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bia's; but it is more distant, less sharply focused and, at least in the first two movements, not as dramatically realistic.  
P.A.

### More Briefly Noted

- • Warren Baker: "After Hours." Omegatape ST 7014, 29 min., \$11.95. Nondescript yet mildly ingratiating tea-dance versions of *Chasing Chopin*, *Fish Horn Fantasy*, *Dark Eyes*, and six others, featuring Bobby Hammack's piano, Jerry Friedman's vibes, and an unspecified but overprominent bass player, in attractively clean and transparent recordings.

- • Chapi and Chueca: Zarzuela Medleys. Montilla FMT 1000, 30 min., \$12.95.

Appropriately the first Montilla stereo release returns to the scenes of this Spanish-American firm's earliest triumphs: Chapi's delectable *La Revoltosa* and Chueca's scarcely less vivacious and tuneful *Agua, Azucarillos y Aguardiente*—the highlights of which are here deftly arranged for orchestra by José Olmedo, played with unflagging verve by the Orquesta de Camera de Madrid under Enrique Estela, and recorded with festive expansiveness.

- • "Dixieland Jamfest in Stereo." Reeves Soundcraft special offer, 30 min., 75¢ plus the regular cost of a 7-in. reel of "Soundcraft" tape.

An enticing sales-promotional gimmick by which the purchaser of a ("Soundcraft," natch) raw-tape reel may return it to the manufacturer to be recorded, for a nominal processing and postage charge, with a seven-item program by a seven-man all-star combo starring Coleman Hawkins, Henry "Red" Allen, Sol Yaged, *et al.* The only "catch" I note is the lack of any table of contents or notes: the performances themselves are wildly free-for-all, with perhaps too much dependence on stereotyped hot-jazz formulas, but at their best they have drive, exuberance, and authority; and the strong, open recording does full justice to the old masters' sonic as well as idiomatic virtuosity.

- • "The End on Bongos." Jack Burger Orchestra. HiFi Tape R 804, 37 min., \$12.95.

One of the best—and best-varied—of current sonic jungle safaris. The leader's lively bongongo generously shares the spotlight with Buddy Colette's looping flute and Elmer Schmidt's sparkling marimba, most imaginatively in *Conversar en la Noche*, but scarcely less effectively in *Blue Prelude*, *Noche en Desclavado*, *A Yiddisha Mamba*, and seven other colorful pieces. Drily but notably crisply recorded in smoothly spread stereo.

- • Weldon Flanagan: "At the Palace in Dallas." Klipschtape KST 7002, 29 min., \$13.95.

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