CS6587)[30]; MOZART Sym.#38 (PHS-6500313)[29]; OFFENBACH Le Papillon (CS-6812)[59].
WGTB ALTERNATIVE NEWS
WGTS SCIENCE REPORT

9:30 A.M.
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC THEN & NOW HAPPENINGS
WETA MASTERS OF BAROQUE-BUXTEHUDE Cantata: O Gottes Stadt, Donath/Rilling (H71258); TELEMANN Concerto in G for trumpet, strings & continuo, Andre/Richter (136517).

Table with 12 columns: WAMU-FM 88.5, WETA-FM 90.9, WBJC-FM 91.5, WGTS-FM 91.9, WFMM-FM 93.1, 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 104.5, WAVA-FM 105.1, WKTK 105.7, WVAR-FM 106.5, WEZR 106.7

13 WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
 WAMU (10:25) THEN & NOW
 WGMS LISTENER SURVEY-BEETHOVEN Coriolan Over., Op. 62, Karajan (139001); HAYDN Sym. #9 in D, Miracle, Leinsdorf (LSC3030); MACDOWELL Piano Concerto #2 in d, op. 23 (1890), Szidon/Downes (2530055); BERLIOZ The Trojans: Royal Hunt & Storm, Act III, Boulez (M31799).

11:00 A.M.
 WAMU SEARCH FOR MENTAL HEALTH-Recover, Inc.
 WGTS COOK'S CORNER

11:30 A.M.
 WAMU U.N. PERSPECTIVE/WEEK AT U.N./BELGIUM PRESS REVIEW/ITALIAN BY EAR
 WGTS IN BLACK AMERICA

12:00 NOON
 WAMU READING ALOUD
 WBJC LEARNING THE BLUES
 WCAO MAESTRO LUNCHEON
 WETA P.M.
 WGMS (11:55) LUNCHEON AT KENNEDY CENTER-Bob Davis.
 WGTB MIKE OR SOMEBODY LIKE HIM SHOW
 WGTS NOON NOTES
 WITF READING ALOUD

12:30 P.M.
 WAMU TIMEPIECE
 WITF NATIONAL PRESS CLUB LUNCHEON

1:00 P.M.
 WBJC SPECIALS
 WGMS BULLETIN BOARD/LISTENING BOOTH
 WGTS FRENCH IN THE AIR/MENTAL HEALTH MATTERS

1:30 P.M.
 WAMU MEASURE BY MEASURE-HAYDN Sym. #32.
 WITF MUSIC POST MERIDIEM-PRAETORIUM Terpsichore: Dances (H71128)[13]; BARTOK Divertimento for string orch. (CS6332)[27]; MOZART Divertimento #15 in Bb, K. 287 (139004)[38]; SCHUBERT Quartet #8 in Bb (MS854)[28]; PROKOFIEV Sinfonia Concertante for cello & orch. (LSC2703)[38]; SHOSTAKOVICH Sym. #10 in e (139020)[50].

2:00 P.M.
 WBJC JAZZ IN STEREO
 WCAO MAESTRO AFTERNOON
 WGMS MUSIC FOR A FEW-LECLAIR Trio Sonata #8 in D, Schlupp/Kemper/Ristenpart (H71119); MOZART Fugue in c, K. 426, Brendel/Klien (STPL-510780); BARTOK String Quartet #5 (1934), Tatrai Qt. (LPX1294/96).

2:30 P.M.
 WGTB CRITIQUE
 WGTS MELODY TIME-Music from Germany.

3:00 P.M.
 WGMS TONIGHT IN WASHINGTON/SERENADE
 WGTB (3:15) SPIRITUS CHEESE
 WGTS KEYBOARD IMMORTALS-All-request program featuring music of Paganini-Liszt; Schubert-Liszt; MacDowell; Granados; Chopin; Saint Saens.

4:00 P.M.
 WGTS AFTERNOON SERENADE

4:30 P.M.
 WAMU (4:25) BOOKMARK
 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/SERENADE

6:00 P.M.
 WCAO MAESTRO EVENING
 WGMS STOCK REPORT/BUSINESS REPORT
 (6:20) DIVERTIMENTO-SHOSTAKOVICH The Gadfly, Op. 97a: Nocturne, Schapiro/Kostalanetz (MS6867); MARTIN Quatre Pieces Breves for solo guitar, Bream (LSC2964); GUAMI Canzon vigesima quarta a 8, Remsen (AV1007); CHABRIER Espana, Ciccolini (S36627).

WGTB ALTERNATIVE NEWS
 WGTS CASPER CITRON

6:30 P.M.
 WBJC DIALOGUE
 WETA TALK OF THE TOWN
 WGTB OPEN FORUM
 WITF TALKING ABOUT MUSIC-John Amis's guests include American composer-conductor Morton Gould.

7:00 P.M.
 WAMU MY WORD
 WBJC SOUNDS LIKE YESTERDAY-Remote Broadcast: Bob Hope Show with Margaret Whiting & Jimmie

Stewart.
 WETA POTTER'S HOUSE
 WGMS G.T.E. HOUR-STRAVINSKY Greeting Prelude, Stravinsky (MS6648); LISZT Dante Sym., Liszto/Lehel (WST14152).
 WGTB MARK GARBIN SHOW
 WGTS FROM THE MIDWAY
 WITF MUSIC AT SEVEN-Stokowski, cond.: BERLIOZ Damnation of Faust: Dance of Sylphs (SPC21059)[3]; DAWSON Negro Folk Sym. (DL710077)[36]; DVORAK Sym. #9 in e, From New World (ARL03-34)[43].

7:30 P.M.
 WAMU ROUND THE HORNE

8:00 P.M.
 WAMU ALL THINGS CONSIDERED
 WBJC OPERA THEATER-VERDI I Vespri Siciliani, with Martina Arroyo, s, Placido Domingo, t, Sherrill Milne, br, Ruggero Raimondi, b, John Aldis Choir, New Philharmonia Orch./Levine (ARL40370).
 WCAO MAESTRO SYMPHONY-SCHUBERT Sym. #5 in Bb (LSC2516)[24].

WETA RADIO REVISITED-Suspense.
 WGMS YOUNG TRADITION-Itzhak Perlman, v: VALLEHEIFETZ Ao pe da Fogueira; SARASATE Zapateado, op. 23, Sanders (S37003); PAGANINI Violin Concerto #1 in D, Op. 6, Foster (S36836).
 WGTS PERSPECTIVES ON HEALTH

8:30 P.M.
 WETA (8:25) IN CONCERT-Bergen International Fest., opening concert of 21st Fest., Bergen Sym. Orch./Andersen: HALVORSEN Bergensiana rococo variations on Old Bergen tune; GRIEG Bell Ringing from Lyric Suite, Op. 54; Seven Ballads to words by A.O. Vinje; Norsk Dance for Four Hand Piano, Op. 35.
 WITF CLEVELAND ORCHESTRA-Matacic, cond., Hans Richter-Haaser, p: HAYDN Sym. #82 in C, The Bear; BEETHOVEN Piano Concerto #1 in C; JANACEK Sinfonietta.

9:00 P.M.
 WGMS WORLD'S GREAT ORCHESTRAS-English Cham. Orch.: HANDEL Esther: Over., Bonyng (CS65-86); MOZART Piano Concerto #17 in G, K. 453, Barenboim (S36513); DVORAK Serenade for string orch. in E, Op. 22, Kubelik (139443); STRAVINSKY Danses Concertantes, Davis (SOL-60050); CARTER Double Concerto for harpsichord & piano with 2 cham. orchs., Jacobs/Rosen/Praunnitz (MS7191).
 WGTB PACIFICA EVENING NEWS
 WGTS (9:05) MUSIC OF AGES-20th Century: MAHLER Song of Earth, Philharmonia Orch./Ludwig, Wunderlich, Klemperer (B3704); JANACEK Sinfonietta, Bavarian Radio Orch./Kubelik (Deutsche Grammophon 2530075); DE FALLA 3 Cornered Hat, Lon. Sym./Jorda (SDBR3057); HINDEMITH Concert Music for strings & brass, Boston Sym./Steinberg (Deutsche Grammophon 2530246).

9:30 P.M.
 WAMU DIAL-LOG
 WGTB BEAD INTERVALS

10:30 P.M.
 WITF MARK TWAIN TONIGHT-Hal Holbrook in his classic re-creation of night on Chataqua Circuit.
 WMJS NOSTALGIA SCENE-Benny Goodman.

11:00 P.M.
 WAMU JAZZ ANTHOLOGY
 WBJC INSIDE JEAN SHEPHERD
 WETA CLASSICAL GROOVES-STAMITZ Flute Concerto in A (MHS1017)[18]; J.S. BACH Sinfonia, S. 49 (WST17151)[9]; TELEMANN Over. Suite for 2 oboes, 2 horns & bassoon (MHS528)[16]; DVORAK Piano trio in f, Op. 65 (PHS802917)[39]; MENDELSSOHN Sextet, Op. 110 (PHS-6500170)[24]; RAMEAU Concert #1 (MS103)[7].
 WGMS SPECTRUM

11:30 P.M.
 WGTS ALL THINGS CONSIDERED
 WITF RADIO READER
 WMJS NOSTALGIA SCENE-Bob Crosby.

12:00 MIDNIGHT
 WAMU NIGHTWATCH
 WGMS AFTER HOURS
 WGTB ABNORMAL RADIO HOURS
 WITF MBARI, MBAYO

14 Friday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Doc Evans & His Cornet.

6:00 A.M.
 WBJC AM BALTIMORE
 WETA A.M.-with Bill Cerri-MOZART Piano Concerto #21 in C (MS6695)[29]; STRAUSS Suite from Der Rosenkavalier (SPC21037)[20]; HAYDN

Trumpet Concerto in Eb (VSD703/4)[14]; FRANCK Le Chasseur Maudit (Huntsman) (LM/LSC2647)[15].
 WGMS FRED EDEN/FARM REPORT/FRED EDEN
 WGTB BUZZ BALL SHOW-prog. music with Kevin Langan.
 WGTS DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU MORNINGLINE
 WCAO MAESTRO MORNING
 WITF MUSIC AT SEVEN-STRAUBE Sonata #1 for Guitar & Harpsichord (M31194)[15]; BACH Toccata & Fugue in F (S36507)[15]; VIVALDI Concerto in g, for Violin, 2 Flutes, 2 Oboes, 2 Bassoons & Strings, For the Orch. of Dresden (32-0054)[11]; MENDELSSOHN Sextet in D, for Piano & Strings (TV34403)[27]; VOLKMAN Serenade #2 in F (TV34370)[13].

8:30 A.M.
 WGMS (8:35) TODAY IN WASHINGTON/FRED EDEN
 WITF MUSIC ANTE MERIDIEM-CHABRIER Le Roi malgre lui: Fete polonaise (S60108)[8]; MOZART Fantasia in f, for Mechanical Organ, K. 608 (TV34087)[14]; HAYDN Concerto #3 in F, for Lira Organizzata, Horns & Strings (TV3405-5)[16]; SCHUBERT Cello Sonata in a, Arpeggione (S60117)[18]; SCHUMANN Davidsbudenlied (139316)[37]; VIVALDI Gloria (TV34029)[26]; KODALY Duo for Violin & Cello, Op. 7 (LSC25-50)[24]; BARTOK Violin Concerto, Op. Posth. (S36438)[22]; STRAUSS Also sprach Zarathustra (MS6547)[33].

9:00 A.M.
 WAMU HOME
 WETA A.M.-with Bill Cerri-DVORAK Cello Concerto in b (S36046)[43]; SIBELIUS Sym. #5, Op. 82 (DGG138973)[30]; SMETANA Ma Vlast (DGG-270754)[78]; VAUGHAN WILLIAMS Partita for Double String Orch. (CS6078)[21].
 WGTB ALTERNATIVE NEWS
 WGTS OVERSEAS MISSION

9:30 A.M.
 WGTB RADIO FREE SHIRE
 WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC THEN & NOW
 WETA HAPPENINGS
 WGMS MASTERS OF THE BAROQUE-CORELLI Violin Sonata in F, op. 5, #10, Melkus/Dreyfus (25-33133); BACH Brandenburg Concerto #2 in F, BWV. 1047, Mariner (6700045).
 WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
 WAMU (10:25) COMMUNICATIONS TOWARDS A NEW HUMANISM-Confirmation or Consternation.
 WGMS LISTENER SURVEY-BEETHOVEN Piano Sonata #8 in c, op. 13, Pathetique, Barenboim (S364-24); DVORAK String Quartet in f, op. 96, American, Budapest Qt. (M32792); DEBUSSY Image #1 pour Orchestre, Gigue, Thomas (2530145); BRITTEN Young Person's Guide to the Orch., Ozawa (LSC2977).

11:00 A.M.
 WAMU MEN & MOLECULES/THINKING OUT LOUD & SCIENCE & TECHNOLOGY IN THE U.S.S.R.
 WGTS COOK'S CORNER

11:30 A.M.
 WAMU SOVIET PRESS REV./RADIO RUSSIAN
 WGTS DEPT. OF HUMAN RESOURCES SPEAKS

12:00 NOON
 WAMU READING ALOUD
 WBJC BEST OF BROADWAY-Hallelujah Baby.
 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
 WITF READING ALOUD

12:30 P.M.
 WAMU TIMEPIECE
 WITF COMPOSERS' FORUM-Vladimir Ussachevsky is Martin Bookspan's guest for an interview & to introduce performances of his music--Sonic Contours; Of Wood & Brass; Computer Piece #1; Piece for Tape Recorder; Wireless Fantasy; Three Scenes from Creation.

1:00 P.M.
 WBJC SPECIALS
 WGMS BULLETIN BOARD/LISTENING BOOTH
 WGTS OPTIONS

1:30 P.M.
 WAMU MEASURE BY MEASURE-HAYDN Sym. #33.
 WITF MUSIC POST MERIDIEM-DELANDE Trumpet Concerto for the Versailles Canal Festivals (MS-849)[9]; HEROLD-LANCHBERY La Fille Mal

Gardee: excerpts (CS6252)[51]; DEBUSSY Children's Corner Suite (2530196)[16]; GRAND-JANY The Children's Hour (S60142)[9]; BIZET Jeux d'enfants (Children's Games) (32160334) [21]; HAYDN Sym.#12 in E (H71083)[12]; STRAVINSKY Melodrama Persephone (MS6919) [56]; IPPOLITOV-IVANOV Caucasian Sketches (SR40119)[22].

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-LISZT Legend #2: St. Francis Walking on the Waves, Cziffra (PHC90-05); REIF Monsieur le Pelican, N.Y. Wind Ens. (SRS12022); PISTON Trio, Temple Univ. Trio (CRS4117).
WGTS ACCESS

2:30 P.M.
WGTS ●(2:45)WATCHDOG-consumer affairs program.
WGTS ●MELODY TIME

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/SERENADE
WGTS ●(3:15)SPIRITUS CHEESE
WGTS ●DUTCH CONCERT HALL-STRAVINSKY Jeu de Cartes, ballet music; SCHUMANN Sym.#3 in Eb; Phil.Orch. of the Netherlands Broadcasting Foundation/Foumet.

4:00 P.M.
WGTS ●AFTERNOON SERENADE

4:30 P.M.
WAMU ●(4:25)BOOKMARK
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/SERENADE

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-STRAUSS Where the Citrons Bloom, op.364: Waltz, Ormandy (LSC-3149); LISZT Hungarian Rhapsody #6 in Db, Szidon (2709044); VIVALDI Sinfonia, The Seine in Festival, Loehrer (H71088); MOZART 7 Variations in Don Willem von Nassatt, K.25, Balsam (SOL260).
WGTS ●ALTERNATIVE NEWS

6:30 P.M.
WBJC INSIGHT
WETA TALK OF THE TOWN
WGTS ●INTERFACE
WITF ●BBC SCIENCE MAGAZINE

7:00 P.M.
WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-Remote Broadcasting-Serial Theatre, Jack Armstrong.
WETA INSIDE JEAN SHEPHERD
WGMS ●THE G.T.E. HOUR-STRAUSS Le Bourgeois Gentilhomme: Suite, op.60, Brusilow (LSC3087); BRUCH Violin Concerto #1 in g, op.26, Heifetz/Sargent (LSC4011).
WGTS ●QUADRIPHONIC MIND***WITH STRIDER-quadriphonic releases using the SQ & QS systems are featured between 7 & 8 pm.
WITF ●MUSIC AT SEVEN-/de Burgos-FRANCK Symphonic Variations for Piano & Orch. (CS6818)[17]; MENDELSSOHN Violin Concerto in e (S36850) [27]; FALLA Three-Cornered Hat (complete ballet) (S36235)[39].

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ORCHESTRA HALL
WCAO ●MAESTRO SYM.-SCHUBERT Sym.#9 in C (MS-6219)[52].
WETA RADIO REVISITED-The Witches Tale; Four Fingers & a Thumb & The Babysitter, with Boris Karloff.
WGMS ●GUEST ARTIST-Commentary by Paul Hume; Karl Engel, p.-SCHUMANN Abegg Variations, op. 1, Engel (SKA25082); 12 Etudes Symphoniques op.13, Engel (SKA25082); Novelette #1 in F, op.21, Engel (SKA25082).

8:30 P.M.
WETA ●(8:25)GILBERT & SULLIVAN FESTIVAL-D'Oyly Carte Opera Co.: Princess Ida.
WITF ●JUILLIARD STRING QUARTET-John Graham, v, HUMMEL Trio in Eb, for two violas & cello; LOEFFLER Quintet in One Movement; BRAHMS Quintet in G.

9:00 P.M.
WBJC ●NPR CONCERT OF THE WEEK-SCHOENBERG Five Pieces for Orch.; DVORAK Concerto in b,

for Cello & Orch., op.104; BARTOK The Miraculous Mandarin.
WGMS ●IN NATURE'S REALM-Survival in the Wilderness-JOSTEN Symphonic Poem: Jungle, Stokowski (CRISD267); GILLIS Portrait of a Frontier Town, Gillis (LL5008); GROFE Death Valley Suite: Desert Water Hole, Mitchell (LES1004); MAHLER Songs of a Wayfarer, Fischer-Dieskau/Kubelik (2707056).
WGTS PACIFICA EVENING NEWS

9:30 P.M.
WAMU X MINUS ONE-A Logic Named Joe by Murray Leinster is a whimsical tale of home computers that suddenly overcome their electronic censors & attend to every human need.
WGTS ●RETURN OF STRIDER

10:00 P.M.
WAMU THE JERRY GRAY SHOW-Country/Western music
WGMS ●SINGFEST-KOZELUH Notturmo, op.42 for a capella mixed choir, Veselka (22160066); VAUGHAN WILLIAMS Flos Campi, Lentz, Abrahanel (VSD71159); WILLIAMSON Sym. for Voices, John Aldis Choir (S36387).
WGTS ●SACRED ARTIST-Tonight's guest if organist David Benton.
WITF ●GETTING TO KNOW FINNISH MUSIC

10:30 P.M.
WITF THE REAL NEW ORLEANS
WJMS ●NOSTALGIA SCENE-Tommy Dorsey.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-with Tony Riggs-BEETHOVEN Piano Trio #3 in c (SE3771)[26]; BRAHMS Sonata #1 in G, Op.178 (MHS923) [27]; SCHUMANN Piano Quintet in Eb (MS69-29)[30]; GIULIANA Concerto for Guitar & Strings (LSC2487)[23]; SZYMANOWSKI La Fontaine d'Arethuse (CSQ2050)[6].
WGMS ●SPECTRUM
WGTS ●MUSICA ANTIQUA-Sacred music composed before the Rococco.

11:30 P.M.
WITF THE RADIO READER
WJMS ●NOSTALGIA SCENE-Boots Randolph.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBJC ●JAZZ IN STEREO
WGMS ●AFTER HOURS
WGTS ●PROGRESSIVE MUSIC
WITF ●MUSIC OF THE BIG BANDS-Tommy Dorsey & Charlie Barnett.

15 Saturday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-The Ragtimers.
WETA ●CLASSICAL WEEKEND-with Mary Cliff-BRUCH Concerto #1 in g (S36963)[25]; BRAHMS Trio in C, for Piano, Violin & Cello (CS6814)[29]; RIMSKY-KORSAKOV Scherherazade (PHS6500-410)[46]; SCHOSTAKOVICH Piano Concerto #2 (S36805)[20]; SCHUBERT Mass in Eb (SP-8579)[51].
WGMS ●PRELUDE
WGTS ●TOM O'BRIEN SHOW
WGTS DAYBREAK

6:30 A.M.
WGMS (6:45)ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Colonial Songs.
WCAO ●MAESTRO MORNING
WGMS ●ADVENTURES IN JUDAISM
WITF ●CLASSICS OF FRENCH MUSIC

7:30 A.M.
WGMS ●MORNING MELODIES
WITF ●MUSIC FROM GERMANY-WOLF-FERRARI Cello Concerto; ROENTGEN Violin & Cello Concerto.

8:00 A.M.
WAMU ●BLUEGRASS-with Gary Henderson exploring historical trends of bluegrass music.
WGMS ●MORNING MELODIES
WITF ●ONCE UPON A TIME-Songs & stories for children with Nancy Harper.

8:30 A.M.
WGTS ●TAKING TIME FOR CHILDREN-a program for the young at heart. Music, stories & poetry. Produced by Eleanor Hickey.
WGTS YOUR STORY HOUR-Enrichment for children.

9:00 A.M.
WBJC ●ROCK IN STEREO

WETA ●(8:55)CLASSICAL WEEKEND-with Mary Cliff-GLIERE Bronze Horseman (SR40103)[46]; MOZART Concerto for Two Pianos, K.365 (M-32173)[27]; BERLIOZ Symphonie Fantastique (ODY31923)[46]; SHOSTAKOVICH Sym.#11 (SR40244)[54].

WGMS ●THIS WEEKEND IN WASH./MORNING MELODIES
WGTS ●ALTERNATIVE NEWS

9:30 A.M.
WGTB ●MEDICATED GOO SHOW-with Geoffrey Brown.
WGTS SATURDAY SEMINAR-Moral & ethical issues are discussed.

10:00 A.M.
WGMS ●MASTERS OF THE BAROQUE-ANON. Sonata in f, for trumpets & continuo, Schwarz/Sharrow/Fuller (H71274); PURCELL Medley of Airs & Grounds, Ranck (OR420/1); VIVALDI Concerto #6 for bassoon & strings in e, P.137, Allard (H71104); CANALE La Balzana, Tagliavini (MS130); LULLY Persee: Aria of Persee, Souzay/Leppard (PHS900151).
WITF ●OSBORG'S CHOICE-Baroque music.

11:00 A.M.
WGMS ●THE CONCERT STAGE-CHUECA Bateo: Prelude, Burgos (CS6425); BOCCHERINI Menuet, op.13,#5, Fiedler (LSC3300); GRIEG Piano Concerto in a, op.16, Katchen/Kertesz (CS63-36); SIBELIUS Karelia Suite, op.11: Alla Marcia, Ormandy (MS7527).
WGTS SOUND OF WORSHIP-Worship service live from Seventh-day Adventist Church.

12:00 NOON
WAMU WOMEN DARE DAILY-with professorial lecturer Roberta Hollander.
WCAO ●MAESTRO LUNCHEON
WETA ●CHARTER FLIGHT
WGMS ●AT THE KEYBOARD-Antonin Kubalek, p, -MARTINU Etudes & polkas, bk.III: 3 pieces (19-45), Kubalek (RE7050); FRANCK Prelude, Chorale & Fugue, Kubalek (RE7057); PROKOFIEV Romeo & Juliet, suite #2, op.75: scene & Juliet; the maiden & the Montagues & the Capulets & Romeo & Juliet before parting, Kubalek (RE7057).
WGTS ●SOPHIE'S PARLOR
WITF ●BBC MUSIC SHOWCASE-MARTIN Harpsichord Concerto; BRITTEN Five Settings of Poems by Walter de la Mare; MESSIAEN Joie et clarte des corps glorieux; Combat de la mort et de la vie; HINDEMITH Sonata for Four Horns.

1:00 P.M.
WAMU ●SPIRITS KNOWN & UNKNOWN-with Gerald Lee & Joyce Bellfield.
WETA ●(Q)STEVE EMBER'S SATURDAY SHOW-new classical music releases, an hour of matrix quadriphonic starting at 2 pm.
WGMS ●LUNCHEON CONCERT-BEETHOVEN 12 Contradances, Boskovsky (CS6656); BARBER Souvenirs, op.28, Serebrier (DC6433); SARASATE Introd. & Tarantelle, op.43, Brusilow/Ormandy (MS6791); DELIUS Hassan: Intemezzo & Serenade, Lane (BC1275).

1:30 P.M.
WGTS ●AFTERNOON SERENADE-Light inspirational music.
WITF ●SINGERS' WORLD-with Wayne Connor.

2:00 P.M.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)OPERA HOUSE-Commentary by Paul Hume-BELLINI I Puritani; Beverly Silts, Nicolai Gedda, Louis Quilico, London Phil./Rudel.
WGTS ●HISTORY OF A HYMN
WITF ●THE OPERA-PONCHIELLI La Gioconda, with Renata Tebaldi (La Gioconda), Marilyn Home (Laura), Carlo Bergonzi (Enzo), Robert Merrill (Bamaba), Nicolai Ghiusalev (Alvise)/Gardelli.

2:30 P.M.
WGTS ●(2:45)RADIO FREE WOMEN

3:00 P.M.
WGTS ●(3:15)GERI RIGG SHOW
WGTS ●VIEWPOINT

3:30 P.M.
WGTS ●SCRIPTURE

4:00 P.M.
WAMU MBARI-MBAYO-Godwin Oyewole presents a program of African & Calypso news.
WGTS ●SPECIAL-MUSIC OF THE SALVATION ARMY-A program of instrumental sacred music performed by the Internat'l Staff Band of the Salvation Army in London, including the popular hymns, The Old Rugged Cross, I Heard the Voice of Jesus Say, & What a Friend We Have in Jesus.

4:30 P.M.
WBJC JAZZ REVISITED

5:00 P.M.

WAMU COLLECTOR'S CORNER-with Wayne Connor.
 WBJC ●EXPLORATIONS IN JAZZ
 WGMS ●IN RECITAL-Itzhak Perlman, v., -TARTINI (arr. Kreisler)-Variations on a theme by Corelli, Perlman/Sanders (S37003); PAGANINI Violin Sonata #12 in e, op.3, #6, Perlman/Sanders (S37003); WIENIAWSKI Violin Concerto #1 in f#, op.14, Perlman/Ozawa (S36903); SARASATE Zapateado, op.23, Perlman/Sanders (S37003).
 WITF ●STRAVINSKY & THE PHONOGRAPH-A survey of changing approaches to the interpretation of Stravinsky's music by various conductors, including the composer himself. With musical examples.

6:00 P.M.
 WAMU ●QUARTET-with Ed Clark. Art of the American Barbershop Quartet-The Dapper Dans.
 WCAO ●MAESTRO EVENING
 WETA ●FOLK WEEKEND-with Mary Cliff.
 WGMS ●COLLECTOR'S SHELF-Edvard Grieg Birthday program (b.6-15-1843).
 WGTB ●ALTERNATIVE NEWS
 WITF ALL THINGS CONSIDERED

6:30 P.M.
 WGTB ●FRIENDS
 WGTS ●CHORAL MASTERPIECES-HANDEL Sampson, Act I (Archiv 198461/64); MUNICH-BACH Orch. & Choir/Richter; STRAVINSKY Sym. of Psalms, Czech Phil. Chorus & Orch./Anserl (CR221602-14).
 WITF CONVERSATIONS AT CHICAGO

7:00 P.M.
 WAMU JAZZ REVISITED-with Hazen Schumacher-The Black Bottom.
 WGMS ●FIRST HEARING
 WGTB ●ANDI FISHMAN SHOW
 WITF ●MUSIC OF THE BIG BANDS-Benny Goodman & Jimmy Lunceford.

7:30 P.M.
 WAMU ●THE TIME MACHINE-Time traveler Bill Barber reviews the rock & roll hits of the past.

8:00 P.M.
 WBJC ●JAZZ EXTRAVAGANZA
 WCAO ●MAESTRO OPERA-VERDI Rigoletto, Cornell MacNeil-Rigoletto, Joan Sutherland-Gilda, Renato Cioni-Duke of Mantua; Chorus & Orch. of the Accademai Di Santa Celilia/Nino Sanzogn.
 WETA WASHINGTON WEEK IN REVIEW
 WGMS ●SPECIAL OF THE WEEK-Louisville Orch.
 WITF ●JAZZ REVISITED-The Duke in Duplicate.

8:30 P.M.
 WAMU ●EXPERIENCE-Craig Oliver.
 WETA ●IN CONCERT: Military Bands.
 WITF ●BOSTON POPS-/Dickson; Berj Zamkochian, o, Donn-Alexandre Feder, p., -LISZT Hungarian Military March; MENDELSSOHN Over. for A Midsummer Night's Dream; ALBINONI Adagio in g, for Organ & Strings; SIBELIUS Finlandia; PROKOFIEV Piano Concerto #3 in C; RODGER South Pacific: Selections; SOUSA Stars & Stripes Forever.

9:00 P.M.
 WGTB ●BUZZ BALL SHOW-with Kevin Lanigan.
 WGTS ●MUSICAL MEMORIES-Music from The Good Old Days. This evening, Bluebird of Happiness & other wonderful world favorites.

10:00 P.M.
 WAMU ●SOUND, COLOR & MOVEMENT-with Russell Williams.

10:30 P.M.
 WITF ROUND THE HORNE
 WMJS ●NOSTALGIA SCENE-Pete Fountain.

11:00 P.M.
 WETA ●CLASSICAL GROOVES-MOZART Piano Quartet, K.495 (MS6683)[27]; BARTOK String Quartet #5 (D31198)[30]; BACH Brandenburg Concerto #6 (D3S816)[17]; IVES The Concord Sonata (MS7192)[38].
 WGTS ●AMERICAN THEATRE ORGAN SOCIETY CONCERT-Buddy Cole at his Wurlli-Morton theatre organ in a program of Modern Pipe Organ
 WITF ●FESTIVAL USA-Buffalo Folk Festival: II.

11:30 P.M.
 WGTS NEW OLD-TIME RADIO SHOW-Original dramas & radio revivals. This evening Kevin Lysaght is a guest for an evening of music.
 WMJS ●NOSTALGIA SCENE-Woody Herman.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WBJC ●JAZZ IN STEREO
 WCAO ●MAESTRO SYM.-THOMPSON Sym.#2 in e (MS7392)[27].
 WGMS ●AFTER HOURS
 WGTB ●CORPUS CALLOSUM-with Ken Moss & Rich Stevens.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WBJC ●JAZZ IN STEREO
 WCAO ●MAESTRO SYM.-THOMPSON Sym.#2 in e (MS7392)[27].
 WGMS ●AFTER HOURS
 WGTB ●CORPUS CALLOSUM-with Ken Moss & Rich Stevens.

16 Sunday

6:00 A.M.
 WAMU JAZZ ANTHOLOGY-Swinging Big Bands of 30's & 40's.

WETA ●CLASSICAL WEEKEND-BEETHOVEN Sonata in c, Op.111 Fuer Elise (MHS958/9)[25]; STRAUSS Graduation Ball (SRI75014)[26]; TCHAIKOVSKY Piano Concerto #2 in G (SR40097)[44]; FOSTER Social Orch.(MQ32577)[43]; STRAUSS Violin Concerto (ODY32160312)[31].
 WGMS ●PRELUDE
 WGTB ●JILL SHAPIRO SHOW

7:00 A.M.
 WAMU ●DUTCH CONCERT HALL/HOLLAND IN ART & SCIENCE
 WGMS ●SUNDAY SERENADE/CALL FROM LONDON
 WGTS ●MORNING MEDITATIONS
 WITF OSBORG'S CHOICE

7:30 A.M.
 WGMS ●SUNDAY SERENADE

8:00 A.M.
 WAMU ECOLOGY & HUMAN ENVIRONMENT
 WGMS ●(7:55)BACK TO GOD

8:30 A.M.
 WGMS Mennonite Hour/CHANGED LIVES

9:00 A.M.
 WAMU ●STAINED GLASS BLUEGRASS
 WBJC ●SUNDAY UNDERGROUND
 WCAO ●MAESTRO MORNING
 WETA ●(8:55)CLASSICAL WEEKEND-HANDEL Saul (2710014)[2].
 WGMS ●(9:15)CHRISTIAN SCIENCE CHURCH
 WGTB ●DISK MEMORY SHOW
 WITF ONCE UPON A TIME

9:30 A.M.
 WGMS TRINITARIAN CHURCH
 WGTS PROTESTANT HOUR

10:00 A.M.
 WGMS ●CHORAL CLASSICS-TYE Laudate Nomen Domine, Hamilton College Men's Choir/Baldwin (CS2056); ANON. Death of Cardinal (CS2056); HAYDN Mass in time of War, Marison/Thomas/Witchl/Kohn/Kubelik (138881).
 WITF FIRST EDITION

11:00 A.M.
 WAMU ●IN PRAISE OF MUSIC
 WGMS ●SYMPHONY FOR SUNDAY MORNING-NIELSEN Helios Over., Martinon (LSC2958); DVORAK Sym.#3 in Eb, Op.10, Kertesz (CS6525).
 WITF ●UTAH SYMPHONY ORCHESTRA-Abravanel, cond.: GOULD American Salute; RIMSKY-KORSAKOV Scheherazade; DEBUSSY Prelude to Afternoon of Faun; RESPIGHI Pines of Rome.

12:00 NOON
 WCAO ●MAESTRO LUNCHEON
 WETA ●COMPOSERS' FORUM-Martin Bookspan talks with Jeffrey Jaufman.
 WGMS ●THIS WEEK IN WASH./NAT'L.SYM.NOTES
 WGTB ●STUMP JUMPER'S SIT IN

12:30 P.M.
 WAMU ●AUDITORIUM ORGAN-with John Obetz.
 WGMS ●(12:25)CONCERT HOUR-MOZART 6 German Dances, K.536, Boskovsky (CS6491); JANACEK Ballad of Blanik Hill, Waldhans (22260016); HALVORSEN March of Boyars, Ormandy (MS6979); POKORNY Concert in D for flute & orch., Vester/Schroeder (KBF21191).

1:00 P.M.
 WAMU ●MUSIC FROM GERMANY-ROENTGEN Violin & Cello Concerto.
 WETA ●OPERA, ETC.-BOITO Mefistofele, Norman Treigle, Placido Domingo & Montserrat Caballe.
 WGAY ●MATINEE AT ONE-I Do, I Do.
 WGTS ●CONCERT OF WEEK-BACH Art of Fugue, BWV. 1080, Enzo Forsblom, o.
 WITF MY WORD

1:30 P.M.
 WAMU THIRTY MINUTES-Radio Smithsonian.
 WGMS ●IN RECITAL-Eilly Ameling, s: SCHUMANN Auftraege, Op.77 #5, Demus (HB29369); BRAHMS Unbewegt, laue luft, Op.57 #8, Shelter (KHB-21021); WOLF Moerike Lieder: Aeneia Aeol-sharfe, Baldwin (6500128); SCHUMANN Der Nussbaum, Op.25 #3, Demus (HB29369).
 WITF ●MUSIC POST MERIDIEM-June 12 program repeated.

2:00 P.M.
 WAMU DESPIERTA BARRIO-Wake-Up! Neighborhood.
 WCAO ●MAESTRO AFTERNOON
 WGMS ●(1:55)BOSTON SYMPHONY ORCHESTRA-Thomas, cond., Susan Davenny, John Aler, Timothy Nolen Mary Strebing, Alexander Stevenson &

Gregory Reinhart, soloists, New England Cons. Chorus, Boston Boy Choir: MONTEVERDI Vespro della Beata Vergine.

2:30 P.M.
 WAMU ●NEW THING ROOT MUSIC SHOW
 WGTS ●MELODY TIME-Music from Germany.

3:00 P.M.
 WGTB ●I THOUGHT I HEARD BUDDY BOLDEN SAY
 WGTS ●VOCAL SCENE

4:00 P.M.
 WGMS ●THE PLECTRUM-ANON. Greensleeves to a Ground, Linde/Rogossnig (KHB29376); LAWES Suite for 2 guitars, Bream/Williams (LSC3257); HANDEL Harp Concerto in F, Op.4 #5, Ellis/Jones (SOL60013); MOZART Sonata in C for 4 hands, Dart/Kipnis (M31240); ALBENIZ Asturias, Williams (M3X32677); PROKOFIEV Prelude in C, Zabaleta (139419).
 WGTS ●SONG OF INDIA-Indian music & commentary.

5:00 P.M.
 WBJC FIRST EDITION
 WGMS ●CRITIC'S CHOICE
 WITF ●CONCERT HOUR

5:30 P.M.
 WAMU FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Scientists: On Top or on Tap? II.

6:00 P.M.
 WAMU CONVERSATIONS AT CHICAGO
 WBJC ●BALTIMORE HAPPENINGS
 WCAO ●MAESTRO EVENING
 WETA ●FOLK WEEKEND
 WGMS ●SOUL OF THE CLASSICS
 WGTB ●JERKY JOHN SHOW
 WGTS CASPER CITRON
 WITF ●PHILADELPHIA ORCHESTRA-Smith, cond., Daphne & Linda Child, p's; PHIBBS Music for Brass & Percussion; POULENC Concerto for 2 pianos in d; ALBENIZ Fete-Dieu a Seville; IBERT Escapes.

6:30 P.M.
 WAMU TALES OF TIME & SPACE
 WGMS ●SERENATA-PURCELL Virtuous Wife: March & 2 Minuets, Lewis (SOL60002); VAUGHAN WILLIAMS 5 Variants of Dives Y Lazarus (1939) (S36699).
 WGTS CHECK-UP

7:00 P.M.
 WAMU RECOLLECTIONS-with John Hickman: Big band sound is recaptured as we sample Jubilee starring Count Basie & orch.; & from May 6, 1937, complete eyewitness account of crash of German airship Hindenburg, as reported by Herbert Morrison.
 WBJC ●FESTIVAL U.S.A.-Buffalo Folk Fest.: TONY & JOHN Mole Catcher; Albatross; The Swan; Lusty Smith; GREY Sundown; Three Horn Pipes; Over the Waterfall; Rickett's Hornpipe; Needle Care; Farmer's Cursed Wife; PRINE Spanish Pipedream; Donald & Lydia; Sam Stone; Rocky Mountain Time; Paradise; Everybody; HARRELL & TENNESSE CUTUPS Blue Grass on My Mind; Leighi Blues; You Gave Me Love; Yessir She's My Baby; He Set Your Fields on Field; Cincinnati Rag; Orange Blossom Special.
 WGMS ●NATIONAL GALLERY OF ART CONCERT-Barbara Schlageter, s, James Clyburn, p: TCHAIKOVSKY Eugene Onegin: Letter scene sung in Russian.
 WGTS ●BAND CONCERT OF AIR-Band music at best. Evening's guest is Ramsey Beredith, director of band at Beltsville Junior High, Beltsville, Md.

8:00 P.M.
 WAMU SINGER'S WORLD-with Wayne Conner.
 WCAO ●MAESTRO SYMPHONY-STRAVINSKY Sym. in Eb, Op.1 (MS6989)[40].
 WETA EARPLAY-Martha Washington's Sewing Cabinet by Barbara Paul; Kindly Replace the Receiver by Jean Raymond Maljean.
 WGTS SPOKEN WORD-Oscar Wilde's comedy Lady Windemere's Fan.
 WITF TALKING ABOUT MUSIC-John Amis's guests include conduction Norman Dej Mar.

8:30 P.M.
 WAMU ●OPERA HOUSE-HANDEL Jephtha.
 WETA ●CONCERT OF WEEK-BACH Art of Fugue, BWV. 1080, Enzo Forsblom, playing on organ in Finlandia Hall, Helsinki, Finland.
 WGMS ●INTERMEZZO-RACHMANINOFF Aleko: Suite, Estes/Kostelanetz (MS7162).
 WITF ●BBC MUSIC SHOWCASE-MOZART Piano Concerto in Eb, K.271; Divertimento in D, K.136; IDOMENEO Excerpts from Act Two.

9:00 P.M.
 WBJC ●OLD MASTERS REVISITED-HAYDN Concerto in D, Op.21, #1; SCHUBERT Sym.#2 in Bb; BOC-CHERINI Sym.#3 in C; FIORENZA Concerto in D; ROUSSEL Suite for piano, Op.14; GALUPPI Concerto a Quattro #2 in G; BEETHOVEN Concerto #1 in C, Op.15; HUMMEL Double Concerto in G.
 WGMS ●(8:55)RADIO SMITHSONIAN
 WGTB ●ABSTRACTION SHOW
 WGTS ●FIRST HEARING

9:30 P.M.
 WGMS ●ORCHESTRAL MASTERWORKS-SHOSTAKOVICH Sym.#1 in F, Op.10, Stokowski (UAS8004); BRAHMS Piano Concerto #2 in Bb, Op.83, Gilels/Jochum (2707064); RIMSKY-KORSAKOV Scheherazade, Op.35, Stokowski (SPC21005).

10:00 P.M.
 WGTS ●IN RECITAL-Janet Baker,ms, Geoffrey Parsons,p: PURCELL Sleep, Adam, Sleep; Lord, what is man?; LORD Life of Winter: song cycle; WARLOCK Sleep; Pretty Ring Time; Rest, Sweet Nymphs; Jolly Shepherd.

WITF ●HOLLAND FESTIVAL 1973-Amsterdam Concertgebouw Orch./Krips: MOZART Sym.#39 in Eb, K.543; Sym.#40 in g, K.550; Sym.#41 in C, K.551, Jupiter.

10:30 P.M.
 WMJS ●NOSTALGIA SCENE-Charlie Barnet.

11:00 P.M.
 WETA ●CLASSICAL GROOVES-BORODIN String Quartet in D (PHS900197)[26]; MOZART Haffner Serenade (S36915)[55]; TUROK Transcendental Etudes, Op.30 (ORS7274)[20]; LECLAIR Sonata in D, Op.9 #3 (MS111)[11].

WGTS ●BBC PROMENADE CONCERT-BBC Sym./Davis, Steven Bishop,p: VAUGHAN WILLIAMS Fantasia on theme by Thomas Tallis; BEETHOVEN Concerto #5 in Eb, Op.73, Emperor.

11:30 P.M.
 WMJS ●NOSTALGIA SCENE-Larry Clinton.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WGTB ●ABNORML RADIO HOURS
 WITF ●JAZZ REVISITED-Duke in Duplicate.

17 Monday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-George Brunis.

6:00 A.M.
 WBJC ●AM BALTIMORE
 WETA ●A.M.-with Bill Cerri-HAYDN Concerto #5 in E (RC763)[14]; BRAHMS Academic Festival Over. Op.80 (ODY30851)[10]; BAX Elegiac Trio (Z-RG574)[11]; GOUNOD Petite Symphonie (GS-GC14082)[20].

WGMS ●FRED EDEN/FARM REPORT/FRED EDEN
 WGTB ●QUADROPHENIA WITH EUCLID-SQ & QS quad-riphonic releases featured between 7 & 8 am.

WGTS ●DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU ●MORNINGLINE
 WCAO ●MAESTRO MORNING
 WITF ●MUSIC AT SEVEN-KOHOUT Guitar Concerto in F (VSD71152)[13]; DANZI Flute Concerto in d (VCS10010)[20]; RAMEAU Dardanus; Suite (VICS1333)[31]; ROSSINI Sonata for Strings #5 in Eb (H71179)[16].

8:30 A.M.
 WGMS ●(8:35)TODAY IN WASHINGTON/FRED EDEN
 WITF ●MUSIC ANTE MERIDIEM-TELEMANN Suite in a, for Flute & Strings (H71078)[26]; SCHUMANN Andante & Variations for 2 Pianos, 2 Cellos & Horn (CS6411)[19]; BEETHOVEN String Trio in Eb, Op.3 (6500108)[32]; RHEINBERGER Organ Sonata #7 in f (ML5199)[22]; WOLF Songs after texts by Byron, Keller & Goethe (S36308)[37]; WEBER Clarinet Concerto #2 in Eb (LSC3052)[23]; RACHMANINOFF Sym.#3 in a (MS7081)[38].

9:00 A.M.
 WAMU HOME
 WETA ●A.M.-with Bill Cerri-BERLIOZ Romeo & Juliet (MS6170)[36]; DVORAK Sym.#8 (DGG1391-81)[36]; SAINT-SAENS Piano Concerto #5 (SIC6081)[29]; MOZART Flute Concerto (VSD-705/6)[30]; TCHAIKOVSKY Francesca Da Rimini (PHS6500643)[25]; MOZART Marriage of Figaro: Suite (M31310)[13].

WGTB ●ALTERNATIVE NEWS

9:30 A.M.
 WGTB ●RADIO FREE SHIRE
 WGTS D.C.PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC ●THEN & NOW
 WETA HAPPENINGS
 WGMS ●MASTERS OF THE BAROQUE-COUPERIN Apo-theose de Lulli, Baron/Cohen/Roseman/McCracken/Marlowe (DL710159).

10:30 A.M.
 WAMU ●(10:25)EBONY HARVEST-with Dr.Arthur Davis

WGMS ●LISTENER SURVEY-POULENC 2 Marches & an Intermezzo (1937), Pretre (S36519); HAYDN Sym.#59 in A, Fire, Dorati (STS15131/34); STRAVINSKY The Firebird: complete ballet (19-10), Dorati (SR90226); GOUNOD Funeral March of a Marionette, Ormandy (MS6474).

11:00 A.M.
 WAMU (11:15)SOVIET/AMERICAN RELATIONS & MOSCOW MAILBAG
 WGTS ●COOK'S CORNER

11:30 A.M.
 WAMU GERMAN PRESS REV./LERNT DEUTSCH
 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-with Bob Davis.
 WGTB ●SOPHIE'S PARLOR
 WGTS ●NOON NOTES
 WITF READING ALOUD

12:30 P.M.
 WAMU TIMEPIECE
 WITF ●MUSIC AT OBERLIN

1:00 P.M.
 WBJC ●SPECIALS
 WGMS ●BULLETIN BOARD/LISTENING BOOTH
 WGTS OPTIONS

1:30 P.M.
 WAMU ●MEASURE BY MEASURE-HAYDN Sym.#34 in d.
 WITF ●MUSIC POST MERIDIEM-PURCELL Birthday Ode for Queen Mary, Come Ye Sons of Art (BGS-5047)[26]; WALTON Cello Concerto (LSC2109)[29]; SCHUMANN Sym.#3 (1942) (MS6245)[31]; SCHUBERT Wanderer Fantasie for Piano (S36150)[21]; STRAUSS-DORATI Graduation Ball (STS15070)[34]; MOZART Piano Concerto #12 in A, K.414 (MS859)[24]; BEETHOVEN Ruins of Athens (complete theater music) (TV34-368)[29].

2:00 P.M.
 WBJC ●JAZZ IN STEREO
 WCAO ●MAESTRO AFTERNOON
 WGMS ●MUSIC FOR A FEW-LOCKE Music for His Majesty's Sackbuts & Cornetts, London Gabrieli Ens. (H71118); HUMMEL Rondo in Eb, op.11, Rondo Favori, Wild (VSD71119); BEETHOVEN Cello Sonata #3 in A, op.69, DuPre/Bishop (S36384).
 WGTS THE ETERNAL LIGHT

2:30 P.M.
 WGTB ●(2:45)RADIO FREE WOMEN

3:00 P.M.
 WGMS ●TONIGHT IN WASHINGTON/SERENADE
 WGTB ●(3:15)SPIRITUS CHEESE
 WGTS ●BBC PROMENADE CONCERT-BBC Sym./Sargent; Frances Mason,v,-SCHUBERT Over. to Rosamunde; DVORAK Romance for violin & orch.; ELGAR Enigma Variations.

4:00 P.M.
 WGTS ●AFTERNOON SERENADE

4:30 P.M.
 WAMU ●(4:25)BOOKMARK
 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/SERENADE

6:00 P.M.
 WCAO ●MAESTRO EVENING
 WGMS ●STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-MOZART 2 Contradances for Count Czernin, K.270a, Boskovsky (CS64-91); DEBUSSY Nocturne (1890), Webster (DC-71115); DLUGORAJ 5 Pieces for Lute, Bream (LSC2924); LISZT Cardas Macabre (1881-82) Ogdon (S60170).

WGTB ●ALTERNATIVE NEWS
 WGTS CASPER CITRON

6:30 P.M.
 WBJC FINE TUNING
 WETA TALK OF THE TOWN
 WGTB ●INTERFACE
 WGTS DEPT. OF HUMAN RESOURCES SPEAKS
 WITF INTERNATIONAL CALL

7:00 P.M.
 WAMU OPTIONS

WBJC SOUNDS LIKE YESTERDAY-Von Hindenberg Crash original recording made at Lake Hurst,N.J. for WLS by Herbut Morrison May 7, 1939.

WETA INSIDE JEAN SHEPHERD
 WGMS ●THE G.T.E. HOUR-CHOPIN Concerto #2 in f. op.21, Arrau/Inbal (6500309); RES-PIGHI Antique Dances & Airs: Suite #2, Dorati (SR90199).

WGTB ●BRASS MONKEY SHOW-with Skip Pizzi.
 WGTS UNIVERSITY FORUM
 WITF ●MUSIC AT SEVEN-HAYDN Sym.#99 in Eb (ST-S15085)[22]; MOZART Piano Concerto #24 in c, K.491 (LSG2461)[32]; STRAVINSKY The Firebird: Suite (1919) (S36260)[22].

8:00 P.M.
 WAMU ALL THINGS CONSIDERED
 WBJC ●INTERNATIONAL FESTIVAL-Trad., Folk, & Concert Music of: Israel.
 WCAO ●MAESTRO SYM.-BRAHMS Sym.#1 in c, Op.68 (MS6389)[44].
 WETA RADIO REVISITED-The Green Hornet.
 WGMS ●INVITATION TO THE DANCE-Commentary by Jean Battey Lewis-Ballet in Opera.
 WGTS PERSPECTIVES ON HEALTH

8:30 P.M.
 WETA ●(8:25)IN CONCERT: Boston Pops Orch./Fiedler-MORSE Up the Street March; BERNSTEIN Over. to Candide; MOZART Non piu andrai, from the Marriage of Figaro; SPEAKS On the Road to Mandalay; HANDEL Largo from Xerxes; SAINT-SAENS Carnival of the Animals.
 WITF ●BOSTON SYMPHONY-/Thomas; Henryk Szeryng, v,-PISTON Toccata; CHAUSSON Poeme; PAGANINI Violin Concerto #3 in E; TCHAIKOVSKY Suite #3 in G.

9:00 P.M.
 WBJC ●CLEVELAND ORCHESTRA-Severance Hall Concert/Maazel; IVES Three Places in New England; BERNSTEIN Facsimile (a Choreographic poem); MARTIRANO Contrasto; GERSHWIN An American in Paris.
 WGMS ●ROYAL INSTRUMENT-GRIGNY Premier Livre d'Orgue: Veni Creator, Saorgin (TV34054); SCHEIDT Variations on Ach du feiner Reiter, Trommitz (Arc73250); TOURNEMIRE Fantaisie: Improvisation on Ave Maris Stella, Durufle-Chevalier (WST17134); WIDOR Symphonie Romane: Final, Costa (991078).
 WGTB PACIFICA EVENING NEWS
 WGTS ●WORLD OF OPERA-LEONCAVALLO Pagliacci. Montserrat Caballe & Sherrill Milnes, London Sym./Santi (LSC7090); BIZET Carmen with Marilyn Horne & James McCracken, Act I, Manhattan Opera Chorus, Metropolitan Opera Orch./Bernstein (DGG2709043).

9:30 P.M.
 WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager-Toxicity Tolerance & Responses.
 WGTB ●COSMIC AMBIGUITY SHOW-with Craig Siegenthaler.

10:00 P.M.
 WAMU SOUND STAGE-Julius Caesar-starring Reginald Denny, Walter Abel, Thomas Mitchell, Claude Rains & Eric Snowden.
 WGMS ●MUSIC OF AMERICA-BILLINGS Cobham, Morphew; Swift As An Arrow Flies, Gregg Smith Singers (MS7277); BLACKWOOD Sonata for flute & harpsichord (1962), Blackwood (DC7104); SCHUMANN Sym.#8, Bernstein (MS6512).

10:30 P.M.
 WITF COLLECTOR'S CORNER
 WMJS ●NOSTALGIA SCENE-Doris Day.

11:00 P.M.
 WAMU JAZZ ANTHOLOGY
 WBJC INSIDE JEAN SHEPHERD
 WETA ●CLASSICAL GROOVES-with Tony Riggs-SPOHR Quintet in c, for Piano & Winds (CS6673)[30]; MOZART Piano Trio in Bb, K.502 (MS7447)[25]; SCHUBERT Trio #1 in Bb, Op.99 (MS67-16)[38]; STAMITZ Sinfonia Concertante in A, for Violin (VICS1339)[19].
 WGMS ●SPECTRUM

11:30 P.M.
 WGTS ALL THINGS CONSIDERED
 WITF THE RADIO READER
 WMJS ●NOSTALGIA SCENE-Dukes of Dixieland.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WGMS ●AFTER HOURS
 WGTB ●ABNORML RADIO HOURS
 WITF ●MARK TWAIN TONIGHT!--Repeated from the 13th at 10:30 pm.

18 Tuesday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Paul Whiteman: King of Jazz.

WAMU-FM 88.5	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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	WMAF-FM 106.5	WEZR 106.7
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18 TUESDAY

6:00 A.M. WBJC 7AM BALTIMORE WETA 7A.M.-BOCCHERINI Serenade in D (MS9051)[14]; BRAHMS Tragic Over.(ML6365)[15]; MOZART Serenata Notturna, K.239 (ZRG554)[13]; SAINT-SAENS Samson et Dalila (S60084)[10]. WGMS 7:00 FRED EDEN/FARM REPORT/FRED EDEN WGTB 7:00 TOM O'BRIEN SHOW WGTS 7:00 DAYBREAK

WGTS Juilliard Qt.(M30650). THE HUMAN CONDITION 2:30 P.M. WGTB 2:45 THE PLACE WGTS MELODY TIME 3:00 P.M. WGMS 3:00 TONIGHT IN WASHINGTON/SERENADE WGTB 3:15 SPIRITUS CHEESE WGTS 3:00 IN RECITAL-Simon Preston & Brian Brockless, o's: FORBES Haec dies; ROUSSEL Prelude & Fughetta, Op.41; BROCKLESS Fantasia, Adagio & Fugue; BERKELEY Three Pieces for Organ; HARVEY Laus Deo; LISZT Prelude & Fugue on Bach.

11:00 P.M. WMJS 11:00 NOSTALGIA SCENE-Duke Ellington. 11:00 P.M. WAMU JAZZ ANTHOLOGY WBJC INSIDE JEAN SHEPHERD WETA 11:00 CLASSICAL GROOVES-BACH Sym.#9 #3 (SOL-317)[6]; MOZART Clarinet Quintet in A (S36241)[28]; SCARLATTI Concerto Grosso #3 (198442)[10]; BEETHOVEN Piano Sonata #5 in c, Op.10 #1 (ORB118)[5]; BRAHMS Piano Trio #1 in B, Op.8 (CS6611)[37]; HANDEL Suite #7 in g (MC-2103)[14]. WGMS 11:00 SPECTRUM WITF 11:00 LET THE PEOPLES SING

19 Wednesday

138 FORECAST FM 2:00 P.M. WBJC 2:00 JAZZ IN STEREO WCAO 2:00 MAESTRO AFTERNOON WGMS 2:00 MUSIC FOR A FEW-FRANCAIX Quartet for woodwinds, S.W.German Radio Wind Qt.(MCS-9034); SATIE La Belle Excerptique, Ciccolini (S-36459); DEBUSSY String Quartet in g, Op.10,

9:30 P.M. WAMU 9:30 IN PRAISE OF MUSIC-with Tom Morrison. WGTB 9:30 CJT SHOW

11:00 A.M. WGTB 11:00 COOK'S CORNER 11:30 A.M.

WAMU VIVRE A PARIS/FRENCH IN THE AIR
WGTS SOUND OF LISTEN/WEEK AT UNITED NATIONS

12:00 NOON
WAMU READING ALOUD
WBJC MUSIC FROM OLD COUNTRY
WCAO MAESTRO LUNCHEON
WETA P.M.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-
Bob Davis.
WGTB MARK GARBIN SHOW
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF COLLECTOR'S CORNER

1:00 P.M.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS FIRING LINE-with William F. Buckley, Jr.

1:30 P.M.
WAMU MEASURE BY MEASURE-HAYDN Sym.#36.
WITF MUSIC POST MERIDIEM-SUPPE Fatinitza March
(S36826)[3]; HAYDN Concerto #5 in F for flute,
oboe & orch.(H71067)[14]; VIVALDI Psalm 110,
Dixit Dominus (BG70678)[38]; BEETHOVEN Piana
Sonata #5 in c, Op.17 #1 (6500179)[17];
MOZART Quartet #22 in Bb, K.589 (LSC2888)
[23]; CONUS Violin Concerto in e (LM2069)[18];
DELIBES Coppelia, Complete Ballet (SRB4111)
[87].

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-HANDEL Sonata in G, Op.
1 #5, Rampal/Veyron-Lacroix (2533060); BEE-
THOVEN Piano Sonata #17 in d, Op.31 #2,
Tempest, Haskill (PHC9001); BRITTEN Fantasy
Quartet, Op.2 for oboe, violin, viola & cello
(1932), Gomberg/Raimondi/Zaslan/Stuck (VCS-
10064).
WGTS MEN & IDEAS

2:30 P.M.
WGTB (2:45)FIRESIDE FLAK
WGTS MELODY TIME

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/SERENADE
WGTB (3:15)SPIRITUS CHEESE
WGTS CONCERT HOUR-Quality music programs.

4:00 P.M.
WGTS AFTERNOON SERENADE

4:30 P.M.
WAMU (4:25)BOOKMARK
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/SERENADE

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT
(6:22)DIVERTIMENTO-MUSSORGSKY Fair at
Sorochintsy: Hopak, Ormandy (M31640); SCRIA-
BIN Etude in g#, Op.8 #9, Merzhanov (SR40176);
GRETRY String Quartet #1 in G, Liege Str.Qt.
(MBM2); BACH 6 Little Preludes, Valenti (MS-
6516).
WGTB ALTERNATIVE NEWS
WGTS CASPER CITRON

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TALK OF THE TOWN
WGTB PEOPLE SHOW-with John Wilson.
WGTS SCIENCE MAGAZINE
WITF TRANSATLANTIC PROFILE/YOUR WORLD

7:00 P.M.
WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-CBS Workshop:
Enoumous Radio.
WETA INSIDE JEAN SHEPHERD
WGMS G.T.E. HOUR-WAGNER Siegfried: Forest Mur-
murs, Szell (MS7291); BRAHMS Serenade #1 in
D, Op.11, Kertesz (CS656).
WGTB REASONABLE RICH SHOW
WGTS NATIONAL PRESS CLUB
WITF MUSIC AT SEVEN-Reiner, cond.: ROSSINI La
Cenerentola: Over.(LSC2318)[81]; HAYDN Sym.
#101, Clock (LSC2742)[30]; WEBER Invitation
to Dance (LSC2112)[8]; BEETHOVEN Piano Con-
certo #5 in Eb, Emperor (LSC2562)[37].

8:00 P.M.
WAMU ALL THINGS CONSIDERED

WBJC STEREO CONCERT HALL-WEBER Concerto in f
for clarinet, Wurtemberg Cham.Orch./Faerber (TV-
34151S); GLUCK Dance of Blessed Spirits,
Julius Baker, f, Vienna St.Opera Orch./Prohaska
(VSD71170); MENDELSSOHN Italian Sym., N.
Y.Phil./Bernstein (Col31819); MOZART Con-
certo #2 in D for flute, Julius Baker, f, Vienna St.
Opera Orch./Prohaska (VSD71170); BARTOK
String Quartet #6, Allegri String Quartet (WGS81-
53); SCHUBERT Unfinished Sym., N.Y.Phil./
Bernstein (M31819); BEETHOVEN Emperor Con-
certo, Rudolf Serkin, p, N.Y.Phil.Orch./Bernstein
(M2X788).

WCAO MAESTRO SYMPHONY-HAYDN Sym.#85 in Bb,
La Reine (MS6948)[22].
WETA RADIO REVISITED-Fat Man.
WGMS MUSICAL HOLIDAY-Austria: LEOPOLD I Ade-
laide's Aria, Hansmann/Guschlbauer (CC7);
HAYDN Sym.#30 in C, Alleluja, Swarowsky (VCS
10021); SCHUBERT Fantasy for piano Grazer,
Krauss (32160380); LANNER Tyrolean Dances,
Schneider/ens.(32161300); TOCH Geographical
Fugue, Abbey Singers (DL710073).
WGTS PERSPECTIVES ON HEALTH

8:30 P.M.
WETA (8:55)IN CONCERT-Phila.Orch.: KIRCHNER
Music for Orch.; SCHUMANN Sym.#1 in Bb, Op.
38; BRAHMS Concerto in D for violin, Op.77.
WITF THE OPERA-PUCCINI La rondine with Anna Moffo
(Magda), Daniele Barioni (Ruggero), Mario Sereni
(Rambaldo), Graziella Sciutti (Lisette), Piero De
Palma (Prunier), Francesco Molinari (Pradelli)
(LSC7048)

Wednesday, June 26 8:30 pm
Kraushaar Auditorium, Goucher College
BALTIMORE SYMPHONY ORCHESTRA
Sergiu Comissiona, Conductor
All Mendelssohn Program
Call (301) 837-5691 for Ticket Info.

9:00 P.M.
WGMS CLEVELAND ORCHESTRA-Severance Hall Con-
cert/Priest, Tamas Vasary, p: BUCHT Sym.#7;
MOZART Piano Concerto #25; DVORAK Sym.#1
Bells of Zlonice.
WGTB PACIFICA EVENING NEWS
WGTS (9:05)SPOTLIGHT-MAHLER Sym.#1 in D, New
Haven Sym./Brief (Odyssey32160286); Sym.
#5 in c#, Philharmonia Orch./Barbirolli (SB37-
60).

9:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Health &
Technological Environment.
WGTB ABSTRACTION SHOW

10:00 P.M.
WAMU OVERSEAS MISSION

10:30 P.M.
WAMU SEALED BEAM
WITF SINGER IN OPERA-Operatic authority & producer
Boris Goldovsky in illustrated radio essay about
role of singer in opera. Musical examples come
from opera by Rossini, Strauss, Rameau, Mozart,
Wagner, Thomas, Handel, Gluck, Verdi, Beetho-
ven, Offenbach & Britten.
WMJS NOSTALGIA SCENE-Harry James.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-MOZART Divertimento
#10 in F, K.247 (VCS1335)[32]; SCHUBERT
Four Impromptus, D.899 (PHS6500415)[27];
WEBER Trio in g, Op.63 (SOL284)[21]; ZEL-
TER Viola Concerto in Eb (MHS740)[22].
WGMS SPECTRUM

11:30 P.M.
WGTS ALL THINGS CONSIDERED
WITF RADIO READER
WMJS NOSTALGIA SCENE-Doris Day.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB KEYBOARD FILTER
WITF COMPOSERS' FORUM-Carla Bley is Martin
Bookspan's guest for interview & to introduce per-
formances of her music--Escalator over the Hill:
Excerpts.

20 Thursday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Stompin' Washboards of 20's
& 30's.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-SCHUBERT Sym.#1 in D (CS6772)[30];
SAMMARTINI Flute Concerto in F (MHS976)[13];
CHOPIN Krakowiak Op.14 (PHS6500309)[15];
DODGSON Duo Concertante (M31194)[14].
WGMS FRED EDEN/FARM REPORT/FRED EDEN
WGTB DAVID SELVIN SHOW
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-CAMPRA Le Ballet des Ages
(TV34376)[21]; LAVIGNE Oboe Sonata, La Bar-
san (320050)[7]; LE ROUX Suite in g for 2 harp-
sichords (M31240)[10]; HAYDN Sym.#11 in Eb
(320082)[17]; MOZART Piano Concerto #13 in
C, K.415 (S36513)[26].

8:30 A.M.
WGMS (8:35)TODAY IN WASHINGTON/FRED EDEN
WITF MUSIC ANTE MERIDIEM-KODALY Dances of
Marosszek (MS7034)[14]; HAYDN Guitar Quartet
in E, Op.2 #2 (LSC3027)[19]; HANDEL Psalm
110, Dixit dominus (S36331)[37]; FIELD Noc-
turne #17 in E (TV34350)[12]; PAGANINI Violin
Concerto #3 in E (6500175)[34]; MOZART Di-
vertimento in Eb for string trio, K.563 (H71102)
[39]; BEETHOVEN Sym.#5 in c (LSC2343)[31].

9:00 A.M.
WAMU HOME
WETA A.M.-BRAHMS Double Concerto in a (SF036032)
[34]; FIELD Concerto (CE31006)[30]; BRUCK-
NER Sym.#4 in Eb, Romantic (CS6695)[65];
STRAUSS Horn Concerto #2 (CS6519)[20]; WAL-
TON Variations on theme by Hindemith (MS6736)
[23].
WGTB ALTERNATIVE NEWS
WGTS SCIENCE REPORT

9:30 A.M.
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC THEN & NOW
WETA HAPPENINGS
WGMS MASTERS OF BAROQUE-HANDEL Italian Can-
tata: Pensieri Notturmi di Filli, Ameling/Coll.
Aureum (KHF21687); RAMEAU 2 Suites for
trumpets & strings in D, Petit (SXL20521).
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
WAMU (10:25)THEN & NOW
WGMS LISTENER SURVEY-AUBER Fra Diavolo: Over.,
Ansemet (CS6205); POULENC Concerto in d for
2 pianos & orch., Poulenc/Fevrier/Pretre (S359-
93); OFFENBACH Gaité Parisienne, arr.Rosen-
thall, Fiedler (LSC3308); DEBUSSY Petite Suite,
Ansemet (CS6227).

11:00 A.M.
WAMU SEARCH FOR MENTAL HEALTH-Psychiatry:
Alabama Style.
WGTS COOK'S CORNER

11:30 A.M.
WAMU U.N.PERSPECTIVE/WEEK AT U.N./BELGIUM
PRESS REVIEW/ITALIAN BY EAR
WGTS IN BLACK AMERICA

12:00 NOON
WAMU READING ALOUD
WBJC LEARNING THE BLUES
WCAO MAESTRO LUNCHEON
WETA P.M.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-
Bob Davis.
WGTB MIKE OR SOMEBODY LIKE HIM SHOW
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF NATIONAL PRESS CLUB LUNCHEON

1:00 P.M.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS FRENCH IN THE AIR/MENTAL HEALTH
MATTERS

1:30 P.M.
WAMU MEASURE BY MEASURE-HAYDN Sym.#37.
WITF MUSIC POST MERIDIEM-COPLAND Red Pony
(Y31016)[24]; BERNSTEIN Sym.#2 for piano &
orch., Age of Anxiety (MS6885)[37]; BRITTEN
Cello Sonata in C (CS6237)[20]; MOZART Di-
vertimento #17 in D, K.334 (139008)[48];
HAYDN Divertimento in Eb, Echo (S36148)[17];
HANDEL Terpsichore: ballet suite (H71164)[11];
WOLF Italian Song Book: seven songs (60163)

Table with radio station call letters and frequencies: WAMU-FM 88.5, WETA-FM 90.9, WBJC-FM 91.5, WGTS-FM 91.9, WFMM-FM 93.1, WJMD 94.7, WBAL-FM 97.9, WGAY 99.5, WWDC-FM 101.7, WHFS 102.3, WCAO-FM 102.7, WGMS-FM 103.5, WITH-FM 104.3, WAVA-FM 105.1, WKTK 105.7, WMAR-FM 106.5, WEZR 106.7

[18]; WEBER Clarinet concerto #1 in f (LSC30-52)[22].

2:00 P.M.

- WBJC ● JAZZ IN STEREO
- WCAO ● MAESTRO AFTERNOON
- WGMS ● MUSIC FOR A FEW-WIDMANN Dances & Galiards, Concentus Musicus/Denmark (H71064); LISZT Trauer-Vorspiel und Trauer-Narsch, Ogdon (S60170); RAVEL Trio in a for violin, cello & piano, Menuhin/Cassado/Kentner (S35630).

2:30 P.M.

- WGTB ● (2:45)CRITIQUE
- WGTS ● MELODY TIME

3:00 P.M.

- WGMS ● TONIGHT IN WASHINGTON/SERENADE
- WGTB ● (3:15)SPIRITUS CHEESE
- WGTS ● KEYBOARD IMMORTALS-LISZT Hungarian Rhapsody #2; The Lorelei; Rigoletto Paraphrase; Concert Etude #2 in f; Liebestod; Ballade #1 in D; La Campanella.

4:00 P.M.

- WGTS ● AFTERNOON SERENADE

4:30 P.M.

- WAMU ● (4:25)BOOKMARK
- 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/SERENADE

6:00 P.M.

- WCAO ● MAESTRO EVENING
- WGMS ● STOCK REPORT/BUSINESS REPORT
- (6:20)DIVERTIMENTO-DRIGO Le Corsair: Pas de Deux, Bonyne (CS6418); BUSONI Elegy #2 All Italia, Jones (ZRG741); MOURET L'Isle du Divorce: Incidental Music, Petit (SXL20130); GRANADOS Spanish Dance #11 in g, Zamba, Larrocha (BC1343).

- WGTB ● ALTERNATIVE NEWS
- WGTS CASPER CITRON

6:30 P.M.

- WBJC DIALOGUE
- WETA TALK OF THE TOWN
- WGTB ● OPEN FORUM
- WITF TALKING ABOUT MUSIC-John Amis's guests include conductor Normal Del Mar.

7:00 P.M.

- WAMU MY WORD
- WBJC SOUNDS LIKE YESTERDAY-Remote Broadcast: Kraft Music Hall with Bing Crosby, 2/24/44.
- WETA POTTER'S HOUSE
- WGMS ● G.T.E. HOUR-HAYDN Sym.#19 in D, Goberman (32160342); BRUCKNER Sym.#0 in d, Die Nullte, Haitink (PHS900131).
- WGTB ● MARK GARBIN SHOW
- WGTS FROM THE MIDWAY
- WITF ● MUSIC AT SEVEN-Solti, cond.: GOUNOD Faust: Ballet music (CS6210)[16]; RACHMANINOFF Piano Concerto #2 in c (STS15086)[34]; SCHUMANN Sym.#1 in Bb, Spring (CS6696)[31].

7:30 P.M.

- WAMU ROUND THE HORNE

8:00 P.M.

- WAMU ALL THINGS CONSIDERED
- WBJC ● OPERA THEATER-VERDI Aida with Renata Tebaldi, s, Carlo Bergonzi, t, Giulietta Simionato, ms, Cornell Macneil, br, Vienna Phil.Orch./Karajan (OSA1313).
- WCAO ● MAESTRO SYMPHONY-BRUCKNER Sym.#3 in d (MS6897)[55].
- WETA RADIO REVISITED
- WGMS ● YOUNG TRADITION-Will Parker, br: SCHUBERT Die Schoene Muellerin: excerpts.
- WGTS PERSPECTIVES ON HEALTH

8:30 P.M.

- WETA ● (8:55)IN CONCERT-Bergen International Fest.: Performance of Mahler's Sym.#3 in d, Oslo Phil. Orch./Caridis.
- WITF ● CLEVELAND ORCHESTRA-Maazel, cond.: IVES Three Places in New England; BERNSTEIN Facsimile; MARTIRANO Contrasto; GERSHWIN An American in Paris.

9:00 P.M.

- WGMS ● WORLD'S GREAT ORCHESTRAS-N.Y.Phil.: BEETHOVEN Violin Concerto in D, Op.61, Stern/Bernstein (MG31418); BERLIOZ Les Troyens: Royal Hunt & Storm, Boulez (M31799); DEBUSSY Nocturnes: Fetes, Bernstein (MS7523); BRAHMS Sym.#1, Bernstein (D3M32097); TCHAIKOVSKY Nutcracker Suite: Waltz of Flowers Bernstein (MS7503).
- WGTB PACIFICA EVENING NEWS
- WGTS ● (9:05)MUSIC OF AGES-20th Century: DEBUSSY Prelude to Afternoon of Faun, Boston Sym./

140 FORECAST FM

Thomas (Deutsche Grammophon2530145); RAVEL Gaspard de la nuit, John Ogdon, p, (Radio Canada 289); BARTOK Concerto for orch., Boston Sym./Leinsdorf (LSC2643); VAUGHAN WILLIAMS Lon. Sym., Lon.Sym.Orch./Boult (S36838); BRITTEN Simple Sym., Academy of St.Martin-in-Fields/Marriner (S36883); GERSHWIN Rhapsody in Blue, Peter Nero, p, Boston Pops/Fiedler (LSC5001).

9:30 P.M.

- WAMU DIAL-LOG
- WGTB ● BEAD INTERVALS

10:30 P.M.

- WITF P.D.Q.BACH-Professor Peter Schickele discusses on music of last, least, & oddest of Bach's 20-odd children, who lived his life backwards from 1807-1742(?). Music includes Fugua Vulgaris from Toot Suite for Calliope Four-Hands & Unbegun Sym.

- WMJS ● NOSTALGIA SCENE-Artie Shaw.

11:00 P.M.

- WAMU JAZZ ANTHOLOGY
- WBJC INSIDE JEAN SHEPHERD
- WETA ● CLASSICAL GROOVES-KREUTZER Grand Septet (CS6672)[33]; BRAHMS Horn Trio in Eb, Op.40 (GSGC14132)[31]; C.P.E.BACH Concerto for harpsichord, piano, orch.(WST17096)[28]; ARIAGA Quartet #2 in A (MHS717)[21].
- WGMS ● SPECTRUM

11:30 P.M.

- WGTS ALL THINGS CONSIDERED
- WITF RADIO READER
- WMJS ● NOSTALGIA SCENE-Erskine Hawkins.

12:00 MIDNIGHT

- WAMU ● NIGHTWATCH
- WGMS ● AFTER HOURS
- WGTB ● ABNORMAL RADIO HOURS
- WITF ● MBARI, MBAYO

21 Friday

5:30 A.M.

- WAMU JAZZ ANTHOLOGY-Armand Hug.

6:00 A.M.

- WBJC ● AM BALTIMORE
- WETA ● A.M.-with Bill Cerri-BEETHOVEN King Stefan Over., Op.117 (MS6966)[8]; VERDI Music from the Opera Aida (VICS1206)[8]; CHABRIER Espana Rhapsody (S36518)[7]; SUPPE Light Cavalry (SPC21069)[7].
- WGMS ● FRED EDEN/FARM REPORT/FRED EDEN
- WGTB ● BUZZ BALL SHOW-with Kevin Lanigan.
- WGTS ● DAYBREAK

6:30 A.M.

- WAMU READING ALOUD

7:00 A.M.

- WAMU ● MORNINGLINE
- WCAO ● MAESTRO MORNING
- WITF ● MUSIC AT SEVEN-BERWALD Queen of Golconda: Over. (H71218)[7]; HAYDN Violin Concerto #3 in A, Melk (H71185)[26]; HOTTETERRE Pieces for the Flute: First book (VS10029)[12]; TELEMANN Musique de Table: Over. & Suite in Bb, for 2 Oboes & Strings (VS10008)[34].

8:30 A.M.

- WGMS ● (8:35)TODAY IN WASHINGTON/FRED EDEN
- WITF ● MUSIC ANTE MERIDIEM-RHEINBERGER Organ Concerto in g (M32297)[23]; BACH Goldberg Variations (MS7096)[39]; BERG Chamber Concertos for Violin, Piano & 13 Winds (S36171)[30]; BEETHOVEN Piano Trio #3 in c, Op.1, #3 (MS7083)[30]; MAHLER Sym. #2 in c, Resurrection (DG)[76].

9:00 A.M.

- WAMU HOME
- WETA ● A.M.-with Bill Cerri-GOUROND Petite Symphonie (GSGC14082)[20]; SCHUMANN Sym.#3 (DGG2709036)[36]; SAINT-SAENS Sym.#1 in Eb (S36995)[31]; BEETHOVEN Sym.#8 (M7X30281)[27]; DELIUS Piano Concerto in c (CS6657)[22]; BACH Brandenburg Concerto #5 (M231398)[21].
- WGTB ● ALTERNATIVE NEWS
- WGTS OVERSEAS MISSION

9:30 A.M.

- WGTB ● RADIO FREE SHIRE
- WGTS D.C.PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.

- WBJC ● THEN & NOW HAPPENINGS
- WETA ● MASTERS OF THE BAROQUE-BACH Lute Suite #1 in e, BWV.996, Behrend (139167); VIVALDI The Seasons: Summer, op.8,#2,P.32, Fasano (S35877).
- WGTS PERSPECTIVES ON HEALTH

10:30 A.M.

- WAMU ● (10:25)COMMUNICATIONS TOWARDS A NEW HUMANISM-The Solicitation, Elicitation, & Proliferation of Information.
- WGMS ● LISTENER SURVEY-RACHMANINOFF Prelude in c#, op.3,#2, Entremont (MS7508); GLINKA Jota Aragonesa, Spanish Over.#1, Ansermet (CS6405); TCHAIKOVSKY Sym.#5 in e, op.64, Karajan (S36885); RIMSKY-KORSAKOV Dubinushka, op.62, Ansermet (CS6036).

11:00 A.M.

- WAMU MEN & MOLECULES/THINKING OUT LOUD & SCIENCE & TECHNOLOGY IN THE U.S.S.R.
- WGTS ● COOK'S CORNER

11:30 A.M.

- WAMU SOVIET PRESS REV./RADIO RUSSIAN
- WGTS DEPT. OF HUMAN RESOURCES SPEAKS

12:00 NOON

- WAMU READING ALOUD
- WBJC ● BEST OF BROADWAY-Lorelei.
- 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
- WITF READING ALOUD

12:30 P.M.

- WAMU TIMEPIECE
- WITF ● COMPOSERS' FORUM-Carla Bley is Martin Bookspan's guest for an interview & to introduce performances of her music--Escalator over the Hill: Excerpts.

1:00 P.M.

- WJBC ● SPECIALS
- WGMS ● BULLETIN BOARD/LISTENING BOOTH OPTIONS
- WGTS

1:30 P.M.

- WAMU ● MEASURE BY MEASURE-HAYDN Sym.#38.
- WITF ● MUSIC POST MERIDIEM-CHARPENTIER Grand Magnificat (BG70663)[20]; MOZART Quintet in Eb, for Piano & Winds, K.452 (STS15059)[24]; BRAHMS Quintet in f, for Piano & Strings (139397)[41]; LISZT Symphonic Poem #13, From the Cradle to the Grave (6500189)[14]; MAHLER Kindertotenlieder (6500106)[23]; SCHUMANN Faschingsschwank aus Wien (Carnival of Vienna) (S36104)[21]; BRUCH Violin Concerto #2 in d (LM1931)[23]; SCHUBERT Sym.#6, Little C major (S36453)[30].

2:00 P.M.

- WBJC ● JAZZ IN STEREO
- WCAO ● MAESTRO AFTERNOON
- WGMS ● MUSIC FOR A FEW-CORELLI Trio Sonata in F, op.4,#7, Goberman/Tree/ens. (32260006); BEETHOVEN Rage Over a Lost Farthing, rondo a capriccio in G, op.129, Kempff (138934); BRAHMS Trio in Eb, op.40, for horn, violin & piano, Bloom/Tree/ens. (MS7266).
- WGTS ACCESS

2:30 P.M.

- WGTB ● (2:45)WATCHDOG
- WGTS ● MELODY TIME

3:00 P.M.

- WGMS ● TONIGHT IN WASHINGTON/SERENADE
- WGTB ● (3:15)SPIRITUS CHEESE
- WGTS ● DUTCH CONCERT HALL-BEETHOVEN Over.: Coriolanus; MOZART Sym.#25 in g & Concerto for piano & orch. in Bb, K.595, Amsterdam Concertgebouw Orch./Haitink.

4:00 P.M.

- WGTS ● AFTERNOON SERENADE

4:30 P.M.

- WAMU ● (4:25)BOOKMARK
- 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/SERENADE

6:00 P.M.

- WCAO ● MAESTRO EVENING
- WGMS ● STOCK REPORT/BUSINESS REPORT
- (6:20)DIVERTIMENTO-RAVEL Entre cloches, A. & A.Kontarsky (2707072); HONEGGER Summer Pastorale, Bernstein (MS6659); GRANDJANY Children's Hour: Suite, Grandjany (S601-42); DEBUSSY La terrasse des Audiences au Clairede Lune, Cliburn (LSC3283).
- WGTB ● ALTERNATIVE NEWS

6:30 P.M.

- WBJC INSIGHT
- WETA TALK OF THE TOWN

WGTV ●INTERFACE
WTF ●BBC SCIENCE MAGAZINE

7:00 P.M.
WAMU ●OPTIONS
WBVC SOUNDS LIKE YESTERDAY-Remote Broadcast-Serial Theatre Jack Armstrong.
WETA INSIDE JEAN SHEPHERD
WGMS ●THE G.T.E. HOUR-MOZART Sym.#6 in F, K. 43, Baumgartner (198409); DELIUS In a summer garden, Barbirolli (S36588); KODALY Variations on a Hungarian Folk Song, The Peacock, Ferencski (2216096).

WGTV ●QUADRIPHONIC MIND**WITH STRIDER-quadriphonic releases using the SQ & QS systems are featured between 7 & 8 pm.
WTF ●MUSIC AT SEVEN-DELIUS Summer Night on the River (S36588)X7; TCHAIKOVSKY Violin Concerto in D, Op.35 (M60221)X32; GRIEG Peer Gynt: suites (S36803)X33; SIBELIUS Finlandia (S60208)X10.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBVC ORCHESTRA HALL
WCAO ●MAESTRO SYM.-HAYDN Sym.#44 in e, Trauves, (DL710069)X21.
WETA RADIO REVISITED-Our Miss Brooks (Dec.5, '49).
WGMS ●GUEST ARTIST-Commentary by Paul Hume-Jean-Pierre Rampal, fl.,-HANDEL Sonata in a, op.6, #1, Rampal/Veyron-Lacroix (Y232370); GIULIANI Grand Sonata in A, for flute & guitar, op.85, Rampal/Bartoli (32160218); MOZART Sonata in C, K.14, Rampal/Veyron-Lacroix (MHS1645).

8:30 P.M.
WETA ●GILBERT CONCERT: Fourth Annual Gilbert & Sullivan Festival-D'Oyly Carte Opera Co. performs: Utopia Limited & Trail by Jury.
WTF ●CELLO RECITAL-Bernard Greenhouse, ce, Menahem Pressler, p.,-BRAHMS Cello Sonata in e; CARTER Cello Sonata; BEETHOVEN Cello Sonata in A.

WMJS ●NOSTALGIA SCENE-Hal McIntyre.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBVC ●JAZZ IN STEREO
WGMS ●AFTER HOURS
WGTV ●PROGRESSIVE MUSIC
WTF MUSIC OF THE BIG BANDS-Benny Goodman & Jimmy Lunceford.

22 Saturday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Zutty Singleton-Drummer.
WETA ●CLASSICAL WEEKEND-with Mary Cliff-TELEMANN Concerto in A (H71124)X22; MENDELSSOHN Scotch Sym.#3 (CS6587)X37; HAYDN Flute Concerto #1 in C (H71067)X16; MILHAUD Le Boeuf Sur Le Toit (H71122)X16; CHOPIN Piano Concerto #2 (S35729)X33; RACHMANINOFF Symphonic Dances (SR40093)X35; CHOPIN Scherzo #4 (M30945)X10.

WGMS ●PRELUDE
WGTV ●TOM O'BRIEN SHOW
WGTS ●DAYBREAK-Light music.

6:30 A.M.
WGMS (6:45)ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Samplers 1956.
WGMS ●ADVENTURES IN JUDAISM
WTF ●CLASSICS OF FRENCH MUSIC

7:30 A.M.
WGMS ●MORNING MELODIES
WTF ●MUSIC FROM GERMANY-DAVID Concerti for Violin & Cello.

8:00 A.M.
WAMU ●BLUEGRASS-with Gary Henderson.
WGMS ●MORNING MELODIES
WTF ●ONCE UPON A TIME

8:30 A.M.
WGTV ●TAKING TIME FOR CHILDREN
WGTS YOUR STORY HOUR

9:00 A.M.
WBVC ●ROCK IN STEREO
WETA ●(8:55)CLASSICAL WEEKEND-with Mary Cliff-SIBELIUS Sym.#1 (CS6375)X37; MENDELSSOHN Double Concerto (WRST17166)X39; MOZART Sinfonia Concertante K.364 (S-36190)X30; STRAUSS Also sprach Zarathustra (DGG2530160)X30; SCHOSTAKOVICH Violin Concerto #1 in a, Op.99 (S36946)X36.

WGMS ●THIS WEEKEND IN WASH./MORNING MELODIES
WGTV ●ALTERNATIVE NEWS

9:30 A.M.
WGTV ●MEDICATED GOO SHOW
WGTS SATURDAY SEMINAR

10:00 A.M.
WGMS ●MASTERS OF THE BAROQUE-LULLY Atys: 2 Gavottes, Birbaum (PHC9036); BACH Italian Concerto in F, BWV.971, Kipnis (M30231); PACHELBEL Canon, Munchinger (CS6206); SCARLATTI Cantata: Endimione e Cintia--Se geloso e il mio core, Schlick/Scherbaum (2530023); TELEMANN Musique de Table, Prod.II: Trio in e, for flute, oboe, & continuo, Linde/Piguet/Wenzinger/Mueller (Arc732367).
WTF ●OSBORG'S CHOICE-Baroque music.

11:00 A.M.
WGMS ●CONCERT STAGE-HONEGGER Aglavaine et Selysette: Prelude, Mester (LS693); HOVHANNES Concerto #2 for violin & string orch., op.89a, Ajemian/Surinach (HS25040); CARPENTER Adventures in a Perambulator: The Hurdy Gurdy, Mitchell (LES1007); IBERT Histoires: Little White Donkey, Mitchell (LES1001).
WGTS SOUND OF WORSHIP-Worship service from Seventh-day Adventist Church.

12:00 NOON
WAMU WOMEN DARE DAILY
WETA ●CHARTER FLIGHT: China
WGMS ●AT THE KEYBOARD-Sviatoslav Richter, p.,-BRAHMS Intermezzo in a, Op.118, #1, Richter (SR40238); TCHAIKOVSKY Piano Concerto #1 in bb, op.23, Richter/Karajan (138822); CHOPIN Etude in C, op.10, #1, Richter (138849); DEBUSSY Prelude, bk.I, #3, Le Vent dans la plaine, Richter (138766).

WGTV ●SOPHIE'S PARLOR
WTF ●BBC MUSIC SHOWCASE-MOZART Piano Concerto in Eb, K.271; Divertimento in D, K.136; Idomeneo-Excerpts from Act Two.

1:00 P.M.
WAMU ●SPIRITS KNOWN & UNKNOWN-with Gerald Lee & Joyce Bellfield.
WETA ●(Q)STEVE EMBER'S SATURDAY SHOW-new classical music releases, an hour of matrix quadriphonic starting at 2 pm.
WGMS ●LUNCHEON CONCERT-SUSATO Basse danse bergeret; Pavane, Munrow (S36851); MOZART 6 Laendler, k.606, Boskovsky/ens. (CS6490); LISZT Mazeppa, Mehta (CS6738); LARSSON Pastoral Suite, op.19, Westerberg (CS6430).

1:30 P.M.
WGTS ●AFTERNOON SERENADE
WTF ●SINGERS' WORLD-with Wayne Connor.

2:00 P.M.
WGMS ●(1:55)OPERA HOUSE-Commentary by Paul Hume-SMETANA Dalibor (Genesis); Nadezda Kniplova, Vilem Pribyl, Prague Nat'l Theatre Chorus & Orch./Krombholc.
WTF ●THE OPERA-GOUNOD Faust, with Joan Sutherland (Marguerite), Franco Corelli (Faust), Nicolai Ghiaurov (Mephistopheles), Robert Massard (Valentine), Monica Sinclair (Martha), Margreta Elkins (Siebel)/Bonyng.

2:30 P.M.
WGTV ●RADIO FREE WOMEN

3:00 P.M.
WGTV ●(3:15)GERI RIGG SHOW

4:00 P.M.
WAMU MBARI-MBAYO-with Godwin Oyewole.
WGTS ●SPECIAL MUSIC OF THE SALVATION ARMY-A program of music by the Danforth Singers, the choral unit of the Salvation Army in Toronto.

4:30 P.M.
WBVC JAZZ REVISITED

5:00 P.M.
WAMU COLLECTOR'S CORNER-with Wayne Conner.
WBVC ●EXPLORATIONS IN JAZZ
WGMS ●IN RECITAL-Nicanor Zabaleta, h.,-CORELLI Zabaleta Sonata in d, op.5, #7, Zabaleta (138890); CAPLET Divertissement a la Francaise (1925), Zabaleta (139419); REINECKE Harp Concerto in e, op.182, Maerzendorfer (138853); PROKOFIEV Prelude in C, op.12, #7, Harp, Zabaleta (139419).

6:00 P.M.
WAMU ●QUARTET-with Ed Clark. The Suntones.
WCAO ●MAESTRO EVENING
WETA ●FOLK WEEKEND-with Mary Cliff.
WGMS ●COLLECTOR'S SHELF-Theodore Leschetizky birthday program.
WGTV ●ALTERNATIVE NEWS
WTF ALL THINGS CONSIDERED

6:30 P.M.
WGTV ●FRIENDS
WGTS ●CHORAL MASTERPIECES-HANDEL Sampson, Act II (Arc198461/64); MUNCH-BACH Orch. & Choir/Richter; JANACEK Glagolithic Mass, Bavarian Radio Orch. & Choir/Kubelik (DGG138954).
WTF CONVERSATIONS AT CHICAGO

7:00 P.M.
WAMU JAZZ REVISITED-with Hazen Schumacher-Tributes & Imitations.
WGMS ●FIRST HEARING
WGTV ●ANDI FISHMAN SHOW
WTF ●MUSIC OF THE BIG BANDS-Duke Ellington & Harry James.

7:30 P.M.
WAMU ●THE TIME MACHINE-with Bill Barber.

8:00 P.M.
WBVC ●JAZZ EXTRAVAGANZA
WCAO ●MAESTRO OPERA-VERDI Aida, Renata Tebaldi, Aida; Carlo Bergonzi, Radames; Vienna Phil. Orch. & Singverein Der Gesellschaft Der Musikfreunde/Karajan.
WETA WASHINGTON WEEK IN REVIEW
WGMS ●SPECIAL OF THE WEEK-Louisville Orch.
WTF ●JAZZ REVISITED-The Black Bottom.

8:30 P.M.
WAMU ●EXPERIENCE-Craig Oliver.
WETA ●MILITARY BAND CONCERTS
WTF ●BOSTON POPS-/Fiedler; Leo Litwin, p.,-ELGAR Pomp & Circumstance March #1 in D; OFFENBACH Orpheus in Hades; Over.; DEBUSSY Clair de lune; TCHAIKOVSKY 1812 Over.; GERSHWIN Rhapsody in Blue; MACDERMOTT Hair: Selections; BOWMAN Twelfth Street Rag (Taped at the 1973 Berkshire Festival).

9:00 P.M.
WGTV ●BUZZ BALL SHOW-with Kevin Lanigan.
WGTS ●MUSICAL MEMORIES-Tonight, music from Sunny Italy.

Friday, June 28 8:30 pm
Go with the B.S.O. to Merriweather Post Pavilion
BALTIMORE SYMPHONY ORCHESTRA
Sergiu Comissiona, Conductor
Van Cliburn, Pianist
Call (301) 837-5691 for Ticket Info.

9:00 P.M.
WBVC ●NPR CONCERT OF THE WEEK-BACH Art of the Fugue.
WGMS ●IN NATURE'S REALM-Role of the Predator-HAYDN Sym.#73 La Chasse, Dorati (STS15182/5); BARTOK Hey, You Hawk, Szabo (LPX-1290); SMETANA Bear, Firkusny (P8372); ROREM Lions A Dream, Torkanowsky (ORS7268); LISZT Transcendental Etude #8 in c, Wild Hunt, Kars (CS6604).
WGTV PACIFICA EVENING NEWS
WGTS NEWS

9:30 P.M.
WAMU X MINUS ONE-A Pair of Air by George Lefferts. A boy narrates this tale of a cold, almost airless earth & of the life led there.
WGTV ●RETURN OF STRIDER

10:00 P.M.
WAMU JERRY GRAY SHOW-Country/Western music.
WGMS ●SINGFEST-BRITTEN Chorale, Elizabethan Singers/Halsey (ZRG5424); CASTELNUOVO-TEDESCO Romancero gitano, op.152, Behrend/Joorberg (2530037); BERNSTEIN Chichester Psalms (1965), Camerata Singers/Bernstein (M-S6792).

WGTS ●SACRED ARTIST-Tonight's guest is Dr. Oliver Beltz, formerly prof. of music at Northwestern Univ. & Columbia Union College, with a program of choral music by the choirs he has directed.
WTF ●GETTING TO KNOW FINNISH MUSIC

10:30 P.M.
WTF THE REAL NEW ORLEANS
WMJS ●NOSTALGIA SCENE-Stan Kenton.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBVC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-with Tony Riggs-HUMMEL Quintet in Eb, Op.87 (SOL290)X20; SCHUBERT Sonata for Arpeggione & Piano (CS-6649)X29; DVORAK String Quintet Op.77 (PHS802851)X35; VIVALDI String Concerto in C (ODY32160012)X12; LECLAIR Concerto in C (MCS2091)X16.
WGMS ●SPECTRUM
WGTS ●MUSICA ANTIQUA-Sacred music composed before the Rococco.

11:30 P.M.
WTF THE RADIO READER

WAMU-FM 88.5	WETA-FM 90.9	WBVC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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	WITH-FM 104.3	WAVA-FM 105.1	WKTK 105.7	WMAR-FM 106.5	WEZR 106.7
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10:00 P.M.
WAMU ●SOUND, COLOR & MOVEMENT-with Russell Williams.

10:30 P.M.
WITF ●ROUND THE HORNE
WMJS ●NOSTALGIA SCENE-Bert Kaempfert.

11:00 P.M.
WETA ●CLASSICAL GROOVES-SUK Serenade for Strings, Op.6 (CS6737)(26); BRAHMS Sonata in C, Op.1 (CS6410)(27); VIVALDI Concerto in d, for Oboe (MS6131)(11); BEETHOVEN Ghost-Trio & #2 (DGG2530207)(32); J.F.C.BACH Sextet in C (MS104)(16).

WGTS ●AMERICAN THEATRE ORGAN SOCIETY CONCERT Ray Bohr at the Radio City Music Hall Wurlitzer in N.Y.City.

WITF ●FESTIVAL USA-Buffalo Folk Music: III

11:30 P.M.
WGTS ●NEW OLD-TIME RADIO SHOW-Original dramas & radio revivals. Highlights include Jack Armstrong, the All American Boy; Smilin' Jack; Little Orphan Annie; Tom Mix.

WMJS ●NOSTALGIA SCENE-Si Zentner.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO SYM.-HAYDN Sym.#60 in C, II Dis-tratto (LSC308)(23).

WGMS ●AFTER HOURS
WGTB ●CORPUS CALLOSUM-with Ken Moss & Rich Stevens.

23 Sunday

6:00 A.M.
WAMU ●JAZZ ANTHOLOGY-Guitar Stylings.
WETA ●CLASSICAL WEEKEND-with Mary Cliff-VIVALDI Flute Concerto in a, P.77 (MHS976)(9); BRAHMS Cello-Sonaten Op.99 (DGG139119) [26]; BRAHMS Violin Concerto in D (SF03603-3)(41); MOZART Sym.#38 (2721007)(25); VAUGHAN WILLIAMS Mass in g (S36590)(25); BRAHMS Piano Concerto #2 (LSC2553)(43).

WGMS ●PRELUDE
WGTB ●JILL SHAPIOR SHOW

7:00 A.M.
WAMU ●DUTCH CONCERT HALL & HOLLAND IN ART & SCIENCE
WGMS ●SUNDAY SERENADE/CALL FROM LONDON
WGTS ●MORNING MEDITATIONS-Inspirational music & talk.
WITF ●OSBORG'S CHOICE-Baroque music.

7:30 A.M.
WGMS ●SUNDAY SERENADE

8:00 A.M.
WAMU ●ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager.
WGMS ●7:55/BACK TO GOD

8:30 A.M.
WGMS ●MENNONITE HOUR/CHANGED LIVES
WGTS ●MUSIC ON HIGH

9:00 A.M.
WAMU ●STAINED GLASS BLUEGRASS-Gary Henderson combines the best of bluegrass & gospel music.
WBJC ●SUNDAY UNDERGROUND
WCAO ●MAESTRO MORNING
WETA ●8:55/CLASSICAL WEEKEND-with Mary Cliff-MENDELSSOHN Concerto in Ab (ODY31-532)(31); NIELSEN Sym.#2 (MQ32779)(35); MAHLER Sym.#8 (DGG2707062)(75); DELIUS Sea Drift (S37011)(25).

WGMS ●(9:15)CHRISTIAN SCIENCE CHURCH
WGTB ●DISK MEMORY SHOW-Alan Lee features rock & roll from 1955 to 1962.
WITF ●ONCE UPON A TIME

9:30 A.M.
WGMS ●TRINITARIAN CHURCH
WGTS ●PROTESTANT HOUR

10:00 A.M.
WGMS ●CHORAL CLASSICS-SCHUETZ Cantiones Sacrae 1625; Verba mea auribus percipe, domine, Mauersberger (SAWT9468/70); VERDI Te Deum, Giuliani (S36125); ROUSSEL Psalm 80, op. 37 for tenor, chorus, & orch., Mitchinson/Baudo (C06310802)

WITF ●FIRST EDITION

10:30 A.M.
WGTS ●VOICE OF PROPHECY

11:00 A.M.
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.
WGMS ●SYMPHONY FOR A SUNDAY MORNING-TCHAIKOVSKY Serenade in C, op.48, Karajan (139-030); BARBER Sym.#1, op.9, Hanson (SR90-420).

142 FORECAST FM

WITF ●UTAH SYM.ORCH./Abravanel-NELHYBEL Etude Symphonique; ROREM Sym.#3; WALTON Bellshazzar's Feast.

11:30 A.M.
WGTS ●THE PULPIT

12:00 NOON
WCAO ●MAESTRO LUNCHEON
WETA ●COMPOSERS' FORUM: Composer Yehudi Wyner.
WGMS ●THIS WEEK IN WASH./NAT'L SYM. NOTES
WGTB ●STUMP JUMPER'S SIT IN-with Tex & Greg.

12:30 P.M.
WAMU ●AUDITORIUM ORGAN-with John Obetz.
WGMS ●(12:25)CONCERT HOUR-MENDELSSOHN Ruy Blas: Over., op.95, Ansermet (CS6436); DVO-RAK Serenade in E, op.22, Kostelanetz (MS-7524); BORODIN In the Steppes of Central Asia, Svetlanov (SR40056); RICHTER Concerto in D, for trumpet, strings & continuo, Andre/Stadlmair (198415).

1:00 P.M.
WAMU ●MUSIC FROM GERMANY-WOLF-FERRARI Cello Concerto.
WETA ●OPERA, ETC.-with Dean Dalton-MOZART Don Giovanni; Ingvar Wixell, Martina Arroyo, Stuart Burrows & Luigi Roni.
WGAY ●MATINEE AT ONE-The Happy Time.
WGTS ●CONCERT OF THE WEEK-Music of Hanns Eisler with Roswitha Trexler, s, Marion Fritsch, v, Gerhard Erber, p, Schrickel String Quartet, Leipzig Radio Choir, Brass Quintet & members of Leipzig Radio Sym./Neumann.

WITF ●MY WORD!

1:30 P.M.
WAMU ●THIRTY MINUTES-Radio Smithsonian.
WGMS ●VOCALISE-Commentary by Patrick Hayes; Dietrich Fischer Dieskau, br, -BEETHOVEN Faithful Johnie, Scottish folk-song, Fischer-Dieskau/ens. (SLPM138706); BRAHMS Feldeinsamkeit, op.86, #2, Fischer-Deiskau/Demus (SLPM138-011); LISZT Blume und Duft, Fischer-Dieskau/Demus (SLPM138793); LOWE Der Zauberlehrling, op.20, Fischer-Dieskau/Demus (2530052).

WITF ●MUSIC POST MERIDIEM-June 20 program is repeated.

2:00 P.M.
WAMU ●DESPIERTA BARRIO-Wake-Up! Neighborhood.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)BOSTON SYM.ORCH.-/Davis; Jessye Norman & Robert Levin, soloists, -MOZART March from Idomeneo; Bella mia fiamma, K.528; HAYDN Sym.#87 in A; MOZART Scena & Rondo Ch'io mi scordi di te - Non temer, amato bene, K.505; SIBELIUS Sym.#1 in e, op.39.

2:30 P.M.
WAMU ●THE NEW THING ROOT MUSIC SHOW-root music & jazz with Rusty Hassan.
WGTS ●MELODY TIME-Light classical music from Germany.

3:00 P.M.
WGTB ●I THOUGHT I HEARD BUDDY BOULDEN SAY... Host Royal plays classic blues & jazz from the 20's, 30's, & 40's.
WGTS ●VOCAL SCENE-Opera, operetta, art songs & commentary on the vocal arts.

4:00 P.M.
WGMS ●THE PLECTRUM-BAKFARK Fantasia for lute Bream (LSC2924); BYRD La Volta, Puyana (SR-90304); TRAD. CATALAN El Testamen de Amelia, Williams (M3X32677); SPOHR Variations for harp, op.36, Zabaleta (138890); DIT-TERS DORF Harpsichord Concerto in Bb, Veyron-Lacroix/Redel (WSR17060); BARRIOS Danza Paraguaya, Ybarra (WSR17152).

WGTS ●SONG OF INDIA-Indian music & commentary.

5:00 P.M.
WBJC ●FIRST EDITION-with Heywood Hale Broun.
WGMS ●CRITIC'S CHOICE
WITF ●CONCERT HOUR-Amsterdam Concertgebouw Orch./Haitink; Theo Bruins, p, -MENDELSSOHN The Hebrides Over.; WEBER Konzertstück; DE-BUSSY Henkemans: Seven Preludes from Book II.

5:30 P.M.
WAMU ●FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Technology & Politics I.

6:00 P.M.
WAMU ●CONVERSATIONS AT CHICAGO
WBJC ●BALTIMORE HAPPENINGS
WCAO ●MAESTRO EVENING
WETA ●FOLK WEEKEND-with Mary Cliff.
WGMS ●SOUL OF THE CLASSICS
WGTB ●JERKY JOHN SHOW
WGTS ●CASPER CITRON
WITF ●PHILADELPHIA ORCH.-/Ormandy; Tedd Joseph-son, p, -HAYDN Sym.#88 in G; RESPIGHI Fountains of Rome; DEBUSSY Iberia; PROKOFIEV Piano Concerto #2 in g.

6:30 P.M.
WAMU ●TALES OF TIME & SPACE-with Drusilla Camp-

bell.
WGMS ●SERENATA-STAMITZ Symphonie #1 in G, Le-maire (DB140C); STRAUSS Der Ziguenerbaron: Treasure Waltz, op.418, Reiner (LSC2500).
CHECK UP

WGTS

7:00 P.M.
WAMU ●RECOLLECTIONS-with John Hickman. Play Ball! The April 17, 1948 CBS background tour of baseball, highlighting the career of Pee Wee Reese. Narrated by Red Barber with special guests Babe Ruth, Happy Chandler, Bob Considine, Leo Durocher & others.
WBJC ●FESTIVAL U.S.A.-River City Blues Festival-This program includes many of the oldtime blues artists playing blues as only they know how.
WGMS ●NATIONAL GALLERY OF ART CONCERT-Nat'l Gallery Orch./Bales-To be announced.
WGTS ●BAND CONCERT OF THE AIR-Band music at its best. Highlighting this evening's show is an interview with Joe Lynch of the Artane Boys Band, Dublin, Ireland.

8:00 P.M.
WAMU ●SINGER'S WORLD-with Wayne Conner.
WCAO ●MAESTRO SYM.-HAYDN Sym.#88 in G (MS-6486)(21).
WETA ●EARPLAY-Tweet by Harvey Jacobs; Good Days, Bad Days by Benjamin Bradford.
WGTS ●THE SPOKEN WORD-The Iliad & the Odyssey by Homer.
WITF ●TALKING ABOUT MUSIC-John Amis's guests include Violinist Henryk Szeryng.

8:30 P.M.
WAMU ●OPERA HOUSE-with Edward Merritt-VERDI I Vespri Siciliani.
WETA ●CONCERT OF THE WEEK-EISLER Divertimento for Brass Quintet; Suite for Orch. #6, Op.40; Three Songs for Voice & Strings Quartet; Six Songs for Womens' Voices from the Woodbury Songbook.
WGMS ●INTERMEZZO-LE ROUX Suite in g, for 2 harp-sichords, Dart/Kipnis (M31240); COUPERIN Pieces for 2 harpsichords, Dart/Kipnis (M312-40).
WITF ●BBC MUSIC SHOWCASE-ROUSSEL Pour une Fete de Printemps; GRIEG Improvisation on a Norwegian Folk Song; BRITTEN On This Island, A Setting of Five Poems by W.H.Auden; BEE-THOVEN Piano Trio in Bb, Archduke.

9:00 P.M.
WBJC ●OLD MASTERS REVISITED-HAYDN String Qua-et in C, op.54, #2; SCHACHT Concert in B, for Clarinet & Orch.; GASTOLDI 12 Balletti; LALO Symphonie Espagnole; MOZART Flute Quartet in A, K.298; VIVALDI Concerto in g; BERLIOZ Nuits D'ete, op.7; HAYDN Divertimento in D; PAGANINI Trio in D.
WGMS ●(8:55)RADIO SMITHSONIAN
WGTB ●ABSTRACTION SHOW-prog.music with John Paige.
WGTS ●FIRST HEARING-New recordings are auditioned by a panel including Martin Bookspan & Edward Downes. Lloyd Moss is moderator.

9:30 P.M.
WGMS ●ORCHESTRAL MASTERWORKS-SCHUBERT Sym.#5 in Bb, D.485, Kertes (CS6682); BUSONI Concerto, op.39, for piano, orch. & male chorus, Ogdon/Revenaugh (SBL3719); STRAVINSKY Le Sacre du Printemps (1913), Boulez (MS7293).

10:00 P.M.
WGTS ●IN RECITAL-Simon Preston & Brian Brockless, o's, -FORBES Haec dies; ROUSSEL Prelude & Fughetta, op.41; BROCKLESS Fantasia, Adagio & Fugue; BERKELEY Three Pieces for Organ; HARVEY Laus Deo; LISZT Prelude & Fugue on B-A-C-H.
WITF ●HOLLAND FESTIVAL 1973-Netherlands Chamber Orch./Goldberg; Vera Badings, h, -HONNEGGER Sym.#2; TAILLEFERRE Harp Concertino; POULENC Two Marches & an Intermezzo; MIL-HAUD Creation of the World. Taped at the Netherlands Congresgebouw, The Hague, July 2, '73.

10:30 P.M.
WMJS ●NOSTALGIA SCENE-Paul Whiteman.

11:00 P.M.
WETA ●CLASSICAL GROOVES-MOZART Horn Quintet in Eb, k.407 (GSGC14132)(18); BEETHOVEN Hammerklavier Sonata #29, Op.106 (M30-081)(44); SCHUBERT Piano Quintet in A, Op.114 (MCS2106)(35); HAYDN Divertimento in D (MS110)(15).

WGTS ●BBC PROMENADE CONCERT-BBC Sym.Orch./Sargent; Frances Mason, v; SCHUBERT Over. to Rosamunde; DVORAK Romance for violin & orch.; ELGAR Enigma Variations.

11:30 P.M.
WMJS ●NOSTALGIA SCENE-Louis Armstrong.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGTB ●ABNORMAL RADIO HOURS-with Michael Hogan.
WITF ●JAZZ REVISITED-The Black Bottom.

24 Monday

6:30 A.M.
WAMU JAZZ ANTHOLOGY-Trumpets.

7:00 A.M.
WBVC ●AM BALTIMORE
WETA ●A.M.-STRAUSS Oboe Concerto (MHS975)[22];
BEETHOVEN Piano Sonata #13 in Eb, Op.27
(ORB124)[15]; FRANCK Symphonic Variations (S-
36905)[16]; RESPIGHI The Birds (MG32308)
[18].

WGMS ●FRED EDEN/FARM REPORT/FRED EDEN
WGTB ●QUADROPHENIA WITH EUCLID
WGTS ●DAYBREAK

8:30 A.M.
WAMU READING ALOUD

9:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-RAMEAU Castor et Pollus:
ballet suite (PHC9002)[27]; GOUNOD Petite Sin-
fonie for Winds (MCS9065)[19]; LOEILLET Trio
Sonata in e (PHC9094)[10]; LEBEGUE Organ
Sym. in D (H71170)[3]; IBERT Trois pieces bre-
ves (MS9053)[7]; BIZET Fair Maid of Perth:
Suite (PHC9086)[15].

10:30 A.M.
WGMS ●(8:35) TODAY IN WASHINGTON/FRED EDEN
WITF ●MUSIC ANTE MERIDIEM-DITTERSDORF Harp
Concerto in A (TV34005)[19]; REINECKE Harp
Concerto (138853)[23]; DVORAK Cypresses for
Quartet (SVBX)[24]; MAHLER Des Knaben Wun-
derhorn, Youth's Magic Horn (S36380)[46]; BEE-
THOVEN Piano Sonata #8 in c, Pathetique (MS-
6541)[19]; SCHARWENKA Piano Concerto #1 in
bb (LSC3080)[28]; BARTOK Concerto for Orch.
(MS6626)[38].

11:00 A.M.
WAMU HOME
WETA ●A.M.-BRAHMS Piano Concerto #1 in d (MS7143)
[47]; HAYDN Sym.#95 in c (S36919)[25];
SCHONBERG Transfigured (CS6552)[31];
FRANCK Sym. in d (SPC21061)[43]; LALO Cel-
lo Concerto (M30113)[24].
WGTB ●ALTERNATIVE NEWS

11:30 A.M.
WGTB ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

12:00 A.M.
WBVC ●THEN & NOW
WETA HAPPENINGS
WGMS ●MASTERS OF BAROQUE-FROBERGER Suite #15
in a, Leonhardt (VRS149); PERGOLESI Concerto
in G for strings, Munchinger (CS6393).

12:30 A.M.
WAMU ●(10:25) EBONY HARVEST
WGMS ●LISTENER SURVEY-BERLIOZ Benvenuto Cellini:
Over., Op.23, Boulez (M31799); BIZET Sym.
in C, Murriner (ZRG719); SAINT SAENS Cello
Concerto #1 in a, Op.33, Fournier/Martinon (13-
8669); RAVEL Miroirs: Alborada del Gracioso,
Karajan (S36839).

1:00 A.M.
WAMU (11:15) SOVIET/AMERICAN RELATIONS/MOS-
COW MAILBAG
WGTS ●COOK'S CORNER

1:30 A.M.
WAMU GERMAN PRESS REVIEW/LERNT DEUTSCH
WGTS INSIGHT: TOMORROW'S UNIVERSITY

2:00 NOON
WAMU READING ALOUD
WBVC ●HOLLYWOOD SOUNDSTAGE
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.
WGMS ●(11:15) LUNCHEON AT KENNEDY CENTER-
Bob Davis.
WGTB ●SOPHIE'S PARLOR
WGTS ●NOON NOTES
WITF READING ALOUD

2:30 P.M.
WAMU TIMEPIECE
WITF ●MUSIC FROM OBERLIN

3:00 P.M.
WBVC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS

3:30 P.M.
WAMU ●MEASURE BY MEASURE-HAYDN Sym.#39 in g.
WITF ●MUSIC POST MERIDIEM-WIENIAWSKI Scherzo
tarentelle for violin & piano (S37003)[5]; BEE-
THOVEN Triple Concerto in C (S36727)[37]; MO-

ZART Requiem in d, K.626 (S36842)[56];
HINDEMITH Sonata for 4 french horns (M1243)
[15]; BARTOK Piano Concerto #1 (LSC2929)[27];
TURINA Piano Trio #1, Op.35 (LSC2957)[20];
RIEGGER Concerto for piano & wind quintet (M-
1221)[13]; STILL Afro-American Sym.(M32782)
[24].

2:00 P.M.
WBVC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-PLATTI Adagio & Allegro
from Sonata in G, Thomas/Woolen (RE7048);
MENDELSSOHN Capriccio in a, Op.33 #1, Lar-
rocha (CS6676); DVORAK String Quartet in d,
Op.34, Janacek Quartet (CS6394).
WGTS THE ETERNAL LIGHT

2:30 P.M.
WGTB ●RADIO FREE WOMEN
WGTS ●MELODY TIME

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/SERENADE
WGTB ●(3:15) SPIRITUS CHEESE
WGTS ●BBC PROMENADE CONCERT-Lon.Phil.Orch./
Arnold: MENDELSSOHN Over.to Ruy Blas, Op.
95; Sym.#4 in A, Op.90; BIZET Suite #2 from
L'Arlesienne.

4:00 P.M.
WGTS ●AFTERNOON SERENADE

4:30 P.M.
WAMU ●(4:25) BOOKMARK
WBVC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBVC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WGMS ●PREVIEW/SERENADE

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT
●(6:20) DIVERTIMENTO-LOCKE: The Tempest: 3
pieces, Hurwitz (STS15013); BEETHOVEN 12
Variations on Russian Theme from Wranitzky's Das
Waldmaedchen, G.182, Gilels (S36027); LAN-
NER Hungarian Galop in F, Melkus Ens.(25313);
CHABRIER Cortège Burlesque in B for piano duet,
Kyriakou (TU34241).

WGTS CASPER CITRON

6:30 P.M.
WBVC FINE TUNING
WETA TALK OF THE TOWN
WGTB ●INTERFACE
WITF INTERNATIONAL CALL

7:00 P.M.
WAMU OPTIONS
WBVC SOUNDS LIKE YESTERDAY-The Shadow.
WETA INSIDE JEAN SHEPHERD
WGMS ●G.T.E. HOUR-CHOPIN Andante Spianato & Grande
Polonaise in Eb, Op.22, Weissenberg/Strowacew-
ski (SC37); RACHMANINOFF Sym.#3 in a, Op.
44, Svetlanov (SR40117).

WGTB ●BRASS MONKEY SHOW
WGTS UNIVERSITY FORUM
WITF ●MUSIC AT SEVEN-Bohm, cond.: BEETHOVEN
Fidelio: Over.(2709031)[6]; MOZART Sinfonia
Concertante in Eb for violin & viola, K.364 (139-
156)[32]; STRAUSS Salome: Dance of Seven
Veils (138866)[10]; HAYDN Sym.#90 in C (25-
30398)[27]

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBVC ●INTERNATIONAL FESTIVAL
WCAO ●MAESTRO SYMPHONY-MAHLER Sym.#1 in D
The Titan (MS6394)[52].
WETA RADIO REVISITED-Green Hornet.
WGMS ●INVITATION TO THE DANCE-Jean Battey Lewis.
WGTS PERSPECTIVES ON HEALTH

8:30 P.M.
WETA ●(8:25) IN CONCERT-Boston Pops Orch./Kunzel:
MANCINI Drummer's Delight; BERNSTEIN Over.
to Candide; TCHAIKOVSKY Marche Slave;
STRAUSS Horn Concerto #1 in Eb; RAVEL Bolero;
LINCKE Glow Worm Turns.
WITF ●BOSTON SYMPHONY-Where We're At, Thomas,
cond., Jules Eskin, ce, David Evtits, Joan Heller,
Pamela Fraley, Patricia Miller: BOULEZ Eclat;
STRAVINSKY Abraham & Isaac; KNUSSSEN Sym.
#3, Introduction & Masque, premiere performance;
FELDMAN Cello & Orch.; REICH Music for Mallet
Instruments, Voices & Organ.

9:00 P.M.
WBVC ●CLEVELAND ORCHESTRA-Severance Hall Con-
cert/Bamert, Elizabeth Chojnacks, hc: BACH Harp-
sichord Concerto; CONSTANT Candide for harpsi-

chord & orch.; TCHAIKOVSKY Sym.#5 in e, Op.
64.

WGMS ●ROYAL INSTRUMENT-WALTHER Organ Concerto
in F, after Albinoni, Biggs (M31205); HANDEL
Organ Concerto #7 in Bb, Op.7 #1, Richter (CSA-
2302); NOORDT Psalm 6 Hear, toon mij uw gen-
ada, Hansen (H71214); REGER Fugue, Op.127,
Asma (PHS900237).

WGTB PACIFICA EVENING NEWS
WGTS ●(9:05) WORLD OF OPERA-BIZET Carmen with
Marilyn Horne & James McCracken, Act II, III, IV,
Manhattan Opera Chorus, Metropolitan Opera Orch./
Bernstein (Deutsche Grammophon2709043).

9:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Disease in
the City.
WGTB ●COSMIC AMBIGUITY SHOW

10:00 P.M.
WAMU SOUND STAGE-Taming of Shrew: starring Edward
G.Robinson, Eric Snowden & Frieda Inescort.
WGMS ●MUSIC OF AMERICA-COPLAND Concerto for
clarinet & strings (1948), Goodman/Copland (MS-
6497); MENOTTI Death of Bishop of Brindisi,
London/Chookasian/Leinsdorf (LSC2785).

10:30 P.M.
WITF COLLECTOR'S CORNER
WMJS ●NOSTALGIA SCENE-Billy Butterfield.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBVC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-BEETHOVEN Quintet in
C, Op.29 (CS6674)[34]; SCHUBERT Quartet
#13 in a, Op.29 (LSC3285)[37]; HAYDN Quin-
tet Quartet Op.76, #2 (DGG139191)[20]; C.P.
E.BACH Oboe Concerto in Eb (VICS1463)[22].
WGMS ●SPECTRUM

11:30 P.M.
WGTS ALL THINGS CONSIDERED
WITF RADIO READER
WMJS ●NOSTALGIA SCENE-Kid Ory's Creole Jazz Band.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGMS ●AFTER HOURS
WGTB ●ABNORMAL RADIO HOURS
WITF P.D.Q.BACH-Repeated from 20th at 10:30pm.

25 Tuesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Gene Krupa.

6:00 A.M.
WBVC ●AM BALTIMORE
WETA ●A.M.-with Bill Cerri-SAINT-SAENS Piano Con-
certo #1 (SIC6081)[28]; TOMASI Concerto
for C, Trumpet (MHS829)[15]; DONIZETTI
Concerto for English Horn & Orch. in G (DGG13-
9152)[11]; TELEMANN Concerto in D (MHS-
751)[11].

WGMS ●FRED EDEN/FARM REPORT/FRED EDEN
WGTB ●TOM O'BRIEN SHOW
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-MOZART Divertimento #1 in
Eb, K.113 (SRV186)[14]; GEMINIANI Concer-
to Grosso in g, op.3, #2 (SRV212)[11]; TAR-
TINI Violin Concerto in F (SRV213)[13]; LISZT
Grandes Etudes de Paganini (M30488)[26];
PROKOFIEV Love for Three Oranges: Suite (LS-
C2621)[15].

8:30 A.M.
WGMS ●(8:35) TODAY IN WASHINGTON/FRED EDEN
WITF ●MUSIC ANTE MERIDIEM-TCHAIKOVSKY The
Months: Barcarolle June (MS7427)[4]; ENES-
CO Violin Sonata #3 in a (S36418)[24];
BRAHMS (11) Chorale Preludes for Organ (138-
906)[27]; SCHUBERT Adagio & Rondo concer-
tante in F, for Piano & Strings (S36441)[14];
NIELSEN (14) Songs (S60112)[36]; SIBELIUS
Quartet in d, Voces Intimae (TV34091)[33];
POULENC Piano Concerto (S36426)[20]; DE-
BUSSY Images pour orchestre (MS7362)[36].

9:00 A.M.
WAMU HOME
WETA ●A.M.-with Bill Cerri-BACH Brandenburg Con-
certo #1 (M35731)[21]; TCHAIKOVSKY Sym.#4
(VICS1100)[49]; DVORAK Concerto in b (S60-
136)[40]; BRUCH Violin Concerto #1 in G (CS-
6795)[25]; RODRIGO Concerto for Guitar (PHS-
6500454)[21].
WGTB ●ALTERNATIVE NEWS
WGTS INTERNATIONAL CALL

WAMU-FM 88.5	WETA-FM 90.9	WBVC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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
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9:30 A.M.
WGTV ●RADIO FREE SHIRE
WGTS D.C.PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●THEN & NOW
WETA HAPPENINGS
WGMS ●MASTERS OF THE BAROQUE-PURCELL Don Quixote: From Rosy Bowers, Deller; CAMPRA Les Festes Venitiennes: Ballet Suite, Colson (STDL500630).
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
WAMU HUMAN SEXUALITY-Interpersonal Relations.
WGMS ●LISTENER SURVEY-BEETHOVEN Coriolan Over. Op.62, Davis (6580048); RIMSKY-KORSAKOV Piano Concerto in c#, Op.30, Zhukov/Rozhdestvensky (SR40188); BRAHMS Sym. #4 in e, Op.98, Walter (Y32373); DVORAK Slavonic Dance in c, Op.46,#7, Martinon (LSC-2419).

11:00 A.M.
WGTS ●COOK'S CORNER

11:30 A.M.
WAMU BELGIUM PRESS REV./WEEK AT THE U.N./U.N. PERSPECTIVE/LET'S PRACTICE JAPANESE
WGTS SOUNDINGS

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-with Bob Davis.
WGTV ●BRUCE ROSENSTEIN SHOW
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF NPR OPTIONS

1:00 P.M.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS MONTGOMERY COUNTY COMMENTS/GENERATIONS TOGETHER

1:30 P.M.
WAMU ●MEASURE BY MEASURE-HAYDN Sym.#40.
WGTS THE INQUIRING MIND
WITF ●MUSIC POST MERIDIEM-New Releases.

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Paris Quartet #6 in e, for Flute, Violin, Cello & Harpsichord, Amsterdam Qt. (SANT9448); GIULIANI Quartet in A, for Mandolin, Lute, Violin, & Viola, Bauer-Slais/Hladky/Pickler/Baierle (TV-34016); SCHUMANN 3 Fantasies, Op. 111, Arrau (802793).
WGTS THE HUMAN CONDITION

2:30 P.M.
WGTV ●(2:45)THE PLACE
WGTS ●MELODY TIME

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/SERENADE
WGTV ●(3:15)SPIRITUS CHEESE
WGTS ●IN RECITAL-Yehudi Menuhin,v, Aurele Nicolet, f, Julian Bream,l, Peter Pears,t, Partita in d for solo violin; Geistliche Lieder for tenor & lute; Suite in a, for solo flute.

4:00 P.M.
WGTS ●AFTERNOON SERENADE

4:30 P.M.
WAMU ●(4:25)BOOKMARK
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/SERENADE

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT/(6:20)DIVERTIMENTO-ROSETTI Marche from Partita in Bb, Netherlands Wind Ens. (6599-172); CHOPIN Introd. & Rondo in Eb, Op.16, Horowitz (M30643); RAVEL Manuel Antique, Cluytens (S36111); LISZT Paganini Etude #6 in a. Watts (M30488).
WGTV ●ALTERNATIVE NEWS
WGTS CASPER CITRON

6:30 P.M.
144 FORECAST FM

WBJC GREAT ATLANTIC RADIO CONSPIRACY
WETA TALK OF THE TOWN
WGTV ●FRIENDS
WGTS ACCESS
WITF EUROPEAN REV./BBC WORLD REPORT

7:00 P.M.
WAMU THE FUTURE OF...-with Hollis Vail.
WBJC SOUNDS LIKE YESTERDAY-Amos & Andy-Andy Has A Rare Nickel, Jan.16,1949.
WETA FIRING LINE
WGMS ●THE G.T.E.HOUR-SCARLATTI Sinfonia #1 in G, for Flute, Oboe, Strings & Continuo, Meylan/Piguet/Ristenpart (32160016); BEETHOVEN Concerto in D, op.61a, for Piano & Orch., Serkin/Ozawa (SC3152).
WGTV ●RANDOM RADIO HOURS-with Pamela Evans.
WGTS ●MUSIC AT SEVEN-SAINT-SAENS Introd. & Rondo Capriccioso (VICS1058)9]; RAVEL Pavane for a Dead Princess (LSC2664)6]; BERLIOZ Harold in Italy (LSC2228)44]; MENDELSSOHN Sym.#4 in A, Italian (LSC2221)27].

7:30 P.M.
WAMU B.B.C. SCIENCE MAGAZINE

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC WORLD OF OPERATTA-Composer Nico Dostal, Clivia & Monika.
WCAO ●MAESTRO SYM.-DVORAK Sym.#7, N.Y.Phil./Bernstein (MS6828)40].
WETA RADIO REVISITED-The Great Gildersleeve.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Has Given Us: Marshall Forrester Bell, Boyden, Gould, Vickers, Simoneau, Alarie, Rouleau & others.
WGTS PERSPECTIVES ON HEALTH

8:30 P.M.
WETA ●(8:25)IN CONCERT: Phillips Collection Concert feat. Tana Bawden,p, (R. 9/16/73).
WITF ●FM RADIO THEATER-GILBERT & SULLIVAN H.M.S. Pinafore; or The Lass That Loved a Sailor in a production by the D'Oyly Carte Opera Co., with John Reed (Sir Joseph), Jeffrey Skitch (Corcoran), Thomas Round (Ralph), Donald Adams (Dick Deadeye), Jean Hundmarsh (Josephine), & Gillian Knight (Buttercup)/Godfrey.

9:00 P.M.
WBJC ●BOSTON SYM.-/Davis-MOZART Lamento Balam em fiana Concerto; SIBELIUS Sym. in e, op. 39.
WGMS ●SALUTE TO THE STATES
WGTV PACIFICA EVENING NEWS
WGTS ●(9:05)MUSICAL MASTERPIECES-BRUCKNER Sym.#4 in Eb, Philharmonia Orch./Klemperer (S36245); BEETHOVEN Piano Concerto in Eb, Walter Gieseking, Philharmonia Orch./Galliera (S60069); FRANCK Sym. in d, Orchestre de Paris/von Karajan (S36729).

9:30 P.M.
WAMU ●IN PRAISE OF MUSIC-with Tom Morrison.
WGTV ●THE CJT SHOW-prog.music.

10:30 P.M.
WMJS ●NOSTALGIA SCENE-Riverboat Ramblers.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-MOZART Divertimento in Eb, K.289 (CS6350)13]; SCHUMANN Fantasia in C, Op.17 (CS6471)32]; DVORAK String Quintet in G, Op.77 (DGG2530214)39]; SCHUBERT Sonata in a, D.784 (PHS6500418)22]; J.S.BACH Sheep May Safely Graze (VSD-707/8)61].
WGMS ●SPECTRUM
WITF ●LET THE PEOPLES SING

11:30 P.M.
WGTS ALL THINGS CONSIDERED
WITF THE RADIO READER
WMJS ●NOSTALGIA SCENE-Jack Dorsey.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH-BELLINI Beatrice di Tenda.
WGMS ●AFTER HOURS
WGTV ●ABNORML RADIO HOURS
WITF ●KENT IN CONCERT

26 **Wednesday**

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Clarinets of Bigard, Noone, Dodds, Simeon & Lewis.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-MOZART Early Sym.#12 (WMS1001)12]; CORELLI Sonata in d, Op.5 #7 (GSGC14140)8]; J.C.BACH Sinfonia Concertante in C (H711-65)21]; CHOPIN Scherzo #3 (M30945)7].
WGMS ●FRED EDEN/FARM REPORT/FRED EDEN

WGTV ●TOM O'BRIEN SHOW
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-STAMITZ Sym. in A (H7107-6)120]; HAYDN Andante & Variations in f (LSC-2635)10]; CHOPIN Scherzo #3, Op.39 (MS824-17); LISZT-HUBAY Hungarian Rhapsody for violin & orch.(M808)11]; GRIEG Symphonic Dances, Op.64 (SRV222)30]

8:30 A.M.
WGMS ●(8:35)TODAY IN WASHINGTON/FRED EDEN
WITF ●MUSIC ANTE MERIDIEM-MEYERBEER Le Prophete: Coronation March (M32314)4]; HAYDN Sinfonia Concertante in Bb (STS15229)20]; SCHUMANN Piano Concerto in a (LSC2455)30]; BEETHOVEN Sym.#1 in C (6500087)27]; EISLER Divertimento for brass quintet; Suite #6 for orch.; Four Pieces for Mixed Choir; Three Songs for Voice & string quartet; Six Songs for Women's Voices from Woodbury Songbook; Violin Sonata, Reisesonate; Two Choruses for Men's Voices; Street Song; DELIUS Song of High Hills (S370-11)25].

9:00 A.M.
WAMU HOME
WETA ●A.M.-WALTON Sym.#1 (LSC2927)43]; RAFF Sym.#3, Im Walde (CE31063)36]; WALTON Facade (VICS1168)22]; STRAVINSKY Petrushka (M31076)34]; BEETHOVEN Sonata #23 in f, Op.57 (M31811)25]; SMETANA Three Dances from Opera, Bartered Bride (ODY30049)11].

WGTV ●ALTERNATIVE NEWS
WGTS THE HUMAN CONDITION

9:30 A.M.
WGTV ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●THEN & NOW
WETA HAPPENINGS
WGMS ●MASTERS OF BAROQUE-BACH Suite #3 for Unaccompanied Cello, Fournier (Arc73187).
WGTS PERSPECTIVES ON HEALTH

10:30 A.M.
WAMU WOMEN DARE DAILY-Women & Religion: Mythological Archetype, Current Practices & Developments.
WGMS ●LISTENER SURVEY-MOZART Sym.#34 in C, K.338, Davis (VICS1382); WIENIAWSKI Violin Concerto #2 in d, Op.22, Perlman/Ozawa (S369-03); SIBELIUS The Tempest, Op.109, incidental music, Westerberg (WST14022); GRIEG Last Spring, Op.34 #2, Somary (VCS10067).

11:00 A.M.
WGTS ●COOK'S CORNER

11:30 A.M.
WAMU VIVRE A PARIS/FRENCH IN THE AIR
WGTS SOUND OF LISTEN/WEEK AT UNITED NATIONS

12:00 NOON
WAMU READING ALOUD
WBJC ●MUSIC FROM OLD COUNTRY
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTV ●MARK GARBIN SHOW
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU TIMEPIECE
WITF COLLECTOR'S CORNER

1:00 P.M.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS FIRING LINE

1:30 P.M.
WAMU ●MEASURE BY MEASURE-HAYDN Sym.#41.
WITF ●MUSIC POST MERIDIEM-BIZET Camen: Votre toast, Toreador's Song; Act II (S36829)5]; KHACHATURIAN Spartacus: Suite (CS6322)23]; SHCHEDRIN Anna Karenina: complete ballet (SRB 4126)85]; BRAHMS Viola Sonata #1 in f (LSC 2933)21]; LECLAIR Flute Concerto in C (136-547)16]; MOZART-TUCKWELL Concerto Rondo in Eb for horn & orch., K.371 (S36840)5]; BEETHOVEN Piano Sonata #26 in Eb, Les Adieux (M32135)14]; HAYDN Sym.#45 in f#, Farewell (H71031)27].

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-C.P.E.BACH Allegretto Grazioso, Doktor/Wustman (WST17083); LISZT Piano Sonata in b, Arrau (6500043); VILLA-

LOBOS Bachianas Brasilieras #6 for flute & bassoon, Baron/Garfield (H71030).
 MEN & IDEAS

3:30 P.M.
 GTB (2:45)FIRESIDE FLAK
 GTS (2)MELODY TIME

4:00 P.M.
 GMS (3)TONIGHT IN WASHINGTON/SERENADE
 GTB (3:15)SPIRITUS CHEESE
 GTS (3)CONCERT HOUR

4:30 P.M.
 GTS (3)AFTERNOON SERENADE

5:30 P.M.
 WAMU (4:25)BOOKMARK
 WJBC (4)NEWS CAPSULE

6:00 P.M.
 WAMU (4)OL HOWARD'S ROCK 'N' ROLL JUKEBOX
 WJBC (4)ALL THINGS CONSIDERED
 WETA (4)ALL THINGS CONSIDERED
 WITF (4)ALL THINGS CONSIDERED

6:30 P.M.
 WJBC (4)PREVIEW/SERENADE

7:00 P.M.
 WCAO (4)MAESTRO EVENING
 WJBC (4)STOCK REPORT/BUSINESS REPORT
 WGM (4)DIVERTIMENTO-SCHUMANN Pictures from East: 1st movement, Muenchinger (STS15073); MEDTNER Improvisation, Variations, Op.31, #1, Wild (LSC3080); SCHUBERT Rosamunde: Ballet Music #2 in G, Heger (S36497); MALCOLM Variations on theme by Mozart for 4 harpsichords, Malcolm/ etc. (STS15075).
 WJBC (4)ALTERNATIVE NEWS
 WJBC (4)CASPER CITRON

7:30 P.M.
 WJBC (4)POLITICS & PEOPLE
 WETA (4)TALK OF THE TOWN
 WJBC (4)POST MERIDIAN SHOW
 WJBC (4)SCIENCE MAGAZINE
 WITF (4)TRANSATLANTIC PROFILE/YOUR WORLD

8:00 P.M.
 WAMU (4)OPTIONS
 WJBC (4)SOUNDS LIKE YESTERDAY-Fibber McGee & Molly, 3/4/41.
 WETA (4)INSIDE JEAN SHEPHERD
 WGM (4)G.T.E. HOUR-DEBUSSY Danses Sacrae et Profane, Jamet/Kuentz (STPL512730); BERLIOZ Harold in Italy, Op.16, Trampler/Pretre (LSC3075).
 WJBC (4)REASONABLE RICH SHOW
 WJBC (4)NATIONAL PRESS CLUB
 WITF (4)MUSIC AT SEVEN-Szell, cond.: DVORAK Carnival Over. (Y30049)[10]; BIZET Incidental music for L'Arlesienne: Carillon (MS6877)[5]; MOZART Clarinet concerto in A, K.622 (MS6968)[29]; BRAHMS Sym.#2 in D (D3S758)[40].

8:30 P.M.
 WAMU (4)ALL THINGS CONSIDERED
 WJBC (4)STEREO CONCERT HALL-STOELZEL Concerto in D for 6 trumpets, Wurtemberg Ens./Faerber (TV34090S); J.C.BACH Quintets #4 & 6 (TV34026S); STAMITZ Bassoon concerto, George Zukerman, bn, Wurtemberg Cham.Orch./Faerber (TV34093S); BARTOK Wooden Prince, German Radio Sym. Orch./Reinhardt (TV34086S); SHOSTAKOVICH Piano Concerto #1, Eugene List, p, Berlin Opera Orch./Jochum (WST14141); BEETHOVEN Sym.#9, Choral Loan Sutherland, s, Marilyn Horne, a, James King, t, Martti Talvela, b, Vienna St.Opera Chorus, Vienna Phil.Orch./Schmidt-Isserstedt (OSA1159).
 WCAO (4)MAESTRO SYMPHONY-SIBELIUS Sym.#2 in D, Op.43 (LSC3063)[44].
 WETA (4)RADIO REVISITED-Fat Man
 WGM (4)MUSICAL HOLIDAY-Bulgaria: BARTOK Mikrokosmos: 94th tale & dances #s 5 & 6 in Bulgarian Rhythm, Bartok (32160220); BORODIN Prince Igor: Act I, Hail to Vladimir, Christoff/Semkow (S36568); BOUCOURECHLIEV Archipel I for 2 pianos & 54 percussion instruments, Pludemacher/Helffer/J.C.Casadesus/Dronet (S36655).
 WJBC (4)PERSPECTIVES ON HEALTH

Bolena; RESPIGHI Foman Festivals.
 WITF (4)THE OPERA-STRAUSS Daphne, with Hilde Gueden (Daphne), Fritz Wunderlich (Leukippos), James King (Apollo), Paul Schoeffler (Peneios), Vera Little (Gaea), Karl Bohm, cond. (DG2707019).

9:00 P.M.
 WGMS (4)CLEVELAND ORCHESTRA-Severance Hall Concert/Matacic, Hans Richter-Haaser, p: HAYDN Sym.#82, Bear; BEETHOVEN Piano Concerto #1; JANACEK Sinfonietta.
 WGTB (4)PACIFICA EVENING NEWS
 WGTB (4)(9:05)SPOTLIGHT-HAYDN Quartet in G, Karl Scheit, g, Helmut Reissberger, f, Thomas Kakuska, v, Juergen Geise, vi, (MHS525); Divertimento in D, Vancouver Sym.Cham.Players (Radio Canada338); Cello Concerto in D, Jacquelin du Pre, ce, Lon. Sym./Barbirolli (S36580); Sym.#101 in D, Berlin Phil./Karajan (S36868); Sym.#104 in D, N.Y.Phil./Bernstein (MS6050); Concert for trumpet, Maurice Andre, tr, Jean Francois Paillard Cham.Orch.(MHS533).

9:30 P.M.
 WAMU (4)ECOLOGY & HUMAN ENVIRONMENT-Energy & Open System of Planet Earth.
 WGTB (4)ABSTRACTION SHOW

10:00 P.M.
 WAMU (4)OVERSEAS MISSION
 WITF (4)(10:10)FLORENCE FOSTER JENKINS-Fred Cal- land introduces program about one of century's more unusually gifted singers.

10:30 P.M.
 WAMU (4)SEALED BEAM
 WITF (4)ORCHESTRA IN OPERA-Opera authority & producer Boris Goldovsky in illustrated radio essay about role played in opera by orch. Musical exam- ples come from operas by Wagner, Mozart, Verdi, Puccini, Gounod, Thomas, Cimarosa, Donizetti, Rossini & Strauss.
 WMJS (4)NOSTALGIA SCENE-AI Hirt.

11:00 P.M.
 WAMU (4)JAZZ ANTHOLOGY
 WJBC (4)INSIDE JEAN SHEPHERD
 WETA (4)CLASSICAL GROOVES-SCHUBERT String Quintet in C (DGG139105)[49]; BEETHOVEN Sere- nade for flute in D, Op.25 (M31309)[25]; MO- ZART String Quartet in d, K.421 (DGG139190) [26]; BOCCHERINI String Quintet, Op.37 #2 in G (MHS645)[12].
 WGM (4)SPECTRUM

11:30 P.M.
 WGTB (4)ALL THINGS CONSIDERED
 WITF (4)RADIO READER
 WMJS (4)NOSTALGIA SCENE-World's Greatest Jazz Band of Yank Lawson & Bob Haggart.

12:00 MIDNIGHT
 WAMU (4)NIGHTWATCH
 WGM (4)AFTER HOURS
 WGTB (4)KEYBOARD FILTER
 WITF (4)COMPOSERS' FORUM-Carlos Surinach is Martin Bookspan's guest for interview & to introduce per- formances of his music: Three Spanish Songs & Dances; Melorhythmic Dramas; Oracion y; Saeta; Concerto for Orch.

27 Thursday

5:30 A.M.
 WAMU (4)JAZZ ANTHOLOGY-Cab Calloway.

6:00 A.M.
 WJBC (4)AM BALTIMORE
 WETA (4)A.M.-with Bill Cerri-HAYDN Sym.#42 (STS15- 24954)[28]; MENDELSSOHN String Sym.# 12 (ZRG5467)[18]; BACH Prelude & Fugue in a, BWV.543 (MS7421)[7]; HUMMEL Trumpet Concerto (SR40123)[19].
 WGM (4)FRED EDEN/FARM REPORT/FRED EDEN
 WGTB (4)DAVID SELVIN SHOW
 WGTB (4)DAYBREAK

6:30 A.M.
 WAMU (4)READING ALOUD

7:00 A.M.
 WAMU (4)MORNINGLINE
 WCAO (4)MAESTRO MORNING
 WITF (4)MUSIC AT SEVEN-HUMMEL Rondo Brilliant on a Russian Folk Theme (VICS1533)[16]; PADER- EWSKI Fantasy on Polish Themes (TV34345) [23]; CHOPIN Fantasy on Polish Airs (S3723) [14]; DVORAK Czech Suite, Op.39 (6500203) [22].

8:30 A.M.
 WGM (4)(8:35)TODAY IN WASHINGTON/FRED EDEN
 WITF (4)MUSIC ANTE MERIDIEM-MOZART Cosi fan tutte: Over. (Y30048)[5]; BURGMULLER La

Peri (complete ballet) (CS6627)[62]; ALKAN Concerto for Solo Piano (LSC3192)[49]; AL- BENIZ Piano Concerto #1 (TV34372)[26]; DVORAK Sym.#2 in Bb (CS6524)[54].

9:00 A.M.
 WAMU (4)HOME
 WETA (4)A.M.-with Bill Cerri-BERNSTEIN Age of Anxiety Sym.#2 for Piano (MS6885)[37]; VILLA-LO- BOS Bachianas Brasilieras #2 (S36979)[26]; RUBINSTEIN Piano Concerto #5 in Eb, Op.94 (GS1012)[49]; NIELSEN Sym.#2 (MQ32779) [35]; VAINBERG Concerto in Bb, Op.95 (SR- 40149)[22].
 WGTB (4)ALTERNATIVE NEWS
 WGTB (4)SCIENCE REPORT

9:30 A.M.
 WGTB (4)RADIO FREE SHIRE
 WGTB (4)D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WJBC (4)THEN & NOW
 WETA (4)HAPPENINGS
 WGM (4)MASTERS OF THE BAROQUE-SCARLATTI Sonata in a, L.241, Horowitz (MS6658); MUF- FAT Concerto Grossi in G, Propitia Sydera, Sulyok (LPX11324).
 WGTB (4)PERSPECTIVES ON HEALTH

10:30 A.M.
 WAMU (4)(10:25)THEN & NOW
 WGM (4)LISTENER SURVEY-LISZT Transcendental Etude #4 in d, Mazepa, Bolet (CRL20446); GLAZUNOV Concert Waltz #2 in F, Op.51, SHOSTAKOVICH Sym.#5 in D, Op.47 (1937) Shostakovich (SR40163); DEBUSSY Noctume #2 for Orchestra, Fetes, Boulez (M30483).

11:00 A.M.
 WAMU (4)SEARCH FOR MENTAL HEALTH-India & Psy- chiatry.
 WGTB (4)COOK'S CORNER

11:30 A.M.
 WAMU (4)U.N. PERSPECTIVE/WEEK AT THE U.N/ BELGIUM PRESS REV./ITALIAN BY EAR IN BLACK AMERICA

12:00 NOON
 WAMU (4)READING ALOUD
 WJBC (4)LEARNING THE BLUES
 WCAO (4)MAESTRO LUNCHEON
 WETA (4)P.M.-with Steve Ember.
 WGM (4)(11:55)LUNCHEON AT KENNEDY CENTER- with Bob Davis.
 WGTB (4)THE MIKE OR SOMEBODY LIKE HIM SHOW
 WGTB (4)NOON NOTES
 WITF (4)READING ALOUD

12:30 P.M.
 WAMU (4)TIMEPIECE
 WITF (4)NATIONAL PRESS CLUB LUNCHEON

1:00 P.M.
 WJBC (4)SPECIALS
 WGM (4)BULLETIN BOARD/LISTENING BOOTH
 WGTB (4)FRENCH IN THE AIR/MENTAL HEALTH MAT- TERS

1:30 P.M.
 WAMU (4)MEASURE BY MEASURE-HAYDN Sym.#42.
 WITF (4)MUSIC POST MERIDIEM-HANDEL Solomon: Entrance of the Queen of Sheba (M30058)[4]; BACH Prelude & Fugue in e, Wedge (MS7421) [11]; BEETHOVEN Piano Concerto #4 in C- (S163)[33]; SCHUMANN Waldscenen, Op.82 (LSC2963)[27]; MINKUS-LANCHBERRY Don Quixote (complete ballet) (S37008)[56]; FRAN- CAIX L'Horloge de flore (The Flower Clock) (LS- (C2945)[16]; CHEVALIER DE SAINT GEORGES Symphonie Concertante in G, for Two Violins & Orch. (M32781)[16]; SAINT-SAENS Sym.#1 in Eb (S36995)[31].

2:00 P.M.
 WJBC (4)JAZZ IN STEREO
 WCAO (4)MAESTRO AFTERNOON
 WGM (4)MUSIC FOR A FEW-HAYDN String Quartet in Eb, Op.64, #6, Coll.Aureum (KHB20339); DOH- NANYI Capriccio in f, Op.28, Lympany (S359- 95); NIELSEN Quintet for Winds in A, Op.43, Westwood Wind Quintet (S601).

2:30 P.M.
 WGTB (4)(2:45)CRITIQUE-with Ruth Stenstrom & Geri Calkins.
 WGTB (4)MELODY TIME

3:00 P.M.
 WGM (4)TONIGHT IN WASHINGTON/SERENADE
 WGTB (4)(3:15)SPIRITUS CHEESE
 WGTB (4)KEYBOARD IMMORTALS-A Brahms-Beethoven Concert, the finale of which is the Appassionata Sonata, op.57 in f, played by Mischa Levitzky.

4:00 P.M.
 WGTB (4)AFTERNOON SERENADE

Wednesday, July 3 8:30 pm
 Go with the B.S.O. to
 Merriweather Post Pavilion
BALTIMORE SYMPHONY ORCHESTRA
 Andrew Schenck, Conductor
 Earl Wild, Pianist
 All Gershwin Program
 Call (301) 837-5691 for Ticket Info.

8:30 P.M.
 WETA (4)(8:25)IN CONCERT-Philadelphia Orch./Ormandy: BIZET Sym.#1 in C; MOZART Motet, Exsultate Jubilate, K.165; CHARPENTIER Depuis le jour from Louise; DONIZETTI Final Scene from Anna

WAMU-FM 88.5	WETA-FM 90.9	WJBC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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	WMAR-FM 106.5	WEZR 106.7
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27 THURSDAY

4:30 P.M. WAMU (4:25)BOOKMARK WBJC (4:25)NEWS CAPSULE

5:00 P.M. WAMU (4:55)OL' HOWARD'S ROCK 'N' ROLL JUKEBOX WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WITF ALL THINGS CONSIDERED

5:30 P.M. WGMS (5:25)PREVIEW/SERENADE

6:00 P.M. WCAO (5:55)MAESTRO EVENING WGMS (6:00)STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-STRAUSS Emperor Waltz, Op.437, Ormandy (MS7502); PROKOFIEV Piano Sonata #3 in a, Op.28, Graffman (MS6925); SHOSTAKOVICH Ballet Suite #2: Galop, Kostelanetz (MS6867); MENDELSSOHN The Fleecy Cloud, Op.53, #2, Novacs (STPL-512000).

WGTV (6:00)ALTERNATIVE NEWS WGTS CASPER CITRON

6:30 P.M. WBJC DIALOGUE WETA TALK OF THE TOWN WGTV (6:30)OPEN FORUM-a public access program. Listener comments are aired live, & selected letters from listeners are read over the air. WITF TALKING ABOUT MUSIC-John Amis's guests include violinist Henryk Szeryng.

7:00 P.M. WAMU MY WORD! WBJC SOUNDS LIKE YESTERDAY-Remote Broadcast-Richard Diamond Private Detective, 10-20-49. POTTER'S HOUSE WGMS (7:00)THE G.T.E. HOUR-RESPIGHI The Birds, Ormandy (MG32308); BRITTEN Concerto #1 in D, Op.13, for Piano & Orch., Richter/Britten (CS-6723). WGTV (7:00)MARK GARBIN SHOW FROM THE MIDWAY WGTS (7:00)MUSIC AT SEVEN-/Munchinger-MOZART Sym. #31 in D, K.297, Paris (CS6625)[19]; BACH Keyboard Concerto #1 in d (CS6392)[20]; VIVALDI Violin Concertos, Op.8, #1-4, The Four Seasons (CS6044)[44].

7:30 P.M. WAMU ROUND THE HORNE

8:00 P.M. WAMU ALL THINGS CONSIDERED WBJC (8:00)OPERA THEATER-VERDI Otello, Renata Tebal-di, s, Mario del Monaco, t, Aldo Protti, b, the Vienna State Opera Chorus, Vienna Phil.Orch./Karajan (OSA1324). WCAO (8:00)MAESTRO SYM.-HAYDN Sym.#93 in D (LSC 3030)[23]. WETA RADIO REVISITED WGMS (8:00)YOUNG TRADITION-Commentary by Paul Hume-Carol Rosenberger, p, -Impromptu, Op.90, D.899, #2; Impromptu, Op.90, D.899, #3; SCHUBERT Sonata in a, Op.42, Rosenberger. WGTS PERSPECTIVES ON HEALTH

8:30 P.M. WETA (8:25)IN CONCERT: Bergen International Festival-Prague Sym.Orch./Rohan-MARTINU Les Fresques de Piero della Francesca; JOHANSEN Concerto for Piano & Orch. in Eb; SCHUBERT Last two movements from Sym.#9 in C. WITF (8:30)CLEVELAND ORCH.-/Bamert; Elizabeth Chojnacka, hc-BACH Harpsichord Concerto; CONSTANT Candide; TCHAIKOVSKY Sym.#5 in e.

Thursday, July 4 8:30 pm Goucher College BALTIMORE SYMPHONY ORCHESTRA Elliott Galkin, Conductor Special Outdoor 4th of July Concert Fireworks and other Events Rain date July 5 Call (301) 837-5691 for Ticket Info.

9:00 P.M. WGMS (9:00)WORLD'S GREAT ORCHESTRAS-BIZET Patrie Over., Op.19, Munch (H71183); FRANCK Sym. in d, Beecham (S60012); LALO Rapsodie Norwegienne, Martinon (CS6536); FAURE Pavane, Op.50, Beecham (S60134); BRAHMS Violin Concerto in D, Op.77, Oistrakh/Klemperer (S-35836). WGTV (9:00)PACIFICA EVENING NEWS WGTS (9:05)MUSIC OF THE AGES-20th Century-COPLAND 3rd Sym., London Sym.Orch./Copland (SDBR3018); CHAVEZ Sym.#4, Nat'l Sym.Orch. of Mexico, /Chavez (Col32310002); SATIE Parade, Paris Conservatoire Orch./Auriacombe (S36486); HONEGGER Sym.#2, Berlin Phil./von Karajan (DGG2530068); POULENC Concerto for piano & orch. & Aubade for piano & 18 instruments, Gabriel Tacchino, p, Paris Conservatoire Orch./Pretre (S36426).

9:30 P.M. WAMU DIAL-LOG-with Larry Barrett. WGTV (9:30)BEAD INTERVALS-with Marty.

10:30 P.M. WITF LILLIAN GISH-The great lady of the silent screen talks with film critic Tom Shales about her early career with D.W. Griffith & about her life today. WMJS (10:30)NOSTALGIA SCENE-Ella Fitzgerald.

11:00 P.M. WAMU JAZZ ANTHOLOGY WBJC INSIDE JEAN SHEPHERD WETA (11:00)CLASSICAL GROOVES-VIVALDI Concerto in a (M32230)[13]; MOZART String Quartet in A, K.464 (DGG138909)[31]; BOCCHERINI Quintet in C, Op.37, #7 (ZRG569)[20]; BEETHOVEN Quartet #1 in F, Fasumovsky (LSC3286)[38]. WGMS (11:00)SPECTRUM

11:30 P.M. WGTS ALL THINGS CONSIDERED WITF THE RADIO READER WMJS (11:30)NOSTALGIA SCENE-Jimmy Dorsey.

12:00 MIDNIGHT WAMU (12:00)NIGHTWATCH WGMS (12:00)AFTER HOURS WGTV (12:00)ABNORML RADIO HOURS WITF (12:00)MBARI-MBAYO

28 Friday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Swinging Dance Bands.

6:00 A.M. WBJC (6:00)AM BALTIMORE WETA (6:00)A.M.-SAMMARTINI Flute Concerto in F (198-466)[13]; HAYDN Sym.#92 (STS1522934)[26]; LISZT Prometheus, Symphonic Poem (PHS6500-190)[13]; VIVALDI String Concerto in g (ODY32-160012)[11]. WGMS (6:00)FRED EDEN/FARM REPORT/FRED EDEN WGTV (6:00)BUZZ BALL SHOW WGTS (6:00)DAYBREAK

6:30 A.M. WAMU READING ALOUD

7:00 A.M. WAMU (7:00)MORNINGLINE WCAO (7:00)MAESTRO MORNING WITF (7:00)MUSIC AT SEVEN--TORELLI Sinfonia with oboes, trumpets & violins (70685)[9]; CORELLI Concerto grosso in F, Op.6, #6 (0002)[13]; BOCCHERINI Quartet in D, Op.58, #5 (MS123)[16]; LEO Cello Concerto in A (TV34236)[14]; BRUNETTI Sym.#23 in F (H71156)[22].

8:30 A.M. WGMS (8:35)TODAY IN WASHINGTON/FRED EDEN WITF (8:35)MUSIC ANTE MERIDIEM-MENDELSSOHN Hebrides, Op.26 (6580048)[11]; J.C.BACH Sinfonia Concertante in C for flute, oboe, violin, cello & orch.(CS6621)[22]; C.P.E.BACH Organ Concerto in G (MS7428)[26]; GERSHWIN Second Rhapsody for piano & orch.(S36070)[14]; HOVHANNESS Sym.#4, Op.165 (SR90166)[21]; WEBER Piano Sonata #3 in d (2530026)[26]; MONN Cello Concerto in g (S36580)[23]; STRAUSS Ein Heldenleben (S36764)[50].

9:00 A.M. WAMU HOME WETA (9:00)A.M.-SAINT-SAENS Sym.#2 in a (S36995)[23]; HAYDN Concerto for organ in C (PHS6700-052)[32]; STRAUSS Don Quixote (ODY32224)[40]; SCHUBERT Sym.#7 (DGG138877)[51]; HAYDN Sym.#93 (M32101)[28]. WGTV (9:00)ALTERNATIVE NEWS WGTS (9:00)OVERSEAS MISSION

9:30 A.M. WGTV (9:30)RADIO FREE SHIRE WGTS (9:30)D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M. WBJC (10:00)THEN & NOW WETA HAPPENINGS WGMS (10:00)MASTERS OF BAROQUE-BACH Suite #3 in b, Zabalaeta (2530333)[18]; CORELLI Sonata for trumpet, violins & continuo, Wobisch/Janigro (13-6S5041)[6]. WGTS (10:00)PERSPECTIVES ON HEALTH

10:30 A.M. WAMU (10:25)COMMUNICATIONS TOWARDS NEW HUMANISM-New Technology: Look Ahead. WGMS (10:30)LISTENER SURVEY-ROSSINI La Cenerentola: Over., Reiner (LSC2318); RACHMANINOFF Symphonic Dance, Op.45 #1, Ormandy (MGP17); STRAVINSKY Petrouchka: complete ballet (1911), Boulez (M31076); TCHAIKOVSKY Capriccio Italien, Op.45 (1880), Ormandy (LSC3301).

11:00 A.M. WAMU MEN & MOLECULES/THINKING OUT LOUD/SCIENCE & TECHNOLOGY IN U.S.S.R. WGTS (11:00)COOK'S CORNER

11:30 A.M. WAMU SOVIET PRESS REVIEW/RADIO RUSSIAN WGTS DEPARTMENT OF HUMAN RESOURCES SPEAK

12:00 NOON WAMU READING ALOUD WBJC (12:00)BEST OF BROADWAY-Can Can. WCAO (12:00)MAESTRO LUNCHEON WETA (12:00)P.M. WGMS (12:00)LUNCHEON AT KENNEDY CENTER-Bob Davis. WGTV (12:00)BRUCE ROSENSTEIN SHOW WGTS (12:00)NOON NOTES WITF (12:00)READING ALOUD

12:30 P.M. WAMU TIMEPIECE WITF (12:30)COMPOSERS' FORUM-Carlos Surinach is Martin Bookspan's guest for interview & introduce performances of his music: Three Spanish Songs & Dances; Melorhythmic Dramas; Oracion y Saeta; Concerto for Orch.

1:00 P.M. WBJC (1:00)SPECIALS WGMS (1:00)BULLETIN BOARD/LISTENING BOOTH WGTS (1:00)OPTIONS

1:30 P.M. WAMU (1:30)MEASURE BY MEASURE-HAYDN Sym.#43 in Eb WITF (1:30)MUSIC POST MERIDIEM-SCHUMANN Genoveva's Over.(138955)[10]; HANDEL Water Music: complete (138799)[55]; TCHEREPNIN Ten Bagatelles for piano & orch.(138710)[13]; KUBELIK Quattro forme per archi, 4 forms for strings (139-443)[22]; MAHLER Sym.#3 in d (139337)[100]

2:00 P.M. WBJC (2:00)JAZZ IN STEREO WCAO (2:00)MAESTRO AFTERNOON WGMS (2:00)MUSIC FOR A FEW-DVORAK Piano trio in Bb, Op.21, Beaux Arts Trio (6703015); GOTTSCHALK Ricordati, Mandel (DC6470); HABER 6 Miniatures for violin & flute, Sackson/Wummer (SRS12018). WGTS (2:00)ACCESS

2:30 P.M. WGTS (2:45)WATCHDOG WGTS (2:30)MELODY TIME

3:00 P.M. WGMS (3:00)TONIGHT IN WASHINGTON/SERENADE WGTV (3:15)SPIRITUS CHEESE WGTS (3:00)DUTCH CONCERT HALL-LALO Le Roi d'Ys, Over.; D'INDY Instar, symphonic variations; VAN DELDEN Musica Sinfonica; ROUSSEL Suite in F, Hilversum Radio Phil.Orch./Fournet.

4:00 P.M. WGTS (4:00)AFTERNOON SERENADE

4:30 P.M. WAMU (4:25)BOOKMARK WBJC (4:30)NEWS CAPSULE

5:00 P.M. WAMU (5:00)OL HOWARD'S ROCK 'N' ROLL JUKEBOX WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WITF ALL THINGS CONSIDERED

5:30 P.M. WGMS (5:30)PREVIEW/SERENADE

6:00 P.M. WCAO (6:00)MAESTRO EVENING WGMS (6:00)STOCK REPORT/BUSINESS REPORT (6:20)DIVERTIMENTO-SATIE Symphonie I, Orch./Debussy/Previn (LSC2945); ROUSSEL Trois Pieces, Op.49 (1934), Johannesen (CE-31059); VERDI Aida: Dances from Act II, Karajan (2530200); RACHMANINOFF Etude-Tableau, Op.39 #2 in C, Ashkenazy (CS6822). WGTV (6:00)ALTERNATIVE NEWS

6:30 P.M. WBJC (6:30)INSIGHT WETA TALK OF THE TOWN WGTV (6:30)INTERFACE WITF (6:30)BBC SCIENCE MAGAZINE

7:00 P.M. WAMU (7:00)OPTIONS WBJC (7:00)SOUNDS LIKE YESTERDAY-Remote Broadcast: Serial Theatre: Jack Armstrong. WETA (7:00)INSIDE JEAN SHEPHERD WGMS (7:00)G.T.E. HOUR-SMETANA Ma Vlast: Sarka, Kubelik (2707054); SCHUBERT Sym.#9 in C, The Breat, D.944, Karajan (139043). WGTV (7:00)QUADRIPHONIC MIND WITH STRIDER WITF (7:00)MUSIC AT SEVEN-Schmidt-Isserstedt, cond.: BRAHMS Hungarian Dances 4-9 (SRV236)[18]; MOZART Piano Concerto #20 in d, K.466 (CS-6579)[33]; BEETHOVEN Sym.#8 in F (CS6619)[29].

3:00 P.M.
WAMU ALL THINGS CONSIDERED
WBIC ORCHESTRA HALL
WCAO MAESTRO SYMPHONY-SHOSTAKOVICH Sym. #13, Op. 113 (LSC3162)[60].
WETA RADIO REVISITED-Amos & Andy: Their story of how they started in radio 2/14/53.
WGMS GUEST ARTIST-Alfons & Aloys Kontarsky, duop's: DEBUSSY Petite Suite; RAVEL Frontispiece; REGER Introduction, Passacaglia & Fugue in b, Op. 96 (MHD1292).

8:30 P.M.
WETA (8:25) IN CONCERT-Fourth Annual Gilbert & Sullivan Fest., D'Oyle Carte Opera Company performs: Goldoliers.
WITF NEW LONDON SOLOISTS ENSEMBLE-Ronald Thomas, director: BOYCE Sym. in Bb; VIVALDI Concerto in F for 4 violins; BOCCHERINI Cello Concerto in Bb; JOLIVET Flute concerto; VIVALDI Concerto in a for 2 violins; ELGAR Serenade for strings in e; BACH Violin Concerto in E, S.1042.

9:00 P.M.
WBIC NPR CONCERT OF WEEK-EISLER Divertimento for Brass Quintet, Suite for Orch. #6; Four Pieces for Mixed Choir; Three Songs for Voice & String Quartet; Six Songs for Womens' Voices; Sonata for violin & piano; Two Choruses for Mens' Voices.
WGMS IN NATURE'S REALM-Arctic Regions: DEBUSSY Prelude, Bk.1 #6, Steps in Snow, Pennario (LSC-7036); VAUGHAN WILLIAMS Sinfonia Antartica, Burrowes/Boult (S36763).
WGTV PACIFICA EVENING NEWS

9:30 P.M.
WAMU X MINUS ONE-Lifeboat Mutiny by Robert Scheckley. Two contractors purchase second-hand ship only to find it had been a thinking lifeboat surviving war between war between extinct races.
WGTV RETURN OF STRIDER

10:00 P.M.
WAMU JERRY GRAY SHOW
WGMS SINGFEST-FESUALDO 8 Madrigals from Book I, Quintetto Vocale Italiano (SJA25086); TCHAIKOVSKY Why has merry voice grown silent?, Male Choir of Sveshnikov Chor. (SR40039); BRAHMS Gesaenge fuer Frauenchor, Op.17, Musica Aeterna Women's Chor./Negri/Miranda/Richmond (DL79437).
WGTS SACRED ARTIST-Interviews with & performances by sacred artists in Wash. area. Tonight Ernest Ligon, organist & director of music at National Presbyterian Church Center in Washington.

10:30 P.M.
WITF REAL NEW ORLEANS
WMJS NOSTALGIA SCENE-Red Onion Jazz Band.

11:00 P.M.
WAMU JAZZ ANTHOLOGY
WBIC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-HANDEL Concerto Grosso Op.3 #1 (PHS6700050)[13]; BEETHOVEN Piano Sonata #15 (ORB122)[22]; VIOTTI Quartet in c (OLS132)[14]; MOZART Serenade for 13 wind instruments (DGG2530136)[47]; SCRIBIN Sonata #8 (SR40218)[16].
WGMS SPECTRUM
WGTS MUSICA ANTIQUA-Sacred music composed before the Rococco.

11:30 P.M.
WITF RADIO READER
WMJS NOSTALGIA SCENE-Jack Hylton.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WBIC JAZZ IN STEREO
WGMS AFTER HOURS
WGTS PROGRESSIVE MUSIC
WITF MUSIC OF BIG BANDS-Duke Ellington & Harry James.

29 Saturday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Jazz Guitars of Eddie Lang.
WETA CLASSICAL WEEKEND-MOZART Piano Concerto #12 (M31728)[26]; DELIUS Song of High Hills (S37011)[25]; BRAHMS Piano Concerto #2 in Bb (ODY32222)[43]; GLIERE Red Poppy (SR40-089)[47]; DEBUSSY La Mer (CS6437)[23].
WGMS PRELUDE
WGTV TOM O'BRIEN SHOW
WGTS DAYBREAK

6:30 A.M.
WGMS (6:45) ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Shirley Griffith.
WCAO MAESTRO MORNING
WGMS ADVENTURES IN JUDAISM

WITF CLASSICS OF FRENCH MUSIC

7:30 A.M.
WGMS MORNING MELODIES
WITF MUSIC FROM GERMANY-GOLDMARK Violin Concerto: Third Movement; REGER Toteninsel.

8:00 A.M.
WAMU BLUEGRASS
WGMS MORNING MELODIES
WITF ONCE UPON A TIME

8:30 A.M.
WGTB TAKING TIME FOR CHILDREN
WGTS YOUR STORY HOUR

9:00 A.M.
WBIC ROCK IN STEREO
WETA CLASSICAL WEEKEND-PAGANINI Concerto for violin (PHS6500175)[35]; SIBELIUS Sym.#2 (ODY30046)[44]; BEETHOVEN Sym.#5 (M30-085)[39]; STRAUSS Ein Heldenleben (ODY31922)[43]; HOROWITZ Suite for Brass Quintet (GSGC14114)[9].
WGMS THIS WEEKEND IN WASH./MORNING MELODIES
WGTB ALTERNATIVE NEWS

9:30 A.M.
WGTB MEDICATED GOO SHOW
WGTS SATURDAY SEMINAR

10:00 A.M.
WGMS MASTERS OF BAROQUE-MARCELLO Concerto #4 in e from La Cetra, I Musici (PHC9085); BUXTEHUDE Cantata: Herr, ich lasse dich nicht, Altmeyer/Staempfli/Filling (H71258); RAMEAU Concert en Sextuor #3, Auracombe (MS103); CHAMBONNIERES Chaconne in F, Kipnis (MS7326); SAMMARTINI Trio Sonata #6 in d for flute, oboe & harpsichord, Baroque Trio of Montreal (SVBX565).
WITF OSBORG'S CHOICE

11:00 A.M.
WGMS CONCERT STAGE-J.C.BACH Catone in Utica: Over., Leppard (802901); MOZART 4 Contradances, K.267, Boskovsky (CS6412); WEBER Clarinet concerto #2 in Eb, Op.74, Peyer/Davis (SOL60035); CHOPIN Nocturne, Op.9 #2, Ormandy (MS6883).
WGTS SOUND OF WORSHIP

12:00 NOON
WAMU WOMEN DARE DAILY
WCAO MAESTRO LUNCHEON
WETA CHARTER FLIGHT-Australia.
WGMS AT THE KEYBOARD-John Ogdon,p: ELGAR Sonatina, Ogdon (S36686); BUSONI Fantasy on Bizet's Carmen, Ogdon (S36008); SHOSTAKOVICH Piano Concerto #2, Op.102 (1957, Foster (S36805); ALKAN Etude, Op.39 #10 (LSC31-92).
WGTB SOPHIE'S PARLOR
WITF BBC MUSIC SHOWCASE-ROUSSEL Pour une Fete de Printemps; GRIEG Improvisation on Norwegian Folk Song; BRITTEN On this Island: A Setting of 5 poems by W.H.Auden; BEETHOVEN Piano Trio in Bb, Archduke.

1:00 P.M.
WAMU SPIRITS KNOWN & UNKNOWN
WETA (Q)STEVE EMBER'S SATURDAY SHOW
WGMS LUNCHEON CONCERT-MOZART Toy Sym., Kuentz (DL710090); OFFENBACH Musette, Fiedler (LSC1990); BRITTEN Matinees Musicales, Op.24, Fiedler (LSC2882); ROSENBERG Voyage to America: Intemezzo & Railway Fugue, Dorati (VICS1319).

1:30 P.M.
WGTS AFTERNOON SERENADE
WITF SINGERS' WORLD

2:00 P.M.
WCAO MAESTRO AFTERNOON
WGMS (1:55) OPERA HOUSE-RIMSKY-KORSAKOV Le Coq d'Or.
WITF THE OPERA-VERDI Alzira, with Angeles Gulin (Alzira), Gianfranco Cecchele (Zamoro), Mario Sereni (Gusmano), Ferruccio Mazzoli (Alvaro), Mario Rinaudo (Atalibra), Gianfranco Manganotti (Otumbo), Rinaldi, cond. (RA1285963)[92].

2:30 P.M.
WGTB (2:45) RADIO FREE WOMEN

3:00 P.M.
WGTB GERI RIGG SHOW

4:00 P.M.
WAMU MBARI-MBAYO
WGTS SPECIAL-Sacred Songs: Marilyn Cotton in performance of best loved songs with Van Knauss, o, Neil Tilkens, p, from Sligo Sacred Concert Series.
WITF ARD COMPETITION-Cham.music onert with prizewinners in 22nd International Music Competition of German Radio Stations (ARD): BEETHOVEN Quartet in A, Op.18 #5: Allegro, Wilanow

Quartet; CHERUBINI Horn Sonata #2 in F, Vladislav Grigorov, ho; DEBUSSY Cello Sonata in d, Jean Deplace, ce; SUTERMEISTER Capriccio, Rainer Schuhmacher, cl; BARTOK Piano Sonata (1926), Gottfried Hefele, p; SCHUMANN Quartet in a, Op.41 #1: First Movement, Robert Schumann Quartet; HINDEMITH Horn Sonata in Eb, Vladimira Bouchalova, ho; HAYDN Capriccio in G; CHOPIN Ballade in g, Myung-Whun Chung, p.

4:30 P.M.
WBIC JAZZ REVISITED

5:00 P.M.
WAMU COLLECTOR'S CORNER
WBIC EXPLORATIONS IN JAZZ
WGMS IN RECITAL-David Oistrakh, v: YSAYE Sonata in d, Op.27 #3 for solo violin (PHS900112); BEETHOVEN Violin Sonata #5 in F, Op.24, Spring, Oborin (PHS900030); KODALY 3 Hungarian Dances, Yampolski (S35354); FALLA Jota, Yampolsky (S35354).

6:00 P.M.
WAMU QUARTET-Salute the Fourth.
WCAO MAESTRO EVENING
WETA FOLK WEEKEND
WGMS COLLECTOR'S SHELF
WGTB ALTERNATIVE NEWS
WITF ALL THINGS CONSIDERED

6:30 P.M.
WGTB FRIENDS
WGTS CHORAL MASTERPIECES-HANDEL Act III, Munich-Bach Orch. & Choir/Richter (Archiv198-461/64); BRUCKNER Mass in f, New Philharmonia Chorus & Orch./Barenboim (S36921).
WITF CONVERSATIONS AT CHICAGO

7:00 P.M.
WAMU JAZZ REVISITED-Bix with Whiteman.
WGMS FIRST HEARING
WGTB ANDI FISHMAN SHOW
WITF MUSIC OF BIG BANDS-Casa Loma Orch. & Elliot Lawrence's Orch.

7:30 P.M.
WAMU TIME MACHINE

8:00 P.M.
WBIC JAZZ EXTRAVANGANZA
WCAO MAESTRO OPERA-VERDI II Trovatore, with Leontyne Price (Leonora), Richard Tucker (Marriccio), Rome Opera House Orch. & Chorus/Basile (LSC6150).
WETA WASHINGTON WEEK IN REVIEW
WGMS SPECIAL OF THE WEEK-Louisville Orch.
WITF JAZZ REVISITED-Tributes & Imitations.

8:30 P.M.
WAMU EXPERIENCE
WETA IN CONCERT-Military Bands.
WITF BOSTON POPS-Kunzel, cond.: RIMSKY-KORSAKOV Mlada: Procession of Nobles; STRAUSS Die Fledermaus: Over.; HUMPERDINCK Hansel & Gretel: Dream Pantomime; SIBELIUS Finlandia; STRAUSS Thunder & Lightning Polka; MONTERDE Brave Bulls; Medley of Burt Bacharach Tunes; STEVENS Everything's is Beautiful; FAIN Love is Many-Splendored Thing; KANDER Cabaret.

9:00 P.M.
WGTB BUZZ BALL SHOW
WGTS MUSICAL MEMORIES-Music from Good Old Days. Tonight, Spirit of America, all-patriotic program.

10:00 P.M.
WAMU SOUND, COLOR & MOVEMENT

10:30 P.M.
WITF ROUND THE HORNE
WMJS NOSTALGIA SCENE-Ambrose's Orch.

11:00 P.M.
WETA CLASSICAL GROOVES-MOZART Divertimenti for strings, K.136 (ZRG554)[13]; ARRIAGA Quartet #1 in d (MHS717)[26]; BEETHOVEN Quintet for 3 horns (CS6442)[13]; BRAHMS Sextet in G, Op.36 (MS7445)[46]; W.F.BACH Sonata in F (RC-664).
WGTS AMERICAN THEATRE ORGAN SOCIETY CONCERT-America's Favorite Theater Organ Hits played by Don George on Wurlitzer Theatre organ.
WITF BUFFALO FOLK FESTIVAL-IV

11:30 P.M.
WGTS NEW OLD-TIME RADIO SHOW
WMJS NOSTALGIA SCENE-Sidney DeParis.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WBIC JAZZ IN STEREO
WCAO MAESTRO SYMPHONY-SCRIBIN Sym.#2 (MS-7285)[49].
WGMS AFTER HOURS
WGTB CORPUS CALLOSUM

WAMU-FM 88.3	WETA-FM 90.9	WBIC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	WJMD 94.7	WBAL-FM 97.9	WGAY 99.3	WWDC-FM 101.1	WHFS 102.3	WCAO-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WAVA-FM 105.1	WTKR 105.7	WVAR-FM 106.5	WEZR 106.7
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30 Sunday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Jazz Clarinets of George Lewis.
WETA ●CLASSICAL WEEKEND-SCHUMANN Sym.#4 (DGG138860)[30]; HAYDN Cello Concerto in D (S36580)[30]; TCHAIKOVSKY Sym.#6 in b, Pathetique (SR40060)[46]; HAYDN Sym.#54 (STS15127/30)[27]; OFFENBACH Gaité Parisienne Suite (MS6546)[31].
WGMS ●PRELUDE
WGTS ●JILL SHAPIRO SHOW

7:00 A.M.
WAMU ●DUTCH CONCERT HALL & HOLLAND IN ART & SCIENCE
WGMS ●SUNDAY SERENADE/CALL FROM LONDON
WGTS ●MORNING MEDITATIONS-Inspirational music & talk.
WITF OSBORG'S CHOICE-Baroque music.

7:30 A.M.
WGMS ●SUNDAY SERENADE

8:00 A.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT
WGMS ●(7:55)BACK TO GOD

8:30 A.M.
WGMS MENNONITE HOUR/CHANGED LIVES
WGTS ●MUSIC ON HIGH

9:00 A.M.
WAMU ●STAINED GLASS BLUEGRASS
WBJC ●SUNDAY UNDERGROUND
WETA ●(8:55)CLASSICAL WEEKEND-BEETHOVEN Sym.#6 (M7X30281)[42]; MOZART Sym.#29 in A, K.201 (S185)[31]; VERDI Requiem (OS-A1275)[84]; TELEMANN Over. in D (H71124) [14].
WGMS (9:15)CHRISTIAN SCIENCE CHURCH
WGTS DISK MEMORY SHOW-Alan Lee features rock & roll from 1955 to 1962.
WITF ONCE UPON A TIME

9:30 A.M.
WGMS TRINITARIAN CHURCH
WGTS ●PROTESTANT HOUR

10:00 A.M.
WGMS ●CHORAL CLASSICS-TELEMANN Magnificat in C, Redel (PHS900104); PURCELL O Sing unto the Lord a New Song, Guest (ZRG5444); WALTON Missa Brevis, Preston (ZRG725).
WITF FIRST EDITION

10:30 A.M.
WGTS ●VOICE OF PROPHECY

11:00 A.M.
WAMU ●IN PRAISE OF MUSIC
WGMS ●SYMPHONY FOR A SUNDAY MORNING-WEBER Sym.#1 in C, op.19, Boettcher (6500154); YARDUMIAN Sym.#1, Ormandy (MS6462).
WITF ●UTAH SYMPHONY ORCH.-/Abravanel; Yong Uck Kim, v., -BERLIOZ Roman Carnival Over.; SAINT-SAENS Violin Concerto #3 in b; BERLIOZ Symphonie fantastique.

11:30 A.M.
WGTS ●THE PULPIT

12:00 NOON
WCAO ●MAESTRO LUNCHEON
WETA ●COMPOSERS' FORUM-Wayne Barlow.
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 ●(12:25)CONCERT HOUR-DONIZETTI Daughter of the Regiment: Over., Mackerras (SRV178); MOZART Sym.#4 in D, k.19, Boehm (SKL27-21013); PROKOFIEV Romeo & Juliet Suite #1: Folk Dance, Skrowaczewski (SR90315); RAFF Ode to Spring, op.76, Ponti/Kapp (CE31063).

1:00 P.M.
WAMU ●MUSIC FROM GERMANY-REGGER Toteninsel.
WETA ●OPERA, ETC.-with Dean Dalton-ROSSINI William Tell, Gabriel Bacquier, Monterrat Caballe, Nicolai Gedda & Kolos Kovacs.
WGAY ●MATINEE AT ONE-1776.
WGTS ●CONCERT OF THE WEEK-SIBELIUS The Oceanides, op.101; HAYDN Cello Concerto in D, op.101; NIELSEN Sym.#5, op.50; Pierre Fournier, ce, Finnish Radio Sym.Orch./Thomas.
WITF MY WORD!

1:30 P.M.
WAMU THIRTY MINUTES-Radio Smithsonian.
WGMS ●IN RECITAL-VOCALISE-Commentary by Patrick Hayes; Christa Ludwig, ms, -SCHUBERT Die Allmacht, op.79, #2, Ludwig/Moore (S60034); BRAHMS Die Mainacht, op.43, #2, Ludwig/Moore (S60034); WOLF Gesang Weylas, Lud-

148 FORECAST FM

wig/Moore (S60034); STRAUSS Die Nacht, op. 10, #3, Ludwig/Moore (S60034).
WITF ●MUSIC POST MERIDIEM-June 27 program is repeated.

2:00 P.M.
WAMU DESPIERTA BARRIO-Wake-up Neighborhood.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)BOSTON SYM.ORCH.-/Davis; Michael Roll, p, Heather Harper, s, -SCHUMANN Piano Concerto in a; TIPPETT Sym.#3.

Sunday, July 7 2:30 pm
Merriweather Post Pavilion
BALTIMORE SYMPHONY ORCHESTRA
Andrew Schenck, Conductor
Sunday Funday for all the Family
Balloons, Buttons and Zoo
Call (301) 837-5691 for Ticket Info.

2:30 P.M.
WAMU ●THE NEW THING ROOT MUSIC SHOW-with Rusty Hassan.
WGTS ●MELODY TIME

3:00 P.M.
WGTS I THOUGHT I HEARD BUDDY BOLDEN SAY... Host Royal plays classic blues & jazz from the 20's, 30's & 40's.
WGTS ●VOCAL SCENE-Opera, operetta, art songs & commentary on the vocal arts.

4:00 P.M.
WGMS ●THE PLECTRUM-WEISS Passacaille, Bream (LSC2878); BACH Preludium in c, BWV.999 & Fugue in g, BWV.1000 for solo lute, Ragossnig (KHB29376); BULL The Prince's Gaillard, Kipnis (BC1298); BUXTEHUDE Variations on the aria, Rofilis, Picht-Axenfeld (MHS879); VILLA LOBOS Etude #7 in E, Bream (LSC29-64); EICHNER Harp Concerto #1 in C, Zabaleta/Kuentz (139112).
WGTS ●SONG OF INDIA

5:00 P.M.
WBJC FIRST EDITION-with Heywood Hale Broun.
WGMS ●CRITIC'S CHOICE
WITF ●AMSTERDAM CONCERTGEBOUW ORCH.-/Leitner-BRAHMS Variations on a Theme by Haydn; SCHUMANN Sym.#3 in Eb, Rhenish.

5:30 P.M.
WAMU FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Technology & Politics II.

6:00 P.M.
WAMU CONVERSATIONS AT CHICAGO
WBJC ●BALTIMORE HAPPENINGS
WETA ●FOLK WEEKEND-with Mary Cliff.
WGMS ●SOUL OF THE CLASSICS
WGTS ●JERKY JOHN SHOW
WGTS CASPER CITRON
WITF ●PHILA.ORCH.-/Ormandy; Isaac Stern, v., -KIRCHNER Music for Orch.; SCHUMANN Sym.#1 in Bb, Spring; BRAHMS Violin Concerto in D.

6:30 P.M.
WAMU TALES OF TIME & SPACE-with Drusilla Campbell.
WGMS ●SERENATA-FRESCOBALDI Frescobalda, Puyana (SR90259); HAYDN Sym.#2 in C, Góberman (32160006).
WGTS CHECK UP

7:00 P.M.
WAMU RECOLLECTIONS-with John Hickman. Highlights from the Nov.24, 1937 broadcast of the Heinz Magazine of the Air, starring Frank Crumit & Julia Sanderson; Edward R. Murrow reviews the 1950 edition of the Ringling Bros.Circus as it opens in N.Y. City.
WBJC ●FESTIVAL U.S.A.-Jean Ritchie Concert; Singing Family of Cumberland.
WGMS ●NATIONAL GALLERY OF ART CONCERT
WGTS ●BAND CONCERT OF THE AIR-Program of American music for Independence Day.

8:00 P.M.
WAMU SINGER'S WORLD-with Wayne Conner.
WCAO ●MAESTRO SYM.-TCHAIKOVSKY Sym.#2, Little Russian (LSC2884)[32].
WETA EARPLAY-Kite by Harvey Jacobs; In Between Whirlwind Days by Barry Garelick; & The Gentleman From Lincoln Center by Jean Raymond Maljean.
WGTS THE SPOKEN WORD-A 15th Century Morality play, Everyman.
WITF TALKING ABOUT MUSIC-John Amis's guest include Eugene Ormandy, Music Dir. of the Phila. Orch.

8:30 P.M.
WAMU ●OPERA HOUSE-HANDEL Israel in Egypt.
WETA ●CONCERT OF THE WEEK-SIBELIUS The Oceanides, Op.101; HAYDN Cello Concerto in D, op.101; NIELSEN Sym.#5, Op.50; Finnish Radio Sym.Orch./Thomas.
WGMS ●INTERMEZZO

WITF ●BBC MUSIC SHOWCASE-HOLST A Fugal Concerto; BACH Concerto for Two Harpsichords & Strings; SCHUBERT Der Tod und das Machen; Der Wanderer; Litanei; An Schwanger Kronos; ROUSSEL Sym.#4 in A.

9:00 P.M.
WBJC ●OLD MASTERS REVISITED-HAYDN Concerto in D, op.21, #1; SCHUBERT Sym.#2 in Bb; BOCCHERINI Sym.#3 in C; FIORENZA Concerto in D; ROUSSEL Suite for Piano, op.14; GALUPPI Concerto A Quattro #2 in G; BEETHOVEN Concerto #1 in C, op.15; HUMMEL Double Concerto in G.

WCAO ●PEABODY INSTITUTE CONCERT-BOULANGER Cortège, Nocturne, D'un Matin De Printemps, Knowles, v, Smith-Niehaus, p.; Clairieres Dans Le Ciel, David Hogan, t, Smith-Niehaus, p.; Pie Jesu Flore Wend, ms; Faust et Helene, David Hogan, t, William Martin, b, Di Giacomo, ms, / Contino.

WGMS ●(8:55)RADIO SMITHSONIAN
WGTS ●ABSTRACTION SHOW-with John Paige.
WGTS ●FIRST HEARING

9:30 P.M.
WGMS ●ORCHESTRAL MASTERWORKS-SCHUMANN Sym.#2 in C, op.61, Solti (CSA2310); MOZART Piano Concerto #24 in c, K.491, Curzon/Kertesz (CS6580); MAHLER Sym.#5 in c# (19-02), Solti (CSA2228).

10:00 P.M.
WGTS ●IN RECITAL-Yehudi Menuhin, v, Aurele Nicolet, f, Julian Bream, l, Peter Pears, t; Partita in d, for solo violin; Geistliche Lieder for tenor & Lute; Suite in a, for solo flute.

WITF ●HOLLAND FESTIVAL 1973-Amsterdam Phil. Orch./A. & O. Taktakishwili; Zobar Sotkilawa, t, Georgian Chamber Choir; SCHCHEDRIN Ozornia Tchastushki; TAKTAKISHWILI Megrelian Songs; MOUSSORGSKY-RAVEL Pictures at an Exhibition. Taped at the Concertgebouw, Amsterdam, July 2, 1973.

10:30 P.M.
WMJS ●NOSTALGIA SCENE-Dukes of Dixieland.

11:00 P.M.
WETA ●CLASSICAL GROOVES-MOZART Duo in Bb, K.424, (PHS839747)[20]; SCHUBERT Piano Sonata in Eb, D.568 (PHS839770)[31]; BRAHMS Piano Quartet in g, Op.25 (DGG2530-133)[39]; BEETHOVEN Octet in Eb (MS6116) [22].
WGTS ●BBC PROMENADE CONCERT-MENDELSSOHN Over. to Ruy Blas, op.95; Sym.#4 in A, op.90; BIZET Suite #2 from L'Arlesienne; London Phil./Arnold.

WITF (11:15)SELECTIONS FROM MCGUFFEY'S READERS

11:30 P.M.
WMJS ●NOSTALGIA SCENE-Glenn Miller.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH

(Continued from page 106)

"Too Darn Hot." The Symphony has played in the summer at Goucher College, but even while selling-out, has lost money because of Kraushaar Auditorium's limited size. During past summers, Baltimoreans have appeared to be too afraid to go downtown to attend BSO concerts at the Mechanic Theatre. The BSO will still keep their foot on the Baltimore County Goucher campus, however, presenting concerts on June 26, July 10, and a special outdoor Fourth of July event. The Merriweather could be the answer to the BSO fulfilling its union obligation, as contractually the BSO must provide its musicians with 42 weeks of work this year, and 44 in 1975.

The recent rock disturbances at Merriweather may have sparked a cultural renaissance in Howard County. The pendulum turns: It was less than a century ago when classical music was able to incite riots in France at the premiere of such classical works as Stravinsky's The Rite of Spring.

This summer the strains of Beethoven and Tchaikovsky should soothingly keep the peace in Columbia, hopefully satisfying the developer, the community, the audiences, and the Baltimore Symphony Orchestra.

Composer Index



● STEREO · Day of month precedes the fraction bar (/) followed by the time

ALBINONI-Oboe Concerto in C, Op.41 ●WGMS 8/5pm
 ALKAN-Etude, Op.39 #10 ●WGMS 29/12Nn
 ANGLEBERT-Suite in G ●WGMS 6/10am
 ANON:-Death of Cardinal ●WGMS 16/10am
 ARNE-Concerto #5 in g ●WGMS 18/10am
 AUBER-Fra Diavolo: Over. ●WGMS 20/10:30am
 BACH, J.C.-Quintets #4 & #6 ●WBJC 26/8pm
 BACH, J.S.-Art of Fugue ●WGTS 16/1pm
 Canonic Variations on Von Hummel Loch da Kommich her ●WGMS 3/9pm
 Cantata #80, Mighty Fortress ●WGTS 8/6:30pm
 Brandenburg Concerto #2 in F ●WGMS 14/10am
 Violin Concerto #2 in E ●WGMS 3/10am
 Motet #3: Jesu, meine Freude ●WGMS 7/10am
 Sonata #1 for cello & harpsichord ●WGMS 4/2pm
 Sonata in e for flute & continuo ●WGMS 10/10am
 Lute Suite #1 in e ●WGMS 21/10am
 Suite #3 for Unaccompanied Cello ●WGMS 26/10am
 Suite #3 in b ●WGMS 28/10am
 BAKFARK-Fantasia for lute ●WGMS 23/4pm
 BARATI-Harpsichord Quartet ●WGMS 3/10pm
 BARBER-Souvenirs, Op.28 ●WGMS 15/1pm,
 Sym.#1, Op.9 ●WGMS 23/11am
 BARRIOS-Danza Paraguaya ●WGMS 23/4pm
 BARTOK-Concerto for Orch. ●WGTS 20/9:05pm
 Piano Concerto #3 ●WGMS 12/7pm
 Miraculous Mandarin ●WGTS 9/1pm
 String Quartet #5 ●WGMS 13/2pm
 String Quartet #6 ●WBJC 19/8pm
 Wooden Prince ●WBJC 26/8pm
 BEETHOVEN-Emperor Concerto ●WBJC 19/8pm
 Piano Concerto #1 ●WGMS 26/9pm
 Piano Concerto #2 in Bb, Op.19 ●WGMS 4/7pm
 Piano Concerto #5 in Eb, Op.73 ●WGTS 10/3pm; 16/11pm; 25/9:05pm
 Concerto in D, Op.61a ●WGMS 25/7pm
 Violin Concerto in D, Op.61 ●WGMS 20/9pm
 12 Contra dances ●WGMS 15/1pm
 Grosse Fugue in Bb, Op.134 ●WGMS 1/12Nn
 String Quartet #13 in Bb, Op.130 ●WGMS 6/2pm
 Rage Over Lost Farthing rondo a capriccio in G, Op.129 ●WGMS 21/2pm
 Appassionata Sonata ●WGTS 4/9:05pm; 27/3pm
 Cello Sonata #3 in A, Op.69 ●WGMS 17/2pm
 Piano Sonata #6 in F, Op.10 #2 ●WGMS 3/10:30am
 Piano Sonata #8 in c, Op.13 ●WGMS 14/10:30am
 Piano Sonata #9 in E, Op.14 ●WGTS 4/3pm; 9/10pm
 Piano Sonata #17 in d, Op.31 #3 ●WGMS 19/2pm
 Piano Sonata #21 ●WBJC 5/8pm
 Violin Sonata #5 in F, Op.24 ●WGMS 29/5pm
 Sym.#3 in Eb, Op.55 ●WGMS 9/9:30pm
 Sym.#4 in Bb, Op.60 ●WCAO 1/12Mdt; ●WGMS 2/11am
 Sym.#6 in F, Op.68 ●WCAO 2/8pm; ●WGTS 18/9:05pm
 Sym.#8 in F, Op.93 ●WGMS 11/10:30am
 Sym.#9 ●WBJC 26/8pm
 BELLINI-Beatrice di Tenda ●WAMU 26/12Mdt
 BERLIOZ-Benvenuto Cellini: Over., Op.23 ●WGMS 1/11am; 24/10:30am
 Harold in Italy, Op.16 ●WGMS 26/7pm
 Les Troyens: Royal Hunt & Storm ●WGMS 20/9pm
 Symphonie Fantastique ●WBJC 12/8pm
 BERNSTEIN-Chichester Psalms ●WGMS 21/10pm
 BIRD-Eine Carneval Scene, Op.5 ●WGMS 2/7pm
 BIZET-Patrie Over., Op.19 ●WGMS 27/9pm
 Sym. in C ●WGMS 9/11am; 24/10:30am
 BLACKWOOD-Sonata for flute & harpsichord ●WGMS 17/10pm
 BLOCH-Schelomo ●WBJC 12/8pm
 BOCCHERINI-Menuet, Op.13 #5 ●WGMS 15/11am
 BORODIN-In Steppes of Central Asia ●WGMS 23/12:25pm
 Prince Igor: March ●WGMS 1/11am
 BOULANGER-Clairieres Dans Le Ciel ●WCAO 30/9pm
 Cortege ●WCAO 30/9pm
 Faust et Helene ●WCAO 30/9pm
 Nocturne ●WCAO 30/9pm
 D'un Matin De Printemps ●WCAO 30/9pm
 Pie Jesu ●WCAO 30/9pm
 BOULEZ-Eclat ●WGMS 9/2pm
 BRAHMS-Piano Concerto #2 in Bb ●WGTS 3/3pm; 9/11pm; ●WGMS 16/9:30pm
 Violin Concerto in D, Op.77 ●WGMS 27/9pm
 Hungarian Dance #1 in g ●WGMS 1/11am
 Fest und Gedenksprueche, Op.109 ●WGMS 9/10am
 Intermezzo in a, Op.118 #1 ●WGMS 22/12Nn
 Tragic Over., Op.81 ●WGMS 7/7pm
 Piano Quintet in f ●WGTS 18/9:05pm
 Serenade #1 in D, Op.11 ●WGMS 19/7pm
 Sym.#1 in C ●WCAO 17/8pm; ●WGMS 20/9pm
 Sym.#3 ●WCAO 18/8pm
 Sym.#4 in e, Op.98 ●WCAO 5/8pm; ●WGMS 25/10:30am
 Trio in Eb, Op.40 ●WGMS 21/2pm
 BRIDGE-String Quartet #4 ●WGMS 12/2pm

BRITTEN-Cantata Misericordium, Op.69 ●WGMS 2/10am
 Chorale ●WGMS 21/10pm
 Concerto #1 in D, Op.13 for piano & orch. ●WGMS 27/7pm
 Matinees Musicales, Op.24 ●WGMS 29/1pm
 Prelude & Fugue ●WBJC 12/8pm
 Fantasy Quartet, Op.2 ●WGMS 19/2pm
 War Requiem ●WGTS 1/6:30pm
 Young Person's Guide to Orch. ●WGMS 14/10:30am
 BRUCH-Violin Concerto #1 in g, Op.26 ●WGMS 14/7pm
 Kol Nidrei ●WBJC 12/8pm
 BRUCKNER-Sym.#0 in d ●WGMS 20/7pm
 Sym.#3 in d ●WCAO 20/8pm
 Sym.#4 in Eb ●WGTS 25/9:05pm
 BUCHT-Sym.#7 ●WGMS 19/9pm
 COUCOURECHLIEV-Archipel I for 2 pianos & 54 percussion instruments ●WGMS 26/8pm
 BUSONI-Concerto, Op.39 ●WGMS 23/9pm
 Fantasy on Bizet's Carmen ●WGMS 29/12Nn
 BUXTEHUDE-Cantata: O Gottes Stadt ●WGMS 13/10am
 BYRD-Great Service: Magnificat ●WGMS 2/10am
 La Volta ●WGMS 23/4pm
 CAMPRA-Cantata, Bk. II #2 ●WGMS 19/10am
 Les Festes Venitiennes: Ballet Suite ●WGMS 25/10:30am
 CAPLET-Divertissement a la Francaise ●WGMS 22/5pm
 CARPENTER-Adventures in Perambulator: Hurdy Gurdy ●WGMS 22/11am
 CARTER-Double Concerto for harpsichord & piano with 2 cham.orchs. ●WGMS 13/9pm
 CASELLA-La Giara: Ballet Suite ●WGMS 9/11am
 CASTELNUOVO-TEDESCO-Romancero gitano, Op.152 ●WGMS 21/10am
 CHAVEZ-Sym.#4 ●WGTS 27/9:05pm
 CHAUSSON-Poeme for violin & orch. ●WGMS 2/2pm
 CHOPIN-Andante Spianato & Grande Polonaise in Eb, Op.22 ●WGMS 24/7pm
 Piano Concerto #1 in e, Op.11 ●WGMS 6/8pm
 Piano Concerto #2 in f, Op.21 ●WGMS 17/7pm
 Etude in Ab, Op.10 #10 ●WGMS 6/8pm
 Etude in C, Op.10 #1 ●WGMS 22/12Nn
 Fantasy in f, Op.49 ●WGMS 11/2pm
 Krakowiak, concert rondo in F, Op.14 ●WGMS 18/10:30am
 Mazurka in Ab, Op.41 #4 ●WGMS 6/8pm
 Mazurka in C, Op.24 #2 ●WGMS 7/10:30am
 Nocturne, Op.9 #2 ●WGMS 29/11am
 CHUECA-Bateo: Prelude ●WGMS 15/11am
 CIMAROSA-Oboe Concerto: Allegro giusto ●WGMS 8/5pm
 CLARK-Suite in D ●WGMS 4/10am
 COPLAND-Concerto for clarinet & strings ●WGMS 24/10pm
 Billy the Kid, suite ●WGTS 2/1pm
 3rd Sym. ●WGTS 27/9:05pm
 CORELLI-Zabaleta: Sonata in d, Op.5 #7 ●WGMS 22/5pm
 Trio Sonata in F, Op.4 #7 ●WGMS 21/2pm
 Violin Sonata in F, Op.5 #4 ●WGMS 18/10am
 COUPERIN-Apotheose de Lulli ●WGMS 17/10am
 Suite in D ●WGMS 11/10am
 CZERNY-Valse di Bravura, Op.35 ●WGMS 1/12Nn
 DEBUSSY-Nocturne #2 for Orch., Fetes ●WGMS 27/10:30am; ●WGMS 20/9pm
 Prelude, Bk.I #3, Le Vent dans la plaine ●WGMS 22/12Nn
 Prelude Bk.1 #6, Steps in Snow ●WGMS 28/9pm
 Prelude to Afternoon of Faun ●WGTS 20/9:05pm
 Petite Suite ●WGMS 20/10:30am
 String Quartet in g, Op.10 ●WGMS 18/2pm
 DELIUS-Hassan: Intemezzo & Serenade ●WGMS 15/1pm
 In Summer Garden ●WGMS 21/7pm
 DIAMOND-Sym.#2 ●WGMS 2/7pm
 DITTERSDORF-Concerto for harpsichord ●WBJC 12/8pm
 Harpsichord Concerto in Bb ●WGMS 23/4pm
 DOHNANYI-Capriccio in f, Op.28 ●WGMS 27/2pm
 DOWLAND-Lachrimae: Mrs. Nichols Almond ●WGMS 3/2pm
 DVORAK-Cello Concerto in b ●WGTS 9/1pm
 Cello Concerto in b ●WGTS 12/9:05pm
 Violin Concerto in a ●WGTS 12/9:05pm
 In Nature's Realm ●WBJC 5/8pm
 Notturmo in B, Op.40 ●WGMS 9/12:25pm
 String Quartet in d, Op.34 ●WGMS 24/2pm
 String Quartet in f, Op.96 ●WGMS 14/10:30am
 Serenade for Strings ●WGTS 12/9:05pm
 Serenade for string orch. in E, Op.22 ●WGMS 13/9pm; ●WGMS 23/12:25pm
 Silhouettes, Op.8 ●WGMS 2/8:30pm
 Slavonic Dance in Ab, Op.46 #2 ●WGMS 18/10:30am
 Sym.#1, Bells of Zlonice ●WGMS 18/9pm
 Sym.#3 in Eb, Op.10 ●WGMS 16/11am
 Sym.#7 ●WCAO 25/8pm
 Sym.#9 in e, Op.95 ●WCAO 4/8pm; ●WGMS 6/9pm; ●WGTS 12/9:05pm
 Piano trio in Bb, Op.21 ●WGMS 28/2pm
 Piano trio in f, Op.65 ●WGMS 3/2pm
 EICHNER-Harp Concerto #1 in C ●WGMS 30/4pm
 ELGAR-Violin Concerto in b ●WGTS 18/9:05pm

Enigma Variations ●WGTS 17/3pm; 23/11pm
 Introduction & Allegro ●WBJC 12/8pm
 Organ Sonata #1 in G ●WGMS 10/9pm
 Sonata ●WGMS 29/12Nn
 Symphonic Study in c, Op.68 ●WGMS 3/7pm
 FALLA-Jota ●WGMS 29/5pm
 Noches en los Jardines d'España ●WGMS 12/10:30am
 3-Cornered Hat ●WGTS 13/9:05pm
 FAURE-Pavane, Op.50 ●WGMS 27/9pm
 FELDMAN-Cello & Orch. ●WGMS 9/2pm
 FETIS-String Quartet #2 in A ●WGMS 7/2pm
 FRANCAIX-Quartet for woodwinds ●WGMS 18/2pm
 FRANCK-Chorale #3 in a ●WGMS 3/9pm
 Prelude, Chorale, Fugue ●WGMS 15/12Nn
 Symphonic Variations ●WGMS 10/10:30am
 Sym. in d ●WGTS 25/9:05pm; ●WGMS 27/9pm
 FROBERGER-Suite #15 in a ●WGMS 24/10am
 GABRIELI-Music for organ & brass ●WBJC 5/8pm
 GERSHWIN-Rhapsody in Blue ●WGTS 20/9:05pm
 GILLIS-Portrait of Frontier Town ●WGMS 14/9pm
 GIULIANI-Quartet in A ●WGMS 25/2pm
 GLAZUNOV-Concert Waltz #2 in F, Op.51 ●WGMS 27/10:30am
 GLIERE-Red Poppy: Ballet Suite ●WGMS 3/10:30am
 GLINKA-Jota Aragonesa, Spanish Over.#1 ●WGMS 21/10:30am
 Russlan & Ludmilla: Over. ●WGMS 4/7pm
 GLUCK-Dance of Blessed Spirits ●WBJC 19/8pm
 GODARD-Mazurka in Bb, Op.54 ●WGMS 1/12Nn
 GOOSSEN-Orpheus Singing ●WGMS 2/7pm
 GOSSEC-Sinfonia Concertante in D for 2 harps ●WGMS 2/4pm
 GOTTSCHALK-Ricordati ●WGMS 28/2pm
 GRAZIANI-Sonata in Eb, Op.3 #6 ●WGMS 10/2pm
 GRIGNY-Premier Livre d'Orgue: Veni Creator ●WGMS 17/9pm
 GROFE-Death Vally Suite: Desert Water Hole ●WGMS 14/9pm
 GRIEG-Piano Concerto in a, Op.16 ●WGMS 15/11am
 Sigurd Jorsalfar Suite, Op.56 ●WGMS 4/10:30am
 HABER-6 Miniatures for violin & flute ●WGMS 28/2pm
 HALVORSEN-March of Boyars ●WGMS 16/12:25pm
 HANDEL-Alexander's Feast ●WAMU 2/8:30pm; 19/12Mdt
 Italian Cantata: Pensieri Notturmi di Filli ●WGMS 20/10am
 Concerto Grosso in D, Op.6 #5 ●WGMS 12/10am
 Coronation Anthem: King Shall Rejoice ●WGMS 9/10am
 Israel in Egypt ●WAMU 5/12Mdt; 30/8:30pm
 Jeptha ●WAMU 16/8:30pm
 Esther: Over. ●WGMS 13/9pm
 Sonata in G, Op.1 #5 ●WGMS 19/2pm
 HARRIS-Fantasy for violin & piano ●WGMS 3/10pm
 HAYDN-Cello Concerto in D, Op.101 ●WGMS 4/10:30am; ●WGTS 26/9:05pm; 30/1pm
 Harpsichord Concerto in D, Op.21 ●WGMS 3/7pm
 Mass in time of War ●WGMS 16/10am
 String Quartet in b, Op.33 #1 ●WGMS 10/2pm
 String Quartet in Eb, Op.64 #6 ●WGMS 27/2pm
 String Quartet in F, Op.77 #2 ●WGTS 2/11pm
 Piano Sonata #20 in c ●WGMS 7/2pm
 Sym.#19 in D ●WGMS 20/7pm
 Sym.#24 ●WAMU 3/1:30pm
 Sym.#25 ●WAMU 4/1:30pm
 Sym.#26 in d ●WAMU 5/1:30pm
 Sym.#27 ●WAMU 6/1:30pm
 Sym.#28 ●WAMU 7/1:30pm
 Sym.#29 ●WAMU 10/1:30pm
 Sym.#30 in C ●WAMU 11/1:30pm
 Sym.#31 in D ●WAMU 12/1:30pm
 Sym.#32 ●WAMU 13/1:30pm
 Sym.#33 ●WAMU 14/1:30pm
 Sym.#34 in d ●WGMS 2/12:25pm; ●WAMU 17/1:30pm
 Sym.#35 in Bb ●WAMU 18/1:30pm
 Sym.#36 ●WAMU 19/1:30pm
 Sym.#37 ●WAMU 20/1:30pm
 Sym.#38 ●WAMU 21/1:30pm
 Sym.#39 in g ●WAMU 24/1:30pm
 Sym.#40 ●WAMU 25/1:30pm
 Sym.#41 ●WAMU 26/1:30pm
 Sym.#42 ●WAMU 27/1:30pm
 Sym.#42 in Eb ●WAMU 28/1:30pm
 Sym.#44 in e ●WCAO 21/8pm
 Sym.#59 in A ●WGMS 17/10:30am
 Sym.#60 in C ●WCAO 22/12Mdt
 Sym.#82 ●WGMS 26/9pm
 Sym.#85 in Bb ●WCAO 19/8pm
 Sym.#88 in G ●WCAO 23/8pm
 Sym.#87 in A ●WGMS 23/2pm
 Sym.#93 in D ●WCAO 27/8pm
 Sym.#96 ●WGTS 2/11pm; ●WGMS 13/10:30am
 Sym.#101 ●WGTS 26/9:05pm
 Sym.#104 ●WGTS 26/9:05pm
 HELPS-Sym.#1 ●WCAO 8/12Mdt
 HINDEMITH-Concert Music for strings & brass ●WGTS 13/9:05pm

WAMU-FM 88.5	WETA-FM 90.9	WBJC-FM 91.5	WGTS-FM 91.9	WFMM-FM 93.1	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	WITH-FM 104.3	WAVA-FM 105.1	WTKT 105.7	WMAR-FM 106.5	WEZR 106.7
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HOLST-St. Paul's Suite ●WGMS 8/1pm
 HONEGGER-Aglavaine et Selysette: Prelude ●WGMS 22/11am
 Sym.#2 ●WGTS 27/9:05pm
 HOVHANESS-Concerto #2 for violin & string orch., Op.89a ●WGMS 22/11am
 Prelude & Quadruple Fugue ●WGMS 2/7pm
 IBERT-Histoires: Little White Donkey ●WGMS 22/11am
 INDY-Symphonic Variations Istar ●WGMS 8/1pm
 IRELAND-Lon. Over. ●WGMS 2/11am
 JANACEK-Ballad of Blanik Hill ●WGMS 16/12:25pm
 Sinfonietta ●WGMS 26/9pm
 X 1905 ●WGMS 1/12Nn
 JOSTEN-Symphonic Poem: Jungle ●WGMS 14/9pm
 KHACHATURIAN-Piano Concerto ●WGMS 6/1:30am
 KNUSSEN-Intro. & Masque from Sym.#3 ●WGMS 9/2pm
 KODALY-3 Hungarian Dances ●WGMS 29/5pm
 Variations on Hungarian Folk Song ●WGMS 21/7pm
 KOZELUH-Nottornos, Op.42 ●WGMS 14/9pm
 KROMMER-Quartet in C ●WAMU 2/1pm
 LALO-Rapsodie Norwegienne ●WGMS 27/9pm
 Sym. Espanole, Op.21 ●WCAO 6/8pm
 LARSSON-Pastoral Suite, Op.19 ●WGMS 22/1pm
 LEFFLOTH-Concert in D ●WGMS 7/2pm
 LISZT-Piano Concerto #2 in A ●WGMS 18/7pm
 Hungarian Fantasia in e ●WGMS 2/12:25pm
 Mazeppa ●WGMS 22/1pm; 27/10:30am
 Les Preludes ●WGTS 6/9:05pm
 Reminiscences de Noma ●WGMS 4/2pm
 Piano Sonata in b ●WGMS 26/2pm
 Dante Sym. ●WGMS 13/7pm
 Faust Sym. ●WCAO 9/8pm
 Trauer-Vorspiel und Trauer-Narsch ●WGMS 20/2pm
 LOCKE-Music for Majesty's Sackbuts & Cornetts ●WGMS 17/2pm
 MACDOWELL-Piano Concerto #2 in d, Op.23 ●WGMS 13/10:30am
 MAHLER-Song of Earth ●WGTS 13/9:05pm
 Songs of Wayfarer ●WGMS 14/9pm
 Sym.#1 in D ●WGTS 19/9:05pm; ●WCAO 24/8pm
 Sym.#2 in C ●WCAO 3/8pm
 Sym.#4 ●WGTS 11/9:05pm
 Sym.#5 in c# ●WGTS 19/9:05pm; ●WGMS 30/9:30pm
 MARTINU-Etudes & polkas: 3 pieces ●WGMS 15/12Nn
 MENDELSSOHN-Capriccio in a, Op.33 #1 ●WGMS 24/2pm
 Piano Concerto #1 in g, Op.25 ●WGMS 11/10:30am
 The Hebrides, Op.26 ●WGMS 3/10:30am
 Midsummer Night's Dream ●WGTS 6/9:05pm
 Ruy Blas: Over., Op.95 ●WGMS 23/12:25pm
 Serenade & Allegro gioioso, Op.43 ●WGMS 9/12:25pm
 Sym.#4 in A ●WGTS 24/3pm; 30/11pm
 Sym.#5 in d, Op.107 ●WGMS 5/10:30am
 Italian Sym. ●WBJC 19/8pm
 MENOTTI-Death of Bishop of Brindisi ●WGMS 24/10pm
 MESSIAEN-L'Ascension ●WGMS 2/9:30pm
 MONTEVERDI-II Ballo ●WGMS 7/10pm
 Magnificat for 6 voices ●WGMS 9/10am
 Vespro della Beata Vergine ●WGMS 16/2pm
 MOZART,L.-Toy Sym. ●WGMS 29/1pm
 MOZART,W.-Alma Dei Creatoris ●WGMS 2/10am
 Bella mia fiamma ●WGMS 23/2pm
 Piano Concerto #17 in G ●WGMS 13/9pm
 Piano Concerto #24 in c ●WGMS 30/9:30pm
 Piano Concerto #25 ●WGMS 19/9pm
 6 German Dances ●WGMS 16/12:25pm
 6 Laendler ●WGMS 22/1pm
 March from Idomeneo ●WGMS 23/2pm
 Marriage of Figaro: Over. ●WGMS 9/9:30pm; 18/10:30am
 Quintet for clarinet & strings ●WBJC 5/8pm
 Scena & Rond Ch'io mi scordi di te-Non temer, amato bene ●WGMS 23/2pm
 Sym.#4 in D ●WGMS 30/12:25pm
 Sym.#6 in F ●WGMS 21/7pm
 Sym.#14 ●WGTS 5/9:05pm
 Sym.#15 ●WGTS 5/9pm
 Sym.#28 ●WGTS 5/9:05pm
 Sym.#30 in D ●WGMS 4/10:30am
 Sym.#34 in C ●WGMS 26/10:30am
 Sym.#35 ●WGTS 5/9:05pm
 Sym.#36 in C ●WGMS 19/10:30am
 Sym.#38 in D ●WGMS 6/10:30am
 Sym.#39 ●WGTS 5/9:05pm
 Sym.#41 ●WGTS 5/9:05pm
 NIELSEN-Helios Over. ●WGMS 16/11am
 Quintet for Winds in A, Op.43 ●WGMS 27/2pm
 Sym.#5, Op.50 ●WGMS 2/9:30pm; ●WGTS 30/1pm
 OFFENBACH-Gaite Parisienne ●WGMS 20/10:30am
 Musette ●WGMS 29/1pm
 PAGANINI-Caprices, Op.1: #1 in E ●WGMS 1/5pm
 Violin Concerto #1 in D, Op.6 ●WGMS 13/8pm
 Concerto #3 for violin & orch. in E ●WGMS 2/2pm
 Violin Sonata #12 in e, Op.3 #6 ●WGMS 15/5pm
 Trio in D for violin, cello & guitar ●WGMS 12/2pm
 PERGOLESI-Concerto #1 in G for strings ●WGMS 24/10am
 Sonata in G ●WGMS 3/2pm
 PERSICHETTI-Sym.#9, Op.113 ●WGMS 3/10pm
 PISTON-Toccata ●WGMS 2/2pm
 Trio ●WGMS 14/2pm
 PLATTI-Adagio & Allegro from Sonata in G ●WGMS 24/2pm
 PLEYEL-Quartet in D, Bk.III #1 ●WGMS 4/2pm
 POKORNY-Concert in D for flute & orch. ●WGMS 16/12:25pm
 PONCHIELLI-La Gioconda: Dance of Hours ●WGMS 9/6:30pm
 POULENC-Concerto in d for 2 pianos & orch. ●WGMS 20/10:30am
 Sonata for cello & piano ●WGMS 11/2pm
 PROKOFIEV-Prelude in C, Op.12 #7 ●WGMS 22/5pm
 Romeo & Juliet, Suite #2, Op.75 ●WGMS 15/12Nn
 Violin Sonata #2 in D, Op.94 ●WGMS 1/5pm
 150 FORECAST FM

Sym.#5 in Bb, Op.100 ●WGMS 2/9:30pm; ●WBJC 5/8pm
 Sym.#6 in eB, Op.111 ●WGMS 10/7pm
 PURCELL-Celestial Music ●WGMS 7/10pm
 O Sing unto the Lord a New Song ●WGMS 30/10am
 Virtuous Wife ●WGMS 16/6:30pm
 Suite for strings, horns & oboes ●WGMS 9/8:30pm
 RACHMANINOFF-The Bells ●WGTS 4/9:05pm
 Concerto #2 in c ●WGTS 4/9:05pm
 Symphonic Dance, Op.45 #1 ●WGMS 28/10:30am
 Prelude in c#, Op.3 #2 ●WGMS 21/10:30am
 Rhapsody on Theme of Paganini, Op.43 ●WGMS 19/10:30am
 Sym.#1 in d, Op.13 ●WGMS 18/10:30am
 Sym.#3 in a, Op.44 ●WGMS 24/7pm
 RAFF-Ode to Spring, Op.76 ●WGMS 30/12:25pm
 RAMEAU-Les Surprises de L'Amour: Suite ●WGMS 4/7pm
 2 Suites for trumpets & strings in D ●WGMS 20/10am
 RAVEL-Piano Concerto in G ●WGMS 5/10:30am
 Miroirs: Alborada del Gracioso ●WGMS 24/10:30am
 Rapsodie Espagnole ●WGMS 12/10:30am
 Daphnis et Chloee: Suite #2 ●WGMS 11/7pm
 Le Tombeau de Couperin ●WGMS 12/8pm
 Trio in a ●WGMS 20/2pm
 La Valse ●WGMS 8/12Nn
 REGER-Toteninsel ●WAMU 30/1pm
 REICH-Music for Mallet Instruments, voices & organ ●WGMS 9/2pm
 REEF-Monsieur le Pelican ●WGMS 14/2pm
 REINECKE-Harp Concerto in e, Op.182
 RESPIGHI-Ancient Dances & Airs: Suite #2 ●WGMS 17/7pm
 Ancient Dances & Airs: 3rd Suite ●WGMS 6/9pm
 The Birds ●WGMS 27/7pm
 Fountains of Rome ●WGMS 19/10:30am
 RICHTER-Concerto in D ●WGMS 23/12:25pm
 RIMSKY-KORSAKOV-Capriccio Espagnol, Op.34 ●WGMS 10/7pm; ●WGTS 18/9:05pm
 Piano Concerto in c#, Op.30 ●WGMS 25/10:30am
 Dubinushka, Op.62 ●WGMS 21/10:30am
 Scheherazade ●WGTS 4/9:05pm; ●WGMS 16/9:30pm
 Sym.#2, Op.9 ●WGMS 18/7pm
 Tsar's Bride ●WAMU 9/8:30pm
 RODRIGO-Concierto de Aranjuez ●WGMS 12/10:30am
 ROENTGEN-Violin & Cello Concerto ●WAMU 16/1pm
 ROREM-Sym.#3 ●WGMS 10/10pm
 Trio ●WBJC 12/8pm
 ROSENBERG-Voyage to America: Intemezzo & Railway Fugue ●WGMS 29/1pm
 ROUSSEL-Psalm 80, Op.37 ●WGMS 23/10am
 Sym.#2 in Bb ●WGMS 11/7pm
 SAINT-SAENS-Cello Concerto #1 in a, Op.33 ●WGMS 24/10:30am
 SARASATE-Intro. & Tarantelle, Op.43 ●WGMS 15/1pm
 Zapateado, Op.23 ●WGMS 13/8pm; 15/5pm
 SATIE-La Belle Excertrique ●WGMS 18/2pm
 Parade ●WGTS 27/9:05pm
 SCHEIDT-Variations on Ach du feiner Reiter ●WGMS 17/9pm
 SCHOENBERG-5 Pieces for Orch. ●WGTS 9/1pm
 Verklarte Nacht ●WBJC 12/8pm
 SCHUBERT-March Charakteristique in C, Op.121 #1 ●WGMS 19/10:30am
 Die Schoene Muellerini: excerpts ●WGMS 20/8pm
 Sonata in a, Op.42 ●WGMS 27/8pm
 Sym.#1 in D ●WCAO 12/8pm
 Sym.#2 in Bb ●WGMS 12/7pm
 Sym.#5 ●WGMS 4/7pm
 Sym.#5 in Bb ●WCAO 13/8pm; ●WGMS 23/9pm
 Sym.#9 in C ●WGMS 7/10:30am; ●WCAO 14/8pm; ●WGMS 28/7pm
 Unfinished Sym. ●WBJC 19/8pm
 36 Original Waltzes ●WGTS 6/9:05pm
 SCHUETZ-Cantiones Sacra ●WGMS 23/10am
 SCHUMAN-Sym.#8 ●WGMS 17/10pm
 SCHUMANN-Cello Concerto in a, Op.129 ●WGMS 8/11am
 Piano Concerto in a ●WGMS 4/9pm; 30/2pm
 12 Etudes Symphoniques, Op.13 ●WGMS 14/8pm
 Frauenliebe und Leben ●WGTS 6/9:05pm
 Sym.#2 in C, Op.61 ●WCAO 7/8pm; ●WGMS 30/9:30pm
 Sym.#3 in Eb ●WGTS 14/3pm
 Sym.#4 in d, Op.120 ●WGMS 10/10:30am
 Traumerai ●WGMS 2/12:25pm
 SCRIBAN-Piano Sonata #1 in f, Op.6 ●WGMS 8/12Nn
 Sym.#2 ●WCAO 29/12Mdt
 SHOSTAKOVICH-Piano Concerto #1 ●WBJC 26/8pm
 Piano Concerto #2, Op.102 ●WGMS 29/12Nn
 Sym.#1 in F, Op.10 ●WGMS 16/9:30pm
 Sym.#5 in D, Op.47 ●WGMS 27/10:30am
 Sym.#10 in e, Op.93 ●WGMS 6/7pm
 Sym.#B, Op.113 ●WCAO 28/8pm
 SIBELIUS-Violin Concerto in d, Op.47 ●WGMS 9/9:30pm
 Karelia Suite, Op.11 ●WGMS 15/11am
 Swan of Tuonela, Op.22 #3 ●WGMS 7/10:30am
 Sym.#1 in e, Op.39 ●WGMS 23/2pm
 Sym.#2 in D, Op.43 ●WCAO 26/8pm
 The Tempest, Op.109 ●WGMS 26/10:30am
 SMETANA-Ma Vlast: Blanik ●WGMS 10/10:30am
 Ma Vlast: Sarka ●WGMS 28/7pm
 My Fatherland ●WGTS 11/9:05pm
 SPOHR-Quartet Concerto ●WAMU 9/1pm
 Variations for harp, Op.36 ●WGMS 23/4pm
 STAMITZ-Bassoon Concerto ●WBJC 26/8pm
 STOELZEL-Concerto for 6 trumpets ●WBJC 26/8pm
 STRAUSS-Also Sprach Zarathustra ●WBJC 5/8pm; ●WGMS 6/9pm
 Concerto for oboe & small orch. ●WGMS 8/5pm
 Don Juan, Op.20 ●WGMS 11/10:30am
 Le Bourgeois Gentilhomme: Suite, Op.60 ●WGMS 14/7pm
 STRAVINSKY-Abrahma & Isaac ●WGMS 9/2pm

Circus Polka ●WGMS 6/9pm
 Danses Concertantes ●WGMS 13/9pm
 Firebird: complete ballet ●WGMS 17/10:30am
 Greeting Prelude ●WGMS 13/7pm
 Jeu de Cartes ●WGTS 14/3pm
 Petrouchka: complete ballet ●WGMS 28/10:30am
 Pulcinella: Suite ●WGMS 4/7pm
 Le Sacre du Printemps ●WGMS 23/9pm
 Sym. in Eb, Op.1 ●WCAO 16/8pm
 Sym. of Psalms ●WGTS 15/6:30pm
 SUSATO-Basse danse bergeret; Pavane ●WGMS 22/1pm
 SWEELINCK-Hexachord Fantasie ●WGMS 3/9pm
 TARANU-Incantations for orch. ●WGMS 4/9pm
 TARTINI-Variations on theme by Corelli ●WGMS 15/5pm
 TCHAIKOVSKY-Piano Concerto #1 in bb, Op.23 ●WGMS 2/9:30pm; 22/12Nn
 Serenade in C, Op.48 ●WGMS 23/11am
 Suite #3 in G, Op.55 ●WGMS 2/2pm; 4/9pm
 Nutcracker Suite: Waltz of Flowers ●WGMS 20/9pm
 Sym.#2 ●WCAO 30/8pm
 Sym.#4 in f, Op.36 ●WGMS 7/7pm
 Sym.#5 in e, Op.64 ●WGMS 21/10:30am
 Eugene Onegin: Waltz from Act II ●WGMS 7/10:30am
 TELEMANN-Concerto in G for trumpet, strings & continuo ●WGMS 13/10am
 Heldenmusik from opera Melante ●WGMS 19/10am
 Magnificat in C ●WGMS 30/10am
 Over.-Suite ●WGMS 9/12:25pm
 Paris Quartet #6 in e ●WGMS 25/2pm
 Sonata in a for oboe & harpsichord ●WGMS 8/5pm
 THOMPSON-Sym.#2 in e ●WCAO 15/12Mdt
 TIPPETT-Sym.#3 ●WGMS 30/2pm
 TITELOUZE-Hymn: Ad Coenam ●WGMS 3/9pm
 TRAD.-3 English Folksongs ●WGMS 7/10pm
 Catalan-El Testamen de Amelia ●WGMS 23/4pm
 TYE-Laudate Nomen Domine ●WGMS 16/10am
 VALLE-HEIFETZ-Ao pe da Fogueira ●WGMS 13/8pm
 VAUGHAN-WILLIAMS-5 Variants of Dives Y Lazarus ●WGMS 16/6:30pm
 Flos Campi ●WGMS 14/9pm
 Prelude Rhosymedre ●WGMS 6/7pm
 Sinfonia Antartica ●WGMS 28/9pm
 Sym.#1 for chorus & orch. ●WGMS 12/9pm
 Sym.#5 in D ●WCAO 10/8pm
 London Sym. ●WGTS 20/9:05pm
 VERDI-Aida ●WBJC 20/8pm
 Macbeth ●WBJC 6/8pm
 Otello ●WBJC 27/8pm
 Te Deum ●WGMS 23/10am
 I Vespri Siciliana ●WAMU 12/12Mdt; ●WBJC 13/8pm; ●WAMU 23/8:30pm
 VILLA-LOBOS-Etude #7 in E ●WGMS 30/4pm
 VIOLA-Sonatas #1-3 ●WGMS 10/9pm
 VIVALDI-Concerto for strings & continuo in d ●WGMS 6/9pm
 Concerto in Eb for violin, strings & continuo ●WGMS 5/10am
 The Seasons: Summer, Op.8 #2 ●WGMS 21/10am
 VIVIANI-Sonata #2 in D per trompette ●WGMS 10/9pm
 WAGNER-Entrance of Gods into Das Rheingold ●WGMS 9/6:30pm
 Siegfried: Forest Murmurs ●WGMS 19/7pm
 WEBER-Concerto for clarinet ●WBJC 19/8pm; ●WGMS 29/11am
 Sym.#1 in C, Op.19 ●WGMS 30/11am
 WIDMANN-Dances & Galliards ●WGMS 20/2pm
 WIDOR-Symphonie Romane: Final ●WGMS 17/9pm
 WIENIAWSKI-Violin Concerto #1 in f#, Op.14 ●WGMS 15/5pm
 Violin Concerto #2 in d, Op.22 ●WGMS 26/10:30am
 Etudes, Caprices ●WGMS 1/5pm
 Legende, Op.17 ●WGMS 1/5pm
 WILLIAMS-Fanfare & Allegro ●WGMS 9/12:25pm
 WILLIAMSON-Sym. for Voices ●WGMS 14/9pm
 WITT-Septet in F ●WGMS 5/2pm
 WOLF-FERRARRI-Cello Concerto ●WAMU 23/1pm
 YARDUMIAN-Sym.#1 ●WGMS 30/11am
 YSAYE-Sonata in d, Op.27 #3 ●WGMS 29/5pm
 ZATMAN-24 Preludes for piano ●WGMS 10/10pm

(Continued from page 55)

it does not run on house current, but 950 "D" batteries, a time-consuming loading process which must be carried out before every game. (The manufacturers apologize for this in the instruction booklet and promise to find a way to adapt the computer for home use.)
 The sound of the computer's orchestra is good, although our machine tended to hum impatiently while awaiting PLAY orders, a mannerism which all the players found quite annoying. Aside from that, CACOPHONY should be a lot of fun for the musical buff with \$7500 to spare.

(Dr. Wade Fiscus is the pseudonym of George A. Gipe, who requested that his name not be used—Ed.)

Calendar of the Arts

(Continued from page 112)

FORT WARD MUSEUM. Civil War Fort. 4301 West Braddock Road, Alexandria.

GADSBY'S TAVERN. Historic Building. Cameron & N. Royal Streets. Alexandria.

GUNSTON HALL. Historic House (1755-58) & furnishings, gardens. Lorton.

HUGH MERCER APOTHECARY SHOP. Historic Building (before 1761) & pharmaceutical implements, medical implements, historic papers. Fredericksburg.

HUME SCHOOL HISTORICAL MUSEUM. Historic Building & historical society museum. 1805 S. Arlington Ridge Rd., Arlington.

JAMES MONROE LAW OFFICE MUSEUM & MEMORIAL LIBRARY. Historic Building (1758) where Monroe began law practice, & collection of books, papers, manuscripts. Fredericksburg.

JAMESTOWN FOUNDATION. Preservation of the site of the first permanent English settlement in North America. History Museum. Jamestown.

KENMORE. Historic House (1752) with period furnishings. Fredericksburg.

MARY WASHINGTON HOUSE. Historic House, period furnishings. Fredericksburg.

MICHIE TAVERN. Historic building (1780) England & American 18th century tavern furnishings. Charlottesville.

MONTICELLO. Historic House (1769-1802); home of Thomas Jefferson & designed by him, with period furnishings. Charlottesville.

PEAKS OF OTTER VISITOR CENTER & MUSEUM. Natural history museum & herbarium. Bedfore.

RED HILL SHRINE. Historic House (1750). Brookneal.

RISING SUN TAVERN. Historic Building (c.1760) with period tavern furnishings. Fredericksburg.

ROANOKE RIVER MUSEUM. Historic House (Prestwold House, 1795, Sir Peyton Skipiwith, Architect). Clarksville.

ROCKBIRDGE HISTORICAL SOCIETY. Historical Society Museum & historic house (1790). Lexington.

SHIRLEY PLANTATION. Historic House (1723) & period furnishings. Charles City.

SOUTHWEST VIRGINIA MUSEUM. History museum & historic building. Big Stone Gap.

STABLER-LEADBEATER APOTHECARY MUSEUM. Historic building & museum. 107 S. Fairfax St., Alexandria.

STONEWALL JACKSON'S HOME. Historic House & Jackson relics. 8 East Washington St., Lexington.

SYMS-EATON MUSEUM. History Museum (Civil War & records pertaining to the first free school in U.S. & to Hampton since 1610). 19 Cary St., Hampton.

UNIV. OF VIRGINIA MUSEUM OF FINE ARTS. Univ. portraits, 18th & 19th century American painters. Charlottesville.

VIRGINIA MUSEUM OF FINE ARTS. The Flowering of American Folk Art 1776-1876; Reflections: Photographs by Daniel Farber, thru June 2. Richmond.

Music

Openings & Single Events

- 5 Louise Burton--Faculty Voice Recital. Northern Va. Community College, CC-101, 12 noon. Annandale.
- 12 U.S. Navy Band: Country Current. Martha Washington Library, 8 pm. Alexandria.
- 16 U.S. Navy Band: Country Current. Allen Pond Park, 8 pm. Bowie.
- 17 18th Annual Festival of the Arts. Dogwood Dell, 8:45 pm. Continued Wednesday & Friday nights, same hour; Saturday & Sundays at 7 pm. Thru Aug. 2. Richmond.
- 13 Annual Virginia Beach Music Festival, thru June 20. Virginia.
- Metropolitan Opera: Carmen. Wolf Trap Farm Park, 7:45 pm. Repeated June 21. Vienna.

- 18 Metropolitan Opera: Don Giovanni. Wolf Trap Farm Park, 8:30 pm. Repeated June 22, 1:30 pm. Vienna.
- 19 Metropolitan Opera: Turandot. Wolf Trap Farm Park, 8:30 pm. Vienna.
- 20 U.S. Navy Band: Commodores. Fort Ward Park, 7:45 pm. Alexandria.
- Oliver. Lubber Run Amphitheatre, 8:45 pm. Repeated June 21, 22, 23, 28, 29, & 30. (N. Columbus St. off Rte 50 at 2nd St.). Arlington.
- Metropolitan Opera: Der Rosenkavalier. Wolf Trap Farm Park, 8:30 pm. Vienna.
- 22 Metropolitan Opera: Madame Butterfly. Wolf Trap Farm Park, 8:30 pm. Vienna.
- 23 New England Conservatory Ragtime Ensemble/Schuller. Wolf Trap Farm Park, 8:30 pm. A second program, June 24. Vienna.
- 26 Alwin Nikolais Dance Theatre. Wolf Trap Farm Park, 8:30 pm. Another program June 27. Vienna.
- 28 Nat'l Sym./Rudel. Mahler's Resurrection Sym. with Maureen Forrester, cont. Wolf Trap Farm Park, 8:30 pm. Vienna.
- 29 American Univ./Wolf Trap Orch. Wolf Trap Farm, 2:30 pm. Vienna.
- Benny Goodman & Sextet. Wolf Trap Farm Park, 8:30 pm. Vienna.

Theatre

Openings & Single Events

- 4 The Torchbearers. Barter Theatre, thru June 16. Abingdon.
- The Six RMS RIV VU. Wayside Theatre, thru June 16. Middletown.
- 12 Little Mary Sunshine. Virginia Commonwealth Univ. Shafer Street Playhouse, 8:15 pm. Repeated June 13, 14, 15, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, & 29. Richmond.
- 17 The Common Glory (outdoor drama), nightly except Sundays, through Aug. 24. Williamsburg.
- 18 The Albatross. Barter Theatre, thru June 30. Abingdon.
- The Miser. Wayside Theatre, thru June 30. Middletown.
- The Common Glory (outdoor drama), Mondays thru Saturdays. Williamsburg.
- 19 Love Doctor. Hayloft Dinner Theatre, thru Sept. 8. Manassas.
- 28 American Oberammergau Passion Play (outdoor drama) Signal Mountain, Tuesdays thru Sundays, 8:30 pm., thru Sept. 3. Strasburg.
- The Long Way Home (outdoor drama) Thursdays thru Sundays, 8:30 pm. Thru Sept. 2. Radford.
- Trail of the Lonesome Pine (outdoor drama). Tuesdays thru Saturdays, 8:30 pm. Thru Sept. 1. Big Stone Gap.

Continuing

- BARTER THEATRE. Scapin, thru June 1. Abingdon.
- HAYLOFT DINNER THEATRE. Goodbye Charlie, thru June 16. Manassas.
- LITTLE THEATRE OF ALEXANDRIA. Pajama Game, thru June 22. Alexandria.
- VIRGINIA COMMONWELATH UNIVERSITY. Dark of the Moon, Shafer Street Playhouse, 8:15 pm. Repeated June 1, 3-8, 12-15, 17-22, 24-29. Richmond.

PENNSYLVANIA

Exhibits, Films, Lectures

- 1 Maxfield Parrish Art Exhibition. Brandywine River Museum, thru Sept. 2. Chadd's Ford.
- Elfeth's Alley Day. Old Swede's Church Fair. Philadelphia.
- Re-opening of the John Chad House, 240-year-old landmark. Chadd's Ford.
- The Japanese House in Fairmount Park (bus trip & lecture) by Marjorie K. Sieger. Philadelphia Museum of Art, 11 am. Philadelphia.
- Roses in Bloom. The Rose Garden, thru the summer & fall. Hershey.
- 4 Berks County Art Festival. The Museum, thru June 15. West Reading.
- Rauschenberg's Estate, lecture by Carol B. Stapp. Phila. Museum of Art, West Foyer, 11 am. Repeated daily thru June 8. Phila.
- 7 Lysistrata. Allegheny Playhouse, Repeated June 8. Meadville.
- 8 Kunstfest--Old Economy, thru June 9. Ambridge.
- Patriot Days. Daniel Boone Homestead, thru June 10. Birdsboro.
- 9 Festival of the Arts, York Road, Jenkintown.
- Arts Festival. Wellsville.
- Festival of the Red Rose. Manheim.
- Civic Symphony. Allegheny College. Meadville.
- 11 Dali's Soft Construction with Boiled Beans, lecture by Patterson B. Williams. Phila. Museum of Art, West Foyer, 11 am. Repeated daily thru June 15. Phila.
- 15 Art & Craft Show. New Oxford.
- Endless Mountains Art Show & Sale. Old Mill Village Museum. New Milford.
- 20 Robin Hood Dell Concert, Fairmount Park. Phila.
- 21 Triad River Renaissance Weekend. Allegheny Wharf, thru June 23. Pittsburgh.
- 25 Prince Manohar Receives a Magic Ring from a Wizard, lecture by William F. Staff. Phila. Museum of Art, West Foyer, 11 am. Repeated daily thru June 29. Phila.
- 27 Robin Hood Dell Concert, Fairmount Park. Phila. Freedom Week, thru July 4. Phila.

Continuing

THE FREE LIBRARY OF PHILADELPHIA. Rare book collection includes collections of Dickens, Poe, Oriental & Medieval manuscripts, presidential letters, Penna. German Fraktur, Arthur Rackham & Beatrix Potter illustrations. Logan Square, Phila.

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PHILADELPHIA MUSEUM OF ART. Retrospective Exhibition Honoring the 10th Anniversary of the Friends of the Phila. Museum of Art: approximately 80 works in varied mediums, along with the nine works especially commissioned by the Friends. Artists represented include Claes Oldenburg, Jasper Johns, Marion Marini, Jean Dubuffet, Henry Moore, Joan Miro, Remo Saraceni, Victor Vasarely, & Arman Fernandez, thru June 16. The Invisible Artist, thru June. Gallery '74--Phila. artists, for the month of June.

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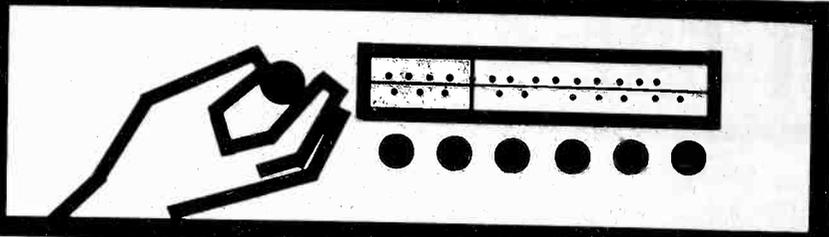
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Q●WGTB-FM	90.1	6.7*	440	Washington, D.C.	Georgetown Univ. 20007	625-4237	PNT	24 hours
Q●WETA-FM	90.9	75.0*	610	Washington, D.C.	5217-19th Rd. Arl. Va 22207	536-6900	TCJN	Full time
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●WFMM-FM	93.1	20.0	750	Baltimore, Md.	3500 Parkdale Av. 21211	462-2244	M	Full time
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●WPGC-FM	95.5	50.0*	280	Bladensburg, Md.	Parkway Bldg. 20710	779-2100	P	Full time
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POWER IS IMPORTANT, but be sure the amp or receiver you buy has good low power distortion, low high-frequency (above 10 KHz) IM distortion, fast slew rate, a big power supply and very sophisticated overload protection. And, of course, check the overall construction and avoid units with low cost TV grade parts.

MORE SPEC SHEET WATTAGE IS DESIRABLE but only if it is obtained without causing reliability problems or degrading the amplifier's actual performance when driving real speakers.

Edward M. Meyer, ASA, AES

(Edward Meyer is President of Myer-EMCO, Inc. and a member of the Acoustical Society of America and the Audio Engineering Society.)

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FORECAST FM 153

THOSE EXTRA SPEAKERS:

THEY MAY BE CHEAPER THAN YOU THINK

by david lander

For less than the cost of an extension phone, you can bring high-fidelity sound to another room of your home. That's right, a second or third pair of loudspeakers, their cost spread out over a period of time, can be cheaper than that second or third telephone.

Consider this: The cost of an extension phone in Washington, D.C., begins at 95 cents a month (less taxes) plus an installation charge of \$17. If you prefer the Princess model, you pay \$2.30 a month while the Trimline version of Alexander Bell's blower runs \$1.25 12 times a year in the Capital City, plus taxes and that \$17 installation ticket. What's more, if you want a Princess or a Trimline and haven't already got one in the house, Ma Bell adds an extra \$5 for good measure.

Get out your pocket calculator and figure what that runs over a period of years. It's not unreasonable to assume a good set of hi-fi speakers will last at least a decade. After all, most come with a five year guarantee. Assuming telephone costs don't go up in the next 10 years, which is about as probable as Egypt leasing a few choice oil fields to Israeli businessmen, the Princess phone you have installed next week is going to set you back just about \$300, not counting taxes, during that time. You can buy two very fine speakers for that price or less.

But do you really need an extra set of speakers? No more than you need a high-fidelity sound system to begin with. Yet unless you live in a one-room apartment, additional speakers (like the system itself) would probably be a worthwhile addition to your life.

The average guy, gal, or family has the stereo set up in the living room, the most logical place. Yet many of us spend a good deal of time in other parts of the house. How many hours of every week do you spend flopped on the bed reading, or at a desk somewhere out of reach of the music writing letters or doing other paperwork? How much of the time are you in the kitchen, preparing for a meal or cleaning up after it? Do you have a hobby like photography, woodworking, or tinkering with a car that takes you into basement, dark-room or garage?

You could continue listening to the pinched tones of your portable radio . . .

You could continue listening to the pinched tones of your portable radio while at work
156 FORECAST FM

or play away from the living room, but none of these places need be out of reach of true high-fidelity sound.

What are the problems adding a set of speakers might cause? Only a few, and these are easily prevented. Rule number one is that speakers must be hooked up in pairs to a two-channel receiver or amplifier. To attach only one is to risk damaging it unless a proper resistor is wired to the other terminal.

If your receiver is of recent vintage, it most likely has terminals for more than one set of loudspeakers. Should the unit provide only one set of terminals, you can purchase an inexpensive switch for hooking up an extra pair or two, or the speakers can be connected in parallel.

Connecting speakers in parallel means hooking both pairs to the same set of terminals. It also means both sets of speakers will be on whenever the system is, a disadvantage in many cases. Should you take this route anyway, be careful to avoid the problem of impedance mismatch.

Nominal impedance (a measure of resistance to the flow of electricity) is commonly four, eight, or 16 ohms when it comes to hi-fi speakers. A proper match depends on what amplifier and speakers are already in your system. Rather than struggling with complicated formulae, it's easier for a novice to consult the sound specialist from whom he buys his newest units—or request information from the maker of his amplifier or receiver.

Another factor to consider is the extra speakers' efficiency. As with the first set, a system's amplifier must produce enough wattage to power them. When only one pair is to be played at a given time, the criteria for a new set are no different than when you bought your old ones—how much power your amplifier provides and the size and acoustic quality of the space you want to fill with sound (for a detailed discussion on how to pick a loudspeaker see **Forecast FM's** December, 1973 issue). Four going at once, however, means an additional drain on a power unit. If you intend to use more than two at a time but own a receiver somewhat short on power, look into high efficiency units.

Another problem that may arise when two pairs of speakers are in use at the same time is a variation in volume between them. Pads (volume controls) can be attached to reduce the amplitude of the louder ones, but the additional expense and work of buying and installing these can usually be avoided by buying speakers with an efficiency level closely matching that of the ones you already own.

If you're worried about placement, don't be. Loudspeakers can be suspended from the

ceiling or attached to the wall if need be. Columnar units are available that require on the order of one square foot of floor space. Bookshelf speakers are better than ever, and even those designed for the rear decks of automobiles can be used in very small rooms. The fact that so many new manufacturers have entered the market in the last year or two makes it virtually certain you'll find something that fits easily into the current design plan of your newest listening room.

When it comes to wiring, the person making the connection should be careful to avoid short circuiting, a situation in which solid state electronics seem more prone to damage than tube types. As wires proliferate behind a receiver, it becomes easier and easier to cross positive and negative leads, but a little care is all that's necessary to avoid a situation which could damage your electronics, speakers, or both.

Obviously wiring should be out of the way, but beyond that there are no real restrictions. If the wires are to run exceptionally long distances, a heavier gauge is preferable. Again, your high-fidelity specialist can advise you when he is given the specifics of your layout.

Common lamp cord, which sells for a few cents a foot, is acceptable in most setups.

Take J. S. Bach or Bachman-Turner Overdrive with you to another room . . .

TV twin lead is another option some people prefer (particularly for running under a rug—Ed.). In a house, wires can often be run through the cellar—dropped through a small hole in the floor under the electronics installation and poked through another hole near where the speakers are placed. In the case of units for use in enclosed porches, the wires can be run outside and brought in through a window.

This is the season for spending time outdoors, and a number of speakers, some completely weatherproof, and others weather resistant, specifically designed for outside use, are on the market. These can be carried in and out as the owner wishes, the wiring trailed along the ground or (shades of the Transatlantic Cable) buried. If the latter course is taken, running the cord through some kind of pipe or tubing helps guard against acids in the soil, moles, stray shovels, and such.

The time for buying that extra set of speakers is now. Take J. S. Bach or Bachman-Turner Overdrive with you to another room in your house or even outside. It's not as expensive as you might think.

Jazz Unlimited

by paul anthony

Gunther Schuller made several good points toward the establishment of jazz music in repertory. The well known composer-musician admitted that the idea of jazz in repertory has been met by widespread disagreement in the jazz community; those opposed pointing out that playing jazz note for note from previously written scores is diametrically opposed to the very nature of the jazz idiom which relies on improvisation.

Schuller, speaking before a crowd gathered at the Smithsonian Institution about to hear his group play Ellington in repertory, pointed out that, the improvisatory nature of jazz notwithstanding, there are certain elements of the music which cry out to be preserved and passed on to future generations in their original forms. The music of Duke Ellington is an example. Schuller echoed Martin Williams' words in saying that certainly Duke is America's greatest composer and musical innovator, having over 2000 compositions to his credit. This prolificacy is rivaled only by Bach and Villa-Lobos.

Schuller said, furthermore, that the Ellington works need to be preserved because of the many unique harmonic and structural elements found in them and in no other

Duke is America's greatest composer and musical innovator, having over 2000 compositions to his credit.

music. For example, Ellington's use of harmony in his famous Mood Indigo defied previous musical practice. A plunger muted trombone, a cup muted trumpet, and a clarinet were used in harmony to create the lovely theme of that piece and it would have been logical to have the clarinet play the lead because of its higher register. Instead Ellington put the clarinet on the bottom, a couple of octaves below the other two horns, and achieved a truly unique blend of sounds, a blend he was to repeat in future compositions.

Some rep critics have said, all right, recreate the ensemble passages but leave the solo parts open for improvisation. Schuller had two thoughts along this line. He said it was conceivable for soloists to be sufficiently imbued with the compositional mystique of Ellington over several years of playing his music to "be true" to the original intent of the music. This might

enable them to literally improvise, to deviate from the written solo parts made famous by a string of important Ellington soloists. But he said that to let modern players, playing in a modern idiom, improvise within the structure of an early composition would be anachronistic. This is easily borne out if you think of a Coltrane-influenced saxophone player cutting a sharp edge through the normally lush harmonies of an Ellington piece.

Anticipating the question on many people's minds, Schuller gave his reasons for doing Ellington in repertory with the composer and his band alive and still functioning. He said that Duke's early compositions are nowhere to be found in sheet music form or otherwise unless you happen to have some early recordings of the band. Not even the Ellington band plays these early pieces

like Koko, Reminiscing in Tempo, Clothed Woman, Moon Mist, and Carnegie Blues, to name a few. Indeed, Schuller spent many hours painstakingly transcribing Duke's music from those extant early recordings.

So it was that we got to hear many of those important early Ellington compositions in repertory, played by a big band comprised of Schuller's students from the New England Conservatory of Music, of which he is also president.

That there should be jazz in repertory is fundamental. That there should be Ellington jazz in repertory is required whatever the "cost" to the improvisatory nature of the music. If it only serves to elevate jazz, for future generations, to the category of importance it deserves, it will have served its master well.

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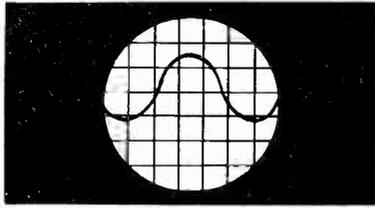


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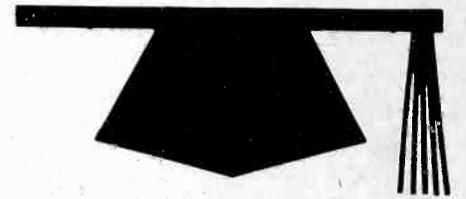
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Teac, Thorens, Toshiba, V.M., Wollensak,
Zenith, Motorola.



Kollege of Musikal Knowledge

Last month we dealt with weather music.

No predictions, just facts, required. So . . . here are the musical weather pieces along with their composers which you were supposed to supply:

1. The Rain Sonata—Sonata No. 1 for Violin and Piano by Johannes Brahms
2. The Thunder and Lightning Polka—Johann Strauss II
3. The Snow is Dancing—Part of Debussy's Children's Corner Suite
4. Storm Warning—a not so memorable composition by Mr. Dinicu who is better known for his Hora Staccato.
5. Hail to the Chief—sorry about that! The best experts say this is the work of an early 19th century British music-hall composer named Sanderson. Since he was one of those fellows who borrowed freely, there is a bit of doubt about it.

On to more serious matters. We generally expect composers NOT to make complimentary remarks about other composers . . . like ladies and their hats. Can you identify which composer said each of the following about another? Two answers per question: For extra points you can identify the composition in the first two questions.

1. "A cannon hidden under flowers"
2. "Apotheosis of the Dance"
3. "Frankly, this man is a genius."
4. "You will hear of him someday."

(Continued from page 10)

I am aware of Maestro Bamböschek's long and brilliant career, and have written in high praise of him elsewhere.

I fail to see what influence my observations, in 1974, could have on long-deceased opera companies. These atrocities were mercifully entombed without my assistance.

I would inform our correspondent that one of the outfits I referred to employed no aspiring young artists, but rather, decrepit has-beens and never-was's, its production paid for by an extremely wealthy man as a plaything for his wife, who fancied herself a diva. She, who would throw the Mormon Tabernacle Choir off-key by simply opening her mouth, had the gall to sing leads in major operas. When the support of such enterprise is necessary to foster the cause of opera, then the art is headed for swift oblivion.

As to the puerile plaint "Think about that . . . what were YOU doing at age 25 . . . ?" I spent all of 5 seconds thinking, and can report that at age 25, having written two published novels, I was in uniform, involved in a little ruckus known widely as World War Two. Mr. McDonough will be pleased to know that both books were dismal failures.—H. Donald Spatz.)

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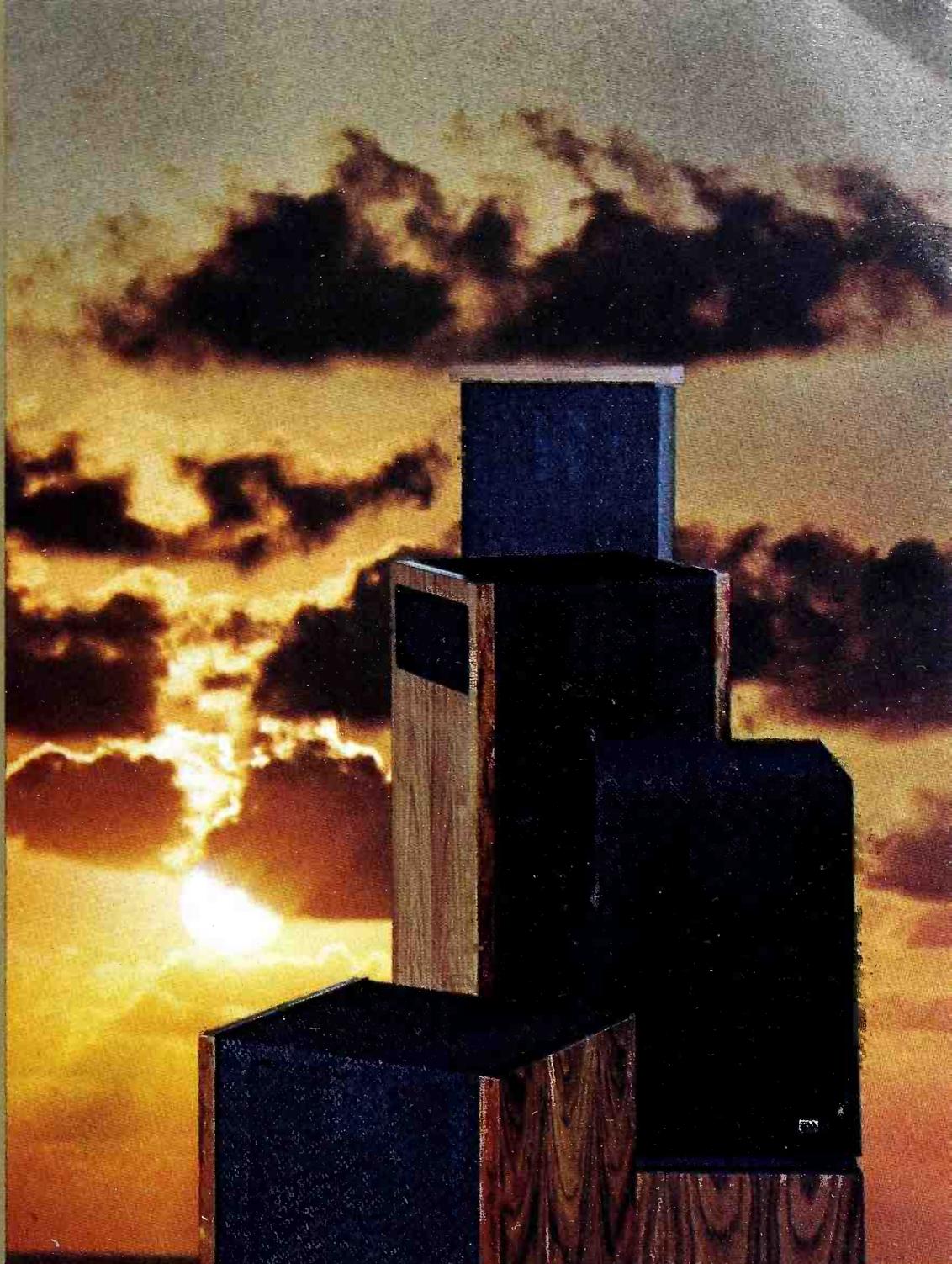
By scrapping stale, tired, worn and obsolete conceptions of sound reproduction and courageously pursuing a fresh investigation rooted not in past technology but in the laws of physics, ESS is breaking loose of archaic standards and shaping the future of high fidelity. This attempt to create something new, to upgrade the critical standards of high fidelity in the face of prejudice and vested interest, is not a haphazard endeavor but the result of ESS imagination wed to the genius of Dr. Oskar Heil, a musician as well as a molecular physicist. The present Heil air-motion transformer is no one-shot creative accident, but the product of an amazing insight into the laws of physics. The man who invented the field-effect transistor — the FET (patent, 1934) — and the high convergence electron gun used in color TV transmission (patent, 1947) must have something more going for him than good luck. He does — a thorough knowledge of the physical properties of air, sound waves and magnetism. The result: a small, efficient, simple and virtually indestructible speaker of an entirely new design.

Most speaker diaphragms when compared to the light air that they push are very heavy. It's rather like using a bulldozer to move a pebble. Since you need a solid substance to move air, however, the solid speaker diaphragm must be heavier than air. We need, therefore, a means which converts or transforms the energy spent moving the heavy diaphragm directly into rapid air movement — sort of an air motion overdrive.

Essentially we need a device that serves the function of a transmission in an automobile. Normal speakers operate like an automobile without a transmission — imagine trying to drive 60 MPH in low gear. Most of the energy would be used to move the pistons instead of the car. Similarly, only about 5% of the energy going into a normal loudspeaker goes into moving the air. Over 90% goes into simply pushing and pulling the heavy cone diaphragm.

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