Behind the Scenes at the Theater, Opera, Ballet, Symphony & Recording Studios
Mose Allison • Pittsburgh Folk Festival
Mechanic Theater • Classical & Rock Reviews
Dining, Theater & Book Reviews
This Month's Calendar of Events
Complete FM Radio Schedules
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For the audiophile who demands perfection, there's still only one way to go—Heathkit AR-1500A.

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AR-1500A SPECIFICATIONS - TUNER - FM SECTION (Monophonic): Sensitivity: 1.8 µV Selectivity: 50 dB.* Image Rejection: 100 db.* IF rejection: 100 db.* Capture Ratio: 1.5 dB.* Harmonic Distortion: 0.5% or less.* Intermodulation Distortion: 0.1% or less.* (Stereophonic): Channel Separation: 40 db or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. AM SECTION: Sensitivity: 50 µV with external input; 300 µV per meter with radiated input. Selectivity: 20 dB at 10 kHz; 60 dB at 20 kHz. Image Rejection: 70 db at 60 kHz; 50 db at 1400 kHz. IF Rejection: 70 db at 1000 kHz. AMPLIFIER — Dynamic Power Output per Channel: 60 watts (8 ohm load); 90 watts (8 ohm load). Continuous Power Output per Channel: 60 watts (8 ohm load); 100 watts (4 ohm load); 40 watts (16 ohm load). Power Bandwidth for Constant 25% Total Harmonic Distortion: Less than 8 kHz to greater than 30 kHz.* Frequency Response (1 watt level): — 1 db, 9 Hz to 60 kHz; Harmonic Distortion: Less than 0.25% from 20 Hz to 20 kHz at 60 watts output. Intermodulation Distortion: Less than 0.1% with 60 watts output. Damping Factor: Greater than 60. Channel Separation: Phono, 55 dB. Output Impedance (each channel): 4 ohm through 16 ohms. Dimensions: Overall — 18½” W x 5½” H x 13½” D.

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- Accepts SQ or any 4-channel decoder
- Direct coupled power amp delivering 30 + 30W RMS power from 20Hz to 20kHz, both channels driven @ 8 ohms and 0.2% or less THD
- Headphone jack
- 1 AC convenience outlet
- Handsome styling, with wooden cabinet included

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The STR-7055's high performance characteristics are bound to please serious music lovers. The unit offers everything necessary for fine FM reception, as well as numerous inputs to cover other program choices.
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- Outputs for 2 tape recorders
- Supplementary front panel aux. jack
- 2 tape monitor switches
- Outputs for 3 pairs of speakers
- Separate tone controls for each channel
- High and low filters
- Loudness compensation
- FM interstation muting
- Center station meter
- Accepts SQ or any 4-channel decoder
- Direct coupled power amplifier delivering 35+35W RMS power from 20Hz to 20kHz, both channels driven @ 8 ohms and 0.2% or less THD
- Preamp output and power amp input
- Headphone jack
- 1 AC convenience outlet
- Handsome styling, with wooden cabinet included

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The high performance characteristics which distinguish the STR-7065 will please discriminating listeners who expect excellence from all program sources. Comprehensive input facilities, plenty of power, and precision control features make the STR-7065 an appropriate center for the quality component system.
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- Outputs for 2 tape recorders
- 2 tape monitor switches
- Outputs for 3 pairs of speakers
- Separate tone controls for each channel
- High and low filters
- Loudness compensation
- FM interstation muting
- Center station meter
- Signal strength meter
- Accepts SQ or any 4-channel decoder
- 2 microphone jacks and mixing level control
- Direct coupled power amplifier delivering 60 + 60W RMS power from 20Hz to 20kHz, both channels driven @ 8 ohms and 0.2% or less THD
- Preamp output and power amp input
- Headphone jack
- 3 AC convenience outlets
- Handsome wooden cabinet included

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OUR COVER
The fascinating metamorphosis of person into player represents only one aspect of the many creative activities that occur behind the scenes at the theater. For this issue, we visited various back stages, and divulged some interesting information about the hard work that makes performances look easy. The five-part Behind The Scenes Report begins on page 28. —Cover (at the Kennedy Center) by Gino Bardi and Ann Kahl.

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FORECAST FM
Sir:
I was just going through your May issue and came across "Bach for Rock Freaks." This was an excellent article but why did Ray Bobo recommend E. Power Biggs and not Virgil Fox? Mr. Fox is a much better introduction to Bach because of the excitement he helps to produce. His Heavy Organ (Decca DL 75329) also has the D minor Toccata and Fugue along with a "groovy (?)" version of the Fugue a la gigue. All this plus Mr. Fox's obvious enthusiasm will be sure to interest even the most avid Rock Freak. (I have used the Fugue in 5th and 6th grade music classes and they wanted more!)

Mary O'Connor
Alexandria, Va.

(Continued on page 18)
Henry Lewis has the knack of surrounding himself with the best.

Like his New Jersey Symphony, Birgit Nilsson, Marilyn Horne, Luciano Pavarotti, Pioneer.

What with recording sessions and concerts you'd imagine conductor Henry Lewis might want to take a vacation from music. Not so. In between he catches up with his own listening on his Pioneer high fidelity system.

Henry Lewis takes his music seriously. But he also likes to have fun with it. His Pioneer TX-9100 stereo tuner and SA-9100 integrated stereo amplifier enable him to continue his musical adventures at home.

Pioneer is renowned for producing the finest tuners made. The TX-9100 substantiates this with remarkable specifications like 90dB selectivity, 1.5uV FM sensitivity and a 1dB capture ratio. Audio magazine summed it up perfectly with, "You can't buy better audible performance than is achievable with Pioneer's TX-9100 at any price." Only Pioneer's SA-9100 integrated amplifier could possibly match the performance of this excellent tuner. As High Fidelity magazine put it, "...It's performance is so exceptional, and the so many extras in the way of switching options, and so on, so eminently useful, that we find it the most exciting piece of audio hardware." Small wonder with features like the unique twin stepped tone controls that custom tailor listening to an enormous variety of tonal variations. And a power output of 60 + 60 watts RMS (8 ohms, both channels driven) with an amazingly low 0.1% distortion from 20 Hz to 20,000 Hz. Pioneer's TX-9100 and SA-9100 assure conductor Henry Lewis the same absolute control of his music at home as he can achieve with his baton on the podium.

TX-9100 - $349.95; SA-9100 - $449.95, including walnut cabinets.

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ONE-ACT AND FULL-LENGTH PLAYS are wanted by the Playwrights Theatre of Washington for next season. Each submission must be an original, typed, double-spaced, self-addressed, stamped envelope. The American Society of Theatre Arts (ASTA) cannot be responsible for scripts sent without sufficient return postage. Mail to ASTA, Box 512, Hyattsville, Maryland 20782.

CHALLENGE ... The National Symphony has been notified by The Morris and Gwendolyn Cafritz Foundation that it has been awarded a $100,000 challenge grant for the 1974 Annual Fund. The terms of the grant stipulate that the National Symphony must secure 1,000 "units" of $1,000 contribution, in any combination, as follows: any individual donor of $1,000 or more; two current individual donors of $1,000 or more, increases in the amount of $1,000—each with $1,000 counting as a "unit"; from individual donors of less than $1,000, an increase to $1,000 or more. Currently the National Symphony requires one million dollars a year to fill the gap between earned income and operating expenses. All efforts are being made to increase box office receipts and concert fees, but since the orchestra is operating on a 52-week year, opportunities to do this do not keep pace with rising costs.

CHARLES LIBOVE, distinguished American violinist and teacher, will join the faculty of the Peabody Conservatory of Music in the fall. Mr. Libove studied at the Curtis Institute of Music in Philadelphia and at the Juilliard School of Music in New York. He has performed as soloist with the New York Little Orchestra, the St. Louis Symphony Orchestra, and the National Orchestral Association, and has appeared at various international festivals including Spoleto, Stratford, Canada, and the Osaka Festival in Japan. He participated in the first Casals Festival, was a member of the Paganini String Quartet and leader for eight years of the Beaux Arts String Quartet. He records with Columbia, Epic, and CRI. Mr. Libove, who will commute to Baltimore from his home in New York City, is currently professor of music at the State University of New York at Potsdam.

MORE ON 1976. The Library of Congress, as part of its program to celebrate the Bicentennial of American Independence, will issue an anthology of American folk music on 15 long-playing records, a project supported by the National Endowment for the Arts. This is to be a collection that will present a balanced but comprehensive look into the major folk music traditions of the United States—British American, Afro-American, American Indian, as well as other traditions both rural and urban. This will be the first anthology of American folk music to have been compiled.

Under the general editorship of the Head of the Archive of Folk Song and a project coordinator on the Library staff, the project will use scholars outside the Library as special editors and advisers. They will select the best possible examples of the music, recording in the field as well as drawing upon archival, private, and published recordings. Each record will have an accompanying booklet explaining the origin, history, and significance of the music and describing the provenance of the recorded version.

THE CORCORAN GALLERY OF ART is undertaking an expanded activities program in the coming season, and September will see the beginning of a drive for expanded membership. Among the exhibitors planned are the 19th Area Exhibition—to include painting, sculpture, drawing, and prints—to open in October. This is the first area exhibition to be held since 1967 and will allow many artists their first opportunity for museum showing at the Corcoran.

The 34th Corcoran Biennial will open in February 1975 and will present a selection and review by the Director of recent paintings by major living American artists. Other exhibitions will include works on paper by Lee Krasner, the widow of Jackson Pollock; the photographs of Ansel Adams; drawings by Robert Smithson.

In addition, the Corcoran will inaugurate a new, regular acquisition policy in order that representative works by living American artists will be added to the collection, with provision for major acquisitions from time to time. Gifts of works of art, both historical and contemporary, will be encouraged.

The musical program for the 1974/75 season will consist of regular monthly events including six string quartet concerts: three by the Tokyo quartet and three by the National Symphony Quartet. These groups will play on the famous Stradivarius and Amati instruments from the Corcoran's Clark collection. Other musical events will be recitals by chamber music combinations and outstanding soloists.

Also to be presented are a regular and continuing series of films on art subjects, lectures, poetry readings, and a continuation of the lunchtime talks, children's workshops, and public tours.

The Corcoran points out that it receives no regular government funding and is dependent on income from its Endowment Fund, memberships dues, and contributions. Anyone wishing to become a member does not have to wait until the fall membership drive begins. For more information, call ME 8-3211.

COMPLETELY REDESIGNED ... theater operation at the Lazy Susan Inn Dinner Theater has been announced by the management who are especially proud of the

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Now, Pickering is also applying application engineering techniques and DCF ratings to its discrete cartridges. They fulfill the stringent requirements necessitated by the sophisticated nature of discrete discs.

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For further information write to Pickering & Co., Inc. Dept. FM, 101 Sunnyside Blvd., Plainview, New York 11803

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“for those who can hear the difference”
CORNER PROOF

Up to now, speakers may look right in a corner, but for that “looks right” feature you sacrificed sound. Up to now, that is. But Design Acoustics’ D-6 (not a very esthetic name for such an esthetic system) changes all that.

First off, that sculptured front isn’t just pretty. It’s also functional. Gives better than 135° horizontal and vertical dispersion.

Design Acoustics also back mounted the woofer so you don’t get interference dips in the 250-400 Hz range. (With front mounts you do.) And spaced all driver units more than a wave length apart to knock out phasing problems at crossover, and interference effects with multiple tweeters.

In other words, you get super sound. Even in the corners.

We can’t tell it all here. For more information and a demonstration, please stop by our sound room.

MARK YOUR CALENDAR . . . The month of November has been chosen as the time to open the Walters Art Gallery new wing to

fact that the stage will provide the maximum in viewing for three hundred persons.

HAPPY BIRTHDAY . . . to Washington’s own (or at least it feels like he’s own after all these years) Paul Callaway whose birthday falls on the 16th of this month.

A WIND SCULPTURE by Robert Amory, Massachusetts artist, has been placed on indefinite loan in the courtyard of the American Institute of Architects at 1735 New York Avenue, N.W. Consisting of ten brilliant orange discs on arms radiating from a central pole, the sculpture is constructed so as to move at random with the tempo and direction of the wind.

Amory, who has a special concern for the relationship between sculpture and site, feels that sculpture should be a part of the everyday urban experience; he creates his works to reflect his convictions.

This sculpture is 14 feet tall and 18 feet in diameter, fabricated of aluminum, and finished with polyurethane enamel. The discs move independently at the ends of the branching arms that revolve about the central pole.

Amory has also lent eight small models of mobile architectural sculpture to the AIA to display in its offices.

Robert Amory is a graduate of Harvard and has exhibited his work at the Corcoran Gallery of Art as well as in Massachusetts and has executed several commissions for architectural sculpture in New England.

THE SMITHSONIAN RESIDENT PUPPET THEATRE has announced special Summertime Workshops in Puppetry for children and adults.

Children’s Workshops will be held August 13, 14, 15, 20, 21, and 22 from 10 am to 12 noon in the puppet theater in the Arts and Industries Building. The fee for six lessons, two hours per session, for students ages six through twelve, is $30.00 which includes all materials. The curriculum includes construction and manipulation of simple puppets—hand, hand and rod, and shadow—using simple materials—cloth, foam rubber, paper, papier-mache, and wood. The workshops will focus on puppet acting and self-expression through the puppet medium.

Adult Workshops will be held August 12, 14, 15, 19, 21, and 22 from 7:30 pm to 9:30 pm in the puppet theater. The fee for six lessons, two hours per session, for students aged 13 and over, is $30 which includes all materials. The workshop will explore sophisticated puppet construction theory and history, and professional materials and techniques will be used. Inasmuch as construction and manipulation covered in the classes are such that should prove helpful to classroom teachers and to those involved in the creative and performing arts, professionals and teachers, as well as amateurs, should be interested.

All workshops will be led by Allan Stevens. For registration call Sue Hockenberry, 381-5395.
both members and the general public. The week’s festivities will feature a series of special events to be held within the Walters complex, including special tours of both buildings, films, lectures, and concerts. For several days preceding the official public opening, Saturday, November 16, members of the gallery will be admitted to the new building upon presentation of membership cards so that they may view the collection in its new setting.

ONE OF THE PRIVILEGES . . . of membership in the Virginia Museum is receiving "Arts in Virginia," a magazine published by the Museum for the enjoyment of its members, but also available by subscription (for $4.50). The spring 1973 issue includes photographs by the late Dean Brown with a profile of him by his wife. The photographs are from his Berlin collection and have a haunting quality of loneliness and solitude (not necessarily the same) that is almost overwhelming. Persons wishing to become members or to subscribe to the magazine should write to Virginia Museum, Boulevard Grove Avenue, Richmond, Virginia 23221.

NOTED FOLKORIST Joseph C. Hickerson has been chosen to head the Library of Congress Archive of Folksong. Mr. Hickerson received his master’s degree in folklore from Indiana University in 1961. His master’s thesis was a 1,300-item annotated bibliography of North American Indian music. His article on “Folk Music of the United States” has appeared annually in the Encyclopedia International since 1972, and his compilation of a general bibliography on American folksongs will appear later this year in "American Folk Poetry: An Anthology," to be published by Little, Brown & Co.

NEW MEN AT THE NATIONAL GALLERY . . . Four new curators have been appointed to the staff of the National Gallery of Art. They are David A. Brown of Yale University, who will be a curator of central Italian painting; E. A. Carmean, Jr., of the Museum of Fine Arts, Houston, who will become a curator of 20th-century art; Sheila North, who has been a professional curator of Italian painting since February of this year; and John O. Hand, who has been curator of northern European painting since September 1973.

ROSES, ROSES . . . The Columbia Historical Society which is known for its publications about the history of Washington, D.C., and its collections of Washingtoniana, also has a beautiful garden. This delightful island in the midst of an increasing number of apartment buildings and apartment houses is open to the public from noon until 2 pm, Monday through Friday. Thanks to the efforts of the New Scotland Garden Club and the society’s own House Committee, the roses are particularly fine this year and should continue to bloom through early autumn.

Other gardens worth going to see are: Franciscan Monastery, 1400 Quincy Street, N.E.; the Bishop’s Garden at the Washington Cathedral, Massachusetts and Wisconsin Avenues, N.W.; the National Arboretum, 24th and R Streets, N.E.; the Kenilworth
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Harford: July 19, 20 and 21
Goucher: July 26 and 27

THE GOOD SOLDIER SCHWEIG—Kurka
Goucher: August 3 and 4
Harford: August 9, 10, and 11

DIE FLEDERMAUS—Strauss
Harford: August 16, 17, and 18
Goucher: August 24 and 25
Saul Lilienstein, Director

Box Office Prices
At Harford Theater: $5.50 (fulltime student $3.50)
At Goucher Theater: $7.00 (fulltime student $4.25)
(The Harford Theater is at the Community College,
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Calendar of Events

DISTRICT OF COLUMBIA

Music
Openings & Single Events
1 Organ demonstration (free). Kennedy Center
Concert Hall, 1 p.m.
2 USAF Band, Jefferson Memorial, 8:30 p.m.
3 National Symphony, Rafael Druihan, cond. &
Kennedy Center Concert Hall, 8:30 p.m.
4 C. Randall Williams, organ. Nat'l Shrine of the
Immac. Conception, 7 p.m.
5 Poshynev (folk dancers). Kennedy Center
Opera House, 8 p.m.
6 Hal Posey, flugel horn. Blues Alley, thru
Aug. 10.
7 USAF Band, Capitol Plaza, 8 p.m.
8 Staple Singers & Graham Center Station—
Carter Barron Amphitheatre, 8:30 p.m., thru
Aug. 13.
11 Summer in the Parks: National Symphony,
Sidlin c, Anacostia Park, 8:30 p.m.
12 Organ demonstration (free). Kennedy Center
Concert Hall, 1 p.m.
13 USAF Band, Jefferson Memorial, 8:30 p.m.
14 National Symphony, DePreist c, Yong Uck
Kim, v. Kennedy Center Concert Hall, 8:30 p.m.
15 USAF Band, Jefferson Memorial, 8:30 p.m.
16 Nat'l Symphony. Jefferson Memorial, 8:30 p.m.
17 Erroll Garner, p. Kennedy Center Concert Hall,
8:30 p.m.
18 USAF Band, Jefferson Memorial, 8:30 p.m.
19 National Symphony, DePreist c, Carole Farley,
sp., Jerome Prusett, t. U. of Md. Chorus, Ken-
nedy Center Concert Hall, 8:30 p.m.
20 The McAlvays, Duo-organists. Nat'l Shrine of
the Immac. Conception, 7 p.m.
21 USAF Concert Band, Capitol Steps, 8 p.m.
22 USAF Band, Capitol Plaza, 8 p.m.
23 *Kool and the Gang, Donald Byrd, Blue Magic—
Carter Barron Amphitheatre, 8:30 p.m. thru
Aug. 25.
26 Summer in the Parks: National Symphony,
Sidlin c, Fort Dupont Park, 8:30 p.m.

Theatre
Openings & Single Events
6 *“The Merchant of Venice” (musical version).
Sylvan Theatre thru Aug. 10.
7 *“James the Dragon Slayer (Shakespeare &
Co.)” Trapier Theatre, St. Albans' School, thru
Aug. 13. Also Fri. and Sat.

Continuing
American Society of Theatre Arts, “The Unsung
Coile Porter,” thru Aug. 4.
Ford’s Theatre, “Don’t Bother Me, I Can’t Cope”
thru Aug.
Kennedy Center Opera House, “Seesaw” thru
Aug. 4.
Shakespeare & Co. “Pygmalion”, Trapier Theatre
thru Aug. 10.
Smithsonian Puppet Theatre, “What if ? . . . ?” thru
Aug. 4.
Sylvan Theatre, “Twelfth Night” thru Aug. 3.

Exhibits, Films, Lectures
Openings & Single Events
1 Demonstration in conjunction with Goldsmith
Exhibits Jewelry making, Palm Court, Renwick
Gallery, 1-4 p.m.
2 *Civilization—II: “The Pursuit of Happiness”
(film), Nat’l Gallery, 1 & 6:30 p.m.
Repeated Aug. 1, 2, and 3, same hours.
3 *The Question of Violence” (film) history of
violence in U.S., National Archives, 7:30 p.m.
Repeated Aug. 2, 12 noon and 5:30 p.m.
4 *The Changing Face of Women’s Periodicals.
5 *Introduction to Modern Art” (film), Nat’l
Gallery, 1 & 6:30 p.m.
6 *Rug Mornig: Pot Pourri—Fishlandeau,

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

Are Your Organization’s Events Listed?

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12 FORECAST FM
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MARYLAND

Music
Openings & Single Events
2 *Kiss Me, Kate*, Gilman Summer Theatre, 8:30 p.m. Theatricals, 8 p.m.
3 *Festival*, Springfield High School Aud., 8 p.m. Repeated Aug 8, 1 p.m.
4 *Carnival*, Brookland Park, 8 p.m. Repeated Aug 8, 1 p.m.
5 Municipal Concert Band, Martinet c. Good Samaritan Hospital, 8 p.m. Baltimore.
6 *The Good Soldier Schwart* (Hartford Summer Theater), University of Conn., 8 p.m. Repeated Aug 4, Towson.
7 Baltimore Big Band, Walker c. War Memorial Plaza, 7 p.m. Baltimore.
8 Early Fatha, Quinby Auditorium, Merriweather Post Pavillion, 8:30 p.m. Columbia.
10 Municipal Concert Band, Martinet c. Patterson Park, 8 p.m. Baltimore.
11 The Potomac Singers, Cabin John Regional Park, 7:30 p.m. Cabin John.
12 Municipal Concert Band, Martinet c. Dell, 8 p.m. Baltimore.
13 Festival of Music, Baltimore Memorial Stadium, 8 p.m. Rain Date—Aug. 8, Baltimore.
15 World’s Fair, Crofton, 8 p.m. Repeated Aug 10 and 11, Bel Air.
16 Herbie Mann and the Family of Mann with David Newman, sax., Merriweather Post Pavillion, 8:30 p.m. Columbia.
17 Baltimore Big Band, Walker c. Memorial Plaza, 7 p.m. Baltimore.
18 Summer in the Parks: National Symphony, S. 8:30 p.m. Baltimore.

Theatre
Openings & Single Events
1. "Wizard of Oz* Painters Mill Children’s Theatre, 8:30 p.m. Owings Mills.
4. "Tureen Island", Shady Grove Children’s Theatre, 11 a.m. Gaithersburg.
5. "Tureen Island", Painters Mill Children’s Theatre, 11 a.m. Gaithersburg.
6. "Neither Here Nor There", The Cuddle-Up, Glen Echo Park, 8 p.m. Glen Echo.
7. Street 70 Youth Series: “Wilables", Rockville Civic Center, 2 p.m. Rockville.
15. "Robin Hood", Shady Grove Children’s Theatre, 11 a.m. Gaithersburg.
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Exhibits, Films, Lectures

Openings & Single Events


10. Films and Demonstration on tapestry making. BMA Downtown Gallery, 1:30 p.m. Baltimore.


Continuing


Brookside Gardens. (Md. Natl. Capital Park & Planning Comm.) Tuesday thru Saturdays: 9 a.m. to 4:30 p.m. I. & 3 p.m. Wheaton Regional Park, Wheaton.


Hampton National Historic Site. Historic house and garden, period furnishings. Special exhibit: "Ealth: The Blue Period 1850-1900" thru Sept. 8. Towson.


Towson State College. Recent additions to permanent art collections: African, American Indian, Asian.

The Walters Art Gallery. Permanent Collection, Baltimore.


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

VIRGINIA

Music

Openings & Single Events


5. Ferrante & Teicher. Wolf Trap Farm, 8:30 p.m. Vienna.

6. Natti Symphony. Kostelanetz c. Wolf Trap Farm, 8:30 p.m. Vienna.


9. *"A Cycle of Cities", Sidlin c. American Wolf Trap Acad. Orch. choruses and dancers. Wolf Trap Farm, 8:30 p.m. Vienna.

10. Joe Limon Dance Co. Wolf Trap Farm, 8:30 p.m. Vienna.


12. *Marlon Williams and the Dixie Hummingbirds. Wolf Trap Farm, 8:30 p.m. Vienna.

11. Festival of Music with Boots Randolph, Floyd Cramer, and Brenda Lee. Wolf Trap Farm, 8:30 p.m. Vienna.

12. Nelson Riddle. Wolf Trap Farm, 8:30 p.m. Vienna.


14. USN Band: Port Authority. 8 p.m. Fairfax.


16. City Center Ballet. "Pulcinella", "As Time Goes By", "Trinity". Wolf Trap Farm, 8:30 p.m. Vienna.

17. City Center Ballet. "Kettentanz", "The Moor’s Pavane". Wolf Trap Farm, 8:30 p.m. Vienna.

18. Barber House. Harmony Parade. Wolf Trap Farm, 8:30 p.m. Vienna.

20. Natti Symphony. Kostelanetz c. Wolf Trap Farm, 8:30 p.m. Vienna.

21. Sarah Vaughan with Billy Rich and His Band. Wolf Trap Farm, 8:30 p.m. Vienna.

22. MEV-NY and The Grand Union. Wolf Trap Farm, 8:30 p.m. Vienna.

23. Paul Winter Consort. Wolf Trap Farm, 8:30 p.m. Vienna.

24. Natti Symphony. Rudel c. Wolf Trap Farm, 8:30 p.m. Vienna.


Exhibits, Films, Lectures

Openings & Single Events


4. *"The Contrast" (Heritage Repertory Co.) Unv. of Va. Repeated Aug. 8, 13, 17, 23, Charlottesville.

5. *"Streets of New York" (Heritage Repertory Co.) Unv. of Va. Repeated Aug. 9, 15, 18, 22. Charlottesville.


Continuing


"The Long Way Home" (outdoor drama), thru Sept. 2. Frederick.


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9 *4th Annual Buckeye Beach Boardwalk Art Show, Thru Aug. 11, Hampton.
10 *5th Annual Buckeye Beach Boardwalk Art & Craft Festival, Thru Aug. 11, Colonial Beach.

Continuing
Appomattox Maner, Historic House (1763), Hopewell.
Becker Plantation, Historic House (1763) ancestral home of Presidents William Henry Harrison and Benjamin Harrison, Charlestown City.
Carlyle House, 121 N. Fairfax Street, Historic House (1750). Alexandria.
Chrysler Museum. Permanent Collection, Norfolk.
Fl. Ward Museum, Civil War Fort, 4301 West Braddock Road, Richmond.
Gadsby's Tavern, Historic Building, Cameron and N. Royal Sts., Portsmouth.
Gunston Hall, Historic House (1755-58) and furnishings, gardens, Lorton.
Hugh Mercer Apothecary Shop, Historic Building and pharmaceutical implements, medical implements, historic papers, Fredericksburg.
Hume School Historical Museum, Historic Building and museum, Arlingburg Ridge Road, Arlington.
James Monroe Law Office Museum and Research Library, Historic Building (1758) and manuscript, papers, collections, Fredericksburg.
Jamestown Foundation, Preservation of the site of the first permanent English settlement in North America, Jamestown.
Kenmore, Historic House (1772) with period furnishings, Fredericksburg.
The Mariners Museum, History and maritime museum, Newport News.
Mary Washington House, Historic House, period furnishings, Fredericksburg.
Michie Tavern, Historic Building (1780), English and American 18th century tavern furnishings, Charlottesville.
Monticello, Historic House; home of Thomas Jefferson, period furnishings, Charlottesville.
19th Annual Virginia Beach Boardwalk Art Show, thru July 1, Virginia Beach.
Peaks of Otter Visitor Center and Museum, Natural and historic heritage, Bedford.
Red Hill Shrine, Historic House (1750), Brookville.
Rising Sun Tavern, Historic Building (c. 1760), period tavern furnishings, Fredericksburg.
Rockingham River Museum, Historic House (1785), Rockville.
Rockbridge Historical Society, Historical Society Museum and Historic House (1790), Lexington.
Scotchtown, Historic House, Ashland.
Shirley Plantation, Historic House (1722) and period furnishings, Charles City.
Southwest Virginia Museum, History museum and historic building, Big Stone Gap.
Stone Wall Jackson's Home, Historic House and Jackson relics. 8 East Washington St., Lexington.
Sym's Eaton Museum, History Museum: Civil War and record pertaining to the first free school in U.S., and to Hamilton, since 1819, 19 Cary St., Hampton.
Univ. of Va. Museum of Fine Arts, University portrait, 18th and 19th century American paintings, Charlottesville.
The Valentine Museum, Historic house (Robert Mills, Architect) Archives, costumes, decorative arts, etc. Richmond.
Virginia Commonwealth University: Summer Film Institute, corner of 8th & Richmond.
The Virginia Museum. Recent Acquisition from the Contemporary Art Fund, thru Sept. 22. Ivan Chernyayev, designer thru Sept. 8, Richmond.

Pennsylvania

Music
Openings & Single Events
2 Old Fiddler's Picnic, Lenape.
3 American Indian Drum & Bugle Corps Championship, thru Aug. 7, Butler.
7 Carillon Concert, Valley Forge.
10 *State Crafts Fair.—Pennsylvania Guild of Craftsman, Millersville.
9 *Geschenkpoppen Folk Festival, Thru Aug. 10, East Greenville.
14 Carolin Concert, Valley Forge.
16 *Fall Festival & Festival of Music, Kennwood Park, thru Aug. 25, West Mifflin.
21 Carillon Concert, Valley Forge.
23 Philadelphia Folk Festival, Old Pool Farm, thru Aug. 25, Upper Southampton Twp.
28 Carillon Concert, Valley Forge.

Continuing
Philadelphia Film, Monday and Wednesday evenings in Rittenhouse Square, Mummers String Band Festival, Art Colony Club, Thrus., Thurs. & Sound Light Show, Tues.-Sat., Philadelphia.

Exhibits, Films, Lectures
Openings & Single Events
2 *Antiques Show, Jr. H.S., Gettysburg, thru Aug. 4.
3 *Flower Show, Presbyterian Church, thru Aug. 19, Millford.
4 *Dahlgren Old Harmony Museum, thru Aug. 25, Harmony.
7 *Art Show, Fairgrounds thru Aug. 31, Newfoundland.
3 *Antiques Show, Roll-R-Rink, thru Sept. 2, York.

Continuing
John Chadd House, Historic house, Chadd's Ford.
The Pennsylvania Academy of Fine Arts, American painting and sculpture, Philadelphia.
Hermitage Museum, Historic house with early American, Pennsylvania Dutch items, clock collection, angels glass, Indian lore, Hershey.
Philadelphia Museum of Art, Permanent Collection, Philadelphia.
Flower Show, Collection of Arms and Armour, on indefinite loan, Abstract impressionists, thru Aug. 8, Philadelphia.
Rodin Museum, Rodin's collection, outside Paris, of the works of Auguste Rodin, Philadelphia.

Delaware

Exhibits
The Corbit-Sharp House (1774), Historic house and furniture, Open Tues.-Sats. 10 a.m. to 5 p.m., Sun. 2 to 5 p.m., Odessa.
The Henry Francis Du Pont Winterthur Museum, American decorative arts, Tours by reservation, Gardens open without appointment in the growing season, Winterthur.
Wilson-Warner House (1769), Historic house and furnishings, Open Tues. thru Sats. 10 a.m. to 5 p.m., Sun. 2 to 5 p.m., Odessa.

(Carried on from page 6)

The Yeomen of the Guard. If one must blame somebody, it would seem that the D'Oyly Carte Company either already has recorded or soon will record a truly complete version of The Mikado, including what is probably Gilbert's most hilarious dialogue. But to date I have been unable to substantiate the rumors, unless they refer to a rather obscure recording of the opera by the Sadler's Wells Company, about which I know nothing more than that such a recording exists. It would indeed be a great delight to G & S fans if a truly complete Mikado were to come forth from the D'Oyly Carte. I can't help thinking as I look at my extensive collection of British light opera recordings that it's a pity such a state of things as to have albums containing every word and note of such little-known works as Utopia, Ltd, The Grand Duke, and The Mountebanks but only the music and lyrics of such a perfectly realized and beautifully integrated music-drama as The Mikado!

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"Perfect Pitch" has come and gone at the Eisenhower Theater. In retrospect, it can be considered a hit—good audience reaction; good box-office; and well-reviewed by both Washington critics.

By conventional standards, however, it is hard to judge. Had it opened on Broadway, how long might it have run? When I last spoke with the producers of "Perfect Pitch" and with playwright Samuel Taylor, there were no plans to take the show beyond the three-week run at the Kennedy Center.

Is that it? Is that brief appearance all there will ever be for so promising a play? I don't think so. Whether Taylor or the producers Roger Stevens and Richmond Crinkley have plans for it or not, there will be more performances somewhere.

Taylor spoke of his play as "high comedy—like Congreve, Sheridan, and often Coward." Yes, it is high comedy, in the sense that we had persons of the privileged classes exchanging witticisms on small matters. But that is not all we had. The longevity of any story, be it play, novel, or movie, is dependent on the characters we come to know. Memorable characters become a part of our own collective experience that shapes our perceptions of the lives we live.

In "Perfect Pitch" we were introduced to seven persons, two of whom are, in my opinion, memorable. Lady Pamela Fox and her daughter, Augusta are worth knowing. The relationship between the two is one of respect and admiration; a rarity, I think, between mothers and daughters in this age.

Tammy Grimes (Lady Pamela) is an actress of the first order. She may well become one of the greats of this current generation. She provided the focus around which the others worked. Would "Perfect Pitch" have been as strong with another in the role? Perhaps, because Samuel Taylor obviously wrote the play around this one character. Ten years ago Taylor's "Beekman Place" opened and closed on Broadway with little note. As Taylor reveals, "Perfect Pitch" is a new play based on some of the same characters.

Memorable characters become a part of our own collective experience . . .

"I often felt that we did a lot of things wrong with 'Beekman Place.' So, for my own satisfaction, I rewrote it recently and showed it to Roger Stevens. He and I had worked together on Broadway for many years and on 'Beekman Place' as well.

"I dropped some characters and added some new ones; changed many scenes and locations. I was still adding scenes two weeks before the opening."

What is significant is that the character of Lady Pamela was always the focal point. She is a person who lives for Samuel Taylor, and who now lives for all of us. The play may change yet again, for the plot is rather thin, the supporting roles not particularly vital, and much of the dialogue only exposition.

In brief, Lady Pamela is an American who sought and found a titled and rich man. He conveniently died six months after their marriage, leaving Pamela with proceeds.

The play opens years later with Pamela and daughter Augusta leaving London in a flurry, reporters in pursuit. It seems 18-year-old Augusta has taken up demonstrating as a profession (modeled on Vanessa

Jean-Pierre Aumont and Tammy Grimes in "Perfect Pitch."
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Redgrave?), Augusta’s recent altercation in Grosvenor Square resulted in a member of the London constabulary receiving a kick

Nancy Cahill who appeared recently at the Washington Theater Club in "Jacques Brel is Alive and Well and Living in Paris."

in the balls. Not groin, as Lady Pamela points out later, for if you don’t know the difference, she says, you’ve got a lot to learn.

The pair escape to the home of friends in New York. The plot evolves around the revelation that Augusta is in fact the child of their New York host, Nicholas Astrov (Jean-Pierre Aumont), a concert violinist who has withdrawn from public life. The revelation is the source of much comedy, including the delightful description of Lady Pamela being made love to on a billiard table that gives way beneath them.

M. Aumont does well with the straight lines, but the character never really comes to life. Nor does his wife seem real, though Carole Cook’s performance lacked nothing. The play is about Lady Pamela and her delightful daughter, it is this that will hopefully carry the play into theaters across the country. With a single set and only seven parts, it is natural for the smaller stages.

“Perfect Pitch,” by the way, was given all the professional support a new play by a noted author deserves. The Kennedy Center facilities are some of the best in the world. Davey Marlin-Jones provided excellent direction. It should be very satisfying for Washington theatergoers to see such fine work from a director we can call our own.

If you missed “Perfect Pitch” during its Kennedy Center run, remember that it is a play to watch for.

Excellence is where you find it, and when you do, it deserves our attention. The re-
cent production of "Jacques Brel" at the Washington Theater Club was enjoyable, but lacked much of the power we have come to expect. The youthful cast cannot do justice to the agonies described in Brel's songs. One exception, though is Nancy Cahill. She has a quality and a talent that gave the impression that the overall production was better than it really was.

The new Lazy Susan Inn Dinner Theater opened in mid-June with "Last of the Red Hot Lovers." It's a very funny Neil Simon play about a middle-aged man who married when young, has never strayed, and is now trying to. In three acts our hero, played well by Walter Williamson, muddles through three escapades.

Taylor spoke of his play as high comedy . . .

The second act starred a very funny young woman by the name of Maryann Kohler, who picked up the pace with a true vitality that every theatergoer and theater director longs for.

This new Equity dinner theater has much to commend it—convenient to I-95 and the Beltway, near Springfield, excellent food in the Pennsylvania Dutch tradition, and the best seating of any of the dinner theaters (tables for two and four—never cramped nor packed in with strangers). For reservations and information, call 550-7384. It's a good bet you will enjoy the future productions of this very welcome addition to our area's professional theaters.

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Maryann Kohler and Walter Williamson—in "Last of the Red Hot Lovers" at the Lazy Susan Inn Dinner Theater.
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SPEAKERS BLOWN?

24 FORECAST FM

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

BUSCH’S CHEMASEAKE INN—ROUTE 50-301—Annapolis, Md. 21401—Open for lunch and dinner 7 days a week. American Express, Carte Blanche, BankAmericard, Master Charge, and Diners Club. No Reservations.

If you’re in the mood for an excellent seafood dinner, by all means visit the Chesapeake Inn in Annapolis, Md. It is one of the best seafood restaurants on the East Coast. There is so much to see and do for tourists and sightseers in Annapolis, it’s fun to spend the day in this charming city and top it off with a visit to Chesapeake Inn for dinner, being careful not to miss this brown contemporary building located on Route 50 and 301. The evening we were there it was jam packed and we had to wait about an hour, but the time passed swiftly in their also crowded cocktail lounge with drinks mixed to our liking and good service. The midshipmen were having “June Week” and the restaurant was filled with these young gentlemen, their dates and parents.

Their menu is outstanding for those who enjoy a hearty eastern seafood dinner. Such things as Chesapeake’s Steamed Seafood Special (One whole Maine Lobster, Cherrystone Clams, Chesapeake Bay Oysters and Spiced Shrimp all steamed together and served with Clam Broth and Drawn Butter) at $3.75, Broiled Chesapeake Bay Rockfish $4.75, and Stuffed Baked Clam $4.95, grace the menu. There is also a Landlubber Fare offered for those unfortunate people who do not enjoy seafood. Diners range from $4.25 to $10.50 (Live Maine Lobster with Crab Imperial Stuffed). Of course, a wide variety of appetizers are offered, such as Chincoteaque Oysters on Half Shell, Escargot Chesapeake, Baked Deviled Clams, plus a good selection of soups and chowders, with prices ranging from 60¢ (cup of soup) to Cherrystone Clams on Half Shell at $1.85 to Maine Lobster Meat Cocktail at $4.50.

After much drooling, we decided to order Hard Crab Soup and Stuffed Jumbo Mushrooms Caps (crabmeat stuffing) for our appetizers. For our main course we decided on their Fisherman Platter (Broiled and Stuffed Half Chicken Lobster, Lump Crab Cake, Jumbo Gulf Shrimp, Cape Scallops, and Deviled Clam), $8.25, and sauteed Scampi (Shrimp sauteed with Butter, Garlic and Wine), $5.35. All entrees are served with cheddar cheese and assorted crackers, potato, tossed garden salad with choice of dressing, and coffee or tea. Needless to say, our taste buds were satisfied, and although they offer an adequate dessert list with such items as homemade rice pudding, Menthe Parfait, etc. there just wasn’t any room left for dessert. They also offer an equally interesting lunch menu with prices ranging from $1.95 to $3.95. Dinners will be served any time of the day. Lunch hours are 11:30 to 3:00.

Their wine list contains selections to go with any of the entrees. There are red and white Bordeaux wines, red and white Burgundy wines, Rhines, Moselles, and several Champagnes and Sparkling Wines. Bulk wines are also available.

Of course, a good restaurant isn’t complete without good service, and our waitress, Jenny, was especially delightful and efficient and, hopefully, typical of the service in this fine restaurant.

Parking is on the premises—but one must be alert since the turn-in from Route 50 can be dangerous due to the heavy traffic and a hidden driveway.

When visiting the Chesapeake Inn, to quote, in part, from the greeting on their menu—“We bid you Wine and Dine Heartily and with Leisure.”

THE JOSHUA TREE—6930 Old Dominion Drive—McLean, Va.—821-2894. No lunches served. Hours: 5:00 pm to 10:30 pm Mon. thru Thurs.; Fri. and Sat. 5:00 pm to 11:00 pm; Sunday noon to 9:30 pm. All credit cards except Carte Blanche.

The Joshua Tree Restaurant houses its namesake, a member of the lily family, that grows 20 to 39 feet high. Legend attributes naming of the tree to early Mormon pioneers, who were reminded by its outstretched branches of the biblical Joshua. The tree is beautiful and inviting as you enter the restaurant (at night it’s lit up with tiny lights) and lends an atmosphere of warmth and friendliness which carries through the entire evening.

Their menu is small but interesting, consisting of about 8 entrees, mainly steak, plus Nest of Broiled Baby Lamb Chops, and Broiled Succulent Lobster Tails (which are excellent). Prices range from $3.95 to $6.95. Their entrees include salad, from their bountiful salad bar, light and dark bread and their own “Sangria.” The Salad Bar is full of appealing ingredients: sliced green
and black olives, cucumbers, onions, radishes, minced hard-boiled eggs, bacon bits, croutons and, of course, lettuce. We might add that their salad could be a meal in itself, so try to save room for their mouth-watering entrees. You have a choice of the usual blue cheese, french, roquefort and oil and vinegar, which are all excellent.

We ordered the Tenderloin Steam and the Broiled Succulent Lobster Tails with side orders of their Fresh Mushrooms, Western Style, and thoroughly enjoyed every morsel. Although they have an adequate wine list, their own Sangria, the traditional Spanish drink of festivity, served in a tall cool pitcher with slices of orange and lemon, is worth trying and is included with your meal at no extra charge.

Their dessert offerings are Whiskey Pie or a seasonal Meringue. Their Whiskey Pie is one of our favorite desserts and we feel it's a dish one must sample when visiting the Joshua Tree.

The polite and enthusiastic service of their young employees is another plus for this lovely restaurant.

We feel we must mention that seating could be a problem for those people who like a little privacy while dining, since the tables are very close together. Adequate parking is on the premises.


Other business took us into downtown Washington one day, and we decided to take this opportunity to sample lunch at one of the many fine restaurants in the area. After several unsuccessful attempts to come up with a restaurant which wasn't completely booked, we spotted Le Provencale and were able to find an unreserved table. We've heard many good things about Le Provencaal and considered ourselves fortunate to be seated at this time of the day. We were cautioned that the table was not one of the better located ones, but took it anyway in order to sample the food.

We regret to say that our experience left much to be desired. In fairness to the establishment, we may have selected two dishes that are not specialties of the house, but nevertheless, we were at a loss to understand the mediocrity of the dishes served to us.

We ordered from the specials of the day and chose Le Gigot Froid Parisienne (cold leg of lamb) at $4.25 and L'Omelette Au Fines Herbes (herb omelette) at $2.95. Both selections were preceded by a salad of the oil-and-vinegar variety which was average . . . we do better in our own kitchen. The omelette was tasty but overdone for our tastes, and the lamb was just fair. We tried a carafe of their house wine and found it to be acceptable.

The menu was quite extensive for lunch and included many dishes which could

(Continued on page 45)
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(Can any of our readers shed some light on what's coming up in the near future for G & S fans?—Ed.)

CAN'T LISTEN WITHOUT LISTINGS

Sir:
I don't listen less to WCAO and WBAL since they no longer give listings of their programs, as Mr. Gilman writes in the June issue of Forecast FM. I don't listen at ALL (as I used to). As far as I'm concerned, if they don't list, they don't exist.

B. von Goetz
Washington, D.C.

(please note that WCAO is giving us their evening symphony listings, 7 days a week and their Sat. night opera. As to WBAL, please keep your letters coming and we'll do all we can to encourage the station to resume sending us their programs.—Ed.).

Sir:
I have been a subscriber for a number of years but have found recently that, Forecast FM has been going down in value through no fault of yours. I failed to receive my January, 1973 copy and received the January, 1974 copy in February. The unfortunate problem at WBAL and the continuing absence of programs on WCAO are distressing.

I hope that things will change in the next 12 months.

Earl F. Clark
Arlington, Va.

(We hope so too, but hopes usually are not enough. If you want more listings and not less, we recommend everyone send a letter to the station(s) with their request. A carbon to Forecast FM would be helpful too. Strong public response is the only way we know to remind the area broadcasters of their duty to their listeners.—Ed.)

DELI GFUL RECOMMENDATION!

Sir:
Reference is made to Robert E. Benson's review titled "Some Reminiscing," which appeared in the April 1974 issue of Forecast FM.

After reading Mr. Benson's recommendations of Poulenc's Double Piano Concerto, I ran to the record shop and bought it. This disc is delightful and highly enjoyable. Perhaps he will write another column on early stereo albums.

Carl R. Cardebas
Washington
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Is It All Worth
"THE ROAR OF
THE CROWD?"

by ron morrisseau

In the opening scene of “Last of the Red Hot Lovers” at the new Lazy Susan Inn Dinner Theater, Barney Cashman enters through a door from up stage, walks down to the tables surrounding the stage, reaches out for an imaginary shade pull, and goes through the motion of pulling it down. As he does, a bright “sun” spotlight fades. Barney walks back across the set, his mother’s apartment, flips a switch by the door and different lights come on.

A simple action with not a word of dialogue. A nice touch, some of us in the audience might think, but the play moves on and we with it.

Let’s look back for a moment to a technical rehearsal just a day or two before the first performance. Standing in front of the stage is Terry Burgler, a producer-director. On stage, Walter Williamson, in faded tan pants and a striped knit shirt, practices this all important first entrance.

Burgler yells out to the lighting crew at the back of the house: “The light has to come out faster. When his hand stops, its got to be all the way out. Let’s run through that another five or six times.”

Williamson, without even a grimace, returns through the door he’s just entered, to enter through it again and again and again, until the lighting man has the timing perfect, his notes written on his cue sheet so that it stays the way it was rehearsed when the show finally opens.

In the darkness of the house there are faceless forms. Tables are cluttered with empty coffee cups and overflowing ashtrays. Tools and lumber, set pieces and piles of cloth, cable and lighting instruments decorate the tables, floor, and chairs, where in just a couple of days, well-dressed theatergoers will dine, the tables then spread with crisp, white cloths. They will then walk on carpeted floors, all attractively complemented by art-nouveau lampshades and parts of an old merry-go-round, antique sideboards, a 1920’s Rolls Royce, and antique tools, mirrors, and engravings.

The faceless forms come to life in ones and twos, scurrying off to get a prop, check a light, hang a drape. Walter Williamson now is into another scene. His second-act co-star has a bouncy entrance followed by a few pieces of business. Maryann Kohler plays the part of a struggling young actress Barney has met in the park. On her entrance she walks, no, flits, straight to the window shade and opens it. As she does, up comes the sun spot. Barney races to the window, for fear his mother's neighbors will see, and quickly closes the shade as his sprightly date prances, gabbing merriely, about the room. Barney turns away to get the lady a drink, and up goes the shade, up goes the spot, and, “Let’s run through that another five or six times,”

Behind the Scenes:
A Special Report

Last month our reporters went backstage to take a look at the inside workings of a theater, symphony, opera, ballet, and recording studio. On the next ten pages, they tell us the many things that are required of managers, performers, and stage crews to bring us an evening of entertainment.

Ron Morrisseau is Forecast FM’s theater critic.
Burgler's authoritarian voice commands, and Ms. Kohler and Mr. Williamson run through the second-act opening again and again and again.

It's not an easy life being an actor...

Throughout the day it goes: two apprentices hanging black velour over the windows throughout the house; a tech apprentice sitting cross-legged on the floor cutting out pieces of colored plastic, "gels," they're called, to put in front of the lights to give them color for moods and special effects; and grinding, drilling, and banging going on in one corner where a new air-conditioning duct is being installed (the temperature this Saturday afternoon is at least 80 degrees outside and 95 inside during the rehearsal, with no relief until the system is installed).

A sewing machine sits idle, temporarily, on one of the dining tables. Cans of paint and rollers and pans cover another table, waiting patiently to be taken in hand yet again when the rehearsal is over.

"Where's Props?" Burgler calls out. "Props" is a term used for both the smaller stuff that's carried on and off stage during the show, and also the person responsible for knowing where they are when they're needed.

Williamson and Kohler rehearse the song that ends the second act.

"Lost in traffic somewhere!" comes the reply.

"We'll go on anyway," says Burgler.

Williamson and Kohler are now rehearsing their song for the close of the second act, she upside-down on the couch, legs thrust into the air, and he sprawled more conventionally on the couch and on her. Remember, the temperature is in the 90's.

The song is rehearsed again and again... for the second act lights dim on a cue line from the song.

It's five o'clock. A full day of rehearsals have just been completed. A quick conference with the cast and crew and Burgler's voice rings out: "See you all back here at seven. Enjoy your supper." And not a groan or whimper from anyone, not even from the unpaid apprentices whose only income is the tips they receive from waiting tables.

The faceless forms come to life in ones and twos...

This went on for three weeks before you and I saw that first-act light dim as the imaginary shade was pulled. It's not an easy life being an actor, with weeks and months between jobs, between those moments when the crowd roars and makes it all worth the effort. As you and I sit comfortably on our padded chairs at food-laden tables spread with crisp, white cloths, attended to by the unpaid apprentices, let's remember to watch for those "little things" like a sun-spot that fades on cue. It might not seem like much, but if you've moved the lever on the lighting board "another five or six times" day after day during rehearsals, and now in front of an audience it works exactly as planned, well, it really is something. Not just that successful fade, but all the successful fades, speeches, cues, songs, and, oh yes, props, that keep us from being distracted from the play itself. No matter how "good" the play is or is not for you, remember that a lot of people have worked long and hard to show you their very best. Let's let them hear "the roar of the crowd."

...next time you're shopping at Woodies, please be nice to the salesperson, she may be an out-of-work actress.

Producer-director Terry Burgler (on the left) and actor Walter Williamson in a brief moment between scenes during rehearsals.
Sitting amidst a concert hall filled with listeners, thrilling to the music of the National Symphony Orchestra performing live, all the cares and considerations of the world are lost in the aural exultation being created on stage. After a rousing finale, the hall fills with thunderous applause, and a question comes to mind:

Conductor James DePreist.

**Behind the Scenes: A Special Report**

What does it take to make this orchestra perform? Could someone merely dash off a few lines, hand them to the conductor, then sit back and listen? I doubt it.

Then how does an orchestra of the size and calibre of the NSO come to these moments? The beginning surely lies with the composer who spends years learning his craft that he may exercise his talents and create his art. His works must reach the proper people, and be recognized as worthy of playing. Then an organization like the National Symphony Orchestra, specifically its renowned music director, Antal Dorati, and his staff must sit down to plan their season’s schedule. Guest conductors will have submitted their preferences for consideration, but the final decision is Dorati’s (with the Board keeping an alert ear tuned to the box office).

Having selected the works for a given concert, the schedule is sent to Andres Lindbergs and Vernon Kirkpatrick, the orchestra’s librarians. It is their job to find the reams of sheet music that will be played. If a piece is already in the library down in the catacombed bowels of the Kennedy Center, they merely pull the parts and check them over for cuts and markings (such as “bowings,” indicating how to attack each note or phrase for the violins, up-bow or down-bow). If the piece is not in the library, it must be found in one of many catalogues or listings of various publishers.

Of course, it may not have been published, existing only in manuscript form. In that case the owner of the manuscript, the composer or his manager or agent, must be contacted and arrangements made for receiving the score. It is at this point that the composer or publisher’s fees are decided.

For standard pieces not under copyright (like the old classics) there is merely the fee for renting the sheet music—say $40 per performance. If the work is one that will be played often, the NSO will probably purchase its own copy of the parts (for say $100), saving the trouble of re-marking the bowings and cuts, eliminating the time and worry of getting the music, and saving money, too.

If the piece is under copyright, the fee will include both the royalties due the composer and the actual fee for renting the music. Sometimes, when renting copies, the NSO ends up with a set of music that has another orchestra’s markings. As these vary from conductor to conductor, they will have to be changed. However, if a young conductor happens on to a score previously marked by someone like George Solti or even Toscanini, he might just be moved to incorporate some of the famous conductor’s ideas into his performance. There are, of course, those young conductors who have their own “revolutionary ideas,” and come to a rehearsal with all kinds of “new” things—but they are rare, and musicians have a way of handling them.

If the piece of music to be played is brand new (commissioned by the National Symphony Orchestra or otherwise) then, of course, the whole process becomes one of taking part in the realization of a new work. The composer is involved at every step of the game, and his fees include first performance and perhaps, depending on his contract, a given number of performances, or a certain length of time for performances of an unlimited number, all for the same fee. He stays right through until the first performance, rewriting, cutting, clarifying, working with the players and the conductor, taking their advice where useful, much as a playwright works with actors and a director on a new play.

A lot of music used by orchestras the calibre of the NSO is anything but the clear, clean printed music on which popular tunes are available. Many works are still in the composer’s handwritten manuscript, some haven’t even been fully copied into parts (that is, the various parts for

Jay Quantrill is the founder of First Folio and a free-lance writer.
individual players haven’t been separated onto different sheets of music, for example, the trumpeter’s part, the first violinist’s part, etc. When this is the case, someone has to pay for this expensive, time-consuming process, and the cost is often negotiated between the orchestra and the agent. In the case of Tippett’s “Concerto For Double String Instruments,” the NSO wanted to play it enough to share the bill.

Some compositions have been known to arrive at the library in such disreputable condition as to make performance impossible. The NSO received such a messy, unintelligible manuscript of Ives’ “Symphony #4,” that the musicians refused to play it. So the piece was rescheduled to allow for recopying, and a portion of the fee was covered by the NSO.

Could someone merely dash off a few lines, hand them to the conductor, then sit back and listen?

No matter what the trials and tribulations of the librarians, the music is finally received, reviewed by the conductor (who marks, cuts, etc.) and the concertmaster (who is responsible for the bowings), and made ready for rehearsal. Changes in programs do occur, of course, like the time when James DePreist, associate conductor of the NSO, was scheduled to conduct Shostakovitch’s Tenth Symphony. Sometime before, he had occasion to hear Prokofiev’s Fourth and, being intrigued, wanted to do it instead. He cabled Dorati for permission, which was granted, and the audience heard the Prokofiev.

Conductors like to have as much time as possible to prepare before a rehearsal—“three years, three months, three days…” whatever we can get,” says James DePreist, though sometimes even less is the case. Murray Sidlin, the NSO’s young resident conductor, once had less than two days to prepare Schönberg’s “Erwartung” for rehearsal, and then there was the time when he filled in for DePreist halfway through the concert, coming on cold, but going away with critical kudos.

While all these preparations are underway, a rehearsal schedule will have been devised. According to union regulations, the members of the NSO are allowed eight “services” per week, which include both performances and rehearsals. In other words, if there are to be three performances in a given week, only five rehearsals can be held, totaling eight services. If a ninth service is deemed absolutely necessary (a serious budgetary consideration as well as an artistic one), overtime fees will be required. And, of course, who can be certain how much rehearsing is needed?

The standard repertoire may be like falling off a log for an organization as professional as the National Symphony Orchestra, but some of the newer pieces require more labor, more attention to detail, until the musicians thoroughly understand the special requirements of each, the subtleties of the composer’s vision, and the dynamics of the conductor’s interpretation.

On the morning of a rehearsal, the musicians will gather in casual array. During the work period (two and a half hours, with one fifteen minute break) the conductor directs, commands, cajoles, and coerces with the air of a master manipulator. Enthroned on a high stool, he towers over all like an impassioned yet often pixyish Zeus, thrilled with his power, pulling strings to create an Olympic world of sound. But when the music ceases he speaks as one comrade to another, all in pursuit of their shared joys, no longer lord but a Promethean navigator on a common musical odyssey.

Precisely two-and-a-half hours later, the conductor thanks the orchestra for their patience and cooperation, and they disperse. The concertmaster exchanges a few comments with the conductor; a clarinetist approaches with a question pertaining to a certain bit of phrasing that Dorati likes. Would Mr. DePreist prefer it that way? Yes!

And nothing is left but the performance. DePreist, when asked, commented that the audience is forced to communicate its approval, or disapproval, only after the music has ended. However, Sidlin says that you can tell a lot from the coughs; in fact, “… the left side coughs are especially good,” he says in typical humor.

The standard repertoire may be like falling off a log…

And yet, this is why an orchestra exists: to play for its listeners. Nothing can replace the thrill of hearing music performed live. As in Disney’s “Fantasia” the visual harmony of the playing of the instruments has a direct relationship to the sound, though here there is no imposed intermediary interpretation. The audience sees the violinists bow and rise, the cellists and bassists pluck in juxtaposed rhythm, the tympanist counterpart with powerful strokes, and the horns swaying at their own melodic pace. All this, while the conductor’s hands and arms shape the power and intensity of the crescendi, his head punctuates the horn melody, his body feels the swerve of the violas and the descending arpeggios of the violins. This is the National Symphony Orchestra at work. Only after all the writing, copying, scheduling, marking, ordering, and rehearsing, comes the playing—and the joy.
CAN OPERA SURVIVE ITS TRIUMPHS?
by Levin Houston

I have been an opera-buff all of my life and there have been a number of questions which have plagued me. For example: Why is it that the more successful you are, the worse it is for you if you are in the opera business? The Metropolitan, after a phenomenally successful season, with about 95% capacity registered, was saved only because of the weekly pleas during the Saturday afternoon broadcasts and a million-dollar bequest, or maybe it was two million. Anyhow it was a tremendous one and this only promises to be a drop in the bucket compared to what they need. Their only answer for mounting costs and making their deficit manageable is to cut the next season shorter, eliminate the summer operas in the parks (this has at the last minute been re-instated), and shave their spring tour.

Behind the Scenes: A Special Report

Bringing it closer to home: Why should the fine Washington Opera Society have almost gone out of business a few years ago as a result of their production of Ginastera's Bomarzo? This world premiere was internationally praised, recorded by Columbia during the performances, and it played to capacity. Fortunately, the Opera Society was able to survive their greatest artistic triumph, but they did have to cancel operations for the next year in order to scrounge around for sufficient money to give them a tenuous solvency. And why, after the present, and their best-attended and most ambitious season, with five new productions and twenty performances, did they have to revert to the three opera-ten performance schedule of their early years? Even at that, one of the operas is a revival of Monteverdi's Coronation of Poppea, a successful production of three years ago. The others are Die Walküre, their first plunge into the complexities of Wagner, and Strauss' shocker, Salome.

Levin Houston is the opera critic of the Fredericksburg Free Lance Star and music professor at Mary Washington College.

For clarification, I turned to Washington's Mme. Opera, the erstwhile manager of the Opera Society, now Assistant Director of Communications and Marketing for the Wolf Trap Foundation in Vienna, Va. It took me several years to realize that the beautiful and dynamic redhead who dispensed press seats for the Opera Society and who, with the turn of a hand, straightened out the knottiest problems which came her way—always looking as though she had spent a couple of hours at Elizabeth Arden's before leisurely getting herself all dolled up for the Opera—bore the masculine-sounding, no-nonsense name of Luke Bandle, Manager.

In response to my request, she not only made herself available for brain-picking but provided two other experts in opera management: John Ludwig and Lawrence Styer. Mr. Ludwig, the General Director of Wolf Trap Foundation was formerly Manager for the Minnesota Opera Company, a successful organization which produces only American operas, most of them commissioned works. Mr. Styer is assistant to the Artistic Administrator of the Metropolitan Opera. His job, the Saturday I talked to him, was not to superintend the packing of the 22, forty-foot trailer-trails which would pick up the 150 tons of sets, costumes, and instruments after the night's performance at Wolf Trap for return to N.Y., but he had the more nerve-racking one of caring for the tons of ego and temperament carried around by the singers and orchestral musicians of the company.

The Minnesota Company uses simple sets and costumes, relatively unknown singers, and features an off-beat repertoire. The Met is one of the greatest opera companies in the world and has an almost year-round schedule of daily performances with the super-stars of the opera world on their roster. The Washington company is in the middle. It presents elaborate productions of operas from the standard repertoire with well-known singers and gives about as many performances per season as the Minnesota Company.

Each company has its own variety of headache but all are suffering from the same basic illness: how to make ends meet. Dependent on the cash balance and the availability of singers for principal roles, the smaller companies can plan in the spring for the next season, whereas the Metropolitan must work three years ahead. Already they are signing leading singers for specific dates during the 1976-77 season. The smaller companies must meet the costs of costumes and sets from the four or five performances they are able to give.

The Washington company still retains its earlier properties on the chance of revival
of one of their past productions, but how long this can be done is problematical because they are currently paying the astronomical sum of $1,000 a month for storage. The Met can expect to use these productions for at least ten years, assuming that the opera will remain in the repertoire that long. The classic, Don Giovanni, seen here in June, is eighteen years old.

Minnesota can afford an occasional fiasco because its regular audience is small and faithful and because not too much money is spent on any one production. Should the Met have an evening with attendance less than 95% of capacity, there is cause for worry; if less than 85%, it is a calamity. Each time its curtain is raised, the cost is $50,000. The seven performances at Wolf Trap cost $350,000. With the capacity-plus response at each one, the total intake was $314,000, an inevitable loss of $36,000.

Mr. Ludwig said that opera is a hand-made industry attempting to exist in an age of mass-production. Every aspect of opera—artistic, manual, or managerial—must be done by an individual, with no chance of cutting corners to save time or money. Unfortunately, each of these steps: artistic or manual, is also controlled by a union. The Met must cope with at least eighteen, any one of which can stop a performance as has been done in the past. Each union is more voracious than the preceding one. "Featherbedding", the union-imposed requirement that a specified number of members must be employed, regardless of their need, is perhaps the greatest menace.

By its nature, opera is the most expensive and elaborate type of musico-dramatic art. It requires a symphony orchestra, a large chorus, a corps de ballet, elaborate costumes and sets, as well as high-priced stars who can dominate all of these elements.

**Featherbedding . . . is perhaps the greatest menace.**

and bring the customer's shekels across the ticket-window. Not since its inception in 1660 has it been self-supporting. There is a limit to the size of theaters, beyond which opera loses its effect, and there is a limit beyond which the public cannot pay a higher ticket price. Both of these, it is felt, have been reached. Opera was first supported by the reigning prince; later it became, once the public was admitted, the necessity of the State to pick up the tab. This practice continues today in practically every country except the United States.

The attempt to cut expenses by trading sets and costumes with other opera companies has not proved to be effective although it sometimes is done. The sets, designed for a different stage, never look as well as those designed for a particular house, and the cost of transportation across the continent or the ocean often amounts to almost as much as building new ones.

No more economical has been the use of film and mixed-media effects in place of solid sets. To be effective, both film and projection are highly sophisticated, complex and expensive; and they require experts to operate. Unlike a set which is built, the cost of operating these filmed sequences is subject to change without notice. When the imaginative projections used by the Washington Opera Society for Delius' Village Romeo and Juliet were loaned to a company in Texas—even though the films had already been made and used here—the price increased by $30,000.

... opera is the most expensive and elaborate type of musico-dramatic art.

The consensus seemed to be: an opera company can survive which presents an off-beat repertoire provided the overhead is low, the costumes and settings minimal, and the theater small. Singers not yet nationally famous must be used. Grand Opera, with expensive casts of internationally known singers, opulent productions to which the public has become accustomed, can continue only if vast sums of money are made available, either from individual or organizational donors or from Federal or State funds. Otherwise, with the death-grip which unions already have on every aspect of opera, there is little hope for the future.

The tragic demise of the National Ballet shows the handwriting on the wall.
When the National Ballet performed in Greenville, Texas, the stage in the combination police station-fire house-city hall was so small that when the curtain came down, half the company was still in front of it.

In one high school in Wisconsin, according to assistant stage manager Barbara Christiansen, they ended up “dancing on a band-aid.” They were so crowded that a dancer backed off into a stage hand at high speed. The stage hand was on crutches for nine weeks.

Then there was the time a skeleton used in the ballet Coppelia disappeared from the wardrobe truck on tour. Every time a town on the tour was scheduled to see Coppelia the assistant stage manager called ahead to friends and relatives of the troupe and asked them to round one up. When she got into town, she would pick up the skeleton, carry it in a taxi to the theater, and return after the performance. In some southern towns there was “maybe one skeleton in the whole town.”

To a dancer, a tour means 12 to 15 days of performing at a stretch, with one day off before beginning again. It means sitting on a bus all day amidst soggy toe shoes (hung in a vain attempt to dry out the shellac poured in them the night before—it always melts). It means a constant battle between staying in shape and getting enough rest. One former dancer says: “The tour is your whole life while you are doing it.... You feel terribly out of shape. And you always feel like you are the only one who is like that.”

What do you do on the bus? “In my day we used to have ice fights...” To crew members it means living in a trailer, sometimes travelling all night to get into town by 8 in the morning so they can set up the stage until 4 pm, run the show—lights, costumes, etc.—from 8 to 11 pm, strike the set till 1:30 or so, then catch breakfast on the road around 2.

It means squeezing 1500 lbs. of electric light boards, cabling, and scenery into a space so non-existent even a moth wouldn’t look at it twice.

You ask any of these folks if they’d rather be doing something else, and you’ll get spit in your eye.

To the smaller towns in which they perform, it means choosing a full length ballet or a mixed bag of short works, and cancelling practically the rest of the town to turn out for the performance.

The National Ballet has been the only major classically oriented American ballet company to play one night engagements on this continent. With its financial collapse on June 12, it’s a cinch that Alfred New York, population 4000, isn’t going to get a look-see at this kind of fare again for a long time. And that still leaves the other 273 cities in 41 states that have hosted this hardy group over the years.

As the National Ballet’s 38 dancers unpack suitcases readied for tour, and decide if and when they will pack them again, a movement is underway to regroup as a new organization. The dancers want to keep dancing. If no source of funding appears to wipe out the $300,000 deficit and provide that much again to start a new season, they must look for work elsewhere, and it is hard to get.

They will be interrupting a professional growth that comes from working as a company. Because a director has the same dancers to work with all the time, he can watch their development, channel them in different directions. They must take on varied roles, remain flexible and open to change. According to soloist Judith Rhodes: “It takes years to get to know a director, the other dancers, to get your own niche in a company. With our directors (Frederic Franklin and Ben Stevenson), you know where you stand. When you go elsewhere you start from scratch.”

They will also be dissolving a surprisingly close working relationship with directors and fellow dancers. Assistant stage manager Christiansen comments: “There is never a major problem professionally... after four weeks of this (touring) they should be at each other’s throats, but they’re not.”

...dancing on a band-aid.

And they will be walking away from a company that was looking better and better professionally—some say it is in its prime—with more than 50 ballets in its repertoire. Its first season (1963-64) ran 16 performances; its 11th, 179. This company that Clive Barnes called “the best classic ballet company in North America outside New York” had six prize-winners at the International Ballet Competition at Varna, Bulgaria in 1972—the first time such a large contingent of Americans has been honored. One of the few active guardians of the classical tradition, they have created new works as well; Ben Stevenson’s Three Preludes won first prize at Varna for modern choreography.
So where to now? Dancers must go where the work is, and that will mean leaving

... ask any of these folks if they'd rather be doing something else, and you'll get spit in the eye.

Washington. Above all they must stay in shape and take class daily. For those who stay here on the chance that they can regroup, the affiliated Washington School of Ballet will be open until August.

Rhodes, who is also the union representa-
tive for the dancers, says, "I think most of us will want to stick it out, not commit ourselves to anything until the end of the summer. After that we will have to start making some decisions. We can stay on unemployment till then." Some, she explained, however, had't been with the company long enough to receive compensation. There are a few teaching jobs, but they are scarce in the summer months.

"Actually, we've been laid off since April 30. We were supposed to go back to work for three weeks and then be laid off for two months," she says.

As for auditioning elsewhere for next season, it's too late. Most companies have their auditions in April and May.

"I think a lot will give it up if we can't get back together. The only other place to try is New York, and there's so much competition.

"Some of us are just getting settled, making plans at last. Dancing means being away from a husband or wife so often, it's rare for marriages to survive. (Principal dancer) Carmen Mathe's husband had just moved here from Scotland. Michelle Lees (another principal) and her husband, who is in theater, have been trying for two years to get work in the same place. He's been working for the government in Texas, with the understanding that he would be transferred to Washington, and he just got a job at Ford's Theater."

Judith Rhodes and her husband have just bought a house here, so she does not want to leave. She may turn to teaching, and would eventually like to open her own school.

"For me, if I have to give it up, it's not so bad. I've had 8 good years with this company; although every year I make the decision whether to keep going or to quit and start raising a family. And every year I just know I'll go on to the next season. ... But some of the kids just getting started may have to go back and start at the beginning. A fairly new principal like Christy (Christine Knoblauch) will have to decide whether to audition as a principal, or a soloist."

Dancers from other countries have special problems. Several have visas that are due to expire, and without work they will not be extended.

Asked if the move to the Kennedy Center (from Lisner Auditorium, George Washington University) had hurt, or if competition, with the more famous companies who appear there, cut down on audiences, Rhodes says:

"In a way we had to move. People would rather go to the Kennedy Center—it's more glamorous. But I think the competition is healthy. It increases the audience because it gets more people interested in ballet... I think we compete very well with the big ones.

"We've had a tremendous following in Washington (advance ticket sales were running ahead of last season). But the costs are enormous. The cost of renting the Kennedy Center Opera House for one weekend is $15,000. We have to pay their stagehands, at their rates. We have to pay very high load-in and load-out fees. So even if we sell out the house, we lose money. I think the Kennedy Center should have been established in a way that encouraged the local arts. That was my impression of what it was going to do, and I was let down...

"I think the long-term solution for us is government support. Companies like the Royal Ballet and the Bolshoi are totally subsidized, so they can charge lower prices, and not worry about cutting corners. Here we have to hassle over ridiculous things like if we go overtime on a rehearsal there's not enough money for overtime pay. That kind of pressure."

Rhodes' group has contacted the mayor's office, while the Board of Directors is talking to the National Endowment for the Arts. And every available contact is being asked to write to Congresspeople.

Asked if she was optimistic about the chances of getting the National Ballet back on its feet, Rhodes says, "I'm as optimistic as I can be. ... Did you know that dancers make less money than any other staff connected with a ballet?"

Why?

"Because", she says, "dancers have always wanted to dance."
The guitarist stopped playing and the composer listened through headphones, checking it out. Across the cavernous room, through a long, thick soundproof window, the producer, Bill Hancock and the engineer, Bill Tate, fought with a problem. The guitarist was replacing a rhythm track on the master tape. The original work didn’t make it—but it was so loud that it leaked into the cymbal track, and they couldn’t get the guitar out without getting the cymbals out too.

Adding a track of mellotron might beat it. The 16-track tape spun back and forth until the problem was isolated, and the composer’s daughters danced to the playback. The producer of Aladdin Records puffed on his cigarette and everyone waited for the mellotron player to arrive. New York City? No, Silver Spring, just down Georgia Avenue from Forecast FM.

Nashville, New York, San Francisco, Muscle Shoals... these are the towns with the big names, and big names draw big talent, big producers and big record companies with big budgets. Washington has always been a town that spawns rather than attracts talent—big names like Roberta Flack, Roy Buchanan, Cass Elliot, Marvin Gaye, got their start playing small clubs here, then moved on to the “Bigtime” in the “music towns.” Now a determined group of people are working to reverse that trend—to keep the talent here, and attract more. Working without the high budgets and fancy offices of the New York record companies, these small producers, engineers, and musicians have been doing some fine things...

Where do you find the vanguard of the Washington professional music scene? In the case of Track Recording Studio, one of the most modern and fully equipped 16-track recording studios in the country, you drive down a side street off Georgia Avenue, park behind a Little Tavern, and go up several flights of stairs in an industrial building. There is no elevator, no sign, just “Track Recorders” spelled out with little white letters on the directory on the first floor. Down a hall and to my left I found proprietor Bill Tate and producer Bill Hancock laying down some track for Prince Gino and the Taylor-Mades—a politically oriented soul group. The studio, which features a gigantic Neve console, full 16-track Dolby and just about everything else necessary for rock production, also features a low, affordable, $45 per hour charge, which puts it within the budget of the many independent producers and groups which record there. “Low overhead,” Tate explained.

Bill Hancock is a large (oh hell, fat) guy who plays bass for Danny Gatton and the Fat Boys, a Washington area rock band. Bill resurrected Aladdin Records after the name was abandoned by its originators a decade or so ago. The first release was Danny Gatton and the Fat Boys, coincidentally enough. “Up until this time,” he told me, “people had to leave town in order to make it. What I’m trying to do is change that.”

Aladdin Records, which operates out of an office on King Street in Alexandria, is a complete, self-contained record label. Hancock doesn’t rely on selling the master tapes to a major label, or placing the product in someone else’s hands for distribution. Bill is the all-purpose record producer. He finds the group, records them, handles the pressing, promotion, and distribution. Independent producers are very healthy for Washington music—they’re helping to get music heard that major labels might never even know about. But producing independently and placing with a major label are two different ball games and there’s many dollars difference.

Washington has always been a town that spawns rather than attracts talent...

The production of a record is as much a matter of economics as aesthetics. A major label can drop between 10 and 50 thousand dollars into recording an album—add that to the sizable cost of promotion. With vinyl prices climbing out of sight, and other costs climbing in like manner, record companies are getting a little stingier and a lot more choosy. New, or little known, groups that might have been produced on speculation a few years ago can’t get through the door today. A lot of good sound never makes it to the vinyl because the major labels are afraid to risk the high costs on anything less than a “sure bet.”

The independent producers who stamp less records and distribute locally can operate on a far smaller budget. They can take a chance on talent that would be too much of a risk to other labels. This usually means that they have to operate a little differently from a major label, says producer Hancock.

Gino Bardi is Forecast FM’s staff photographer and a frequent contributor on the rock and popular music scene.
I got the rest of the story on rock production from Bill Tate, Track's owner and operator. Independent producers like Hancock and studios like Track depend on each other—Track supplies the low cost, high-quality recording and production that will keep the music in Washington, and Hancock supplies Track with the life blood rock'n'roll. Most Washington studios rely on other, more conventional forms of income. One of the largest and most impressive studios is Rodel in Georgetown, with several studios in one building, and sophisticated equipment. But the majority of the income, says the owner, comes from commercials, film scores, narrations, and other services for Washington's thriving media industry. Track, on the other hand, is devoted solely to the cutting of popular music. The facilities, friendliness, prices, and knowledgeable staff are ideal for rock producers. Rather than leaving town with a group to cut in Muscle Shoals, studios like Track (and there are others) will keep the groups in town and attract new ones.

Tate has his own record label too, and produces records in much the same way as Hancock but he also places his releases in the hands of major labels for distribution. Sir Joe and the Free Soul, released on his Mantis label sold 30,000 records locally and ½ million world wide. Mike Uldridge, of the Seldom Scene, a fine bluegrass band, cut a solo album there on Dobro, and Linda Ronstadt has cut a few tracks there for a recent album.

Why will Washington prosper and grow on the commercial music scene? It's the number one soul market in the country. It's got a huge pool of talent, including some very fine veteran "blue eye soul" white musicians. And its got a reputation for producing some of the hottest talent in the country. With producers like Hancock and studios like Track, maybe some of it will stay in town.

Washington has a different sound, different from Detroit or Chicago or the West Coast. I asked Bill Tate to describe it—but he couldn't—I could hear it going down in the background. It's a new sound—it's not used up, and it could put Washington on the map for something else beside Watergate.

When major labels sign a group, they give them an advance. When the record is produced and sold, the label owes the group royalties on each record sold. They withhold these royalties until the label's "costs" are met—costs which can include a $25,000 recording session, whopping sum for promotion, and other production costs. The group's royalty amounts to only a small percentage of the sale price, after the middlemen get their cut, and it takes a big mess of sold records to cover the costs. Only a few lucky groups ever see a dime over their advance. There are many small groups that have been quite popular and yet have never made their costs.

Bill explained, "I don't do this. I split the costs of the production with the group, up front. They pay for 50% of their studio time and 50% of the advance pressings." Bill estimates that a 45 rpm single, for AM radio play, costs him about $1000 in studio time at Track. Getting the long, flat tape converted into a nice round record, the master lacquer, eats up some more dollars. The lacquer is then electroplated, and a "positive" copy of the record is cast to be used as a dye in stamping the vinyl. The records, labels, printing, and jackets cost him another $600 for an advance run of 3000 copies. These copies he uses in promoting the record; radio stations, music stores, and distributors get the disc free, to audition. Sales are made directly through stores or by local distributors who take a cut. So far, Bill's productions are getting local (East Coast) distribution.

As a producer, Bill acts as accountant, quality control, and arranger, pulling the talent and the material together in a coherent form that he feels could sell records.

Aladdin Records is more an artistic endeavor than a get-rich-quick scheme.

There's only money in record production if you've got a hit. Meeting expenses on a moderately popular record is considered a success. Cutting off everybody's take, Bill figures that out of a 79c retail cost, he gets about 13c to cover all his expenses. Like everyone else in the business, he's hoping for a hit, and produces with a hit in mind. But what's going to go is anybody's guess. Musical competence, originality, technical quality—these things don't seem to have a direct relationship with record sales, he told me. Even radio play and promotion don't have the impact you might expect. A single can rate very high on the Billboard survey (a trade magazine), which rates records on frequency of radio play, and low on cash box, which is an indicator of record sales. It's the sales that count.

Aladdin Records takes a group from beginning to end, in its search for a hit. "But you can never tell what the end is," Bill complained. "The end might be, after I get the three thousand copies from the record plant, that might be the very end. It's hard to tell about a record, and you can't tell about a record. If there was a formula for making a hit record, there are people who'd pay a million dollars for that recipe. But there isn't. It may sound like a hit but it's not. It may sound terrible and be a million seller."

When I talked to him, Bill was planning for his first album, of Danny Gatton and the Fat Boys, tentatively titled "American Music." The album will be mastered at Track, and the sixteen tracks will be mixed for quadrophonic sound. Bill plans only quadrophonic releases for his albums, with four other groups in production right now. Naturally, he's optimistic about the future of professional music in Washington—in this business, you've gotta be—and recalls the vast pool of native talent, especially soul-oriented groups. "We have great people in town, like Bobby Parker—he's a black blues artist, (which is getting pretty rare)."

Guitarist Jackie Lee in the sound studio of Track Recorders.
PITTSBURGH FOLK FESTIVAL...

by ailen s. goodman

"When you die, may you go to Heaven one minute before the Devil knows you're dead." There wasn't any Scotch at the Pittsburgh Folk Festival, but there were lots and lots of Scots and what you've just read was one Scotsman's traditional toast to the success of the whole affair.

There are 77 different identifiable ethnic groups in Pittsburgh. But, something about the western Pennsylvania culture-mix has kept the sum of the parts from homogenizing and once a year the blend separates as each of the parts offers itself—shyly and proudly—to view. All year long, in churches, fraternal halls, and community centers, compatriots dance and sing and cook "from the old country," making costumes for their kids to strut in, teaching their kids to play balalaikas, bagpipes, tambourines, mandolins, mandolins... Then in May, at Festival time, out they all come, the old and the young. For three glorious days, Memorial Day Weekend, they display the product of their labors.

"We want to be little bit Americanized, I guess so," a Czechoslovakian lady explained as she brandished a home-made potato dumpling, "and we are proud of our heritage and being Slovak, so we want to show our heritage..."

At the Italian booth, Marcella Mazzella's sister had just been visiting from Italy. "She thought it was nice, to get those old songs and things that people are singing over here," Mrs. Mazzella said. "They don't sing 'em over there."

* * *

Upstairs in the large Civic Arena, 12,000 people will assemble later for the stage show at 8:00, but right now it's 5:00 and the show is here, on the floor below. This year, Croatia, Scandinavia, Ireland, Greece, Hungary, Lithuania, England, the Ukraine, Scotland, Latvia, Nigeria, Israel, Philippines, India, Russia, Germany, Serbia, Italy, Lebanon, Poland, Bulgaria, and the United States are represented in displays, food, dance, and song.

Nicholas Jordanoff has been the program director for the Pittsburgh Folk Festival since its beginnings in 1956. "I wish," Nick says, "that the spirit of cooperation which exists here during festival week could take place everywhere and there would be peace throughout the world. This is the type of thing we like to promote at the festival—this spirit of brotherhood without any flag waving. It's the soft sell, and that's our whole approach to it."

A nostalgic reporter sniffs the air and watches the plates going by, planning for the future, which will be right after this interview. There they all are: the strudels, the sarmas, the cabbage rolls, the beautiful nut rolls, the little hams full of Nokvar. The pelminkas by the thousands, the pigs-in-a-blanket, the spanakopita by the bushel, by the tubful. There is enough food—if the 10,000 eaters divide their appetites among all the booths. Behind a divider at the German booth, chief cooks and bottle washers work frantically, turning out potato pancakes, sauerbraten, and kartoffel salad. "Wall-to-wall people tonight," says a pleasant man in Bavarian costume with a red geranium in his bonnet, peering into the faces pressing toward the food across the counter.

"What we're trying to do with the Festival," Jordanoff explains, "is provide two incentives for the Nationality groups: an outlet for their cultural expression, and an opportunity to get funds. We've been slow in recognizing the richness of this in our country, and now the youth has made people aware of it—they're into the folk thing—the real thing. These people that hold onto these traditions over all these years have always looked upon it—or always been looked upon—as some kind of second-class status, because maybe people couldn't understand it."

The amount of work involved in putting on the Festival is unbelievable. 4000 Pittsburghers help out—cooking, sewing, dancing, ironing, cashiering, singing. Clearly a labor of love, the Festival operates on a break-even budget. Admission tickets start at $1.50, food prices are low. The nationality groups themselves sell most of the tickets. With a 20% commission from ticket sales, plus all the profit from the homemade food sold at the booths (labor is included out!), Festival Week supports the doings for the rest of the year. The money buys costumes, provides scholarship opportunities to deserving students, or travel fellowships to the homeland to encourage ethnic awareness, or books for native language-study by third and fourth generation children.

* * *

An old friend has wandered over from the Slovakian booth. Roman Niznik works "downtown in a store." He's been singing with the Pittsburgh Opera for 27 years, he has made countless commercial recordings of Slovakian songs; he directs a group of children in learning Slovak tradition, and he adds that he also teaches at a community college and a city high school. "Music?" "No, upholstering." "The Festival's theme is Unity in Diversity." Nick nods toward his good friend; "he's got it all wrapped up in one."
From the Latvians, someone presents a pair of hand-made ski mittens. Nick is obviously pleased. "To someone else it doesn't mean much," he says, "but it's a good feeling. You can walk into any nationality club in town and you're accepted and you're welcome. I guess that's the pay because you sure as hell don't get paid for this thing, you know... On the surface there's a lot of splash, a lot of color, a lot of show, and that would be meaningless if underneath there wasn't a good vibes, you know, among people."

The Robert Morris College-sponsored Pittsburgh Folk Festival began in 1956. It was logical, in a city where immigrants abound, for "old country" values to surface and thrive.

Tonight Pat French is manning the Bulgarian display booth. "Now my parents came over here 45 years ago," Pat recalls. "The immigrants really revered education, I think because a lot of them couldn't get it. When my parents were growing up it was unheard of for a girl to go past 3rd grade; she stayed home, she took care of the house and the fields; and the men—if they got through up to 8th grade they were lucky!" Pat (her name is Pehna in Bulgarian), remembers when she entered the first grade she knew two English words, and they were "shut up."

Walter Kolar, chairman of the Croatian group, recalls being unable to say even two words on his first day of school, but he could understand when the teacher asked him his name, so in Croatian he answered "Moya ima ya Vladimir." When the teacher retorted something like "Don't give me this foreign business," Walter lit out for home. Later, his mother brought him back with a quivering explanation for the teacher that the frightened foreign boy had only said, "My name is Walter." The Folk Festival grew up easily in an atmosphere where, Kolar says, there are the 77 different identifiable ethnic groups and headquarters for 17 national fraternal organizations:

"Pittsburgh has, for a long time, been a working man's city that has received an influx of immigrant movement the majority of which were unlettered people, uneducated people who came to whatever city they could find jobs in, and these jobs were mostly in the laboring fields: working in the coal mines, the railroads, mills, on barges. A great Slavic population came to Pittsburgh, as did many Slavic national headquarters, many Slavic fraternal organizations. It was almost natural that these people establish what we call Hravtski domes, Slovenski domes—little homes that were a place to come and spend Friday night, Saturday night, Sunday, among people of their own kind. And as they established these little Hrvatski, Slovenski domes, they also established their own churches. You find Ukrainian churches, Greek churches, Croatian, Russian, all types of churches reflecting the cultural heritage that the immigrants brought with them, and passed on to the first generation people like myself..."

"The great mass of people that that came from southeastern Europe went into the laboring field and they worked hard, many long hours, vowing that their children should not have to work this hard. So when it came time to go to school, they scrubbed their kids real good and dressed them up in the finest clothes they had and sent them off with the admonishment 'Now you be good! You study hard, don't make me shamed of you.' Consequently the kids always had their fierce determination to do good and not bring shame upon themselves and their nationality background. Of course when these so-called ethnic young returned home from school what would the father do? He's take the kid by the ear and say 'all right, you sit down study now, you study hard, make good grades...'

Walter Kolar of the Croatian booth, lapses good-humor edly into an affectionate imitation of his own ancestral cadence and inflection. Creating, remembering, reminding, have become his life work.

'I'll never forget the very very old Polish woman who came up to me one day after one of the shows and she says, 'Boy, I don't know whether I should talk to you, you big shot now, but I want you know something: What you do for we Polish people you take what we think is common, what we do every day and you put it very high, very high so that everybody in the world has to look up...'

Before the end of the 19th century, 35 million people had migrated from Europe to America. Peasants whose land could no longer sustain the family that had lived on the land for generations—and with the peasants went: the proprietors of empty inns and taverns, the priests of deserted village churches, the craftsmen whose services found no market, the miller, the miner, the factory worker... 35 million people in less than 150 years, fled the old places they called home, believing that across the Atlantic life could only be better... 35 million people arrived at the seaports and the inland ports of America, and one of the ports the immigrants found was Pittsburgh, Pennsylvania. And somehow, there the old ways survived, mingled with the new. And so, too, came the Pittsburgh Folk Festival.
MORRIS MECHANIC

LIGHT AT THE END OF THE TUNNEL!

by kenneth j. stein

The most memorable aspect of this past theatrical season at Baltimore's Morris Mechanic Theatre was that here was a season. From January to June of 1973, the former Nederlander management was only able to scrounge up three stage presentations for the Charles Center theater. The Nederlanders relinquished the reins of the Mechanic at the end of 1973. They also gave up booking Columbia's Merriweather Post Pavilion this summer, but still retain Washington's National Theatre.

A new, native management team, Baltimore Theatre Inc., took over the Mechanic in January of 1974 and by this summer had tripled the number of offerings.

The second half of the Mechanic Theatre can best be classified as an international festival of comedy. Three of the productions originated from Washington's Kennedy Center, two had won Best Play of the Year awards, two were musical comedies, and one was a sagging star vehicle which, even now, still has visions of making New York. What each had in common was a display of a playwright's unique style in handling words.

Jean Anouilh's 1957 comedy, "The Waltz of the Toreadors," had the unenviable task of trying to top the Mechanic's previous tenant, "Godspell," which ran for two months until Christmas and broke all box-office records. "Godspell" won a two week reprieve in June. "Waltz," which was assembled at Washington's Kennedy Center, starred the husband-withe acting team of Eli Wallach and Anne Jackson with featured parts for their two daughters, Roberta and Katherine.

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This stage family's enormous talent overshadowed any claims of nepotism.

"Waltz" is one of Anouilh's best plays, rich in words, ideas, invention, and symbolism in the tradition of such modern French playwrights as Giaudoux, Genet, and Sartre. Anouilh's comedy is not a realistic play and the characters are more symbols than flesh-and-blood. The hero of the play, 60-year-old General St. Pé, is a man in quest of a fantasy. His ideal fantasy is making love to a beautiful woman. But reality is constantly intruding into his fantasies. His most harsh reminder that he is still aging is his possessive, shrewish wife pretending to be an invalid. The most exciting fantasy of his life, Mlle. de Ste. Euverte, who he met at a military ball 17 years earlier, returns to claim him, having remained chaste since their initial meeting. But reality, in the form of youth or his 20-year-old secretary, wins her from him. At the play's curtain, to make life palatable, the General is still chasing after dreams and his newest chambermaid.

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Area theater goers who enjoyed seeing Claudette Colbert on TV on "The Late Show," had the opportunity to see her in person at the Mechanic in a ponderous comedy by Jerome Chodorov entitled "A Community of Two." In Chodorov's updated version of the 1930's Claudette Colbert-Clark Gable romantic movie, "It Happened One Night," he drows his play with words.

In the original movie, Colbert and Gable were compelled to share a bed in an isolated motel. The '30s movie had a great deal of innocence and charm as the two arranged a screen down the middle of their bed to prevent any hanky-panky. In "A Community of Two" the motel has become the third-floor landing of a brownstone on New York's West Side. On a blizzard night, Miss Colbert, a recent divorcée, has been accidentally locked out of her apartment. She is rescued by her handsome neighbor, who is also a recent divorcée. The two discuss the institutions of marriage and divorce before sleeping with one another. The play's Victorian atmosphere seemed out of place with today's sex-is-beautiful-and-healthy mores. Both the plot and dialogue competed with one another for plausibility, with both losing.

"The Real Inspector Hound," the new management's third tenant and another Kennedy Center production, starring Tom Vaughn, is by English playwright Tom Stoppard. This bill of two one-act plays might be best remembered as his transitional work between his two masterpieces, "Rosen- crantz and Guildenstern Are Dead" and "Jumpers." Mr. Stoppard is a pyrotechnician with words, which he playfully and skillfully manipulates with ideas.

The first of the evening's works, "After Magritte," did not provide much substance nor did it whet my theatrical appetite. It
was a laborious spoof of detective story logic and an exercise for director Joe Hardy to arrange his cast in absurd positions. However, the entrance, "The Real Inspector Hound," was filled with calories. Words and ideas were melded into an ingenious satiric soufflé, Reality and illusion were twisted around as two drama critics, observing an Agatha Christie-style mystery, became cleverly involved in the action. It was an enjoyable outing for lovers of cross word puzzles and verbal charades.

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The fourth 1974 attraction was Jason Miller's 1973 Pulitzer, New York Drama Critics and Tony Award winning comedy-drama, "That Championship Season." The play is an exploration into the rotten core of political corruption, a subject becoming too familiar to the local scene. Playwright Miller is both biting and realistic in his use of words.

The play is rather unique. It has a plot, recognizable characters, earthyhumor, and a point of view. Mr. Miller satirizes our American, success-oriented culture which produces amoral failures. The 20th reunion of the former Pennsylvania championship high school basketball team occurs. The retired coach and four team members representing a broad spectrum of society, a politician, an educator, a businessman, and an alcoholic, have assembled. At the play's beginning, the five appear to be materially and spiritually successful. Then Mr. Miller begins lowering the characters' masks, revealing their shallowness.

In early April, the 1974 Best Drama, "The River Niger," opened. This production of New York's "The Negro Ensemble Company" is scathing in language and its examination of poverty and social injustice. Playwright Joseph A. Walker was obviously angry with the lot of blacks and his play howls with language, theatricality, hope, and cynicism. The play's title comes from a poem which the play's hero, Johnny Williams, a house painter and poet, has written. The poem expresses the play's theme: the hopeful and surging energy of the black race.

"The River Niger" is really two plays. The first is a poignant drama of a boy with large dreams and aspirations, stuck with the reality of life in Harlem. This is the more substantial of the siamese plays. The second is similar to a cops-and-robbers melodrama which back in the 40s might have shared a movie double bill with Hopalong Cassidy. It concerns Johnny's son, Jeff, who has been busted out of the Air Force. His former street gang, a sort of Black Dead End Kids, wants him to return to the streets, pushing dope and taking militant action against Whity. There's a lot of gun play and violence, perhaps familiar to the black experience, but fortunately secondary to the playwright's brilliantly drawn characters.

The Kennedy Center's third contribution to Baltimore, "Finishing Touches," with Barbara Bel Geddes and Robert Lansing, opened in late April. This morality comedy was written by Jean Kerr, who also authored "Mary, Mary" and "Please Don't Eat the Daisies." Ms. Kerr is a very witty, thoughtful, and sophisticated woman who writes about her New York Westchester County peer group.

"Finishing Touches" is the story of an almost Victorian Westchester married couple whose marriage is threatened by the 1970's hedonistic sexual values. Professor Jeff Cooper becomes more attracted to a pretty graduate student in his poetry seminar than to his wife, Katy. Their son, a Harvard senior, returns home for a weekend with his mistress who finds Father Jeff more appealing. To complete the rhomboid, neighbor Fred from the law school faculty longs for an affair with Katy.

Words and Ideas were melded into an ingenious satiric soufflé.

This literate soap opera is slight, with a plot that defies remembering. Its major redeeming feature is the Jean Kerr language, style, and penetrating insights about our current life style.

In mid-May, "Grease," which had appeared at the Mechanic a year earlier, returned to its reported origins. Produced by Baltimoreans Kenneth Waissman and Maxine Fox, this 50's rock 'n' roll musical is claimed to have been set at a Baltimore high school. But the students are more from the West Side than the Bernstein's New York than from Baltimore.

In contemporary dramas, raw, earthy language has become commonplace. "Grease" adds a new dimension to four-letter deleted expletives, the obscene gesture. The boys and girls of "Grease" not only use their mouths but their arms, hands, and fingers to express their sentiments about life.

"Grease"s plot is very thin and concerns growing up in the 50s and puppy-love. The dirty kids are all caricatures and acceptable because somehow they remind us that we too may have been dirty kids. The show exploits the current nostalgia craze, bringing back memories of felt skirts with appliquéd pink poodles, baby doll pajamas, and other fads which perhaps may be better off forgotten. The company's outstanding dancing and energy compensated for just an ordinary musical score.

"Grease" adds a new dimension to four-letter deleted expletives ...

A large, lavish musical, "Seesaw," starring Lucie Arnaz, John Gavin, and Tommy Tune ran until the second week of June. William Gibson has practically made a career out of "Seesaw," writing the dirty kids. "Two For The Seesaw" in 1958, and then as a spin-off, a successful novel on the producing of it. Fifteen years later, director-choreographer Michael Bennett has made Mr. Gibson wealthier with a musical adaptation, giving it the shortened title of "Seesaw."

Mr. Bennett's strength as a choreographer was obvious as that was the strongest point in this production. When Tommy Tune, who won a Tony for his Broadway creation of David, and the exuberant chorus are dancing, then the musical sparkles and delights with all of those marvelous tapping feet. But when the musical returns to the dated "Two For The Seesaw" plot, it sputters.

The story is a simple one. Can a horny, recently divorced lawyer from Nebraska make it with a kooky dancer from the Bronx? Somehow it just didn't matter. The spectacular dancing production numbers seemed to matter more.

The Mechanic's most significant accomplishment this past season was being continually able to present professional performances in a previously often dark house. The fall season looks equally as promising with the management negotiating for such attractions as Bette Davis in a musical version of "The Corn Is Green" entitled "Miss Moffit," Jack Palance in a musical "Shenandoah" based on the James Stewart movie, a new black musical called "The Wiz of Oz," and a host of Broadway shows getting ready to pack off for the hinterlands.

FORECAST FM 41
A TUNING FORK DETERMINES IT ALL...

by dr. wade fiscus

Little is known of Vazelin Smirov, the composer whose Symphina (he was a notoriously bad speller) Kleptomania had one performance in Prague on October 11, 1906; in fact, even less is known about the composer himself. As to Prague, practically no information exists, and some meteorologists doubt that October 11, 1906 even happened. If it did, they say, it took place on a Wednesday or Thursday or perhaps the interval between. At any rate, when you ask someone about that performance, you usually get a blank stare, is what I am trying to say in my scholarly way.

We do know that Smirov was born of Eskimo-Ethiopian parents and that he grew up in the outskirts of East Kiev, "near the chicken-processing plant and Aunt Nadetska's free-lance cemetery," as he says in his autobiography, which was not written until nearly a decade after the composer's death.

Smirov then proceeded to shoplift his own orchestra.

The words of the autobiography, incredibly, appeared on the wall of the northeast stall in the Leningrad Opera House men's room between August 4th, 1916, and April 11, 1918. They were meticulously recorded by Vladimir G. Olensky, Jr., a violinist with the orchestra, who used to rush down to the spot during intermissions and occasionally stayed after the performance if and when Smirov—and or himself—became long-winded. After publishing the 75,000 word tract, Olensky petitioned the Soviet Government for an educational grant, listing as part of his request financial payment for 5700 hours of work, 265 pens, 12 reams of paper for writing, six reams of other paper, 1265 candy bars, and one hemorrhoid operation. Shortly afterward, the Arensky provincial government agreed to the operation, "but only because your name rhymes with mine."

By the time Olensky arrived at the hospital, however, Trosky-Lenin-and-Stalin were in power, and their representatives dismissed him, saying there was no reason for his being there, much less a rhyme. (Olensky eventually became a hermit on an uninhabited Pacific island, where he was killed in 1932 by a jealous lover.)

Vazelin Smirov's autobiography still exists, however, and it is truly a pathetic document which tells how the young man struggled to rise from obscurity. This was complicated by his father being a veritable tyrant, a man made doubly angry as a result of having both eyelids shot off during the Crimean War and having married a beautiful prostitute who could not bear to be touched. (Not only by her husband, but by anyone.)

The result of this poor and unhappy upbringing led young Smirov into an early career of shoplifting. In 1888, at the age of 11 (although he was born in 1875), Smirov maintained in his autobiography that by the year 1888 he was only 11, largely because God made him repeat two years. Obviously, this contention is unconfirmed; at any rate, when quite young, Smirov was a familiar figure in the fruit markets of Kiev, meandering hither and yon as he fingered a cantaloupe here and a tomato there in an effort to support his indigent parents. "One day," he wrote in his autobiography, "I shoplifted a screwdriver. My father became quite annoyed at me, maintaining that we couldn't eat it. When I replied laughingly that one never knew until one tried, he jammed the screwdriver down my throat, where it has remained until this day."

What Smirov meant by "this day" is vague; if he was referring to the date on which the autobiography was dictated, that would mean the screwdriver stayed in place for a decade after his death and well into the period when he learned to communicate with living beings. It seems strange that any supernatural power would allow such a condition to exist, although it has been recorded by several persons who allegedly spoke with Saint Joan of Arc—over a period of many years and generations—that she had a distinct lisp.

The screw driver incident caused young Smirov to leave home in a fit of pique. Arriving at Leningrad, he decided to be a musician after shoplifting a tuning fork from a music store. "From that moment on, I was dedicated to A Major," he said. "I knew that some day I would write a great symphony, and what is more, I would do it by myself. The orchestra, hall, musicians, everything would be all mine. I would never depend on charity again."

Smirov began shoplifting musical instruments with a vengeance after that. One day he would lift a violin from a music store; the next, he would pick up a triangle at a band concert. Once, he got extremely lucky when a dozen bass clarinets fell off the back of a dray on the road to Ptusk. He even managed to steal a half-dozen violoncelli by dressing them in black crepe and pretending they were mourners at a funeral. And as he gloomed each instrument, he wrote its part for the ever-growing Symphina (he was a notoriously bad speller) Kleptomania.

The four movements of the work were marked Largo Vivace: (A Bad Night at the Sturgeon-Tasting Plant); Ma Non Troppa (Video Tape Is Not Here But It's on the Way, Charlie); Moto Imperpetuo (We All Make Mistakes); and Allegro Lachrymosa (Why Dogs Vomit More in the Urals).

(Continued on page 79)
On Sunday, August 18th (7 pm) John Hickeyman’s Recollections will feature the entire 1956 broadcast of Aldous Huxley’s Brave New World. This tense, science-fiction drama was first broadcast in two parts on the C.B.S. Radio Workshop and was narrated by the author and stars William Conrad, Billy Idelson, and Laurene Tuttle.

On Monday evenings drama continues with Sound Stage; this month featuring dramas from National Public Radio Theatre including: “Three Billion Millionaires” by Dianne Lampert; “After Liverpool” by James Saunders; “All The Fishes in the Sea” by Anne Leaton; and Gwendolyn MacEwen’s “The World of Neshiah”. The “Sound Stage” presentation on Monday, August 21st will include more works from the 70 Radio Theatre Workshop.

On Saturday evening, August 31st, beginning at 7:00 and running until midnight, WAMU will present its first in a series of pre-Marathons specials. Its first-hour presentation will be “The Rock of the 60’s” hosted by Craig Oliver, Bill Barber, and Howard Page. Each Saturday evening from August 31st through September 27th will feature a new WAMU special including, “The Third Big Broadcast”, “The Broadway/Show Special”, “The Country/Western Special”, “The Bluegrass Special”, “The Charles Ives Special” and “The Duke Ellington Special.”

WASH will present Thing of the Past, every Sun. from 7 pm until midnight. The Aug. 4 program will feature Millard T. and Dr. Sellers, records that have sold a million or more copies. On Aug. 11, aired will be popular songs based on a theme. The Super 60’s is planned for the Aug. 18 program, and on Aug. 25 a radio hootenanny will feature Dylan, Peier, Paul and Mary, the Christy Minstrels and other folk singers.

WBUR announced its participation in a nationwide “Young People’s Radio Festival.” Sponsored jointly by the Center for Understanding Media and National Public Radio, the festival seeks to involve young people from six to eighteen in trying their hand in radio programming. Youngsters are encouraged to submit tapes to WBUR’s Radio Workshop. The best tapes from the local festival will be entered in the national Young People’s Radio Festival. Three National winners will be chosen from each age category (6-10; 11-14; 15-18) and will receive cash prizes from $200 to $500. The winning tape will be featured in a special nationwide broadcast of the Young People’s Radio Festival.

Tapes may be reel to reel, cassette, or cartridge. Entrants may submit as many tapes as they like, of any length, on any theme, in any style. Only tapes produced after January 1, 1973 are eligible. Tapes must be entered by January 15, 1975 and accompanied by an official entry blank obtainable from WBUR. For further information contact Alice Jewell at 301-462-5700.

Opera Theatre programmed for August 1 at 8 pm to 11 pm includes: Puccini II Trittico: II Tabarro, Madame Butterfly, La Boheme, and Puccini’s own final opera, Tabarro, with Sherrill Milnes with the New Philharmonic Orchestra, Eric Leinsdorf conducting, Suor Angelica, Renata Tebaldi, Guisette Simionato, the Maggio Musicale Fiorentino, conducted by Gardelli. The August 8 program will include Mozart’s Abduction from the Seraglio, Lois Marshall, Gerhard Unger and the Royal Philharmonic Orchestra, Beechman conducting, Stravinsky’s, The Rakes Progress with Judith Raskin, Alexander Young, John Reardon and the Royal Philharmonic will be featured on August 15.

Owens Pomeroy will host the Heroes & Villains nostalgia radio series featuring Little Orphan Annie, the Lone Ranger, Lets Pretend and many other “golden oldies.” Series will be aired Saturday, 9 am to noon.

Folk Festival U.S.A. a Sunday presentation from 7 to 9 pm will feature The Ojai Music Festival, Ethnic Music Cultures, music of Mexico, Africa and Indonesia on August 4. Jeanne Ritchie recorded live in Minneapolis on August 11. The Florida Folk Festival on August 18 and Highlights from the Smithsonian Institution’s Annual Folk Life Festival on August 25.

WETA will present 12 compositions in a 9-week series called The Requiems, Fridays at 8:30 pm starting August 2 and concluding September 27. The series will feature Brahms’ German Requiem. A series of requiems by Gilberts will be presented Aug. 9, along with Kabalevsky’s Requiem. Mozart’s Requiem is scheduled for Aug. 16. The Aug. 23 program will feature the Requiem by Cimarosa and the Gregorian Chant, “Missa Pro Defunctis”.

The Berioz Requiem will close out the month on Aug. 30. The Requiems of Dvorak, Britten, Fauré, Hindemith, and Verdi will be presented in September.

Washington Week in Review may now be heard at a new time on WETA—every Saturday at 5:30 pm. This is the audio version of the MPACT/WETA program presented Friday nights on Channel 26. A summer series of Washington correspondents analyzes the week’s events in the Nation’s Capital.

Jack Armstrong, The All-American Boy somehow snuck unannounced into the WETA-JACU schedule middle of July. The old-time radio serial is broadcast Mondays, Wednesdays, and Fridays at 7:45 pm.

Johnny Dollar, Counterspy, The Count of Monte Cristo, Dick Tracy, and The Charley McCarthy Show will all be heard on Friday’s Radio Revisited (8 pm) show this month.

Contemporary radio drama is also presented on WETA, one hour each Sun. at 8 pm on National Public Radio Theater. Friedrich Dürrenmatt’s “The Sell Out” is scheduled for Aug. 4. “The Collected Works of Billy the Kid” will be presented Aug. 11. “The Night Before the Trial” by Oldrich Danek will be broadcast Aug. 18, and “The Jarrott Syndrome” by Mort Forer on Aug. 25.

The concerts from the 1973 Bergen International Festival will conclude this month with five programs (Thurs., 8:30 pm). The Swingle Singers are featured in the work selected for Aug. 1, which includes works by Bach, Mozart, Handel, Telemann, Marcello, Vivaldi, and Pachelbel. An all-Gregorian recital from Trolldhausen, the home
of Edward Grieg in Bergen, will be presented Aug. 8. The Norwegian co-artists are Einar Skoglund, and Knut All-Bright Andersen, piano. The Holberg Suite and Six Children's Songs are included in the program.

A second all-Grieg recital from Trolthaugen is scheduled for the following week, Aug. 15. The soloists are Olav Eriksen, baritone, and Audun Kayser, pianist. "Wedding Day at Trolthaugen" and the Lyric Pieces, Op. 43, will be included. On Aug. 22, a third and final recital from Trolthaugen will feature two Americans, cellist Zora Nelsova and pianist Grant Johansen performing together works by Grieg. The Festival will conclude Aug. 29 with the Bergen Symphony Orchestra under the direction of the 28-year-old Finnish conductor Okko Kamu, and pianist Haakon Austbo, in performances by "Symfonii" by Aulis Sallinen, and the Piano Concerto by Grieg.

WGMS The Boston Symphony (Sundays 2-4 pm) has an exciting concert schedule set for August. They will be performing daily's four concerts, Rossini's Statab Mater, Mahler's First Symphony, Beethoven's Ninth Symphony, and the Brahms' First Piano Concerto. Conductors this month will be Carlo Maria Giulini, Seiji Ozawa and Leonard Bernstein. Of special interest are the continuing Bicentennial Interviews which make up intermission feature.

The Cleveland Orchestra (Wednesdays 9-11 pm) this month features a memorial program for Istvan Kertesz, taken from his last performance at Severance Hall in early 1973; a Boston Concert under the baton of Lorin Maazel, which will be in broadcast in quadraphonic; and an Oberlin Concert, with Louis Lane conducting Mozart and Tchaikovsky.

Paul Hume continues to provide commentaries on the programs Guest Artist (Fridays 8-9 pm); The Young Tradition (Thursdays 8-9 pm); A Variable Feast (Tuesdays 8-9 pm); and a popular Opera House (Saturdays at 2 pm). Variable Feast topics this month include Why Don't We Hear Holst?, Dido in Music; 2 Voices Can Do More Than One; and The Music Goes Round and Round. The opera schedule for August includes Verdi's I Vespri Siciliani; Mozart's Don Giovanni; Moore's The Ballad of Baby Doe; and Tippett's The Knot Garden.

In Nature's Realm (Fridays at 9 pm) explores the fascinating world of ecology. This month's topics are Let's Get Away From It All; the Harvest; and The Role of the Predator.

Musical Holiday (Wednesdays at 8 pm) this month features countries rich in natural beauty but not found on the typical tourist agenda. This month visit the Union of South Africa; Yugoslavia; Argentina and Bulgaria.

Invitation to the Dance offers us new insights into the world of the ballerina and the choreographer. Join Jean Batley Lewis Mondays at 8 pm.

WGTF A couple of quadraphonic presentations are scheduled for the month of August, on Monday mornings. On Aug. 5 at 8:15 am, Euclid presents a symphony by Penderecki, performed by the London Symphony Orchestra, conducted by Krzysztof Penderecki. On the 12th of the month a 8:30 am, WGTF will offer a new release entitled "Kraftwerk", which is a fusion of Jazz and Electronic music. Selections from this import album include "Klingklang" and "Ruckuck". Rhenberg's Concerto in F major for Organ, String Orchestra, and three horns, op. 137 is scheduled for August 19th at 8:00 am, and on the 26th, a special two hour quadraphonic program featuring the entire score of the rock opera Tommy, will be performed by the Who with The London Symphony Orchestra. The quadraphonic segment will begin at 7:00 am, and Tommy scheduled to start at 7:30 am. In addition to the special broadcasts listed above, WGTF regularly broadcasts in quadraphonic (using the SQ and QS matrix systems) every Monday morning at 7:00 am, and every Friday evening at 7:00 pm.

Every Tuesday in August, WGTF will feature live broadcasts at 10:30 pm direct from the Chicago World's Fair or the Cosmopolitan. On Wednesday evenings, John Pagie will interview authors who are writing and performing progressive music. Some of the groups and people he has interviewed recently include Frank Zappa, Captain Beefheart, Genesis, and Roxy Music.

Due to the generosity of Avco Broadcasting Company (Licensee of WWDC AM & FM), WGTF now has an auxiliary transmitter. Accordingly, the station is now broadcasting continuously, 24 hours a day, seven days a week.

This should help considerably many of our Baltimore and Annapolis readers in picking up WGTB—Ed.)

WHFS will now be broadcasting 24 hours a day, 7 days a week instead of 6 days a week. From 11 pm, Sat., until 6 am Sun., and from 11 pm Sun., until 6 am Mon., the station will air Roxy Buddies Hours, 7 hours of completely non-commercial broadcasting.

(Continued on page 45)
AFTER LIVERPOOL-WAMU
CAESAR & BEIDERBECK,
MCLEAN, KATHERINE, Pictures
MCCARY, DR. JAMES
LA BARRE, WESTON, Anthropological Perspective
KINOY, ERNEST, Project Trojan-WAMU
HUXLEY, ALDOUS,
HERNANDEZ, TINA, cruise to WAMU
DRY DRIVER,

(Continued from page 44)

WJMD has received permission from the FCC to construct new transmission facilities. The station was authorized to construct facilities operating with an effective radiated power of 17,000 watts with an antenna height of 787 feet. When completed these improvements will greatly expand their coverage area.

(Continued from page 25)

prove interesting. Some of these are La Bouillabaisse Marseillaise (Chef's Speciality, $4.95), Les Crepes A La Reine (Veal & Chicken in Pancake, $4.50), and La Sauclisse Poileee Au Haricots (Fresh Sausage, $3.95). An ample selection of desserts including La Tarte Maison (home-made pie), Croquembouche, Peach Melba, Chocolate Mousse, etc., were offered.

We feel an obligation to a restaurant of this stature to return for dinner to get a second look at them, but must be frank with our comments on this visit. We were disappointed with the food we selected, but the service was efficient and courteous.
ALL NIGHT
MONDAY THROUGH FRIDAY
12:00 M WAMU Nightwatch
12:00 M WEZR Easy Radio Music
12:00 M WAMU Night Music Program
12:00 M WGAY Sound of Music
12:00 M WDMZ Mitzvah
12:00 M WGTV Mineral Radio Hours (M-T-W-F)
12:00 M WGTB Keyboard Filter (Thursday)
12:00 M WTHM Non-Stop Rock
12:00 M WJMD Music for Man & Woman
12:00 M WMAR All Night Show
12:00 M WDC Classic Gold Hits
1:00 AM WHFS Progressive Rock
1:00 AM WKTK Progressive Rock
3:00 AM WGBB Swirve Programming
SATURDAY & SUNDAY
12:00 M WAMU Nightwatch
12:00 M WEZR Easy Radio Music
12:00 M WAMU Night Music Program
12:00 M WGAY Sound of Music
12:00 M WDMZ Mitzvah
12:00 M WGTV Mineral Radio Hours (M-T-W-F)
12:00 M WGTB Keyboard Filter (Thursday)
12:00 M WTHM Non-Stop Rock
12:00 M WJMD Music for Man & Woman
12:00 M WMAR All Night Show
12:00 M WDC Classic Gold Hits
1:00 AM WHFS Progressive Rock
1:00 AM WKTK Progressive Rock
3:00 AM WGBB Swirve Programming
BROADWAY
MONDAY THROUGH FRIDAY
12:00 N WBJC Best of Broadway (FRI.)
3:00 PM WETA PM, with Steve Ember
6:00 PM WAMU Pamtime
SUNDAY
1:00 PM WAMU Mainline at One

CHILDREN
SATURDAY
8:30 AM WGBB Taking Time for Children
8:30 AM WAMU Your Story Hour

DRAMA
MONDAY THROUGH FRIDAY
7:00 PM WBJC Sounds Like Yesterday (M-F)
7:45 PM WETA Jack Armstrong (M-W-F)
8:00 PM WETA Green Hornet (Mon.)
8:00 PM WAMU Greatest Gildersleeve (Tues.)
8:00 PM WJMD Fabian (Sat.)
8:00 PM WGBB Suspense (Thurs.)
8:00 PM WGTB Radio Revisited (Fri.)
9:30 PM WAMU X Minus One (Fri.)
10:00 PM WAMU Sound Stage (Mon.)
SATURDAY
9:00 AM WAMU Heroes & Villains
12:00 N WAMU Encarn-Sound Stage
11:30 PM WGTB New Old-Time Radio Show
SUNDAY
7:00 PM WAMU Recollections
8:00 PM WETA Nat'l Public Radio Theater

EASY LISTENING
MONDAY THROUGH FRIDAY
26 Hours
WFMF Fulltime
WGAY 24 Hours
WMVM 24 Hours
WMAR 24 Hours
WBBC 6AM - 9AM

FOLK
MONDAY THROUGH FRIDAY
12:00 N WBJC Folks Reets (Tues.)
12:00 N WBJC Folks Reets (Tues.)
8:00 PM WGTB Internet Festival (Mon.)
10:00 PM WAMU Leroy Gray Show (Fri.)
SATURDAY
7:00 AM WAMU John Dillidow
8:00 AM WAMU John Dillidow
6:00 PM WETA Folk Weekend

HUMANITIES
MONDAY THROUGH FRIDAY
6:30 AM WAMU Reading Aloud & 12 N
10:30 AM WAMU Ebony Harvest (Mon.)
12:00 N WDMZ Lunchbox at Kennedy Center
12:00 PM WGTB Noon Notes
1:00 PM WAMU Backstage (Tues., Wed.)
4:30 PM WAMU Bookman
5:35 PM WGMS Preview
9:00 PM WGTB Sacred Artist (Fri.)
SATURDAY
5:00 PM WHFS Sounds of Solid Gold
5:30 PM WGTB Viewpoint
3:30 PM WAMU Scripture
7:00 PM WDMZ First Hearing
SUNDAY
6:00 AM WJMC Religious Programming
12:02 PM WDMZ Nat'l Symphony Notes
6:00 PM WBJC Baltimore Happenings
6:30 PM WAMU Tales of Time & Space
8:00 PM WAMU The Spoken Word
9:00 PM WAMU Radio Smithsonian
9:00 PM WAMU First Hearing

HUMOR
MONDAY THROUGH FRIDAY
7:00 AM WAMU Helen & Weaver
11:00 AM WAMU Recollections (Fri.)
3:00 PM WGTB 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 WAMU Great Gildersleeve (Tues.)
10:30 PM WAMU Seated Beam (Wed.)
11:00 PM WAMU Inside Jean Shepherd
SATURDAY
9:00 AM WBJC Heroes & Villains
11:30 PM WGTB New Old-Time Radio Show

INSTRUCTIONAL
MONDAY THROUGH FRIDAY
9:00 AM WBJC Nature of Man (Tues., Thurs.)
9:30 AM WBJC Music Appreciation (M-W-F)
10:30 AM WAMU Music Appreciation
11:45 AM WAMU Listening to 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 Russian (Fri.)
1:00 PM WAMU French in the Air (Thurs.)
9:30 PM WAMU Ecology & Human Environment
9:00 PM WBJC Nature of Man
SATURDAY
9:00 AM WBJC Music Appreciation
11:30 AM WAMU Intro. to Sociology
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 AM Learning the Blues (Thurs.)
2:00 PM WAMU Jazz in Storno
11:00 PM WAMU Jazz Anthology (Mon.-Thurs.)
12:00 AM WAMU Jazz in Storno (Fri.)
12:00 M WGTB That Jazz
SATURDAY
6:00 AM WAMU Jazz Anthology
3:00 PM WAMU Spins Known & Unknown
4:30 PM WAMU Jazz Revisited
5:00 PM WAMU Celebrations in Jazz
7:00 PM WAMU Jazz Critics
8:00 PM WETA Jazz Plus
8:00 PM WAMU Jazz Extravaganza

NEWS-IN-DEPTH
MONDAY THROUGH FRIDAY
Fulltime WAVA All News
6:00 AM WBLC All News
6:30 AM WAMU Morning Show
9:00 AM WGTB Alternative News
12:00 N WGTG Noon Notes
12:30 PM WAMU Timepiece
1:00 PM WGTG Options (Mon., Wed., Fri.)
6:30 PM WAMU News Capsule
5:00 PM WBJC All Things Considered
6:00 PM WGTG All Things Considered
6:30 PM WETA Talk of the Town
6:00 PM WAMU All Things Considered (Fri.)
11:30 PM WGTG All Things Considered (Mon-Thurs.)
SATURDAY
Fulltime WARA All News
9:00 AM WAMU Alternative News
6:00 PM WAMU Wash. Week in Review
8:00 PM WAMU Wash. Week in Review

NOSTALGIA RADIO
MONDAY THROUGH FRIDAY
7:00 PM WBJC Sounds Like Yesterday
7:30 PM WETA Radio Revisited
10:30 PM WAMU Nostalgia Scene
11:00 PM WBFJ Nostalgia Scene
11:30 PM WJSU Nostalgia Scene
12:00 AM WAMU Music of Big Bands (Fri.)
SATURDAY
9:00 AM WBJC Heroes & Villains
7:00 PM WITF Music of Big Bands
10:30 PM WAMU Nostalgia Scene
11:00 PM WJSU Nostalgia Scene
11:30 PM WJSU Nostalgia Scene

OPERA
MONDAY THROUGH FRIDAY
8:00 PM WBJC Opera Theater (Thurs.)
8:00 PM WBLC Opera Theater (Thurs.)
9:00 PM WGTG World of Opera (Mon.)
SATURDAY
2:00 PM WAMU Metropolitan Opera
2:00 PM WAMU Metropolitan Opera
8:00 PM WJAM Opera
SATURDAY
3:00 PM WETA Opera, Etc.
3:00 PM WGTG Vocal Scene
8:30 PM WAMU Opera House

OTHER NATIONS
MONDAY THROUGH FRIDAY
11:30 AM WVMS Various Radio Moscow
11:30 AM WVMS Soviet Press Rev. (Fri.)
11:30 AM WVMS German Press Rev. (Mon.)
11:30 AM WVMS Viva A Paris (Wed.)
2:00 PM WGTG German Press Rev. (Thurs.)
2:15 PM WGTG Germany Today (Thurs.)
2:30 PM WGTG Germany Today (Thurs.)
6:30 PM WBCB Science Magazine (Wed.)
7:30 PM WAMU BBC Science Magazine (Tues.)
8:00 PM WGTG National Geographic (Mon.)
8:00 PM WAMU Musical Holiday (Wed.)
SATURDAY
7:30 PM WGTG BBC Science Magazine (Tues.)
7:00 AM WAMU English News
7:05 AM WAMU Adventures in Judaism
11:00 AM WMJS Indian Hour
12:00 PM WETA Indian Hour
4:00 PM WAMU Mbari-Mbayo

SUNDAY
9:00 AM WBFM Irish Hour
9:00 AM WBFM Irish Hour
9:05 AM WAMU Wash. Jewish Hour/Alex Resnick
10:00 AM WBFM Lithuanian Melodies
11:00 AM WAMU Ethiopian Hour
11:00 AM WHFM Indian Hour
12:30 PM WAMU Italian Melodies
<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
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<tbody>
<tr>
<td>1:00 PM</td>
<td>WAMU</td>
<td>Music from Germany</td>
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<tr>
<td>2:00 PM</td>
<td>WAMU</td>
<td>Despota Barro</td>
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<tr>
<td>3:00 PM</td>
<td>WGST</td>
<td>Melody Time</td>
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<tr>
<td>4:00 PM</td>
<td>WGST</td>
<td>Banyans Music (Indian)</td>
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<tr>
<td>5:00 PM</td>
<td>WGST</td>
<td>Ukrainian Melody Hour</td>
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<tr>
<td>6:00 PM</td>
<td>WGST</td>
<td>German Hour</td>
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<td>7:00 PM</td>
<td>WGST</td>
<td>Greek Family Hour</td>
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<td>8:00 PM</td>
<td>WGST</td>
<td>Pagodas</td>
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<tr>
<td>9:00 PM</td>
<td>WGST</td>
<td>Korean Hour</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>WAMU</td>
<td>Thirty Minutes</td>
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<tr>
<td>5:30 PM</td>
<td>WAMU</td>
<td>Center for Study of Dem.Inst.</td>
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<tr>
<td>6:00 PM</td>
<td>WAMU</td>
<td>Baseball Happenings</td>
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<tr>
<td>6:00 PM</td>
<td>WGST</td>
<td>Casper Citizen</td>
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**RELIGION**

**MONDAY THROUGH FRIDAY**

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
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<tbody>
<tr>
<td>5:30 AM</td>
<td>WHFS</td>
<td>Written Word</td>
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<tr>
<td>6:00 AM</td>
<td>WAVA</td>
<td>Man to Man 4th Presby.Church</td>
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<tr>
<td>7:00 AM</td>
<td>WAMU</td>
<td>Church World News (Fri.)</td>
</tr>
<tr>
<td>7:45 AM</td>
<td>WHFS</td>
<td>Answers (Fri.)</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>WHFS</td>
<td>Music for the Spirit</td>
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**SATURDAY**

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<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
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<tbody>
<tr>
<td>7:00 AM</td>
<td>WHFS</td>
<td>Challenge for Today</td>
</tr>
<tr>
<td>7:05 AM</td>
<td>WAMU</td>
<td>Adventures in Judaism</td>
</tr>
<tr>
<td>7:15 AM</td>
<td>WHFS</td>
<td>History of a Hymn</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>WAMU</td>
<td>Sacred Concert Hour</td>
</tr>
<tr>
<td>8:30 AM</td>
<td>WAMU</td>
<td>Music on High</td>
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<tr>
<td>8:55 AM</td>
<td>WHFS</td>
<td>Live Music Hour Fold</td>
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<tr>
<td>Time</td>
<td>Program Name</td>
<td>Station(s)</td>
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<tr>
<td>7 AM</td>
<td>Morning Line</td>
<td>WAMU-FM</td>
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<tr>
<td>8 AM</td>
<td>WJTU Radio Easy</td>
<td>WETA-FM</td>
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<tr>
<td>9 AM</td>
<td>WBAL-FM</td>
<td>WMGT-FM</td>
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<tr>
<td>10 AM</td>
<td>Public Affairs</td>
<td>WJMD</td>
</tr>
<tr>
<td>11 AM</td>
<td>Language Press Rev</td>
<td>WEAL-FM</td>
</tr>
<tr>
<td>12 Noon</td>
<td>Special Music</td>
<td>WAMU-FM</td>
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<tr>
<td>1 PM</td>
<td>Measure of Time</td>
<td>WJMD</td>
</tr>
<tr>
<td>2 PM</td>
<td>In Stereo</td>
<td>WJMD</td>
</tr>
<tr>
<td>3 PM</td>
<td>Jazz in Stereo</td>
<td>WJMD</td>
</tr>
<tr>
<td>4 PM</td>
<td>Rock 'n Roll Jukebox</td>
<td>WJMD</td>
</tr>
<tr>
<td>5 PM</td>
<td>Talk of the Town</td>
<td>WJMD</td>
</tr>
<tr>
<td>6 PM</td>
<td>Cultural Affairs</td>
<td>WJMD</td>
</tr>
<tr>
<td>7 PM</td>
<td>All Things Considered</td>
<td>WJMD</td>
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<tr>
<td>8 PM</td>
<td>Radio Dance</td>
<td>WJMD</td>
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<tr>
<td>9 PM</td>
<td>In Concert</td>
<td>WJMD</td>
</tr>
<tr>
<td>10 PM</td>
<td>Public Affairs and Performing Arts</td>
<td>WJMD</td>
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<tr>
<td>11 PM</td>
<td>Jazz Anthology</td>
<td>WJMD</td>
</tr>
<tr>
<td>12 AM</td>
<td>Morning of Time</td>
<td>WJMD</td>
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<tr>
<th>Time</th>
<th>Programming Details</th>
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<tbody>
<tr>
<td>7 AM</td>
<td>WETA-FM 106.7FM, News 5, News &amp; Weather, &amp; THEATER IN THE SILVER SCREEN, a feature film every Monday at 8 PM.</td>
</tr>
<tr>
<td>8 AM</td>
<td>WBAL-FM 105.7FM, MORNING NEWS, featuring local and national news, weather, and traffic.</td>
</tr>
<tr>
<td>9 AM</td>
<td>WAMU-FM 88.5FM, PROGRAMS. AM, featuring a variety of shows including news, talk, and entertainment.</td>
</tr>
<tr>
<td>10 AM</td>
<td>WHFS 99.5FM, THE USSR: CLEAR, a show featuring music and stories from the Soviet Union.</td>
</tr>
<tr>
<td>11 AM</td>
<td>WJMD 105.1FM, THE MONTREAL BROADCAST, featuring an hour-long music program with a focus on Québécois music.</td>
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<tr>
<td>Noon</td>
<td>WOAI 90.9FM, JAZZ IN THE POTOMAC, featuring a mix of jazz music from the region.</td>
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<tr>
<td>1 PM</td>
<td>WABA 92.7FM, MUSIC FOR MOTHERS, a show dedicated to classical music.</td>
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<tr>
<td>2 PM</td>
<td>WBAA 89.3FM, OPERA METROPOLITAN, featuring an hour-long opera program.</td>
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<tr>
<td>3 PM</td>
<td>WCLV 104.3FM, THE WALTON GUMP SHOW, a program featuring a mix of music and conversation.</td>
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<tr>
<td>4 PM</td>
<td>WMAL-FM 105.7FM, THE ANDREW WALKER SHOW, featuring a mix of music and conversation.</td>
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<tr>
<td>5 PM</td>
<td>WNYC 82.3FM, THE SUNDAY EVENING CONCERT, featuring a classical music performance.</td>
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The Week at a Glance / Sunday

**7 AM**
- Classical Blue
- News

**8 AM**
- News

**9 AM**
- News

**10 AM**
- News

**11 AM**
- Classical Blue
- News

**12 AM**
- News

**1 PM**
- Classical Blue
- News

**2 PM**
- News

**3 PM**
- Classical Blue
- News

**4 PM**
- News

**5 PM**
- Classical Blue
- News

**6 PM**
- News

**7 PM**
- Classical Blue
- News

**8 PM**
- News

**9 PM**
- Classical Blue
- News

**10 PM**
- News

**11 PM**
- Classical Blue
- News

**12 PM**
- Classical Blue
- News

*Note: The schedule includes various music and news programs.*
Thursday

3:30 A.M. WAMU JAZZ ANTHOLOGY–George Mencer, Duke Elling-
ton.

6:00 A.M. WBJC • AM BALTIMORE
WETA • A.M., with Bill Cerni–TELEMANN Trumpet Con-
certo (BG1154178); SAINT-SAENS Sop-
net for Trumpet, Strings & Piano (S610281); MOZART Concerto in D for 2 pianos & orch. (1932); Poulenc/Fenier/Peter (S53893); CHOPIN Les Sylphides; Ballet Suite, Fiedler (LSC3388).

11:00 A.M. WAMU SEARCH FOR MENTAL HEALTH–Child Psycho-
a
gIST.

WGB • DAVID SELVIN SHOW–progressive music.

WGT • JAYBREAK–Light classical music along with Health Watch & The Written Word.

6:30 A.M. WAMU • READING ALOUD–with Bill Caven.

7:00 A.M. WAMU • MORNINGLINE–with Craig Oliver.

WCAO • MAESTRO MORNING
WITF • MUSIC AT SEVEN–STRAUS Morning Papers Watz (90002439); SCHUBERT Klavierstuck in Ed (S56714X); BACH Concerto in D, for 3 Violins & Orch. (W3125720); TELEMANN Suite in D, for Trumpet, Oboe, Strings & Con-
tra (Y176199); ROSINI Il barbiere di Seville; Over (S6106017).

8:30 A.M. WGB • 8:30 TODAY IN WASHINGTON/FRED EDEN
WITF • MUSIC ANTI MERIDIAN–PONCHELLI La Giornata Dance of the Hours (S6128311); MOZART Les petits rieurs ballet suite (S6169-
822); IVES Overture #1 (S7003X); CAP-
PELLI Concerto for Piano & Orch. (S5698-
16); HOVHANNESS The Mysteries of the World (LS211381); SAINT-SAENS Symphonie Fran-
coise & Lieben (S3215012); STRAUSS Violin Concerto in d (S3215012); SCHUMANN Octet in F, for Strings & Winds (1391192).

9:00 A.M. WAMU • HOME
WETA • A.M.–with Bill Cerni–WAGNER Rienzi (Y130-
117); MOZART Piano Concerto in E, K. 365 (S3125727); DORVAK Syn. #7 (GDG-
25101738); BEETHOVEN Syn. #2, Op. 68 (Y1003515); BRAHMS Violin Concerto in (Y050403333); HOROWITZ Suite for Brass Quintet (G650114147).

WGT • MORNING ALTERNATE NEWS

9:30 A.M. WGB • RADIO FREE SHIRE–with Earenal & Barof T.
Shapery. Features a calendar of events & live music.

WGB • SCIENCE REPORT–News of current events in science.

10:00 A.M. WJB • THEN & NOW
WETA • HAPPINESS–Light coverage of hearings & events; classical music until noon when there are no gatherings.

WGB • MASTERS OF THE BAROQUE–COUPERIN Apo-
thestre de Lulli; Baroque/Rosen/Mc-Crack-
en/Paton (W713139).

WGT • PERSPECTIVES ON HISTORY

10:30 A.M. WAMU • 10:30 TAI LIES OF TIME & SPACE–with Dorella Campbell.

WAMS • LISTENER SURVEY—MOZART The Impresario, K. 486; Over., Walter (Y30049); DORVAK The Water Sprit, Op. 47, Kertesz (S567461); POULENC Concerto in d for 2 pianos & orch. (1932); Poulenc/Fenier/Peter (S53893); CHOPIN Les Sylphides; Ballet Suite, Fiedler (LSC3388).

11:30 A.M. WAMU • U.N. PERSPECTIVE–WEEKLY ON U.N./BEL-
GIUM PRESS REV./ITALIAN BY EAR
WGB • BLACK AMERICA

12:00 NOON WJBC • READING ALOUD
WBJC • LEARNING THE BLUES
WCAO • MAESTRO LUNCHEON
WETA • O.P.–with Steve Emert.

WGB • 11:30 LUNCHON AT KENNEDY CENTER CENTER
WGTB • CHRIS THOMAS SHOW
WJBC • GONON NOTES
WITF • READING ALOUD–Bill Caven begins spelling The Rutney Tree by Margery Sharp.

12:30 P.M. WJBC • TIMEPIECE–with John Merli.
WITF • KENT IN CONCERT

1:00 P.M. WBJC • WBJC SPECIALS
WGB • BULLETIN BOARD/LISTENING BOOTH
WJBC • FRENCH IN THE AIR/MENTAL HEALTH MAT-
TERS.

1:30 P.M. WAMS • MEASURE BY MEASURE–with Edward Merritt–HAYDN Syn. #94 in G
WITF • MUSIC POST MERIDIAN–LALO Scherzo for Oboe (S236535); CHOPIN Scherzo #1 in F (S5206418); SCHUMANN Over., Scherzo & Finale (S566616); HANDEL Water Music (complete for 5 Violins in (S567381); PROKOFIEV Violin Concerto #1 in D (S273229); STRAVINSKY La Sacre du printemps; (LS) BEETHOVEN Piano Trio in E (S61277022); SCHUMANN Piano Concerto in E (L628).

2:00 P.M. WJBC • JAZZ IN STEREO
WCAO • MAESTRO AFTERNOON
WAMS • MUSIC FOR A FEW–SCHUBERT Sonata in a, D. 571, Rose/Sorvet (M6985); SAINT-
SAENS Septet in E, Op. 65, Lalo/Eppte/ En (S61081); TEMPLETON Fugue for thought in Piano/E (KE700).

2:30 P.M. WGT • 2:30 CRITIQUE–critical reviews of plays, no-

WGT • MELODY TIME–Light classical music from Germany.

3:00 P.M. WJBC • TONIGHT IN WASHINGTON/HERALD
WGB • 15:15 SPIRITUS CHEESE SHOW–with Mark
Gallo.

WGT • KEYBOARD IMMORTALS

4:00 P.M. WAMS • AFTERNOON SERENADE

4:30 P.M. WAMU • O.K.BOOKMARK–with Edward Merritt.
WBJC • NEWS UPDATE–News of Baltic area.

5:00 P.M. WJBC • WO! HOWARD'S ROCK 'N' ROLL JUKEBOX
WJBC • ALL THINGS CONSIDERED
WJBC • ALL THINGS CONSIDERED
WJBC • ALL THINGS CONSIDERED

5:30 P.M. WAMS • 5:30 PREVIEW/SERENADE

6:00 P.M. WJBC • MAESTRO EVENING
WAMS • DE TONK REPORT/REALLY BUSINESS REPORT
(6:20) CANTATE/TELEMANN/CHAIKOVSKY Dances, Op. 59, Piotr (SV85X455); HANDEL Susanna; Over., Richter (2536342); FONTEMA Trumpet Sonata #2, Schwarz/Feves/Katz (S614381); WALTZEN Alberti/in for Frau Betty/Schott, Gewart (CS6746; 1306); WGB • EVENING ALTERNATE NEWS
WJBC • CASPER CITRONE

6:30 P.M. WJBC • DIALOGUE
WAMU • TALK OF THE TOWN
WGTB • OPEN FORUM–public access program.

WGB • TALKING ABOUT IT–Public Access Program–

WGB • SOUNDS OUTSIDE–Library Wednesday:

7:00 P.M. WJBC • MY WORLD–a game show from the B.B.C.

WJBC • SOUNDS LIKE YESTERDAY–Benny Goodman
Manhattan Room, 10/21/37, Flitner McGea & Molly 5/16/44.

WETR • POTTER'S HOUSE
WAMS • THE O.T.E., 4:00–HAYDN Syn #95 in c, Klen-
ner (S5661919); FIELD Piano Concerto #3 in

WGB • MADAMS GUEST
WGB • FROM THE MIDWAY
WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:

WGB • MUSICAL GUEST
WGB • FROM THE MIDWAY
WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:

WGB • MUSICAL GUEST
WGB • FROM THE MIDWAY
WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:

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WGB • FROM THE MIDWAY
WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:

WGB • MUSICAL GUEST
WGB • FROM THE MIDWAY
WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:

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WGB • MUSIC AT SEVEN–WAGNER Flying Dutchman:
5:30 A.M. WAMU JAZZ ANTHOLOGY—See listings for 5:30 a.m.

6:00 A.M. WBJC AM BALTIMORE WETA JAZZ ANTHOLOGY—See listings for 6:00 a.m.

7:00 A.M. WACO 24/7 MORNINGS with Craig Oliver.

8:00 A.M. WACO MUSIC AT SEVEN-ELAR Clocking Over: 0900-1400 (13): BRITTEN Variations on theme of Frank Bridge (CS46012172); IBERT Concertino for piano & orchestra (CS667012); SATIE Relache; complete ballet (MS65416122); BERKELEY Trio for horn, violin & piano (CS667012); MOZART Serenade K10 in Eb with winds (K.631); (VSD715013); SHOSTAKOVICH Cello Concerto in EM (EM5623);

8:30 A.M. WAMU JAZZ INizio

9:00 A.M. WAMU MUSIC AT SEVEN-ELAR Clocking Over: 0900-1400 (13): BRITTEN Variations on theme of Frank Bridge (CS46012172); IBERT Concertino for piano & orchestra (CS667012); SATIE Relache; complete ballet (MS65416122); BERKELEY Trio for horn, violin & piano (CS667012); MOZART Serenade K10 in Eb with winds (K.631); (VSD715013); SHOSTAKOVICH Cello Concerto in EM (EM5623);

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9:30 A.M. WAMU JAZZ INizio
**Wednesday**

**6:00 P.M.**
WJZ
**JAZZ TIME**

**7:30 P.M.**
WAMU
**TIMEPIECE**

**8:00 P.M.**
WGMS
**FUNKY FUNK**

**8:30 P.M.**
WGMS
**FUNKY FUNK**

**9:00 P.M.**
WAMU
**TIMEPIECE**

**9:30 P.M.**
WAMU
**TIMEPIECE**

**9:59 P.M.**
WAMU
**TIMEPIECE**

**10:00 P.M.**
WGMS
**FUNKY FUNK**

**10:30 P.M.**
WAMU
**TIMEPIECE**

**10:45 P.M.**
WGMS
**FUNKY FUNK**

**11:00 P.M.**
WAMU
**TIMEPIECE**

**11:30 P.M.**
WGMS
**FUNKY FUNK**

**12:00 A.M.**
WAMU
**TIMEPIECE**

**12:30 A.M.**
WAMU
**TIMEPIECE**

**1:00 A.M.**
WGMS
**FUNKY FUNK**

**1:30 A.M.**
WAMU
**TIMEPIECE**

**2:00 A.M.**
WGMS
**FUNKY FUNK**

**2:30 A.M.**
WAMU
**TIMEPIECE**

**3:00 A.M.**
WAMU
**TIMEPIECE**

**3:30 A.M.**
WAMU
**TIMEPIECE**

**4:00 A.M.**
WAMU
**TIMEPIECE**

**4:30 A.M.**
WAMU
**TIMEPIECE**
8 Thursday

5:30 A.M.
WBCJ JAZZ ANTHOLOGY-Chicago Saxes.

6:00 A.M.
WAMU JAZZ ANTHOLOGY.

7:00 A.M.
WAMU MORNINGLINE.

8:00 A.M.
WAMU FRESH AIR.

9:00 A.M.

10:00 A.M.
WAMU NATURE OF MUSIC.

11:00 A.M.
11 A.M.
WGBS TRINARITARI CHURCH
WTF STORIES OF INDIANS & Eskimos/RODNEY & CHARLES

12:00 A.M.
WGMS SYMPHONY FOR A SUNDAY MORNING - STRAUSS Festival Prelude, Op. 61, Blight/Bynum (MS5330), BEECHER Sym. #7 in A, Op. 92, Dochum 6500090.
WITF TEATRE ORCHESTRA - Ballet Scores

12:00 NOON
WACO MAESTRO LUNDEICH
WGMS OPIUM WITH SHERLOCK GOTHAM.
WGMS THIS WEEK IN WASH. - NATL. SYM. NOTES
WTF STUMP JUMPER'S SIT IN - with Tex & Greg

1:00 P.M.
WAMU MUSIC FROM GERMANY
WETA OPERA, etc. - with Dean Dalton-WAGNER Tristan & Isolde, Held, & Warner
WAGY MATINEE AT ONE-ROOF of the Greatest Painters, Part II - with Famous Paintings
WGTS CONCERT OF THE WEEK -Details not available at time of publication. Call station for specific information.

1:30 P.M.
WAMU THIRTY MINUTES - Radio Smithsonian
WGMS VOCAL CLASS at the Catholic University of America with Patrick Hayes-Gilly Ameling, s., SCHRÜBER Kunst du das Land, D. 321; Nor der die Schwere Lied, Op. 6, #4, Harbach, Hartmer, d., Höffner, l.; Elneg, op. 3, #5, Al-Eneling/Baldwin (GDR 15159).
WIFI MUSIC POST MERIDIE-Magh 7 program is repeated.

2:00 P.M.
WAMU DESPERATA BARRIO-Wake-Up! Neighborhood programs brought to bring you news, commentary, music & the arts of Latin America & the Latin American community in Wash.
WACO MAESTRO AFTERNOON - HAYDN Concerto for 2 violins; POHONI Sym in A; SCHOECK Fantasy in E-flat major; MAYER Chamber Piano in G, Op. 50; MAHLER Sym. #1 in D.

2:30 P.M.
WATU THE NEW THING ROOT MUSIC SHOW - with Junior Davis
WGTS MELODY TIME - Light classical music from Germany.

3:00 P.M.
WGBS I THOUGHT I HEARD BUDDY BOLDEN SAY... His Royal Highness blues & Jazz from the 20's, 30's & 40's.
WGMS VOCAL SCENE - John McCormack in Song & Opera.

4:00 P.M.
WGMS THE PLECTRUM-MUJARDA Fantasia that controverse la haza en la manera de Dudovico, Zayas (KHS 151); MUJARDA Ysabel, Ysabel, perrilice la la lara, Perrot/Zayas (KHS 151); PICCINNI Tenorio detto il mercantello, Satz KSS 411; SANCI Con el clave, China (S-365803), SCARLATI Sonata in a, L. 378.
60 FORECAST FM

(K.3), Sprunz (W727/0308), BALU Concierto for guitar & orch., Yapes/Alonso (CS-6201).

4:30 P.M.
WGMS SWEET MUSIK-in music & commentary.

5:00 P.M.
WGMS MARCH OF THE TIMES - with Cliff Townsend.
WGMS UKRAINIAN MELODY HOUR
WGTF MUSIC & MUSICIANS - Boris Tischkeiko.

5:30 P.M.
WAMU FROM CENTER FOR STUDY OF DEMOCRATIC INSTITUTIONS-Technology & the Ethics of Glut, Part II.

6:00 P.M.
WGBS CONVERSATIONS AT CHICAGO
WMBJ MAESTRO EVENING
WGAO MANTA EVENING - with Mary Clift.
WGMS SOUL OF THE CLASSICS
WJBY JERRY JOHN SHOW
WGMS CASPIAN CONCERTO
WITF PHILADELPHIA ORCH. - Gisone Pincha Zuckerman, v.; -BELGIOZ Consari;; BEETHOVEN Violin Concerto in D; SIBELIUS Sym. #1 in e.

6:30 P.M.
WGMS TALES OF TIME & SPACE - with Donna Campbell
WGMS SERENATA-GIULIANI 3 Esotes for guitar, Segovia (OL71079); TCHAIKOVSKY Andante cantabile, Zinoviev (SLS1261).
WGTS CHECK-UP

7:00 P.M.
WBJC RECOLLECTIONS - with John Hickman - a special program on May 14, 1969, Launching the Mighty 7th War Zone - interviews with Guy Lombardo & the Royal Canadian, singers Barry Wood & Bea Wyne, & comedian Danny Kaye, with host Ray Mason.
WGBS FOLK FESTIVAL - Jeanne Ritchie-flcied live in Mississippi.
WGMS BRUNO WALTER LEGACY, Program #6-BEETHOVEN Erovn: Opus.,; BERLIOZ Violin Concerto,; BERLIOZ Symphony #40 in g, K. 555, Berlin Phil.,; DANTON Don Juan, Berl in Phil.,; MOZART Piano Concerto in D #4, K. 465, Walter & his late wife Linda,; Lotti, Linda, discuss Walter's career as a pianist.
WGTS BAND CONCERT OF THE AIR-5 Centuries of German Marches, Part VII.

8:00 P.M.
WGBS SINGER'S WORLD - with Wayne Conner
WGAO MAESTRO SYMPHONY-BEETHOVEN Sym. #6 in F, Op. 60. Pastic (H31948).
WGMS NATIONAL PUBLIC RADIO-Collection Works of Billy the Kid by Michael Onatopp.
WGTS SPARKO WJORDEN-Ruhlmann writes two tales of Sherlock Holmes.
WJBY TALKING ABOUT MUSIC-John Anis's quests are conducted by Sir Andrew Boul & Sir Georg Solti.

8:50 P.M.
WGBS OPERA HOUSE - with Edward Mendel-Handel Tanerelaa.
WGMS INTERMEZZO-GODSWSKY Piano pieces & transcriptions 
WGTF BBC MUSIC SHOWCASE-SCHOOL Bajenega on Audere; Oviedo & STRAUSS; Selig; Weltklasse; Ich wol'ten'n Strauss vorstellen:; IRELAND; The Island Spell; REGER Szenare for Small Orch.

9:00 P.M.
WGMS GOLD MASTERS REVISITED-MUVAT Sonata #5; BRAHMS Sextet #3, Op.18; WALTZ Concerto in B9 After Taglioni; BACH Chromatic Fantasy & Fugue in G; HASSLER Four Interludes; PONHO Sonata in d; in SPOHR Nonette in F; 36, HUMELl Piano Concerto in a, Op. 85.
WETA CONCERT OF THE WEEK-Berlin Phil./Orch. - von Koczian & his Magnificat for Soloists, Choir & Orch. in D; BARTOK Concerto for Orch. in D; WGBS ORPUS RADIO SMITHSONIAN
WTFR RUSH HOUR SHOW - with John Paige.
WGMS FIRST HEARING-New recordings are auditioned.

9:30 P.M.
WGOMS ORCHESTRAL MASTERWORKS-MENDELSSOHN A Dinsmore Wright's Dream; Incidental Music, Messiah/Boosey/Kobal (1189595), SCHOEDER Violin Concerto in B9, Op. 23 (191212-12), Lehn/Beck/Attsch (M599473), TCHAIKOVSKY, Manfred,; aber Byrnes, Mazzel (256786).

10:00 P.M.
WGMS IN RECITAL-PROKOFIEV Sonata #6 in a, Op. 69; CHOPIN 16 Etudes from Opus 25, Vladimir Malakh.
WJBY YOUNG ARTISTS-Bonita Glenn, s., SCARLATI Son tutla duol; Beethoven, f'smau Caldo come; Tognini, l'viva voces Carlo; Chi vole imanazione; STRAUSS Liebestruemung;

... (continued)
Wednesday

3:00 P.M. WAMU TIME IN WASHINGTON/SERENADE
WGBH 7:30 P.M. WAMU "GOLD"
WGTS "GOLD"
WGMS "GOLD"
WAMU THE FUTURE OF CONCERT MUSIC: A conversation between Peter Guralnick and Eliahu Inbal

4:00 P.M. WAMU LOOKING AHEAD: WAMU TONIGHT AT 7:00 P.M.
WGMS "LATENT THREATS" WITH TONY HUMPHREYS
WAMU "GOLD"
WGTS "GOLD"
WGMS "GOLD"
WAMU THE FUTURE OF CONCERT MUSIC: A conversation between Peter Guralnick and Eliahu Inbal

5:00 P.M. WAMU NEWS AND CAPSULE
WGMS "GOLD"
WAMU THE FUTURE OF CONCERT MUSIC: A conversation between Peter Guralnick and Eliahu Inbal

6:00 P.M. WAMU MASTERS OF BAROQUE-MONTEVERDI'S L'INNOMINATO:
WAMU "GOLD"
WGMS "GOLD"
WAMU THE FUTURE OF CONCERT MUSIC: A conversation between Peter Guralnick and Eliahu Inbal

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WAMU THE FUTURE OF CONCERT MUSIC: A conversation between Peter Guralnick and Eliahu Inbal
11:00 A.M.
WAMU JAZZ ANTHOLOGY

12:00 MINUTE NAVIGATION

1:00 P.M.
WMJS JAZZ cooks...for a croissant

2:00 P.M.
WAMU BRAHMS String Trio

3:00 P.M.
WAMU MARK TWAIN: Time Was a Song

4:00 P.M.
WAMU WITF BROADWAY SHOWCASE

5:00 P.M.
WAMU WAMA "All About That Bass"}

6:00 P.M.
WAMU A Cappella Live: Fisk University Glee Club

7:00 P.M.
WAMU The Front Page - Broadway's Golden Age

8:00 P.M.
WAMU "The Great American Songbook"

9:00 P.M.
WAMU "The Voice of America"
WGBH - CLASSICAL WEEKEND - with Mary Capretz-TORRELLI - Concerto for Trumpet & Strings (PS50-030456); LISZT Piano Concerto #1 in E major (SP22106); SCHUBERT Piano Quintet in E flat (IDC3278X7); ALFVEN Swedish Rhapsody (WS163041); VON WEIZSÄCKER Brahms Sonata, Op. 54, No. 1 (WS221031); BERIOZON Politian Dances (IDG223020012); WAGNER Mastersingers Prelude (MG51334); BORKA HAPPY Slaves (MS51785); JACOBS William Byrd Suite (GRT1720018); BACH Piano Concerto in E major (WST14159); TELEMANN Concerto in G major (WMS101301); GERSHWIN Second Rhapsody (03407081); SCHUBERT Symphony #5 in B flat (G63685); REPSCliff Fountains of Rome (MG3308801).

WGMS - WOJO - O'HARA'S CORNER - 6:30 A.M.

WAMU - JOHN BLUEGRASS - SUNDAY - 6:30 A.M.

WITF - COLLECTOR'S SHOW - 7:00 A.M.

WCAO - MAESTRO MORNING - 7:30 A.M.

WAMU - MADISON MELODIES - 8:00 A.M.

WGTS - WAMU NEUTRAL TIME - 8:30 A.M.

WGBT - TAKING TIME FOR CHILDREN - 9:00 A.M.

WBJC - HEROES & VILLAINS - Ten Corbett: Double Cross (Part 1); Box 13 w/Allen Ladd-Glen Homestead; Not One Cent for Tribute; Lord Ranger; Let's Pretend: Faithful John; Wandering Tumbler - Serial; The Ten Commandments.

WGBH - ORB2355:CLASSICAL WEEKEND - with Mary Cliff-WALTON Symphony #2 (WS706122); ROSSINI Semiramide (WS533312); SCHUBERT Symphony #2 in D, Op. 43 (G563604063); BRAHMS Symphony #1 (G136974); GLAZUNOV The Spassky Suite (PAS011); MAESTRO'S WEEKEND IN WASH., MORNING MELODIES.

WGBT - ALTERNATIVE NEWS - 9:30 A.M.

WGBT - CIAO SAN MARINO - 10:00 A.M.

WGBH - MAESTRO'S BAND - 11:00 A.M.

WAMU - JOHN BLUEGRASS - ADVENTURES IN JAZZ - 11:30 A.M.

WAMU - JAZZ ON THE ROOF - 12:00 NOON - 1:00 P.M.

WAMU - THE ROYAL TREATY OF BERCOS - 1:00 P.M.

WGBT - SPIRITS KNOWN & UNKNOWN - with Garland Lee
comcast from Geoff VERDI Ballet Music from 1 Okt./VERDI Wien’s most affectful from Macbeth. Rolpina victor from Arle; VERDI La Forza del Destino.


PACIFIC EVENING NEWS

WGTS


9:30 P.M.

WAMU: ECOLOGY & HUMAN ENVIRONMENT—Dr. Martha Sager—X-Rays & Radiation with Dr. Bon- son Church.

WAMU: KOSMIC AMBIGUITY SHOW—with Craig Sieger-thaler.

10:00 P.M.

WAMU: SOUND STAGE—World of Nashan & Dry Bones.

WGMS: MUSIC OF AMERICA—love poems, Kohnblum (USR5005); HAMMOND Quintet for Brass, N.Y., N.Y. Brass Club (C4017); PISTON Sym. #2, Thomas (25530101).

WGTB: COLLECTOR’S CORNER

10:30 P.M.

WGMS: NOSTALGIA SCENE

11:00 P.M.

WAMU: JAZZ ANTHOLOGY


WGMS: SPECTRUM

WGTB: I’M SORRY, I’LL READ THAT AGAIN

11:30 P.M.

WGTS: ALL THINGS CONSIDERED

WJGC: THE RADIO READER

WAMU: NOSTALGIA SCENE

12:00 MIDNIGHT

WAMU: NIGHTWATCH

WGTB: AFTER HOURS

WGTB: ABNORMAL RADIO HOURS

WGTB: COMPOSERS’ FORUM—Paul Earls is Martin Bookspan’s guest for interview & to introduce some of his music—Jahanabak; Welsh, String Quartet #1, baro./zone.

WGTB: MAYBREAK

6:00 A.M.

WAMU: READING ALOUD

WGTB: READING ALOUD
WGMS • MORNING MELodies

8:00 AM  WGBL • bluegrass
WGMS • MORNING MElodies
WITF • ONCE UPON A TIME

8:30 AM  WITF • TAKING TIME FOR CHILDREN
WITS • YOUR STORY HOUR

9:00 AM  WILC • HEROES & FRIENDS
WETA • WEEKEND-MAIHLER Das Lied von Der Erde (DG13886530); Poulenc Concerto for 2 Pianos (MN63921219); Rossini William Tell Ballet Music (VC11261451); MENDELSSOHN Sym. #2 in E, Op. 52 (SG2856/76).17

WGMS • WEEKEND IN WASH./MORNING MELodies

9:30 AM  WGBL • MEDIATED GOD SHOW
WITS • SATURDAY SEMINAR

10:00 AM  WGMS • MASTERS OF BAROQUE-SONATA for 4 trumpets, melodies & Wobisch/Janiger (BG55041); BACH Prelude #4, Segovia (O1977-51); FUX Sonate a 5, B., Herrmann (SANT57-19); COUPERIN Gavotte, Piyanu (67000355); CALESTANI Folgenre, Waits/DelS142).
WITF • OSBORNE'S CHOICE

11:00 AM  WGBL • CONCERT STAGE-LALO Scherzo, Jacquet (S36518); SCRIBIN Elude in c#, Op. 2 #1; Stokowski (VC110055); PROKOFIEV Violin Concerto #2 in g, Op. 63; Saeryn/Rothstevensky (SR39017); VAUGHAN WILLIAMS Fantasia on Greensleeves, Mariner (BRG696).

12:00 NOON  WGBL • CHORAL STAGE-ENCORE-Six songs for the upcoming Monday, 10:00 PM.
WIBC • ROCK IN Stereo
WAMU • JAZZ AROUND THE CLOCK
WETA • CHARTER FLIGHT-Music from Brittan.

WGMS • Mezzosoprano Cornino, CRAM Intemzzo in c, Op. 119 #3 (C56341); LISZT Gnoyreneigen (C56371); SCHUBERT Moments Musicals, Op. 94 (C56572); LITOLFF Concerto Symphonique #4 in d, Op. 102; Scharze, Booth (C56197).
WITF • SOPHIE'S PARLOR
WITF • BBC MUSIC SHOWCASE-LOCKE-Music for His Majesty's Sackbut & Cornets; ARNOLD Quinrett for Brass; HORowitz Trumpet Concerto; ARNOLD Horn Concerto; MUSGRAVE Clarinet Concerto.

1:00 P.M.  WAMU • SPIRITS KNOWN & UNKNOWN
WETA • SUNDAY EMMERS'S SUNDAY SHOW
WGMS • UNCHEON CONCERT-FISCHER Le Jeune de Paris: Suite #2; Fauré (M51651); HAYDN Sym. #2 in C, Durati (ST515310); LISZT Grand Galop Chromatique,Flder (L52677); COATES Lin.,Satie,Fennell (9940359).

WGBL • AFTERNIGHT SORANTE
WITF • SINGERS' WORLD

2:00 P.M.  WCAO • MAESTRO AFTERNOON
WGBL • OPERA HOUSE-TIPPETT Knot Garden. WITF • THE OPERA-BIZET Pearl Fishers, with Janine Micheau (Leila), Nicolai Gedda (Abdul), Ernest Blanc (Aubin), Jacques Mars (Nabab), Pierre Donon, cond.

2:30 P.M.  WBUR • @4:50 RADIO FREE WOMEN 3:00 P.M.  WBUR • @3:55 GERRI RGG SHOW

4:00 P.M.  WMBR-BMAYQ 3:05 PM-PICtURE MAN-Radio play by Anne Leaton about man who finds reality in movies.

4:30 P.M.  WJZC • JAZZ REVISITED
WITF • SUNDAY SUMMER-SPRING-From Madrigals to Modern Opera, repeated from 7:10 at 10:30.

5:00 P.M.  WAMU • COLLECTOR'S CORNER
WJZC • JAZZ IN THE AFTERNOON
WGMS • VIN RECITAL-GERSHWYN Lightly, Julian Jarl String Quartet (M32956); HADYN Andante & Minuet in E by, Op. 103; SCHUBERT Quartets in c, d, A, and D.
WITF • MUSIC & MUSICIANS-natalia Gutman.

5:30 P.M.  WAMU • WASHINGTON WEEK IN REVIEW
2:30 A.M. WAMU READING ALoud

7:00 A.M. WAMU SINGER'S WORLD—With Wayne Conner.

8:00 A.M. WAMU THE OPERA HOUSE—Handel: L'allegro ed il Penseroso.

WAGS "CONCERT OF THE AIR"-Handel, Vivaldi, Telemann, Gluck.

8:30 A.M. WAMU "THE SPOKEN WORD—Einstein Memorial Reading" and Commentaries.

WAGS "TALKING ABOUT MUSIC"—The concert will feature works by Schubert, Mozart, and Beethoven.

9:00 A.M. WAMU "OLD MASTERS REVISED"—Schumann String quartets No. 1 and No. 2, Mendelssohn's Piano Quintet.

WAGS "MUSIC OF THE WEEK"—Mendelssohn's Piano Quintet.

9:30 A.M. WAMU "MUSICAL MASTERWORKS"—Dvorak, Schenck, Mozart, Beethoven.

2ND CONCERT OF THE WEEK


WAGS "PHILATELIC ORCHESTRA"—Hans Christian Andersen, "The Little Mermaid"—Carroll, "Alice in Wonderland"—Lewis Carroll.


WAGS "WITF PRESENTS"—Shostakovich, "Symphony No. 5"—Shostakovich, "Symphony No. 7"—Beethoven.

10:00 A.M. WAMU "WBCN INTERVIEW"—Robert frost, "The Road Not Taken"—Emily Dickinson.

10:00 A.M. WAMU "WGTB INTERVIEW"—John Cage, "4′33″"—John Cage, "Music of the Spheres"—John Cage.

WAGS "WGTB PRESENTS"—Benjamin Britten, "War Requiem"—Britten, "The War Requiem"—Britten.


WAGS "WITF PRESENTS"—Johannes Brahms, "Symphony No. 4"—Brahms, "Symphony No. 5"—Brahms.

11:00 A.M. WAMU "WGTB INTERVIEW"—Claude Debussy, "La Mer"—Debussy, "La Mer"—Debussy.

11:00 A.M. WAMU "WITF SPECIALS"—Luigi Boccherini, "Concerto for Violin and Orchestra"—Boccherini, "Concerto for Violin and Orchestra"—Boccherini.


12:00 NOON WAMU "WGTB INTERVIEW"—Steve Ember, "The Mailbag"—Steve Ember.


12:30 P.M. WAMU "WITF SPECIALS"—Woodstock, "The Band"—Woodstock, "The Band"—Woodstock.

WAGS "WITF PRESENTS"—Woodstock, "The Band"—Woodstock, "The Band"—Woodstock.


7:00 A.M. WBJC TALK OF THE TOWN
WGBH INTERFACE
WGBH 6:45 MUSIC FOR THE SPIRIT
WGBH SCIENCE MAGAZINE

7:00 P.M. WAMU OPTIONS
WBJC SOUNDS LIKE YESTERDAY-Profiles with Marty Cohan, Talks of Memorable Moments of Radio; Serial Thieves: Jack Armstrong

WETA INSIDE JEAN SHEPHERD
WGBH WATERGATE: H.R.H. DELUXE PARIS, Song of Great City, Grooves (356870); MARTINI SYMPHONY №.4, Yanni's Philharmonic PS5263.

WGTB QUADROPHONIC MIND WITH STRIDER
WITF MUSIC AT SEVEN-Leinsdorf cond.: KODALY Mary Janos: Suite [LSC259121].

7:50 P.M. WITF \textit{1745} JACK ARMSTRONG

8:00 P.M. WAMU ALL THINGS CONSIDERED
WBJC ORCHESTRA HALL
WCAO \textit{MAESTRO SYMPHONY-HAYDN} Sym. №44 in e, in e. KOBEL'S Past Concerts 1966-1973.

WGBH RADIO REVISED-Charlady McCarthy Show with star guests

WGBH \textit{QUEST} \textit{INSTRUMENTAL}: Alicia de Lorean, c.; Caras de Esposa: Jornada; Eustaz (CSC222).

WITF \textit{NEW YORK CHAMBER SOLOISTS} \& \textit{CLERAM}: BARTHOL. OPER: \textit{WEIGSALL} End of Summer; LOEFLER Two Rhapsodies for Oboe, Vida & Piano; SCHUMANN. Three Romances for oboe & piano; DECHTER-Lifehopes Excerpts.


9:00 P.M. WAMU \textit{UPR CONCERT OF WEEK}+1 Virtuosi di Roma: Fasano: \textit{VIVALDI} Il Cimento dell' Armonia e dell'Intrattenere.

WGBH \textit{IN NATURAL'S REALM}-Animals in HAYDN Frog Quest, Op. 56 №6, Schröder (HL05224); SCHUBERT Pigeon Sonata, Op. 80 (335454); STRAUSS Jockey Polka, Boskovsky (C56223); BAZELON Churchill Downs Concerto, Bazard (C62307); THOMSON Louisiana Story: Allegator & the Coon, Mitchell (LES1003); KODACH Time Cat, Roeder/Hurt (SRR1219); DOGEOVANWegler (LES10099). WGTB PACIFICA EVENING NEWS

WGBH \textit{CREATED ARTIST-K}'s Homies from Voice of Prophecy broadcast.

9:30 P.M. WAMU X MINUS ONE-Vital Factor by Nelson Bond. Ruthless lyric composer since unable to be established at all classes.

WGBH \textit{RETURN OF STRIDER}

10:00 P.M. WAMU JERRY GRAY SHOW
WCAO \textit{COXFOST-HAYDN} Violin, Gregg Smith Singers (CR1241); ANON. \textit{GEORGIAN} Song: Vamos, VARES (CREST4); PROKOFIEV Ontario, Op. 124, On Guard for Peace (39050), Ambrose/Moscow Radio Sym. Orch. & Choir/ROZHDESTVENSKY (560067).

WGBH \textit{MUSICA ANTICA}
WITF REAL NEW ORLEANS

10:30 P.M. WGBH \textit{NOSTALGIA SCENE}

11:00 P.M. WAMU JAZZ ANTHOLOGY
WGBH INSIDE JEAN SHEPHERD

WGBH \textit{CLASSICAL GROOVES-DVORKOV} Quartet in F, Op. 96 (MO327922/125); BLOCK String Quartet №3 (MO522123/128), Britten Cello Suite, Op. 80 (MO5616721/120); MENDELSSOHN String Sym. №10 in B (MO545478); TELEMAKER Recorder Suite (SMO513724), CHOPIN Etude in C, Op. 10 №2 (M5634113).

WGBH \textit{OSPEKTRUM}

WITF CHORAL PHUSTERY-Vernon-Lucio's Voice: Versaca Cervantes: Turkey in Straw (Billy Golden), Rock of Ages (Trinity Choir), Bordinu Wu La Taviata (Gaetano & Gluck), Silver Threads Among Gaia (Wulli Rack), Foliet Feet (Original Dixieland Jazz Band), & General Mixup, U.S.A (Ph. Amper).

11:30 P.M. WITF RADIO READER
WGBH \textit{NOSTALGIA SCENE}

12:00 MIDNIGHT WAMU \\textit{QUIZWATCH}
WBJC JAZZ IN STEREO

WGBH GASTER HOURS
WITF ROCK TIME SHOW
WAMU Music of Big Bands-Harry James in 1942; McKinney's Cotton Pickers.

6:00 A.M. WAMU JAZZ ANTHOLOGY-Dr Paris Brochem

WCAO \textit{CLASSICAL WEEKEND} with Mary Cliff-HAYDN Mass in Time of War (HB20353). D40; GLAZUNOV Chopiniana (SR023143). BAZELON Church Downs Concerto, Bazard (C62307); THOMSON Louisiana Story: Allegator & the Coon, Mitchell (LES1003); KODACH Time Cat, Roeder/Hurt (SRR1219); DOGEOVANWegler (LES10099).

WGBH \textit{WITF'S WEEKEND IN WASHINGTON/MORNING}
WITF \textit{MORNING MELODIES}

WGBH \textit{MORNING ALTERNATIVE NEWS}

9:30 A.M. WAMU \textit{MEDICATED GOOd SHOW}
WGBH \textit{SATURDAY SEMINAR}

10:00 A.M. WGBH \textit{MAESTROS OF THE BAROQUE-LACRENZI} Sonata La Bucha, Hervonco (G567069). HANDEL Rinaldo; Cosa sposa, Fischer-Dieskau/ eux. (C34904); NOURET Concert of Chamber in E, G. Campanella (O.C. 531); PEZEL 3 Places Para Bacs Brus. QV (AV1040); LAWES 6 Part Concert Suite №1 in a, dan (ZRG535).

WITF OSBORG'S CHOICE

11:00 A.M. WGBH \textit{CONCERT STAGE-OFFENBACH} Ophrys in Rades: Over., Bemister (OGX7759); LISIOI Piano Concerto in E, B. Briston/Hall (65-00374); BHUTI I Lov'd a Lass, Halsey Simp- ges (ZRG5424); JANACER Ballad of Blaik Hill, Wahlsnax (3216096).

12:00 NOON WAMU SOUND STAGE--Encore-See listings for previous Monday evening, 10:00 PM.

WJB KJ ROCK IN STEREO

WCAO MAESTRO LUNCHEON
WETA HARRIEFLEIGHT with many Cliff-Music of Austria.

WGBH \textit{THE KEYBOARD}
WITF GUO'S PARLOUR
WITF \textit{RCO} MCOCHEL-ROSE-HOAULT Guitar Sonata in A, MOZART Sym. №521, in g, K.183; BRUCK- NER Sym.-h.; /Adalgis Scherzo; BUSONI Comedy one.

1:00 P.M. WAMU SPIRITS UNKNOWN &amp; Unknown with Gerald Lee & Joyce Bellfield.

WCAO \textit{STEVE EMERSON'S SHOW}-new classical music releases, major. urodnophonic.


1:30 P.M. WAMU \textit{AFTEl'NEW SERENADE}
WGBH \textit{SINGERS' WORLD}

2:00 P.M. WCAO MAESTRO LUNCHEON
By 1905, the work was complete, but no orchestra or conductor in Russia would agree to perform it. Undaunted, Smirov then proceeded to shoplift his own orchestra, kidnapping a member of the Moscow Conservatory staff here and there until this piano quartet of eight pianos, and a glockenspiel, was assembled in a large attic above his Leningrad apartment.

Finding more than a hundred musicians, shoplifting them, and keeping them fed was, of course, an enormous job, but somehow Smirov managed to accomplish it in less than a year. On October 1, 1906, he added the finishing touch by shoplifting the Leningrad Concert Hall #5 via the simple process of switching labels with that of a similarly-constructed fingernail-polish factory. To patrons who were suspicious, Smirov explained, "In fact, it was a gala affair," recalled Yosef Tyke, who attended and wrote his impressions in 1935.

"In fact, it was one of the weakest concerts I ever attended. We were made to face away from the orchestra and could see the players only through mirrors that had been set up near the ceilings. The music had a strange quality to it. You thought you heard something, but when you shot a glance at the musicians, they withdrew their hands from their instruments and assumed innocent expressions. Some of them examined their instruments carefully, then put them on the floor and looked around vacantly. At the end of the work, the musicians left the stage with their instruments beneath their coats, exiting quite briskly and breaking into a run once they gained the sidewalk outside the concert hall."

Unfortunately for Vazelin Smirov, who thought he was on the verge of great success, the musicians all took their music with them and were never seen again. Desperate and miserable, Smirov took an advertisement in the Leningrad newspapers pleading for the return of the musical parts, and concluding with the line, "Shoplifters Steal Everybody's Music! But the music never reappeared, except for the bass cazzanet part, which arrived in a plain envelope two days afterward.

Driven to suicide, Vazelin Smirov purchased a gravesite, hired someone to dig a hole, and in a dramatic gesture, shot himself at midnight, December 5, 1906 at the edge of the grave. Instead of falling into the orifice, however, he ploughed down on solid ground.

Someone had shoplifted his grave, the final ignominious event in this poor composer's life.

(Much to a friend's dismay, Dr. Fiscus is a Strauss Family freak. This does not include, however, Richard, Johann, Ed or Joe. He has asked us to let our readers know this. Our duty is done. If you are interested, write to him, care of us, and we'll see he gets the message.—Ed.)

**SYMPHONY #8**

Columbia Symphony Orchestra, Bruno Walter c., ODYSSEY Y2 30308, 2 LPS, $5.96.

Unlike many of Walter's later recordings, this one, his last, is in every way superior to his earlier version. Fifty years before these discs, Walter gave the première of Mahler's Ninth. There will never again be a recording with this authority and it's highly unlikely there will ever be another as magnificent.

**SYMPHONY #10**

Philadelphia Orchestra, Eugene Ormandy c., COLUMBIA M2S 735, 2 LPS, $11.96.

New Philharmonia Orchestra, Wyn Morris c., PHILIPS 6700-067, 2 LPS, $13.96.

We have here a finished uninflected symphony. While sketches were completed by the composer prior to his death, only the Adagio and part of the Purgatorio were fully scored. The English musicologist, Derek Cooke, has undertaken a complete performing edition based on the sketches. The matter is further confused by the fact that Cooke, having prepared the material subsequent to Ormandy's recording, revised his own work.

For purists (and I count myself among them) there is an excellent recording of the portions actually completed by the composer on the fourth side of Szell's recording of the Sixth Symphony. And on the basis that the "revised" Cooke edition sounds a great deal more characteristic of Mahler's palette, Wyn Morris' recent issue of the "complete" work is preferred.

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head. They now sound tighter and cleaner, more intellectual, with a refined sense of funk and an elegant sensuous drive. I do miss the raw emotive power of their earlier boogie music, but they are now playing better than ever. Veteran producer Tom Dowd has raised their musical consciousness and as a result WW has widened their scope, incorporating into their sound a more polyphonous layered quality. They've realized potential they didn't even know they had, but which Dowd obviously recognized. In my review of their 3 other albums (see our September 1973 issue), I wrote, "On vinyl at least, Wet Willie is the best Southern band I've heard. (Sorry 'bout that, Allman fans!)" Although I've since become an Allman fan myself, I still subscribe to that statement.

The songs on Keep On Smilin' are uniformly fine; there are no clinkers here. We get tender ballads with harp-like guitar, an overt Gospel number, a jazzy instrumental, some Allmanish touches, and hints of where WW used to be. Every member of the group is in superlative form and the crisp fidelity delineates the smooth planes of sound. Of especial note are the Wainwrights to be downright uncanny. "Pass The Time," "As Big As His Size," and "Branch," create a streak that bodes well for the sub-four minute tune, which, while never completely out of mind, often drops out of sight behind double and triple album sets by those heavily progressive biggies that we'll leave nameless here.

Songstress like Noakes create scenes and stories short enough to talk to you without boring or losing you and still entertain you without confusing you.

If you haven't yet bought that new air conditioner, try the Red Pump Special. It may well be all you need for the summer.—M.H.

WET WILLIE: Keep On Smilin'. CAPRICHOR CDP0128.

There's a new Wet Willie and it's good, damn good. Whereas the old Wet Willie moved my feet, the new one goes to my

IAN MATTHEWS: Some Days You Eat The Bear, Some Days The Bear Eats You. ELEKTRA.

It's become a distressing ritual: Ian Matthews puts out another album, it gets a little bit of airplay, it gets generally good reviews, and it doesn't sell. Counting his two albums with Fairport Convention, Ian has made ten albums since 1968.

Each album explores a new phase of his talents. On the three albums he recorded leading Matthews' Southern Comfort, he played country music and bluegrass, while his songwriting talents bloomed. His two 1971 solo albums featured him as mainly an acoustic performer, temporarily shunning country music, focusing on his own material. The one LP with Plainsong in 1972 put him back in a group format, and established him as a good scout for the material of others. To illustrate: One of the songs on Plainsong's album, the short, puffy "I'm A Yo Yo Man," is now a hit single, two years later, by the song's here-tofore unknown author, Rick Cunha.

Last year Matthews returned to his solo status with Valley Hi, his first "American" album, a country record produced in Los Angeles by Michael Nesmith, using the latter's superb band. Some Days... was also done in Los Angeles, but without Nesmith's band (except for one cut), and using a basically different style. Country music isn't too predominant on this disc. The songs are performed in a soft-rock style by versatile and sympathetic musicians, and sung by Matthews in his wonderful, caring voice. For the first time, he uses a sax, and it befitsfully complements each song with which it is used.

The outside material is quite strong: Tom Waits' "Ol 55," which is destined to be a classic; Jesse Winchester's richly atmospheric "Biloxi," the painful "I Don't Wanna Talk About It," written by the late Danny Whitten; "Dirty Work," from Steely Dan's Becker/Fagen team; Peter Dello's "Do I Still Figure In Your Life," and Gene Clark's "Triod So Hard." Matthews remains a good songwriter. His best here are "Home," "A Wailing Goodbye," and a rearranged version of "Keep On Sailing," from Valley Hi.

I'm continually bewildered by Matthews' lack of popular acceptance. The problem appears to rest in the business end of things. He doesn't seem to have the right people looking out for his interests. Yet through all this, he consistently puts out gem-like albums. That they sell so poorly is a disgrace. Too many people are missing a most rewarding listening experience.—B.B.

THE SUTHERLAND BROTHERS AND QUIVER: Dream Kid. ISLAND.

There are only a few really good rock'n'roll bands in existence. The Sutherland Broth-
ers and Quiver is one. Born out of the ashes of two separate units (The Sutherland Brothers, who soft-rocked their way into the deeper regions of obscurity with a 1972 Island LP; and Quiver, a Grateful Dead-Byrds type outfit with two flop albums for Warner Brothers), the wonderful Lifebeat LP introduced them to the pop world last year. "You Got Me Anyways" was a hit single, and a U.S. tour with Elton John didn't hurt them either.

Dream Kid is one of the most finely crafted collections of rock songs in years. Each song belongs—better still, each element of each song belongs.

Most of the songs hover around the three minute length, perfect for radio airplay. "Dream Kid," "Bad Loser," and "You and Me," could all be No. 1 hits, while "I Hear Thunder" and "Saved By The Angel" could at least make the Top Ten. The Suths have smooth voices, Tim Renwick provides neat guitar lines, and Pete Wood's thick, creamy keyboard playing holds the pieces together. And the lyrics are pretty good, something we gave up asking for a long time ago.

I fear that this album may be hurt by Island's upcoming switch from Capitol to independent distributors. Capitol may not be interested in pushing a group it no longer controls, while the indies may find it too old to promote by the time they get it. The Sutherland Brothers and Quiver sound so simple, so effortless, that you wonder how they can stay afloat in this age when musical pomposity is what sells. I won't be satisfied until I see them lip-sync "Dream Kid" on American Bandstand.

—B. R.

TOOD RUNDGREN: Todd. BEAVILLE.

There's no way to really figure Todd Rundgren out. His own albums turn red in the face trying to work their way up the charts and, to make matters even less pleasant, his latest Todd, already nosediving from the top 200 sellers range, bore the extra burden of being a double album with a ten dollar list price.

The painful thing about all this is that his work deserves more attention than his practically invisible cult following can give him. But, he seems quite content to make his money producing best sellers for the New York Dolls and Grand Funk Railroad while spending it all on ultra-sophisticated studio projects of his own that go nowhere.

Rundgren, a wizzard, but not yet a true star, has once again put himself full force into his work, totally utilizing his concept that anything registering on the audible sound scale is open game for his albums.

In between great listening like "No. 1 Lowest Common Denominator," "Sidewalk Cafe," or "In And Out The Chakras We Go," to mention barely a few, he squeezes in soaring space oddities, sonic blips, buzzes, roars, whooshes, and flashes. In general, endless tasty morsels of sound from an instrument, the studio, that very few artists really know how, or are afraid to exploit, to exploit to its fullest potential.

Every album Rundgren releases keeps him at the forefront of those few who qualify for his league. But he alone is capable of consistently producing albums, his own, that leave the most pleasant sounding stretch marks on your head. He grabs you playfully by the ears like some presidential beagle and maneuvers you, smiling, into more and more pure oozes than you're likely to come across on your own.

And if higher consciousness means something/anything at all, then Rundgren needs not concern himself with becoming a true star.—M.H.

THE MOVE: Best Of. A&M

Exactly five years ago, I purchased my first Move record. At the time this was no small accomplishment in America. Only a handful of singles had been released from their British output, which numbered several singles and one album, the latter unavailable here before its inclusion in The Best Of The Move.

The occasion of buying my first two Move singles was fittingly odd for an introduction to the group. While in transit from Washington to Northeastern Pennsylvania, the records, along with stacks of others, were being sold at a gas station (!) in Harrisburg. I liked the tight, highly commercial pop sound of those records, but it would be another year before I'd hear anything else by The Move. A&M released their second album, Shazam, presenting a heavy sound with long songs, quite unlike the short, poppy ones on my singles.

Shazam got them a small but rabid cult following in the States, while they remained big hitmakers in England. After two more highly progressive, and financially unsuccessful albums, Looking On and Message From The Country, the band split up. It then took the form of two different, and quite diverse outfits: Wizzard, featuring Move leader Roy Wood, and Electric Light Orchestra, led by Jeff Lynne, who joined the Move in late 1970 to record Looking On.

The Best Of The Move is an invaluable record bursting with good music. For those of us who knew and loved The Move, it gives us an opportunity to get to know the available-in-America goodies, like the entire first album, as well as their delightful singles, dating back to 1967. The collection is also a good introduction for the novice who might find some of the music on the later albums hard to approach.

Especially in these early recordings, Wood's style is as eclectic as hell, borrowing freely from the classical music, early Beatles, and whatever records happened to be making the charts at the time. That Wood's particular genius surfaced early, is displayed on the early singles like "Night Of Fear," "Omnibus," and "I Can Hear The Grass Grow." The Best LP had several excellent tracks, including faultless commercial ditties like "Lemon Tree," "Flowers In The Rain," "Walk Upon The Water," and weirder stuff, such as "Cherry Blossom Clinic," which had a longer sequel on Shazam. Also of interest is a rather novel version of Moby Grape's "Hey Grandma."

The singles released after the first albums, such as "Blackberry Way," and "Curly," are oddities of the British hit parade. It's not possible too British to become hits in the States. I'd say that of the 25 tracks on this set, 16 are excellent, and that's a percentage you're unlikely to find on any album.

The packaging is a model for projects such as this. Bev Bevan, drummer for The Move, and now Electric Light Orchestra, provides long, wonderfully written liner notes giving behind-the-scenes information as well as non-sentimental observations on the band's lack of commercial success: "Shazam was the effort that brought us from total obscurity in America to merely relative obscurity." There are many rare pictures of the band, from the earliest days to the end in 1972, plus, who played on what song, and who produced each song. Thank you, A&M and Bev Bevan.

Besides getting The Best Of The Move, may I suggest Shazam (A&M SP 4259), and Split Ends, (United Artists UAS 5665), a collection of singles and tracks from the Message From The Country album. The world's most misunderstood group was also one of its best.—B.R.
THE COMPLEAT DISCOGRAPHER
MAHLER II
by anthony orr

(July 1st a number of manufacturers announced price increases averaging $1.00 per record. We will endeavor to keep up with price changes as they occur. Please consult your local record dealer for the most up-to-date price information.—Ed.)

SYMPHONY #3 IN D MINOR
Maureen Forrester, Concertgebouw Orchestra (& Chorus) of Amsterdam, Bernard Haitink c., PHILIPS 802.711/12, 2 LPs, $13.96.
Norma Proctor, Ambrosian Singers, London Symphony Orchestra, Jascha Horenstein c., NONESUCH HB 73023, $6.98.
Helen Watts, Ambrosian Singers, London Symphony Orchestra, Sir Georg Solti c., LONDON CSA 2223, 2 LPs, $11.96.

In the sense that his inspiration is often drawn from non-musical sources, a great deal of Mahler's work is not "absolute" music. Neither is it "program" music, but the themes, love, death, and nature, were a vital force for Mahler.

Unlike the Second Symphony which (with the Eighth) demonstrates the crucial emptiness of Mahler as a religious mystic, the Third unites two of the major themes recurrent in Mahler, love and nature. While it's Mahler's longest work (and one of the longest in the symphonic repertoire) and one of the most complex, he avoids the tendency toward pretentiousness which occasionally was his downfall.

While all three performances shown above are excellent, I still maintain that Horenstein's measured, deliberate approach is inappropriate to Mahler's style. Sir Georg Solti's reading is crisp and taut to a point of being a bit cold-blooded. Between the two falls Bernard Haitink with a rendition which has always struck me as the most natural of the lot.

SYMPHONY #4 IN G MAJOR
Desi Halban, New York Philharmonic Orchestra, Bruno Walter c., ODISSEY 32-16-0026 (electronically reprocessed for stereo), $2.98.
Judith Raskin, Cleveland Orchestra, George Szell c., COLUMBIA MS 6833, $5.98.

What a pity George Szell didn't leave a larger body of Mahler recordings! One wouldn't expect the "univac" of conductors to find Mahler congenial, yet every scrap Szell left on disc bears witness to a solid affinity for this music. There are a great many excellent versions of the Fourth Symphony, Kubelik, Solti, Reiner, Klemperer, Haitink, but the Szell is the most honest statement of them all.

The relationship between Bruno Walter and Gustav Mahler has been written about to the point of exhaustion. Walter's older performances of the Fourth is a prime example of his mastery of Mahler's style. It's a shame his stereo remake is a mere shadow of this glorious performance. It is an essential record.

SYMPHONY #5 IN C# MINOR
New York Philharmonic Orchestra, Bruno Walter c., ODYSSEY 32-26-0016, 2 LPs, $5.96 (with Kindertotenlieder).
Erich Leinsdorf, Boston Symphony Orchestra, RCA LSC 7031, 2 LPs, $11.96 (with Berg: excerpts from Wozzeck).

Concertgebouw Orchestra of Amsterdam, Bernard Haitink c., PHILIPS 6700-048, 2 LPs, $13.96.

Chicago Symphony Orchestra, Sir Georg Solti c., 2 LPs, $11.96 (with Das Knaben Wunderhorn).

Like the Fourth and First Symphonies, the Fifth is extremely well served on record. It would be very easy to make the list much longer than it is. I would love, for instance, to include the recording by Sir John Barbirolli, a set which I think is magnificent. But for someone who is only going to own one version, it is simply too unorthodox an approach.

A while back Sir Georg Solti was at the Kennedy Center with the Chicago Symphony performing a program featuring Mahler's Fifth. It was a performance that left the audience gasping and his recording is every bit as exciting. But for those who would rather have a little less razzle-dazzle, both the Haitink and Leinsdorf records are outstanding too. And again, there is a recording with Bruno Walter, the ultimate authority with this music.

SYMPHONY #6
New Philharmonic Orchestra, Sir John Barbirolli c., ANGEL B 3725, $11.96.
Cleveland Orchestra, George Szell c., COLUMBIA M2 31313, 2 LPs, $11.96 (with Adagio & Purgatorio from Symphony #10).

While it lacks the instant appeal of several of the other Symphonies, the Sixth, along with the Ninth, represents Mahler's finest work. George Szell's recording, a live performance, one of the last before Szell's death, is a magnificent document of his career and the most eloquently stated version of the Symphony available.

Sir John Barbirolli's reading is not quite on the exalted level as Szell; however, he makes a convincing case for a view of the work completely different from Szell's. This difference can perhaps best be stated by calling Szell's approach more linear, more melodically oriented while Barbirolli's is more vertical, more harmonic.

SYMPHONY #7 IN E MINOR
Bavarian Radio Symphony, Rafael Kubelik c., DG 2707-061, 2 LPs, $15.96.

New Philharmonia Orchestra, Otto Klemperer c., ANGEL B 3740, 2 LPs, $11.96.

I haven't been ignoring Rafael Kubelik's Mahler because it is in any way inferior. However, one look at the price quoted above makes it obvious that it takes a recording of especial magnificence to justify the tariff. And here it is justified. This again, is one of those performances that is completely natural. Compared to Solti (too rigid), Haitink and Abravanel (two good cases of the blahs) it's a relief to find the refreshing unaffectedness of Kubelik.

The only realistic alternative to the Kubelik, and one that I would advise only where price is a major consideration, is Klemperer. However, Klemperer has two problems: the recording dates from extremely late in his career when his powers were beginning to fade—the famed Klemperer control sometimes falters here, and like Horenstein, Klemperer's essential musical outlook lies more toward the mystical than does Mahler's.

SYMPHONY #8, SYMPHONY OF A THOUSAND
London Symphony Orchestra, Leonard Bernstein c., COLUMBIA M25 751, 2 LPs, $11.96.

Chicago Symphony Orchestra, Sir Georg Solti c., LONDON OSA 1295, 2 LPs, $11.96.

Symphonica of London, Wyn Morris c., RCA CRL 2-0359, 2 LPs, $6.98.

There are two distinct challenges to the Symphony of a Thousand: finding enough musicians in one place to put together a performance, and finding enough money to pay for it all. This is indeed chamber music for the Los Angeles Coliseum. Even Berlioz in his wildest dreams didn't imagine such an orgy of sound. Indeed, even with the most advanced recording technology, the sheer sound of it has never been fully captured.

It's also one of Mahler's most erratic works. Great chunks of the opening movement stoo to a banality as low as Tchaikovsky at his noisiest. The second (of two) movement contains some of Mahler's most magical writing.

The closest recording to capturing the sound of the piece is London's for Sir Georg Solti. Unfortunately Leonard Bernstein more surely captures the flavor of the work though his sound is beginning to show (Continued on page 79)
The American Theater in Washington, D.C. billed it as their "Kaleidoscope of Music": bluegrass, classical, rock, and yes, even jazz. In fact, a week of jazz with Ramsey Lewis, Dizzy Gillespie, Mose Allison and Elvin Jones, Gerry Mulligan, and the World’s Greatest Jazz Band.

Ramsey’s group took the honors for the largest attendance for the week, 350 patrons, roughly half the theater’s capacity; Dizzy drew 200, Mose and Evlin, 150, Mulligan, 220, and the WGJL about the same. One consolation was that people were not selective in their absence. They stayed away in droves from the performances of all other kinds of music as well, despite excellent performances by heavyweights in the other musical categories. The attendance figures tell more about the anonymity of the theater than the ability of the performers.

Once upon a time, long, long ago yours truly took on the task of promoting concerts in the same theater, an epic you may have read about before. During that ballet of insanities, I had the reviewer from the Washington Post call me the day of one of the performances and ask me where the American Theater was. Now that’s when you know you’re in trouble. How on earth are the patrons going to find the joint when the reviewer, who does this kind of thing for a living, doesn’t know where it is? I have said since, when reminded of those concerts, that if Christ, Mary Magdalene, and John the Baptist were doing a song and dance act there, even the Virgin Mary wouldn’t attend.

It was this sparseness of people at the Mose Allison, Elvin Jones concert that got me to thinking about the psychology of the crowd. When a twig breaks in the woods and no one is there to hear it, is a sound made? When few people view a performance and response to the music is modest, does the music become less exciting? I hope that was the reason for the thoroughly drab, monotonous evening of music that night. It may have been my frame of mind, but the music bored me to tears. Maybe the musicians, influenced by the sparse crowd, felt let down and didn’t give their all. In any event it didn’t work.

Mose Allison, who has been a folk hero of sorts now for years, and is perhaps even a worse singer than Bob Dylan, played some pleasant piano and sang many of the songs his fans remember: "Parchmen Farm," "Seventh Son," "Hello, Universe." Hearing all

(Continued on page 79)
PREVIEW OF NEXT SEASON'S HI-FI EQUIPMENT

This year’s Consumer Electronic Show, or CES, held in McCormick Place, Chicago, provided us with a glimpse of what’s on tap in electronic products for home and away from home in the months to come. We had the opportunity to attend this year’s CES and will pass along, in this month’s column, a rundown of what we saw and heard. Future columns will be devoted to more detailed descriptions of specific pieces of equipment.

GENERAL THEME—MORE ELECTRONICS IN OUR DAILY LIVES

Aside from the obvious types of products, such as TV sets and audio equipment, which one would expect to find at an exhibition like the CES, it was apparent from this year’s show that electronics is increasingly becoming a regular part of our daily lives. This year’s CES saw many more electronic calculators than last year.

Wrist watches with digital displays were common and should be in stores in substantial quantities by this Fall. There are now two general types of these. The LED or light emitting diode display and the liquid crystal display. The former type has been around for a year or so now and are still quite expensive.

Because of the power consumed by LED’s, the display cannot be operated continuously. To light the dial one must depress a button on the watch. The liquid crystal type takes much less power, so time can be displayed continuously. However, liquid crystals, rather than giving off light, operate on surrounding light. Hence, these watches cannot be read in the dark. I thought the liquid crystal watches that I saw were a little hard to read because of insufficient contrast. Also, they only displayed hours and minutes, not seconds.

Liquid crystal watches will be quite a bit cheaper than LED models, about $120.00. One caution, however—when I asked about the life of the display, no manufacturer that I talked to would give an estimate.

As I said, there were many calculators, some as low as $19.95. I am sure that it won’t be long before these are as common in our homes as radios.

Scanner receivers for listening to police and fire calls were very much in evidence. There was a prediction that by next year Citizen Band two-way radios will be promoted as mass appeal items. I know many who would take a dim view of such a development.

Electronic organs were numerous also and are becoming more versatile and better sounding, unless you’re like me and have an aversion to electronically created music. Color television recording and playback equipment was shown in some quantity, but the emphasis was towards the industrial and educational market, as the price is still too high to provide a mass consumer appeal. The picture quality on those units that I saw was quite good. It’s just a matter of time before this medium will burst upon us, maybe as soon as next year if some new developments mentioned at the show pan out.

MUSIC ON THE GO WASN’T NEGLECTED

There were a few trends in evidence in the automobile music system field. One significant one is that auto add-on units seem to be on the decline in favor of “in dash” equipment. Possibly the numerous burglaries of automobile tape systems and radios has stimulated this. Incidentally, there were quite a few alarm systems for car and home on display. Another trend which I thought was very interesting is the development of automobile cassette units.

Heretofore, almost all auto tape units have been of the 8-track cartridge variety. Now a number of manufacturers, including Clarion and Boman, are offering cassette automobile sets.

Clarion PE615

These may not be familiar names to us who are primarily concerned with high-fidelity equipment, but they are quite important in their field. Incidentally, another feature which appears to be coming commonplace on automobile FM stereo radios is a stereo defeat switch. The lack of such a device on original equipment receivers has been decried several times in these pages.

Another interesting device for the automotive market is a four-channel adaptor kit consisting of two additional speakers and a box which connects to the outputs of the existing stereo amplifier in the same manner as the home units offered by Dynaco and Lafayette. With this device, offered by a company called “Spartment,” one can be surrounded by “derived” quadraphonic sound in the family chariot.

NEW THINGS COMING IN THE HI-FI FIELD TOO

Not all of the innovative design is found in the lower priced mass market equipment which we have been discussing. The part of the electronic industry more familiar to us also displayed some interesting developments.

If I were asked to name a theme for the Hi-Fi portion of the CES, it would have to be four channel and CD-4 in particular. As a harbinger of this, one saw the plastic shopping bags handed out by JVC with the large letters CD-4, all over the place. That, of course, was not the only manifestation of the discrete four-channel disc system. Many manufacturers now offer CD-4 circuitry built into their receivers and a few, such as Onkyo, which boasts automatic switching between CD-4 and matrix records. In addition, several companies, including Fisher and Harman Kardon, have available CD-4 decoders which can be added to existing four-channel systems to enable full quadraphonic reproduction of CD-4 records.

Onkyo TS-500

Not to be outdone, the proponents of matrixed four-channel systems have come back strong. Sansui put on a very impressive demonstration of their “Varo-Matrix” QS system. The demonstration used choral music, not rock. That was refreshing in itself! A four-channel discrete master tape was used as the program source. This was encoded by Sansui’s Varo-Matrix encoding device. Contained in an equipment rack, from its size and weight, it was apparent that the encoder was built for radio stations and recording companies. The encoder supplied the QS matrixed signals to a small box containing the Varo-Matrix decoding circuitry. With a switch, which I was allowed to operate, the amplifier input could be selected as either the original 4-track tape or the output of the Varo-Matrix QS decoder. I must say that it was all but impossible to tell the difference between the discrete 4-channel source and the matrixed and dematrixed signal.

Thus, at the CES, as everywhere, the CD-4 vs. matrix battle continues unabated.

Other developments at the show worth noting include a new speaker system by AKG. This unusual unit employs a feedback loop in the bass channel. The feedback signal is derived from a piezoelectric transducer mounted at the apex of the woofer cone. Two solid state power amplifiers are built into the speaker cabinet so that their response and the characteristics of the feedback loop can be matched to the speaker response. One amplifier handles the lows while the other takes care of the midrange and highs.

While on the subject of speakers, I witnessed a demonstration of the Electrovoice Interface A units and was very impressed by the bass response. Likewise, the BIC Venturi systems gave a good account of themselves. Then, of course, there was the extremely loud, but nevertheless good, sound of Cerwin Vega. The Applied Physics Laboratory, not to be confused with the Howard County installation which is affiliated with the Johns Hopkins University, put on a nice demonstration of its
line of speakers. Particularly impressive, I thought, was the Model 801 which sells for only about $90.00.

Yamaha, a name well-known in other fields, introduced a very impressive line of audio equipment. Low distortion figures and comprehensive guarantees seem to be the watchwords.

A very impressive cassette tape machine was shown for the first time by Panasonic under its "Technics" name. This unit, the Model RS676US, boasts many quality features. One interesting aspect about the design of this unit is that all controls, including the cassette as well, are located on the front.

Speaking of cassette units, the name Nakamichi is, of course, associated with very high quality units with prices to match. Now this firm is offering the Model 500 for about $400.00. In the demonstration which I heard, one cannot audibly tell the difference between the Model 500 and Nakamichi's Cadillac priced Model 1000. Incidentally, in addition to the Model 500, there is a Model 550 which offers the same specifications with the bonus of portability.

MORE DETAILS IN THE MONTHS TO COME

This has been just a quick overview of some of the new products shown at this year's CES. In future columns, we will devote space to more detailed discussions of some of the more interesting and news-worthy items.

FCC APPROVES DOLBY-FM!

One piece of news learned at the CES is that the Federal Communications Commission has approved the use of a different audio response curve for FM stations using Dolby processing of their program material. This new response curve has been recommended by Dolby Laboratories as being very advantageous for proper realization of the noise reduction advantages achievable with the Dolby system. We'll have more to say about this interesting development in the near future.

Stackette offer limited to #370, C-60 and #370, C-90, only. The Ampex #370, C-90 Stackette deal is: buy 3 @ $1.39, get one FREE—total cost of the 4, C-90's is $4.17. Mail orders: add 70c for shipping 1st Stackette deal; 15c ea. add'l deal.
Classics in Review

by robert e. benson

Record collectors probably noted the disc debut of South American conductor Carlos Paita several years ago on London Phase Four, conducting the New Philharmonia Orchestra in a Wagner collection (Flying Dutchman Overture, Prelude to Die Meistersinger, Prelude and Love Death from Tristan and Isolde SPC 21035). Now we have a second LP from him, offering the Roman Carnival Overture, Op. 9 of Berlioz, Beethoven's Leonore Overture No. 3, Op. 72, Wagner's Rienzi Overture, and the Academic Festival Overture, Op. 80 of Brahms (SPC 21095, $5.98). The orchestra is the Netherlands Radio Philharmonic.

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SAINT-SAENS: Symphony No. 3 in C Minor, Op. 78; Virgil Fox, organist, Philadelphia Orchestra, Eugene Ormandy, c. RCA Victor ARL1-0484, $5.98.

The organ used here is the one Fox features on his concert tours, the Rodgers Touring Organ, with 144 speakers, 56 stops, and weighing two tons. It does produce some mighty sounds that are well reproduced by RCA's engineers; as a matter of fact this is sonically one of the most successful discs released under the RCA-Philadelphia contract. The orchestral sound is quite natural, and the artificial reverberation that has marred most of the recent RCA-Ormandy discs is blessedly absent. This is a fine recording of Saint-Saens' familiar symphony, equal to most competing versions. For me the best remains RCA's very old Charles Munch-Boston Symphony LP, which presents the distinguished French conductor at his best with a quality of reproduction that has never been equalled. RCA's new recording is called on its circus-like cover "The Greatest Sound on Earth," which is hardly the truth. Good it is, but it is still some distance removed from the best provided on many other recordings.

MOZART: Symphony No. 41 in C, K. 551 "Jupiter"; SCHUBERT: Symphony No. 8 in B Minor "Unfinished"; Boston Symphony Orchestra, Eugen Joachum, c. DEUTSCHE GRAMMOPHON 2530 357, $7.98.

One of the more felicitous fruits of Deutsche Grammophon's contract with the Boston Symphony is that it results in discs such as this, featuring important European conductors leading American orchestras. Joachum has recorded extensively with the Bavarian Radio Symphony and the Berlin Philharmonia, and here leads the Boston Symphony in music that is perfectly suited to his temperament. He is a solid, respected conductor, and, while he sometimes lacks excitement in his recordings, his readings are always thoughtful and represent distinguished music making. The Boston Symphony plays superbly for him, and the engineers have provided a totally natural, rich pickup. This is an expensive way to own these two symphonies, but you'll not find them played better anywhere.

WALTON: Symphony No. 2, Scapino Overture, Portsmouth Point Overture; LAMBERT: The Rio Grande; London Symphony Orchestra, Andre Previn, c. ANGEL S 37001, $5.98.
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I think he feels that food is too important to be left to the self-appointed gourmets or the dietitians. He does not mottle about ingredients. He knows enough to go to church suppers and other local clam-bakes. He admits the existence of hot dogs, chili, hamburgers, pot likker, and pizza. Has this been done before in print for anyone over the age of 17?

He has a great fear: that one day all food will be cooked in the same place and shipped out to the ends of the country. I do not consider this fear unreasonable because it is obvious to anyone who shops in a supermarket that already the fresh vegetables are being shipped to a central place (possibly Gary, Indiana), covered with wax, and then shipped out again. This is a hideous thing to believe when one lives just across the Bay from Eastern Shore gardens and just up the road from Valley of Virginia apples. No wonder the gardening urge is taking over even in alleys and vacant lots.

This is a book of good humor and good sense. If it gives anyone a nagging sense of something being wrong—that's not his problem; that's his profit.

(Continued from page 99)

BERNSTEIN: Symphony No. 1 "Jeremiah", Symphony No. 2 "The Age of Anxiety", Symphony No. 3 "Kaddish"; Jennie Tourel, mezzo-soprano (No. 1 and No. 3); Philippe Entremont, pianist (No. 2); Felicia Montealegre, speaker (No. 3); Camerata Singers and Columbia Boychoir (No. 3). New York Philharmonic, Leonard Bernstein, c. COLUMBIA MG 32793, 2 LPs, $6.98.

I find Bernstein's first two symphonies to be rewarding listening, particularly the Symphony No. 2 with its dazzling solo piano. The anguished Symphony No. 3 to me is far more hectic than inspired. Bernstein is considering revising the score, and hopefully then it will hold together better. The performances here are the composer's own, well played and extremely well recorded. The set is worth having just for the first two symphonies.

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The Turntable: The Pioneer PL 120 will protect the largest part of your investment in sound. Your records are pampered by features such as belt drive—for inaudible wow and flutter and rumble, oil damped cueing in both directions, anti-skating—12" platter and walnut base and hinged dustcover.

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WALTON: Symphony No. 2, Scapino Overture, Portsmouth Point Overture; LAMBERT: The Rio Grande; London Symphony Orchestra, André Previn, c. ANGEL S 37001, $5.98.
Reading for Listening


This book will probably—and rightly—come a classic, but for all of the wrong reasons. There are some reader/eaters in the world who will read it for the same reason that they watch Julia Child on television—to enhance their fantasy life. These people may never tie a napkin around their necks or pick up an egg whisk but they will have enjoyed food in a voyeuristic way which, for all its drawbacks, has less calories than the real thing. These dreamers will be delighted with these tales of extraordinary valor at the board.

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But for all of Trillin's cogent remarks about restaurants and how to find a good one in a strange city ("any restaurant the executive secretary of the chamber of commerce is particularly proud of is almost certainly not worth eating in . . .") Or his conclusion that ethnic restaurants should almost as certainly be avoided if there is no similar representation on the city council . . .) that is not the real purpose of his book.

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He has a great fear: that one day all food will be cooked in the same place and shipped out to the ends of the country. I do not consider this fear unreasonable because it is obvious to anyone who shops in a supermarket that already the fresh vegetables are being shipped to a central place (possibly Gary, Indiana), covered with wax, and then shipped out again. This is a hideous thing to believe when one lives just across the Bay from Eastern Shore gardens and just up the road from Valley of Virginia apples. No wonder the gardening urge is taking over even in alleys and vacant lots.

This is a book of good humor and good sense. If it gives anyone a nagging sense of something being wrong—that’s not his problem; that’s his profit.

(Continued from page 89)

BERNSTEIN: Symphony No. 1 “Jeremiah”, Symphony No. 2 “The Age of Anxiety”, Symphony No. 3 “Kaddish”; Jennie Tourel, mezzo-soprano (No. 1 and No. 3); Philippe Entremont, pianist (No. 2); Felicia Montealegre, speaker (No. 3); Camerata Singers and Columbus Boychoir (No. 3). New York Philharmonic, Leonard Bernstein, c. COLUMBIA MG 32793, 2 LPs, $6.98.

I find Bernstein’s first two symphonies to be rewarding listening, particularly the Symphony No. 2 with its dazzling solo piano. The anguished Symphony No. 3 to me is far more hectic than inspired. Bernstein is considering revising the score, and hopefully then it will hold together better. The performances here are the composer’s own, well played and extremely well recorded. The set is worth having just for the first two symphonies.

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FORECAST FM 91
Record collectors probably noted the disc debut of South American conductor Carlos Paita several years ago on London Phase Four, conducting the New Philharmonia Orchestra in a Wagner collection (Flying Dutchman Overture, Prelude to Die Meistersinger, Prelude and Love Death from Tristan and Isolde SPC 21039). Now we have a second LP from him, offering the Roman Carnival Overture, Op. 9 of Berlioz, Beethoven’s Leonore Overture No. 3, Op. 72, Wagner’s Rienzi Overture, and the Academic Festival Overture, Op. 80 of Brahms (SPC 21095, $5.98). The orchestra is the Netherlands Radio Philharmonic.

Paita has been around for some time, having made his “debut” in the early fifties leading the brass band of the Buenos Aires Police Force. His career really didn’t begin to take hold until the mid-sixties, when he conducted several highly successful concerts in Europe. There are many stories of his wild, tyrannical attitude towards those he works with, and his demands apparently are great. But, judging from the results he achieves on this new LP, he is obviously a major talent indeed. His meticulous attention to detail is remarkable, and he breathes new life into this collection of familiar overtures. I particularly like his interpretation of the Academic Festival Overture, and the longer-than-usual pause before the coda has a striking effect. The orchestra plays splendidly, and the quality of reproduction is fine, although perhaps not quite as close-up as most other Phase Four LPs. A memorable disc in every way.

SAINT-SAÉNS: Symphony No. 3 in C Minor, Op. 78; Virgil Fox, organist, Philadelphia Orchestra, Eugene Ormandy, c. RCA Victor ARL1-0484, $5.98.

The organ used here is the one Fox features on his concert tours, the Rodgers Touring Organ, with 144 speakers, 56 stops, and weighing two tons. It does produce some mighty sounds that are well reproduced by RCA’s engineers; as a matter of fact this is sonically one of the most successful discs released under the RCA-Philadelphia contract. The orchestral sound is quite natural, and the artificial reverberation that has marred most of the recent RCA-Ormandy discs is blissfully absent. This is a fine recording of Saint-Saens’ familiar symphony, equal to most competing versions. For me the best remains RCA’s very old Charles Munch-Boston Symphony LP, which presents the distinguished French conductor at his best with a quality of reproduction that has never been equalled. RCA’s new recording is called on its circus-like cover “The Greatest Sound on Earth,” which is hardly the truth. Good it is, but it is still some distance removed from the best provided on many other recordings.


One of the more felicitous fruits of Deutsche Grammophon’s contract with the Boston Symphony is that it results in discs such as this, featuring important European conductors leading American orchestras. Jochum has recorded extensively with the Russian Radio Symphony and the Berlin Philharmonic, and here leads the Boston Symphony in music that is perfectly suited to his temperament. He is a solid, respected conductor, and, while he sometimes lacks excitement in his recordings, his readings are always thoughtful and represent distinguished music making. The Boston Symphony plays superbly for him, and the engineers have provided a totally natural, rich pickup. This is an expensive way to own these two symphonies, but you’ll not find them played better anywhere.

WALTON: Symphony No. 2, Scapino Overture, Portsmouth Point Overture; LAMBERT: The Rio Grande; London Symphony Orchestra, André Previn, c. ANGEL S 37001, $5.98.
World eats, can join in horror at these joyfully written accounts of trenchermen by one of the best of them.

But for all of Trillin’s cogent remarks about restaurants and how to find a good one in a strange city (“any restaurant the executive secretary of the chamber of commerce is particularly proud of is almost certainly not worth eating in . . .”) or his conclusion that ethnic restaurants should almost as certainly be avoided if there is no similar representation on the city council . . . that is not the real purpose of his book.

This is the first genuine piece of satire to come along in a good while. There are not many (witting) satirists left in the Western World and, for all I know, none in the East. Therefore, the spiritual descendants of Swift must be gathered in and cared for and fed. And, though he is more pleasant to read than the Dean, I am not trying to suggest that he is not serious about food and eating.

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The Concert Hall of the Peabody Conservatory of Music in Baltimore was filled. The orchestra had played, talented students had been heard, official greetings had been extended, and parents, friends and the graduates themselves anxiously waited for the moment when the diplomas would be awarded.

A distinguished man, who that day received an honorary doctorate from the Peabody, stood at the podium. He was delivering a speech, and one of the statements he made was this: "It is an astonishing state of affairs, indeed, but the fate of young musicians of high calibre, perhaps their very destiny, is controlled in this country by seven men who live and work in New York City. I know, I happen to be one of the seven."

The speaker was Paul Henry Lang, one of the country's leading musicologists and, at that time (this was a dozen years ago) the chief music critic of the New York Herald Tribune. Dr. Lang spoke without notes, and he released no copy of his address, but as I paraphrase his remarks, I know that I come close to his precise wording, and I do not deviate one whit from his meaning. It was a remarkable statement to make to graduates and students of one of the nation's foremost schools of music.

The more so, of course, because it was true. What Dr. Lang was referring to was the tradition that had somehow developed that demanded a young performer bow to a New York audience and achieve a barrage of favorable reviews from the metropolitan music critics as one of the first steps, perhaps the most important, in building a career. If the debut brought forth enough black ink reflecting approval, the career was launched. Conversely, if the gentlemen of the press withheld praise, or damned the effort, the artist was as good as dead. Since that time, the critic's circle has shrunk. Those who wield this power no longer number seven. Fewer newspapers, fewer critics. Now, the power is more concentrated. In fact there are those who insist the number is one. What else—The New York Times. This paper, which frequently gives the impression it thinks it is running the country, certainly holds a death grip on the legitimate theater. Its clout in the musical world is only slightly less awesome.

Want some examples?

A young pianist of extraordinary ability was elevated to stardom and slaughtered, by the critics, all in one season. She played a Town Hall debut recital and brought down the house. Rubenstein would have been pleased with the reviews that appeared in print the next day. She had preliminary nibbles from two big managers even before she packed her bags to return to her Pennsylvania home town to savor her triumph. No buts or ifs, this girl was on the threshold of a brilliant career.

There was just one small hitch. Some of the laudatory comment in the papers was penned by second-string critics. The girl was persuaded to do a second Town Hall program a short time later, knowing that for this recital the big boys with the big guns would turn out. They did! And they crucified her!

This paper... certainly holds a death grip on the legitimate theater.

Why? Who knows? Maybe The Times man downed a batch of dubious oysters before trekking to his seat on the aisle. Maybe the Tribune man (yes, the paper was still being published then) had had a spat with his wife. The point is, a career died that night. I know the case well. The artist was (and is) a friend of mine.

Another exceedingly talented pianist played with enormous success all over the country, built his career slowly, playing hundreds of Community Concert dates. But he knew he'd never get off the ground without a scrapbook full of superlatives from the all-powerful New York critics, so he scheduled a Town Hall recital. It didn't work. The ladies and gentlemen of the press didn't like him. He is now selling real estate in Florida.

A young violinist gave recitals all over Europe, appeared with important orchestras, earned a fine reputation. But abroad! Her scrapbook was loaded, but not with clippings from the New York papers. A debut in the Big City was arranged. As it happened, there was too much music in town the night she played. Not enough critics to go around. Only a few turned up, not including The Times, and the display of ink was too meager to matter. This fine artist sold her Stradivarius, and is now teaching in Ohio.

A young vocalist of great ability scammed and saved and borrowed to gather the bundle of cash it takes to bring off a debut, only to have his bid for fame and fortune occur during a newspaper strike. He's selling furniture.

The picture has changed in recent years. The recital field has all but evaporated. But still the power of the critics is great. In large measure, they decide who you will hear in the auditoriums and concert halls of this country.

Instant press. Ink by the ton. His career took off like a meteor.

On the local level, it is a different story. The black ink of the press has weight, but of a different sort. It doesn't normally spell the difference between life and death for a budding artist. Speaking personally, I enjoy reading what the Baltimore critics have to say. I derive much pleasure from the erudite observations of Paul Hume and his confreres in Washington. I like to compare their views with mine.

But New York?

Sol Hurok could have signed Van Cliburn to a managerial contract years before the young Texan won the Tschalkovsky Competition in Moscow. But he didn't. There had first to be the avalanche of black ink spilling over the nation's newspapers.

All of which reminds me...

Van Cliburn played in Baltimore a bunch of years ago. Several solos, on a program offered by one of the city's choral groups. He was paid pennies. It was one of the last engagements before he decided to go home to Texas because he couldn't earn enough money at the piano to pay the rent on his tiny New York apartment. Then Moscow happened! Next time Cliburn played in Baltimore (as soloist with the Symphony) he could have bought a house with the fee he received. I know. I saw the contract.


Is this right? Is this the way careers should be built? Paul Henry Lang didn't think so.
Some of the high-fidelity pioneers have given their names to their equipment. Fisher, Bozak, Klipsch, and a few others, are as familiar to audiophiles as Ford and Chevrolet. When Saul Marantz sold his company to Superscope, the California firm was purchasing a name that for years denoted quality to the listening public. Veteran audiophiles will remember Brociner Electronics Laboratory, yet a great many others who bought equipment by University and H. H. Scott, as well as those now purchasing Avid loudspeakers, are probably unaware of the contribution Victor Brociner has made to their listening enjoyment.

Brociner is currently vice president of engineering for stereo products at Avid Corp. and commutes the 60 miles each way between his Massachusetts home and the firm's Providence, Rhode Island, headquarters in an Audi Fox. Forecast FM took a day out for a trip to Providence recently, where we enjoyed a pleasant lunch, a plant tour, and a talk with the audio veteran.

Trim and dapper at 64, Brociner goes about as far back as anyone in hi-fi. In 1937, he was one of three founders of a firm called Philharmonic Radio. Another member of that trio was Avery Fisher. "I graduated from Columbia in mechanical engineering in 1931," Brociner recalls, "And in 1931, getting a job as a mechanical engineer was a near impossibility." His first professional efforts went into the development of photoelectric equipment for such applications as remote-controlled garage doors (in those days drivers turned on their headlights to open them), which in turn led to involvement with measuring instruments. He worked on light meters and a photo colometer, then met Fisher, at that time employed as a book designer in New York City.

"I had an associate who thought custom built-in radios were a good idea," he recol-lects. "He made one for Avery Fisher, who suggested this was a saleable product. That was the beginning of Philharmonic Radio. It wasn't long, though, before I found this particular person didn't know very much about radios. Neither did I, since my training was in mechanical engineering, but I decided I'd better learn the field.

"So I went around with my nose in the textbooks for awhile," Brociner smiles. At that time, of course, radio meant AM, but the audio veteran knew there were a few stations doing high-fidelity broadcasting, even if noise limited their range. This fact, and a magazine article describing a wide band tuner with flat frequency response up to 10 KHz, led the young engineer to his first receiver design for Philharmonic. It took the form of a console archtop from Consumer's Union and Consumer's Research, both prominent testing organizations at the time. "Just on the basis of those tests," he recounts, "orders with checks began pouring in. That was the beginning of it all."

For awhile, though, the Second World War looked like the end of it all. Philharmonic went into military work and the organization grew. "We were staying up nights doing covert design work toward the end of the war," Brociner grins. "Even before it was over we began running full page teaser ads in the New York Times Magazine talking about the kind of equipment we had on the way."

Brociner left Philharmonic in 1946 to form his own firm. "For a long time I wondered about the fact that records from different companies sounded different," he comments. "Then I discovered each record company had its own equalization curve. That, of course, was before industry standardization. So I designed and built a preamp with settings to accommodate the various curves."

There were a number of other components from Brociner Electronics Laboratory, such as a corner horn speaker that employed a driver especially imported from England. "It remained a small operation," its founder says of the company. "We became well known, but we could never get the capital to make the quantum jump from being a small company to becoming a big one."

The industry veteran was asked to join University Loudspeakers in 1959. He stayed with them four years, until L-T-V bought the firm and moved it to Oklahoma City. After a nine year stint with H. H. Scott, which ended when he left the Maynard, Massachusetts company to do private consulting work, he was contacted by Avid, which had decided to enter the high-fidelity loudspeaker field. He has been with that firm on a full-time basis for just over a year now.

"A lot of people say speaker design hasn't changed much since the 30s," Brociner says about his current area of concern. "In a radical sense, they're right. Other than the acoustic suspension design and possibly one or two others, the Rice-Kellogg patent covers all variations of direct radiating speakers. And that dates back to 1927. But there have been definite improve-
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Sanyo, Scott, Sharp, Sherwood,  
Sony, Strobe, Teac, Tandberg,  
Teac, Thorens, Toshiba, V.M., Wollensak,  
Zenith, Motorola.

(Continued from page 11)

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MEMBERS OF THE OPERA SOCIETY  
of Washington and others who love that  
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group for the Royal Opera. Opera is  
apparently hard up everywhere in the English  
speaking world (and, possibly, everywhere  
else as well) but does anybody else put out  
what entertainment is a magazine on the subject?  
This is not a rhetorical question. If any-  
one can tell us of as entertaining a house  
organ by any other opera group, we want to  
know. (Incidentally, among the list of  
famous names of the Council of the Friends  
of Covent Garden is that of Mrs. August  
Belmont.)

Inquiries about becoming "a friend" should  
be addressed to The Friends of Covent  
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Covent Garden, London WC2.

(Continued from page 93)

ments, advances anybody who's taught  
what to listen for can readily hear.

"Years ago you'd go around a hi-fi show  
and the sound you'd hear from many ex- 
pensive products would very often be col- 
ored, distorted, and generally bad—though  
still better than the commercial stuff pro-
duced at the time. Nowadays at hi-fi shows,  
the sound you hear is usually very good,  
even from less expensive speakers."

Generally, according to the audio expert,  
today's speakers offer a wider frequency  
range, smoother sound, improved disper-
sion, lower distortion, and better transient  
response. Perhaps because of these  
improvements, he finds today's audio buyer  
listens with more discerning ears than  
his counterpart of 10 or 20 years ago.  
"They're not so impressed with scribes  
and booms as they used to be," he  
remarks.

"Over the years a tremendous amount of  
information has been gathered about  
speaker design, especially at the bass end.  
It's not as catch-as-catch-can. We have  
formulas now that tell us a number of  
things we used to guess at." Brociner  
believes in using these formulas. Though he  
doesn't disagree there's a good deal of art  
in loudspeaker design, he believes a hi-fi  
speaker should be as exact a reproducer  
as possible, "A loudspeaker is not a musi-
cal instrument," he emphasizes. "Oh, I  
believe that people have the right to listen  
to whatever they want. But let the studio  
record it that way.

"Admittedly no speaker—even the ideal  
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Akai, BSR, Craig, Fisher, Harman-Kardon,
Garrard, JVC, Motorola, Kenwood,
Marantz, Pioneer, Sansui, Sanyo,
Sherwood, Sony/SuperScope, Sylvania.

WASHINGTON ELECTRONICS
SERVICE COMPANY
2930-A Patrick Henry Dr.
Falls Church, Va.
Hours: Mon.-Thurs. 9-5
Saturday 10-1
533-5919
Acoustic Research, Akai, Ampex,
Concord, Craig, Dogderer, Dual, Eico,
Electro-Voice Ferrograph, Garrard,
G.E., Hitachi, JVL, KLH, Marantz,
Miracord, Norelo, Panasonic, P.E.,
Philco, Pioneer, RCA, Roberts, Sansui,
Sanyo, H.H. Scott, Sharp, Sherwood,
Sony, SuperScope, Sylvania, Teac,
Thorens, Toshiba, V.M., Voice-Link,
Phase Linear 400 — A powerhouse of an amplifier for the uncompromising audiophile. Uses newly-developed high energy output transistors, delivering a hefty 200 watts R.M.S. per channel into 8 ohms, while keeping the distortion down to 0.05%. Features include dual V.U. monitoring meters; circuitry utilizing 4 small monitoring computers and a system of fuses to protect both the speakers and the amplifier; and a three-year warranty on parts and labor. Really a superior power amplifier for those who demand distortion-free sound at real-life volumes. Phase Linear 400 — quality you’d expect from Audio Associates for just $1.25 per watt.

— SPECIFICATIONS —

- **POWER:** Greater than 200 watts/channel R.M.S. @ 8 ohms, 5-20 kHz
- **POWER AT CLIPPING:** 250 watts/channel R.M.S.
- **FREQUENCY RESPONSE:** 5 Hz to 25kHz @ 1 watt
- **L.M. DISTORTION:** Typically less than 0.05%
- **POWER BANDWIDTH:** 5Hz - 40kHz
- **HUM AND NOISE:** Nominally 100 dB down at 200 watts
- **DIMENSIONS:** 19” wide x 7” high x 10” deep
- **WEIGHT:** 35 lbs.
The firms listed below are factory authorized warranty stations for the manufacturers named. Whether in or out of warranty, your precision high fidelity equipment deserves the attention of a specialist.

**ADCOM SYSTEMS, INC.**
4858 Cordell Ave., Bethesda, Md.
Hours: Mon.-Fri., 9:30-5:30
Saturday 10-1
654-9260

**EXCLUSIVELY**

**KLH Research & Development Corp.**
SAE (Scientific Audio Electronics)

**AUDIO ASSOCIATES**
3441 N. Fairfax Dr., Arlington, Va.
Hours: Mon., Thurs., Fri., 9-9; Sat., 9-6
(sales) 525-1899 (service) 525-1733
Dual, Fisher, Garrard, Marantz, McIntosh, P.E., Pioneer, Sansui, Sony of America, Sony/SuperScope, Thorens, Tandberg.

**AUDIO CLINIC**
905 Bonifant St., Silver Spring, Md.
Hours: Mon. - Fri., 9-5:30
9-6
587-0070

30 S. Quaker Lane, Alexandria, Va.
751-1671


**AUDIO TECHNICAL SERVICES**
3220 Old Lee Hwy., Fairfax, Va.
Hours: 9:30-6:00
591-3566


**CUSTOM ELECTRONIC SERVICE**
1813 Columbia Rd., N.W., Wash., D.C.
667-2150

5450 Old Marlboro Pike
District Heights, Md.
736-7222

Hours: Weekdays 9:30 to 6:00
Saturdays 9:00 to 5:00


**ELECTRONIC SERVICE CENTER**
1012 4th St. Laurel, Md.
Hours: Mon.-Fri., 9-9:30; Sat. 9-5:30
725-3223


**FACTORY AUTHORIZED SERVICE DIRECTORY**

**GILMAR ELECTRONICS CORP.**
8484 Finley Branch Road
Silver Spring, Md.
587-6060

Hitachi, Panasonic
**METRO ELECTRONIC SERVICE CO.**
4933 Auburn Ave., Bethesda, Md.
657-8895


**MYER-EMCO, INC.**
1212 Conn. Ave., N.W., Wash., D.C.
293-9100

Willston Shopping Center
Arl. Blvd. at Seven Corners
Falls Church, Va.

**NORELCO SERVICE, INC.**
301 M St., N.W., Wash., D.C.
Hours: Weekdays 9-5:30
Saturday 9:00-1:00
295-5113

Norelco, Philips

**RECORD PLAYER SERVICE**
901 Silver Spring Ave., Silver Spring, Md.
589-8666


**RECORDERS, INCORPORATED**
1071 Rockville Pike
Rockville, Md.
Hours: Daily
340-0835

Akai, Dokoder, Sharp, Sony/SuperScope.

**SONY CORP. OF AMERICA**
300 West 52nd St., New York, N.Y.
589-9250

Frank Gilotti, Manager

**TAPE-TRONICS, INC.**
1728 Wisc. Ave., N.W., Wash., D.C.
Hours: Mon.-Sat. 9-5
337-2412 or 337-6750

Akai, BSR, Dokoder, Sansui, Sony/SuperScope, Technics, Panasonic, Sanyo, Sanyo/SuperScope.

**WASHINGTON ELECTRONICS SERVICE COMPANY**
2930 A Patrick Henry Dr.
Falls Church, Va.
Hours: Mon., Thurs., 9-9
Tuesday, Wed., Sat. 9-6
533-9595


**FACTORY AUTHORIZED SERVICE DIRECTORY**

(Continued from page 93)

ments, advances anybody's taught what to listen for can readily hear.

"Years ago you'd go around a hi-fi show and the sound you'd hear from many expensive products would very often be colored, distorted, and generally bad—though still better than the commercial stuff produced at the time. Nowadays at hi-fi shows, the sound you hear is usually very good, even from less expensive speakers." Generally, according to the audio expert, today's speakers offer a wider frequency range, smoother sound, improved dispersion, lower distortion, and better transient response. Perhaps because of these improvements, he finds today's audio buyer listeners with more discriminating ears than his counterpart of 10 or 20 years ago.

"They're not so impressed with the speakers and boomers as they used to be," he remarks.

"Over the years a tremendous amount of information has been gathered about speaker design, especially at the bass end. It's not as catch-as-catch-can. We have formulated now that tell us a number of things we used to guess at." Brocner believes in using these formulae. Though he doesn't disagree there's a good deal of art in loudspeaker design, he believes a hi-fi speaker should be as exact a reproduction as possible. "A loudspeaker is not a musical instrument," he emphasizes. "Oh, I believe that people have the right to listen to whatever they want. But let the studio record it that way.

"Admittedly no speaker—even the ideal one if it could be made—would sound exactly like the original source. For precise duplication you have to recreate the original sound field, both the source and the place in which it radiated. When you go from mono to stereo, you come a little closer to creating the original sound field. With four-channel you come closer still.

"When four-channel comes into its own, I think the really flat loudspeaker will come right along with it," Victor Brocner predicts.

(Continued from page 112)

Aquatic Gardens at Kenilworth Avenue and Douglas Street, N.E., and in Maryland, the Brookside Botanic Gardens, 1500 Glenallen Avenue, Silver Spring.

MEMBERS OF THE OPERA SOCIETY of Washington and others who love that art should get themselves a copy of "About the House" which is published by The Friends of Covent Garden, the support group for the Royal Opera. Opera is an apparent hard up everywhere in the English speaking world and, possibly, everybody else as well) but does anybody else put out as entertaining a magazine on the subject? This is not a rhetorical question. If anyone can tell us of an entertaining house organ by any other opera group, we want to know. (Incidentally, among the list of famous names of the Council of the Friends of Covent Garden is that of Mrs. August Belmont.)

Inquiries about becoming a "friend" should be addressed to The Friends of Covent Garden Limited, Royal Opera House, Covent Garden, London WC2.
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WEIGHT: 35 lbs.
total performers

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Total performance means more than just full-range frequency response and high-end sensitivity. It also means having the proper balance of all the other characteristics essential to faithfully reproducing the true essence and feeling of "real-life" sound. Like high MOL (maximum output level), Broad dynamic range, Wide bias tolerance. High signal-to-noise ratio. TDK's Dynamic-series has them all!

When you record your favorite music, you'll quickly discover that TDK's Dynamic-series cassettes capture all the highs, all the lows, all the important harmonics, overtones and transient phenomena that gave the original performance its richness, fullness and warmth.

Look for TDK's total performers at quality sound shops everywhere. Extra Dynamic (ED) offers the discriminating audiophile an entirely new dimension in cassette recording fidelity. Super Dynamic (SD), the tape that turned the cassette into a high fidelity medium, is also available in open-reel format. Dynamic (D) is an entirely new high fidelity cassette that provides budget-minded recordists with excellent quality at moderate prices.

For sound you feel as well as hear, discover the dynamic new world of TDK's total performers!

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