

Complete Entertainment Guide

February, 1975 • \$1

FM Radio Schedules • Movies • Theater • Dining • Events Calendar • Rock • Classics • Jazz

SPECIAL
HI-FI ISSUE

FORECAST!

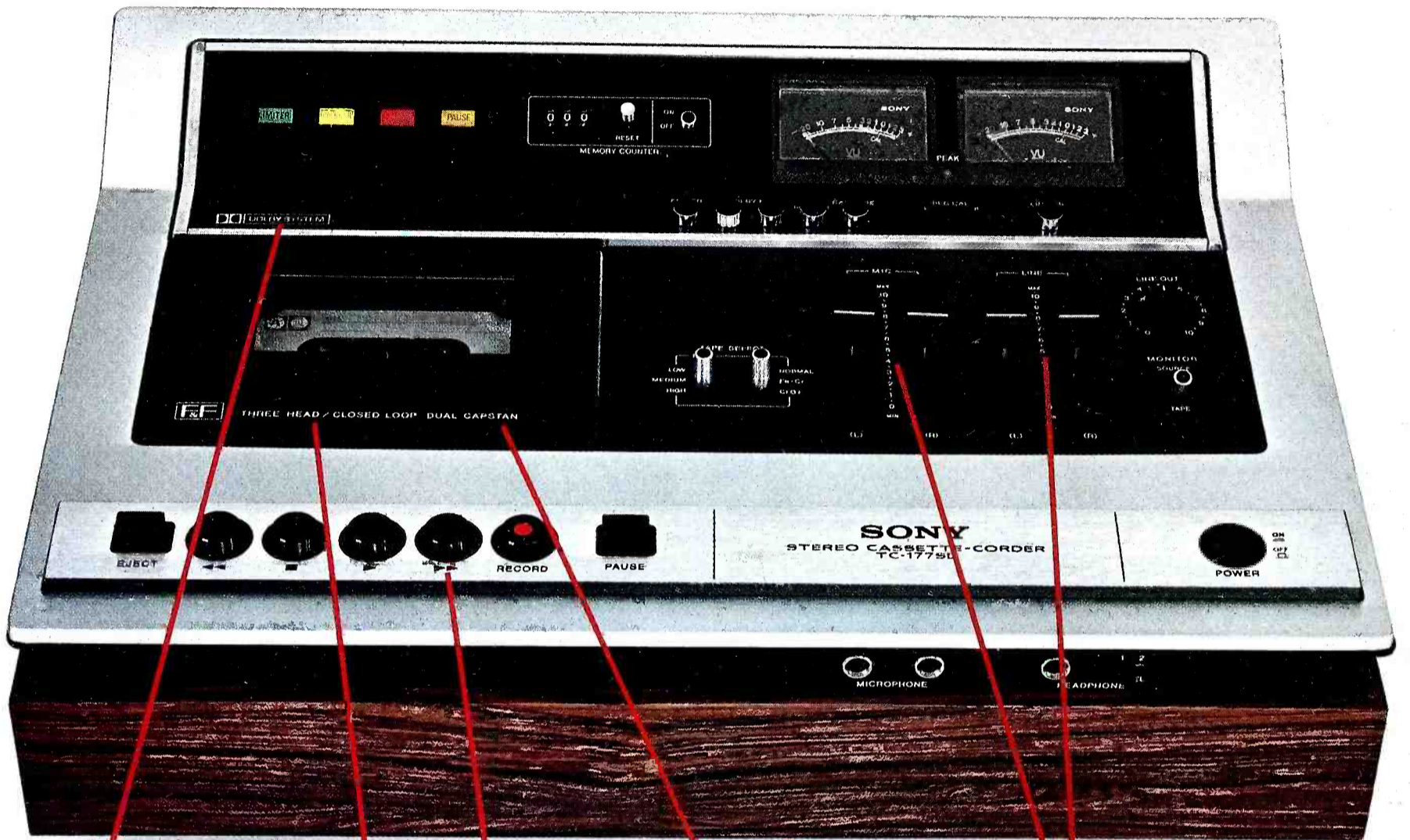
Decorating With Hi Fi
How An Airplane Became A Starship
Mind Blowing Recordings
Classics + Garbage = Power



09147483 3-75
MS MARGARET E NOVAK
5000 HAMILTON STREET
APT J-103
HYATTSVILLE MD 20781

You'd swear it had 10¹/₂" reels and 15 ips.

Sony's New 3-Head Stereo Cassette Deck.



Built-in dual process Dolby.*

Applies Dolby Noise Reduction to both recording and playback simultaneously for Tape/Source monitoring with signal-to-noise ratio of 63db.

Three ferrite heads.

One ferrite erase head. Two separate ferrite and ferrite record and playback heads. Inside: core and pole pieces are solid ferrite. Outside: another precisely machined layer of ferrite. Ferrite and ferrite heads last up to 200 times longer than standard permalloy. They give you wider frequency response and dynamic range and better tape-to-head contact. And Sony's exclusive three-head system provides the added advantage of Tape/Source monitoring.

0.07% wow and flutter and at 1⁷/₈ ips.

The TC-177SD features the same Closed Loop Dual Capstan Tape Drive system as Sony's finest reel-to-reel decks. Isolates the tape path in the tape head area from external vibration and abnormal tape movement. Eliminates the cause of modulation distortion and optimizes tape-to-head contact.

Professional feather-touch relay controls.

Provides smooth, precise and immediate response for all tape travel modes.

Mic/Line Mixing.

Previously available in reel-to-reel only. Records two different sources simultaneously: microphone inputs and line inputs (receivers, turntables, other tape decks). Provides precise fade-in/fade-out and cross-fading techniques.

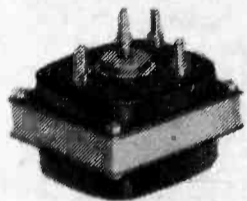
The Sony TC-177SD Stereo Cassette Deck also features separate 3-position bias and EQ selector switches, peak limiter, dual VU meters with LED peak indicators, memory counter, stereo headphone monitor jack and echo capability with the optional SB-200. This top-of-the-line Sony goes for \$699.95 at your Superscope dealer.

SONY®

Brought to you by **SUPERSCOPE**

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

How the 810 QX reproduces recorded music accurately.



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



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

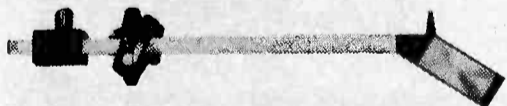


separation without audible distortion or uneven groove wear. A strobe



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

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



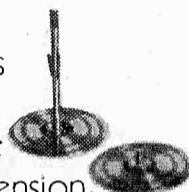
provided should you want to vary from, and later return to, the normal speeds. The tone arm will track as low as 0.25 grams to make use of finest light-weight, high-compliance cartridges for maximum fidelity and dynamic range.

How the 810 QX protects records and cartridge stylus assembly.

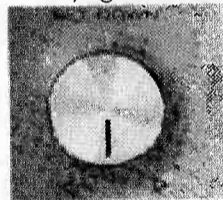


Tone arm descent is viscous-damped in automatic operation and also when using the manual cue and

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

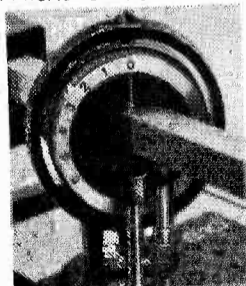


Stub spindle rotates with record to prevent distortion of center hole. Stylus setdown adjustment prevents stylus damage if dropped outside of entry groove range. Tracking pressure



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

wear. Stylus brush whisks dust off stylus between plays. Lock



automatically secures tone arm to prevent damage to stylus from accidental movement. Stylus wear meter records accumulated stylus use in hours. Knowing



when to replace a worn stylus protects your records.

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

After touching a single feather-weight button, the 810 QX can either: play a stack of records, shutting off after the last one; play a single record and shut off; or play a single record, and repeat it indefinitely until you stop it.



Manual operation uses a single button to start the motor, and the cue control to lower the stylus.

How the 810 QX operates quietly, emitting no sound that can intrude on the music.

The 810 QX uses a unique sequential cam drive mechanism. It is a rigid



precision assembly that replaces the plumber's nightmare of rotating eccentric plates and interlocking gears that other changers use. Unlike other changers, there are no light metal stampings that can go out of alignment and make a lot of noise, from being carried, bumped, or just from use.

For literature write to BSR (USA) Ltd., Blauvelt, N.Y. 10913.



Come see BSR at the Washington Hi Fi Show!

Independent reviewers usually reserve superlatives for the most expensive speaker systems. So, when a medium-priced speaker like the AR-2ax receives the kind of praise quoted above from Larry Zide in *The American Record Guide*, that's news.

Design goals

At Acoustic Research we manufacture speakers that are the best we know how to make, regardless of price. We also offer speakers in whose design and manufacture cost is a consideration. But in designing these lower-priced AR speakers, we try to choose those compromises with cost that will have the least effect on the accuracy of sound reproduction.

That's why Mr. Zide was able to say that the AR-2ax speaker system was 'as close to being perfectly balanced as any I have ever heard.'

Audio magazine seemed to agree, reporting that 'this is indeed a superior loudspeaker with as little coloration (or less) as anything in its price range.' They went on to comment in detail: 'Smoothness, as evidenced by the curves is very good and dispersion is outstanding. In our experience, few loudspeakers have equalled, let alone surpassed, the performance of this tweeter. The terrific performance of the tweeter has been accomplished simply by applying the laws of physics (the smaller the radiator, the better the dispersion) without resorting to reflecting or deflecting devices which can introduce coloration.'

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"The Sound of Musical Instruments"
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- A Free Copy of the new AR Catalog

Name: _____

Address: _____



Woody Herman at home with his AR-2ax speakers.

Power handling

Another performance characteristic normally associated with the most expensive speaker systems is the ability to handle great amounts of amplifier power. 'If you like your music loud,' Larry Zide said of the AR-2ax, 'this speaker can take it — and give you superlative sound. It just does not break up. In my bass tests, I literally tried to cause power breakup. At any level that one could stand in a residential room, I could not succeed.' And from *Stereo & Hi Fi Times*: 'The speaker loves power and will take all you can give it.'

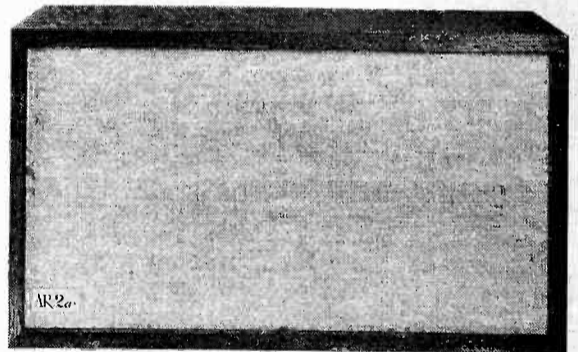
**'A good product has
been made great.
And I am nuts about it!'**

Musical accuracy

The basic design goal for all AR speakers is that of musical accuracy. Or, in the words of Robert C. Marsh writing about the AR-2ax in the *Chicago Sun-Times*, 'they draw little attention to themselves, but seem to be windows into a world of music.'

In sum, *Stereo & Hi Fi Times* stated flatly that, 'in its price category, the AR-2ax remains at the pinnacle. No one contemplating purchase of speakers should fail to audition this system.'

As with all AR speaker systems, the performance specifications of the AR-2ax are guaranteed for five years.



The AR-2ax: 'At the pinnacle.'

Acoustic Research

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See the KR-9400 and Other KENWOOD Products at the Washington Hi Fi Music Show — Suite A-415/416.

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FORECAST!

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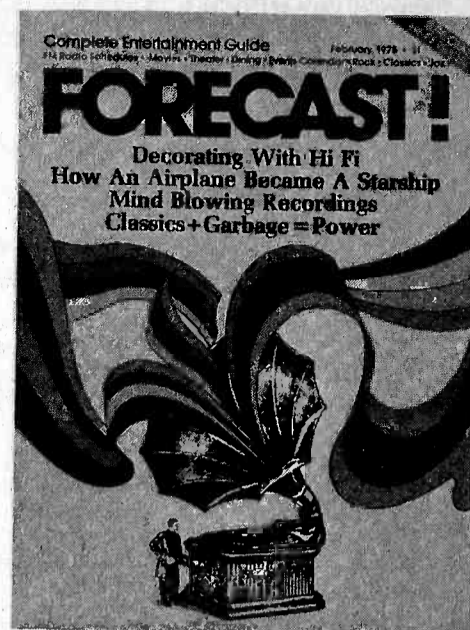
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OUR COVER

You say you can't get quadriphonic from an old gramophone? Well, ours is no ordinary one. We repainted it, and turned it over to our staff of hi-fi experts. The results: 22 exciting pages on high fidelity for 1975. If you want your gramophone to be more than just a conversation piece, start by turning to page 52.—Cover by Joe Scopin.

Editor and Publisher
RICHARD W. MOSTOW

Asst. to the Publisher
STEPHEN M. BROOKS

Associate Editor
BRANDI SULLIVAN

Technical Editor
WILLIAM A. TYNAN

Events Editor
ANNE HUBBARD

Classical Recordings
ROBERT E. BENSON

Popular Recordings
BRUCE ROSENSTEIN
MICHAEL HOGAN
RAY BOBO

Jazz
PAUL ANTHONY

Contributors
ANTHONY W. ORR
H. DONALD SPATZ
DAVID LANDER

Administrative Assistant
DIANE M. FEAYEAR

Editorial Assistant
ANDREA LOMRANTZ

Mgr., Subscriber Service
RAE VAN DER ENDEN

Log Assistants
BRENDA GOLDSMITH
REBECCA BEAVER

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ESS is shaping the future of high fidelity with a standard of loudspeaker excellence destined to be tomorrow's norm. Incorporating the revolutionary air-motion transformer invented by physicist Dr. Oskar Heil, ESS speakers have broken free from bankrupt concepts of the past to achieve accuracy so dramatic they deserve to be called the loudspeakers of the future.

Presently the high fidelity industry evaluates performance of speakers with a response curve that measures the relative *loudness* of various frequencies. But our ears are not very sensitive to loudness. Most people, for example, do not realize that a mere 3 dB increase actually represents a *doubling of power* because it is heard as just perceptibly louder. On the other hand, our ears are *very* sensitive to the frequency *content* of sounds. With this faculty, we can immediately recognize a friend's voice even over a crude telephone. The extraordinary sensitivity of the ear in this area can be realized by imagining yourself at a concert with the orchestra playing double forte. Amidst this avalanche of sound, a single trumpet hits a wrong note and you are immediately aware of this inaccuracy although the trumpet represents only an infinitesimal fraction of the sound power being produced.

Since our ears are so sensitive to the frequency content of sounds, even the minutest amount of frequency distortion will make us aware we are listening to a reproduction. "Listener fatigue" occurs as we unconsciously fight to ignore these distorted inaccuracies which are produced by conventional loudspeakers because, like all solids, their solid diaphragms "store" energy. "Stored" energy is what happens to piano strings when they are struck. They take in energy at the hammer's impact and "store" it, releasing it slowly as a sustained tone. It is this resonance that allows us to recognize a vibrating solid as a block of wood, a bell, a cymbal, or a gong. The solid diaphragms of conventional speakers have such a resonance too. This "storage" resonance is designed to be as short as possible, but because the voice coil is always pushing and pulling, it is constantly being reexcited.

With the insight of a creative genius, Dr. Heil developed the air-motion transformer, a driver that does away with all these obstacles to accurate sound reproduction and achieves a level of performance never before experienced.

The ESS Heil air-motion transformer adds absolutely no coloration of its own; even the human ear, more sensitive to coloration than any instrumental test yet devised, can detect no impurity, and it is capable of transient definition beyond the ability of the ear's resolution. Listeners are immediately aware of the astonishing clarity and definition, extreme instrumental purity, and the incredible stereo breadth and imaging produced by the ESS Heil air-motion transformer.

Now there are five speakers that give you the high adventure of the ESS Heil air-motion transformer at prices surprisingly modest for systems so advanced. High fidelity standards of yesterday no longer apply, so hear tomorrow's state-of-the-art today at any franchised ESS dealer.

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FORECAST!

PUBLISHER'S NOTE

This is **Forecast's!** Sixth Bi-Annual Hi-Fi Issue! Since our last Special, in February, 1973, many new developments have taken place in the world of high fidelity.

Technical Editor William Tynan was joined by David Lander, Robert Angus, and Anthony Orr in preparing the features for this special section. Whether an old-timer, newcomer, hobbyist, or serious music lover, we hope your musical enjoyment will be furthered by: "How To Buy A Receiver," "Decorating With Hi Fi," "Why Records Are Black," "Mind Blowing Recordings," and "Outstanding Hi-Fi Products for 1975."

This month finds another hi-fi show holding forth in Washington. If it's as well received as the last one, held in 1973, almost 20,000 audiophiles will attend the three day affair. If you've never been to a hi-fi show, Robert Angus tells it all in "How To Go To A Hi-Fi Show." **Forecast!** will exhibit in room 339 at the Hotel Washington, and we look forward to greeting many of you there.

For those of you unable to visit the show, we hope this Special Hi-Fi Issue will be your personal arm chair show!

Opera lovers were still reeling with the news of the death of Milton Cross when Richard Tucker died! We join our readers and opera lovers everywhere in mourning their passing.

H. Donald Spatz is preparing tributes to these giants of the world of opera. His column for March will remember Milton Cross; for April, Richard Tucker.

Also, looking ahead to March, Ron Morrisseau and Ken Stein treat us to an inside view of what often is an uncomplicated night out—dinner theater; from its concept as a money making proposition, its successes and failures of the present, to its place in the future.



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The driving force behind Henry Lewis: a passion for excellence.

Henry Lewis is a man moved by a powerful emotion: a passion for excellence. His scorn for mediocrity has blended his New Jersey Symphony into a lean and brilliant sound that places it among the world's fastest rising orchestras.

His relentless involvement with music rejects anything less than superlative high fidelity equipment. That's why Henry Lewis prefers Pioneer.

Pioneer is the choice in sound reproduction to those who strive for perfection. Pioneer components recreate the emotional impact of the original performance.

To those who demand such excellence, Pioneer offers a selection of high fidelity equipment covering every area of sound reproduction. These impeccably matched components bring to life again the exciting experience of music that stirs the soul. At Pioneer, we build high fidelity equipment with the same devotion to excellence which Henry Lewis so passionately demands of his musicians.

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Henry Lewis' personal system includes: SX-1010 stereo receiver, R-700 speaker systems, PL-1 turntable, RT-1020L tape deck and SE-700 headphones.

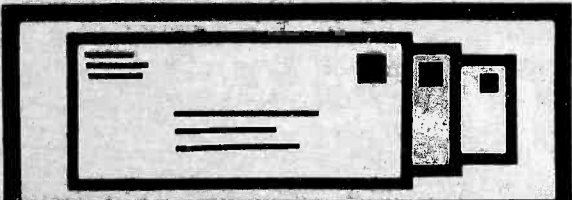
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Letters to the Editor

WASHINGTON EAR EXTENDS THANKS

Sir:

On behalf of the blind and handicapped who listen to the Washington Ear radio service we extend our sincere thanks to you for supplying us with a subscription to **Forecast!** We are sure they will appreciate the information your publication makes available to them. If we may answer any questions for you please call on us.

Margaret W. Rockwell
President and Director
The Washington Ear

REVIEWING REVIEWS

Sir:

While I have always enjoyed Mr. Robert Benson's clear and well written reviews, I feel that I should correct an error which was made in his review in the November issue when he commented on the Melodiya/Angel recording of Rachmaninoff's "Aleko" and "Caprice Bohemian." On the jacket of the recording, the last section of "Aleko" is entitled "Scherzo" and Mr. Benson lists it as such. In actuality, this scherzo is an entirely separate composition. It is Rachmaninoff's "Scherzo for Orchestra" dating from 1887 in an edition by P. Lamm. I discovered this error when I was looking through a catalog of original Soviet recordings and the English release of this recording also lists it as a separate work. The error is not so much Mr. Benson's as it is Angel Record's, a company which does not know, nor apparently cares, about what they offer for sale. It's no way to run a business...

John F. Berky
New Rochelle, N.Y.

CLASSICAL RECORD PLIGHT

Sir:

What is the world coming to? Soon it will be not in the interest of wild birds to pick a basket of blueberries. The other day I called WGMS to ask for the approximate timing of an orchestral piece in order to adjust my personal activity to conform. I was told, but politely, that it was not the policy of the station to give this information.

Upon further questioning it was explained that the station withheld this information because it would assist tape-recordists and tape-recordists were driving the classical records industry into bankruptcy.

Well, this may entirely be true of the position of classical record producers. I am not in a position to say. But let me hasten to add that it is **not** the occasional taping of a record which is responsible for the dilemma. It is the depraved musical taste of the bulk of the modern day record buyers.

One has only to glance at the jackets on display in any record store to realize that all that is necessary to sell a million copies is to (1), dress like a freak in tattered jeans, have long hair and a frowsy beard and go bare-footed. (2), Swing a five-dollar

CHILDREN'S HOSPITAL WINS

Sir:

Enclosed is my check in the amount of \$8.00 to pay off my bet that you would not print my letter of November 6, 1974.

While I am pleased that you noted and decided to publish my comments, my greater satisfaction rests in your decision to turn your winnings over to Children's Hospital, one of my favorite causes.

Season's Greetings to you and your staff.

Lawson E. Richtmyer
Potomac, Md.

A SICK SOCIETY

Sir:

Queers moving into **Forecast!** for promotion of their "progressive music," I cannot support.

Persisting into the second decade and second generation, these long-hair freaks and their earcracking cacophony are twin stigmata—twin insanities—of a sick society now in its terminal stage of degeneracy.

I shall not renew.

Robert O. Griffin
Charles Town, W.Va.

ORR BLASTED

Sir:

By and large, **Forecast!** has been free of simplistic criticism of cultural events, and I applaud your restraint. However, on page 118 of your December issue there is a lapse by Mr. Orr in the last two paragraphs.

To a music lover who would not write six paragraphs on Starer's Third Piano Concerto, Sergiu Commissiona's performance of Beethoven's Eighth Symphony with the Baltimore Symphony Orchestra was exquisite.

David VanGelder
Catonsville, Md.

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

(Continued on page 12)



CHECK YOUR TRANSMISSION



If you own one of the amplifiers or receivers • If you own one of the popular turntables with a magnetic cartridge • If you still are not satisfied with your music system

Think about this . . .

The finest amplifier playing through inadequate speakers cannot transmit the sense of aliveness and reality necessary to enjoy recorded music.

Through unusual design concepts applied to a valid theory the Polk Audio Model 9 Speaker transmits music with a quality of aliveness that distinguishes really fine music systems from the ordinary.

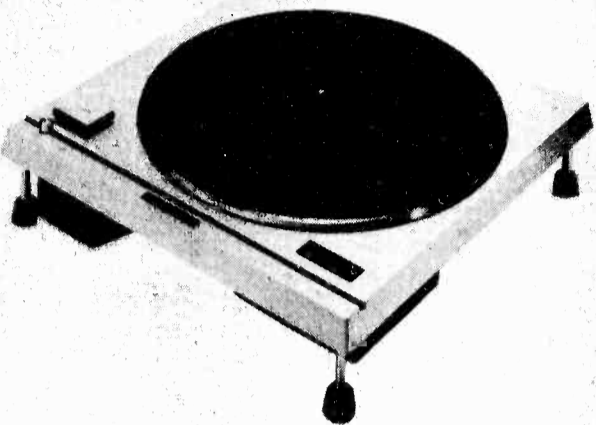
SOUNDSCAPE

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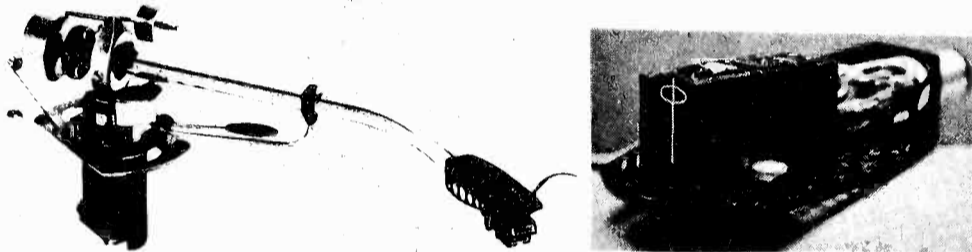
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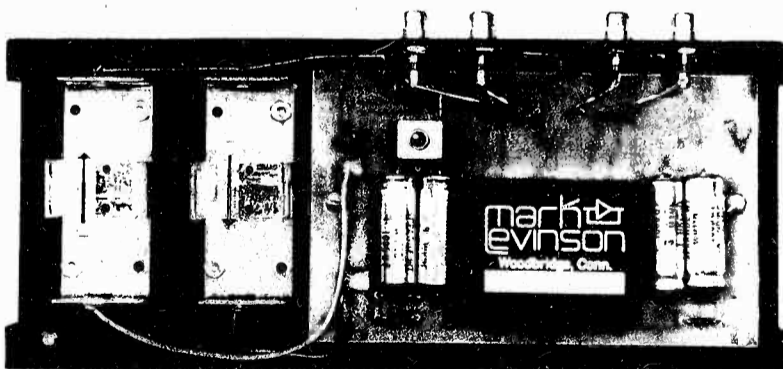
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pawn-shop guitar over the shoulder and if possible get two or three others of the same ilk to be photographed with you.

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Roy Kuhn
Arlington, Va.

IMPROVEMENTS NOTED

Sir:

Enclosing a postcard for extending my magazine subscription for another 3 years as indicated.

Missed the FM listing for WETA for the Boston Pops Concert each Monday evenings.

How about having a column for Easy Listening about the newest records each month like you do for the classics?

Enjoy the magazine very much and like the new improvements and articles. It is unfortunate that WBAL-FM will not release their advance program listings.

Harold R. Coverston
Arlington, Va.

(Because the Boston Pops was late in sending its schedule to WETA the details were missing in Dec. However, The Pops is back in the "Listening Guide". — Ed.)

Sir:

Your December Christmas issue is delightful, as is every issue of **Forecast!** But you have forgotten something—your readers who do not celebrate Christmas. December is also the month of Chanukah. Why aren't there any articles on Chanukah? Why didn't you put in any notices about special Chanukah programs that may be on the radio or special Chanukah events that will take place in the Washington-Baltimore area? I hope you consider this and next December plan an issue that contains articles on Chanukah.

Thank you very much. Keep up the good work!

Paula Segal
Washington, D.C.

("FM News" (Dec. '74) did take note of Chanukah programming. Only WITF submitted information for publication.—Ed)

LISTINGS WANTED

Sir:

I am a very devoted radio listener. I enjoy the great variety that only FM supplies. Your magazine is a wonderful source of knowledge and a help to better reception. I enjoy your magazine every month. However, I wish you could enlarge your listening guide to involve more Baltimore stations. Along with the 3 stations already presented, WITH, WKTK and WLPL are in

(Continued on page 159)

Empire Speakers named "Best buy of the year"



Empire Speakers were named "1974 Best Buy of the Year" by Consumers Digest Stereo•

Quadrasonic buyers guide. Consumers Digest was enthusiastic about our moderate priced, wide ranging well balanced sound with its rich lush bass and exemplary high frequency dispersion. With their optional imported marble tops they felt "that Empire Speakers were handsome pieces of furniture that don't look like just speakers."

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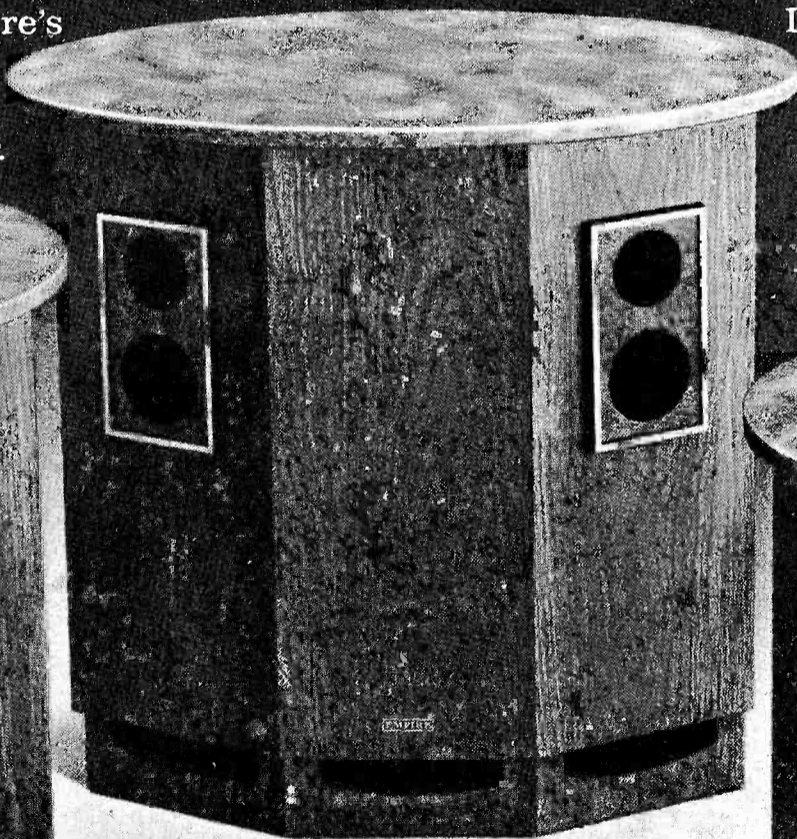
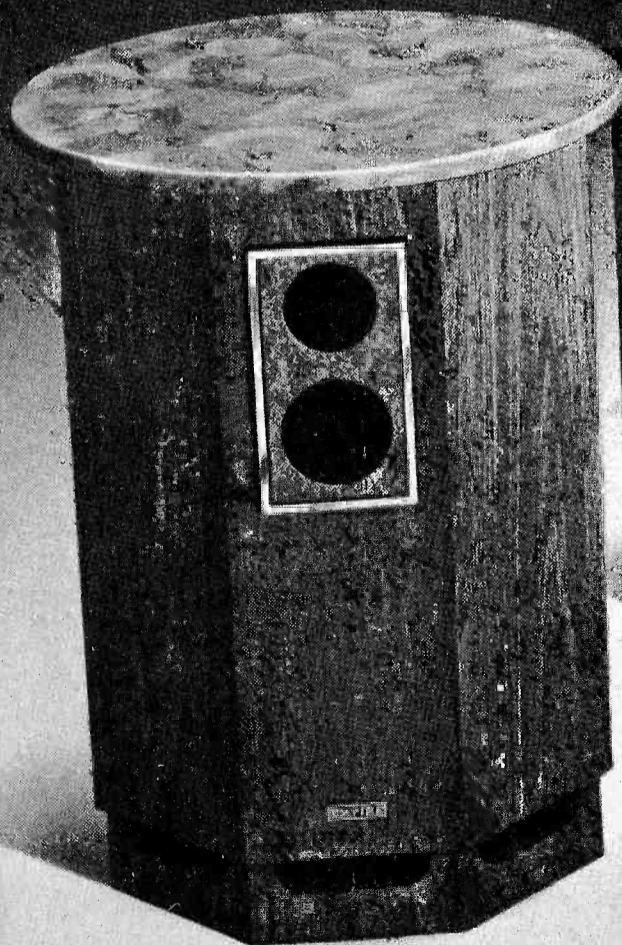
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are comments from just a few of them: "Superior sound over anything near it in price" J.A. Hyattsville, Md. "This speaker is truly a work of art!" J.F., Vancouver, B.C. "Full sound even at low levels," W.G., Alexandria, Va. "Can handle large amounts of power," D.M., Huntsville, Ala. "Fantastic bass," A.H., Burke, Va. "No ugly grill cloth," B.M., Newark, N.J. "Incredible fidelity," K.K. Dallas, Texas.

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Calendar of Events

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

Please check times and dates when making plans. Between the time the news is sent to us & the time it is published, a great many things can happen that effect changes. (*) 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.) Because long-distance dialing instructions vary from city to city, telephone area codes have been intentionally omitted from the Calendar.

DISTRICT OF COLUMBIA

Music

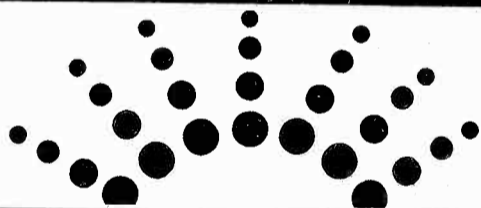
Openings & Single Events

- Richard Goode**, piano (w.p.a.s.) KCCH, 3 pm. 393-3808.
Music of Charles Ives: Alan Mandel, piano, Nancy Mandel, violin, Elie Siegmeister, violin, Elizabeth Kirkpatrick, sop., Herbert Beattie, btn. Nat'l Collection of Fine Arts, Lincoln Gallery, from 11 am to 5 pm. 381-5503.
Andres Segovia, guitar (w.p.a.s.) KCCH, 8:30 pm. 393-3808.
- Cellar Door Program.** KCCH, 8:30 pm. 254-3776.
Ruth Drucker, song recital. The Phillips Collection, 5 pm. Free. 387-2151.
Budd Johnson (Jazz Connoisseur Series). Smithsonian Inst. Museum of Hist. & Tech., Hall of Musical Instruments, 5:30 pm. 381-5395.
Washington Brass Quintet. Lutheran Church of the Reformation, 3 pm. Free. LI 3-4200.
Morton Subotnick (electronic work). Hirshhorn Museum, 6 pm. 381-5395.

- Potomac String Trio.** Nat'l Gallery, East Garden Court. 7 pm. Free. 737-4215.
Bay City Seven (Potomac River Jazz Club). Marriott Twin Bridges Motel, 7:30 pm. 591-9310. Arlington.
- Dance on Film.** A.F.I. Theatre KC, 6 & 9 pm. Repeated Feb. 10, 17, 24. 785-4600.
Philadelphia Orch., Ormandy c. Joseph de Pasquale, vila. KCCH, 8:30 pm. 785-2670.
Roy Eldridge. Blues Alley thru Feb. 8. 337-4141.
 - Baroque Arts Chamber Orch.**, Radford-Bennett c. Alice Deal Aud., 8:30 pm. Free.
Nat'l Symphony, Dorati c. Robert Nagy, ten., Westminster Symphonic Choir. KCCH, 8:30 pm. Repeated Feb. 5 and 6, 8:30 pm. Feb. 7, 1:30 pm. 785-8100.
 - Gerald E. Mumert**, organ. St. John's Church, 12:10 pm. Free. 347-8766.
Classic Jazz: Swing. YMCA, 6-8 pm. 638-2100, ext. 29.
 - "Salome"** (Opera Soc. of Wash.). KCOH, 8 pm. Repeated Feb. 9, 2 pm, and Feb. 10, 8 pm. 296-8660.
Marilyn Horne, m-sop. (w.p.a.s.) "The Art of the Prima Donna." KCCH, 8:30 pm. 393-3808.
Jan DeGaetani, sop., and Gilbert Kalish, piano. Library of Congress, 8:30 pm. 393-4463.
 - The Fusion Quartet:** a musical happening. Renwick Gallery, 2 pm. 381-5503.

- Electronic Music Concert.** American Univ., Kay Spiritual Life Center, 8 pm. 686-2162.
Carlos Montoya, flamenco guitar (w.p.a.s.) KCCH, 8:30 pm. 393-3808.
- Clark Terry** (Jazz Heritage Series). Smithsonian Inst., Nat. Hist. Museum, Baird Aud., 8 pm. 381-5395.
Pawel Checinski, piano. (Polish-American Arts Assn.) American Univ., New Lecutre Hall, 2:30 pm. 256-4333.
Edith Ho, organ. All Souls Unitarian Church, 4 pm. (The Art of the Fugue).
Thomas Mastroianni, piano. Nat'l Gallery, East Garden Court, 7 pm. Free. 737-4215.
Cellar Door Program. KCCH, 8:30 pm. 254-3776.
 - Monty Alexander.** Blues Alley, thru Feb. 15. 337-4141.
 - Nat'l Symphony**, Dorati, c. Kojian, violin, Martin, cello. KCCH, 8:30 pm. Repeated Feb. 12 and 13. 785-8100.
 - Classic Jazz:** The 40s: New Orleans Revival, Mainstream, Bebop. YWCA, 6-8 pm. 638-2100, ext. 29.
 - Moscow Balalaika Ensemble & Ludmila Zykina.** (w.p.a.s.) KCCH, 8:30 pm. 393-3808.
French String Trio. Library of Congress, 8:30 pm. 393-4463.
 - "Free Association"**—dance theater improvisation. Nat'l Collection of Fine Arts, 12:30 pm. 381-5503.
Kum Mo Kim, violin. American Univ., Kreeger Music Bldg., 8 pm. 686-2162.
Cleveland Orch., Lorin Maazel c. (w.p.a.s.) KCCH, 8:30 pm. Repeated Feb. 16, 3 pm. 393-3808.
 - A Program of Trios** with Dady Mehta, piano. The Phillips Collection, 5 pm. Free. 387-2151.
Abendmusik Series: chamber choir with instruments. Peggy Kelley Reinburg, dtr. Union United Methodist Church, 7 pm.
Howard Hensel, ten., Martin Isepp, piano. Nat'l Gallery, East Garden Court, 7 pm. Free. 737-4215.
New Sunshine Jazz Band (Potomac River Jazz Club). Marriott Twin Bridges Motel, 7:30 pm. 591-9310. Arlington.
Cellar Door Program. KCCH, 8:30 pm. 254-3776.
 - Elizabeth Kirkpatrick**, sop. American Univ., Kreeger Music Bldg., 8 pm. 686-2162.
 - Willis Bennett**, piano. American Univ., Kreeger Music Bldg., 8 pm. 686-2162.
Nat'l Symphony, Dorati c. Loren Kitt, cl. KCCH, 8:30 pm. Repeated Feb. 19 and 20. 785-8100.
 - Carlo Chiarappa**, violin. (w.p.a.s.) Kreeger Music Bldg., American Univ., 8:30 pm. 393-3808.
Baroque Arts Mixed Chamber Ensembles. Mt. Vernon Col. Chapel, 8:30 pm. Free.
 - Dave Brubeck**, jazz. KCCH, 8:30 pm. 254-3776.
Roman Totenberg, violin, and Artur Balsam, piano. Library of Congress, 8:30 pm. 393-4463.
 - Robert Jordan**, piano. (w.p.a.s.) KCCH, 3 pm. 393-3808.
Cathedral Choral Soc., Callaway c. "Hymnus Paradisi" and "Belshazzar's Feast." Wash. Cathedral, 8 pm. Repeated Feb. 23, 4 pm. 966-3423/4.
Robert Merrill-Richard Tucker. (w.p.a.s.) KCCH, 8:30 pm. 393-3808.
 - Eileen Morris Guenther**, organ. Lutheran Church of the Reformation, 3 pm. Free. LI 3-4200.
The Festival Chamber Players: Baroque Ensemble. The Phillips Collection, 5 pm. Free. 387-2151.
Trio Elvetico. Nat'l Gallery, East Garden Court, 7 pm. Free. 737-4215.
Randolph Street Gang (Potomac River Jazz Club). Marriott Twin Bridges Motel, 7:30 pm. 591-9310. Arlington.
Cellar Door Program. KCCH, 8:30 pm. 254-3776.
 - Theater Chamber Players** with Jaime Laredo. Smithsonian Inst., Museum of Nat. Hist., Baird Aud., 8:30 pm. 381-5395.
 - Nat'l Symphony**, Mitchell c. Watts, piano. KCCH, 8:30 pm. Repeated Feb. 26 and 27. Feb. 28, 1:30 pm. 785-8100.
 - Music From Marlboro.** Smithsonian Inst., Nat. Hist. Museum, Baird Aud., 5:30 pm. 381-5395.
 - Mstislav Rostropovich**, cello, with his daughter at the piano. KCCH, 8:30 pm. 254-3776.
Paul Taylor Dance Company (w.p.a.s.). Lisner Aud., 8:30 pm. 393-3808.
August Humer, organ. Nat'l Shrine of the Imm. Conception, 8 pm. Free.
Milton and Peggy Salkind, piano four-hands. Library of Congress, 8:30 pm. 393-4463.

Happenings



THE FIRST COMPLETE exhibition of medieval and Renaissance illuminated manuscripts from the Rosenwald Collection at the National Gallery of Art is on exhibition at the gallery through June 1. The 76 miniatures in the exhibit represent most of the centers of artistic activity in Europe from the Romanesque period—the time that book illumination became firmly established as an art form—to the Renaissance.

A FUTURE FOR YOUNG CONDUCTORS is being made more hopeful by Exxon Corporation and the National Endowment for the Arts who have joined forces to provide a program in which six outstanding young conductors will be placed with six of the nation's leading orchestras in special positions designed to give them appropriate musical and administrative experience that can help them qualify as music directors.

Inaugurating the program are the National Symphony of Washington, D.C., which has named Murry Sidlin as its Exxon/Arts Endowment Conductor; the Atlanta Symphony with conductor Michael Palmer; the Milwaukee Symphony with John Covelli; the Pittsburgh Sym-

phony with Thomas Michalak; the St. Paul Chamber Orchestra with John DeMain; and the San Diego Symphony with Charles Ketcham.

JAZZ COURSE AT THE YWCA, Second Series continues under the direction of W. Royal Stokes (PhD Yale). Stokes has had ten years teaching experience on the university level and has been involved in jazz for three decades. He is currently host of the classic jazz radio program "I Thought I Heard Buddy Bolden Say, . . ." on WGTB-FM. For more information call 638-2100, x 29.

MUSIC AT REFORMATION Series announced. The winter-spring concert series at the Lutheran Church of the Reformation, beginning on February 2, will take place on Sunday afternoons at 3 pm. Guest musicians will include the Washington Brass Quintet; Eileen Morris Guenther, organ; John Marcellus, trombone; and the American University Singers, conducted by Vito Mason.

WOMEN—1975 is a series of lecture-discussions which will bring noted women to the College of Notre Dame of Maryland. Sponsored in conjunction with

Theatre

Openings & Single Events

- "Flash Gordon"** and **"Barbarella."** Biograph, thru Feb. 2. 333-2696.
"The Court Jester," 2:30, repeated Feb. 2, 2 pm. "Fluchtgefahr." 4:30, "Stagecoach." 6:30, "Once Upon a Time in The West." AFI Theatre, K.C. 785-4600.
- "My Darling Clementine,"** 6:30 pm. "High Noon" 9 pm. AFI Theatre, K.C. 785-4600.
- "Harold and Maude"** and **"Play It Again, Sam."** Biograph thru Feb. 5. 333-2696.
- "He's Got a Jones."** Folger Theatre Group, thru Mar. 2. 546-4600.
National Film Day: AFI Films. Am. Film Theatre, KC. 785-4600.
- Rediscovery:** The Griffith Heritage. AFI Theatre, KC. 6 pm. Repeated Feb. 12, 6 pm, Feb. 19, 6 pm, and Feb. 26, 6 pm. **"Wir Bergler,"**

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"Myer-EMCO is generally considered the best (component) store in Washington and one of the best in the Country"

Washingtonian

January, 1975 issue
Reprinted by Permission

The Tops in Local Shops

Myer-Emco, 1212 Connecticut Avenue and 2930 Patrick Henry Drive, Falls Church (Willston Shopping Center). *Generally considered the best store in Washington, and one of the best in the country.* Top line equipment and an excellent service department. Owner Ed Myer, an acoustical engineer and a member of the Acoustical Society of

America, has outfitted his stores with sophisticated "equal loudness" rooms for speaker comparisons, with laboratories for pre-sale checks of all equipment sold in the store, and with an elaborate service department staffed by 11 technicians. He also has written a useful article, "The Insider's Guide to Stereo and Quadraphonic Component Buying," which you can pick up at the store.*

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*A Play by Alexander I. Solzhenitsyn. Back Alley Theatre, thru Mar. 23. 723-2040.

- 6 ***"Slaughterhouse 5" and "Sugarland Express." Biograph, thru Feb. 9. 333-2696.
- 7 ***"She Wore a Yellow Ribbon" AFI Theatre, 6:30 pm. "Powder Smoke Range and The Tall T." 9 pm. 785-4600.
- 7 ***"Red Peppers" (three English Plays). Georgetown Univ. Mask and Bauble Soc., thru Feb. 22. 333-1789.
- 8 "Shane." AFI Theatre, KC, 6:30 pm. Repeated Feb. 9, 6:30 pm. "Searchers," 9 pm. Repeated Feb. 9, 9 pm. 785-4600.
- 8 "Little Women" AFI Theatre, KC, 2 pm. Repeated Feb. 9, 2 pm. "Black Out," 6:30 pm. "L'Escapade," 9 pm. 785-4600.
- 10 "The Misanthrope." Eisenhower Theatre, thru Mar. 8. 254-3670.
- ***"Paper Chase" and "The Last American Hero." Biograph, thru Feb. 12. 333-2696.
- 11 "Little Big Man." AFI Theatre, KC, 6:30, Repeated Feb. 13, 6:30. "Tumbleweeds" and "Great K & A Train Robbery," 9 pm. 785-4600.
- 12 "The Surveyors," AFI Theatre, KC, 9 pm. 785-4600.
- 13 "Harry and Tonto" and "The Heartbreak Kid." Biograph, thru Feb. 16. 333-2696.
- "The Wild Bunch," AFI Theatre, KC, 9 pm. 785-4600.
- 14 "Red River," AFI Theatre, KC, 6:30 pm. Repeated Feb. 15, 9 pm. "Johnny Guitar," 9 pm. 785-4600.
- 15 "HELP," AFI Theatre, KC, 2 pm. Repeated Feb. 16. "Chronicle" (benefit), 7:30 pm. 785-4600.
- 16 "Will Penny," AFI Theatre, KC, 6:30 pm. "Naked Spur," 9 pm. 785-4600.
- 17 ***"Siddartha" and "Godspell." Biograph thru Feb. 19. 333-2696.
- 18 Nat'l Theatre of Nigeria: "Oba Koso." Arena Stage, thru Mar. 2. 638-6700.
- "Journey into Solitude," AFI Theatre, KC, 6:30 pm. "Sapporo," 9 pm. Repeated Feb. 21, 6:30 pm. 785-4600.
- 19 "Citizen Kane," AFI Theatre, KC, 6:30 pm. Repeated Feb. 20, 6:30 pm. 785-4600.
- 20 "Journey into Fear," AFI Theatre, KC, 9 pm. 785-4600.
- 21 "Swords of Death" and "Three Drunkards," AFI Theatre, KC, 9 pm. 785-4600.
- ***"Julius Caesar," Arena Stage, thru Apr. 26. 638-6700.
- 22 "Lives of a Bengal Lancer," AFI Theatre, KC, 2 pm. Repeated Feb. 23. "The Magnificent Ambersons," 6:30 and 9 pm. 785-4600.
- 23 "Dodeskaden," AFI Theatre, KC, 9 pm. 785-4600.
- 25 "Jane Eyre," AFI Theatre, KC, 6:30 pm. and "The Stranger," 9 pm. 785-4600.
- 26 "History of Japan," AFI Theatre, 9 pm. 785-4600.
- 27 ***"J.B." (by McLeish). Federal City College, Environmental Theatre, 7:30 pm. Repeated Feb. 28 and Mar. 1, 2, 7, 8, 9. Free. 727-2168.
- "Man Who Had His Hair Cut Short," AFI Theatre, KC, 6:30 pm. "Belle," 9 pm. 785-4600.
- 28 "Un Soir Un Train," AFI Theatre, KC, 6:30 pm. "Rendezvous a Bray," 9 pm. 785-4600.

Continuing

- Arena Stage. "Death of a Salesman," "Who's Afraid of Virginia Woolf?," and "The Front Page" (in repertory), thru Feb. 16. 638-6700.
- D.C. Black Repertory. An Evening of One-Act Comedies. Thru Feb. 2.
- Eisenhower Theatre. "Member of the Wedding," thru Feb. 8. 254-3080.
- Ford's Theatre. "Nash at Nine," thru Feb. 9. 347-6360.
- Hartke Theatre, Catholic University "Macbett" (Ionesco), thru Feb. 16. 635-5367.
- Kreeger Theatre. "Suzanna Andler," thru Feb. 23. 638-6700.
- National Theatre. "What the Wine Sellers Buy," thru Feb. 2. NA 8-3393.
- Palisades Theatre Co. In repertory: "Mark Twain," "The Golden Bird," "The Marriage Proposal," thru March 10. 737-7200.

Exhibits, Films, Lectures

Openings & Single Events

- 1 **Painting of the Week:** Vigee-Lebrun "Portrait of a Lady." Nat'l Gallery, Tues.-Sat. 12 noon and 2 pm; Sun. 3:30 and 6.
- Tour of the Week:** Italian Medieval and Early Renaissance Painting. Tues.-Sat. 1 pm. Sun. 2:30 pm. Free. 737-4215.
- 2 **"Manuscript and Panel:** An Interplay in Florentine Painting," lecture by Marvin Eisenberg. Nat'l Gallery Aud., 4 pm. Free. 737-4215.
- 3 *T. Van Groll, Batiks. Folger Library, thru Mar. 8. Free. 546-4800.
- Films in conjunction with the Chinese Exhibition:** Historic Relics Unearthed during the Cultural Revolution, Mon.-Sat. 12 noon; "Sparkling Canals of Shaoshan," Mon.-Sat. 2 pm. Nat'l Gallery of Art. Free. 737-4215.
- 4 **Painting of the Week:** Crespi "Lucretia Threatened by Tarquin." Nat'l Gallery Tues.-Sat. 12 noon and 2 pm. Sun. 3:30 and 6 pm.
- Tour of the Week:** Italian Medieval and Early Renaissance Miniatures. Tues.-Sat. 1 pm. Sun. 2:30 pm. Free. 737-4215.
- "Jasper Johns: Decoy" and "Christo: Wrapped Coast" (films). Hirshhorn Museum, 12 noon & 6:30 pm. Free. 381-6264.
- 5 "The Living Tradition"—contemporary art in

the African, American Indian, and South Pacific cultural traditions. George Washington Univ., Dimock Gallery, thru Feb. 28. Free. 676-6460.

- 6 **Films by Storm De Hirsch.** Hirshhorn Museum, 12 noon and 6:30 pm. Free. 381-6264.
- ***"Third Avenue El," "My Own Yard To Play In," "Central Park" (films). National Archives, 7:30 pm. Repeated Feb. 7, 12 noon and 2:30 pm. Free. 962-2000.
- 8 **Animation Series:** The Popeye Follies (films). Hirshhorn Museum, 1 pm. Free. 381-6264.
- 9 "The 'Speculum' of Philip the Good, Its Copy, and the Decline of Manuscript Illumination," lecture by Herbert L. Kessler. Nat'l Gallery Aud., 4 pm. Free. 737-4215.
- 10 **Films in conjunction with the Chinese Exhibition:** The Han Dynasty Tomb Unearthed at Mawang-Tui, Mon.-Sat. 12 noon. "Historic Relics Unearthed During the Cultural Revolution." Mon.-Sat. 2 pm. Nat'l Gallery of Art. Free. 737-4215.
- "Thomas More's Dilemma and English Public Schools," lecture by Guy Lytle. Folger Library, 8 pm. Free. 546-4800.
- 11 **Painting of the Week:** Monet "Palazzo da Mula." Nat'l Gallery, Tues.-Sat. 12 noon and 2 pm. Sun. 3:30 and 6 pm.
- Tour of the Week:** Northwest Medieval and Early Renaissance Painting. Tues.-Sat. 1 pm. Sun. 2:30 pm. Free. 737-4215.
- "Three East Coast Artists at Work" (film). (Milton Avery, Hans Hofmann, and Jack Tworok). Hirshhorn Museum, 12 noon and 6:30 pm. Free. 381-6264.
- Selected films by Patrick O'Neill.** Hirshhorn Museum, 12 noon and 6:30 pm. Free. 381-6264.
- 13 ***"In Praise of Hands" and "Why Man Creates" (films). Renwick Gallery, Grand Salon, 11 am, 12:15 and 1:30 pm. Free. Repeated Feb. 27. 381-5503.
- ***"Superfluous People" (film). Nat'l Archives. 7:30 pm. Repeated Feb. 14, 12 noon and 2:30 pm. Free. 962-2000.
- "The Two German States after the Basic Treaty," lecture by Dr. Peter C. Ludz. (German Language Soc.). Embassy of the Fed. Republic of Germany, 8 pm. Free. 667-4971.
- 14 *Recent Acquisitions in prints, drawings and watercolors. Nat'l Collection of Fine Arts, thru May 18. 381-5503.
- 15 **Children's Series:** "Tubby the Tuba" and "Felix the Cat" (films). Hirshhorn Museum, 1 pm. Free. 381-6264.
- "The New York School" (film). The Phillips Collection, 3 pm. Free. 387-2151.
- 16 "Medici Sculpture in the National Gallery of Art," lecture by Charles Seymour, Jr. Nat'l Gallery Aud., 4 pm. Free. 737-4215.
- 17 **David R. Slavitt** (poetry series). Folger Library. Free. 546-4800.
- 18 **Painting of the Week:** Gauguin Self-Portrait. Nat'l Gallery, Tues.-Sat. 12 noon and 2 pm. Sun. 3:30 and 6 pm.
- Tour of the Week.** Northern Medieval and Early Renaissance Miniatures. Tues.-Sat. 1 pm. Sun. 2:30 pm. Free. 737-4215.
- 20 **Abstract Cinema** (6 films). Hirshhorn Museum, 12 noon and 6:30 pm. Free. 381-6264.
- ***"Battle of Newburgh" (film). Nat'l Archives, 7:30 pm. Repeated Feb. 14, 12 noon and 2:30 pm. Free. 962-2000.
- 22 *34th Biennial Exhibition of Contemporary American Painting. Corcoran Gallery thru Apr. 6. ME 8-3211.
- Children's Series:** "UPA Cartoon Carnival." Hirshhorn Museum, 1 pm. Free. 381-6264.
- 23 "Michelangelo: The Personality of Style," lecture by Howard Hibbard. Nat'l Gallery Aud., 4 pm. Free. 737-4215.
- 24 **Three Washington Poets:** Wayne Alexander, Ed Cox, and Michael Lally. (Poetry Series). Folger Library, 8 pm. Free. 546-4800.
- 27 ***"Incident on Wilson Street" (film). Nat'l Archives, 7:30 pm. Repeated Feb. 28, 12 noon and 2:30 pm. Free. 962-2000.

Continuing

- Anacostia Neighborhood Museum. 381-6635.
- AIA Gallery. "Shaker Architecture" thru Feb. 21. Free. 638-3105.
- Anderson House. Permanent Collection: Memorabilia of the American Revolution; European and Asiatic Art.
- B'nai B'rith Klutznick Exhibit Hall. American Jewish History and Art.
- Columbia Historical Society. Heurich Mansion. Historic House and local history collection.
- Corcoran Gallery of Art. Civil War Drawings, thru Feb. 2. Edward S. Curtis: The North American Indian, thru Feb. 9. Lee Krasner: Collages and Works on Paper, 1933-1974, thru Feb. 15. A Selection of Works from the Barnett-Aden Collection, thru Feb. 9. (Tues. and Wed. free days). ME 8-3211.
- DAR Museum. Historical society museum—decorative arts, furniture, silver, glass, ceramics, costumes, fabrics, paintings.
- D.C. Public Library. Books, films, records for borrowing. Exhibits, films, classes, and programs. At central library (Martin Luther King Memorial) and branch libraries. 727-1111.
- Decatur House. Historic house and headquarters for Nat'l. Trust for Historic Preservation.
- Dumbarton House. Historic house with period furnishings, collections of silver, china, and costumes.
- The Dumbarton Oaks Research Library and Collection. Permanent Collection: Byzantine and Pre-Columbian art.

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KENNEDY CENTER CONCERT HALL

Tues., Wed., Thurs. 8:30 PM

Feb. 4, 5, 6

Fri., Feb. 7 — 1:30 PM

ANTAL DORATI Conducting
ROBERT ILOSFALVY, Tenor
WESTMINSTER SYMPHONIC CHOIR
JOSEPH FLUMMERFELT, Director

Bernstein	*Chichester Psalms
Stravinsky	Symphony of Psalms
Kodaly	*Psalmus Hungaricus
Beethoven	Symphony No. 5

Tues., Wed., Thurs. 8:30 PM

Feb. 11, 12, 13

ANTAL DORATI Conducting
MIRAN KOJIAN, Violin
JOHN MARTIN, Cello

Hopkins	*Phantasms
Brahms	Concerto for Violin & Cello
Schubert	Symphony No. 9 in C Major ("Great")

Tues., Wed., Thurs. 8:30 PM

Feb. 18, 19, 20

ANTAL DORATI Conducting
LOREN KITT, Clarinet

Mozart	Eine kleine Nachtmusik
Mozart	Clarinet Concerto in A
R. Strauss	*Symphonia domestica

Tues., Wed., Thurs. 8:30 PM

Feb. 25, 26, 27

Fri., Feb. 28 — 1:30 PM

HOWARD MITCHELL Conducting
ANDRE WATTS, Piano

Mendelssohn	Midsummer Night's Dream, Overture and Incidental Music
Hindemith	Mathis der Maler
Tchaikovsky	Piano Concerto No. 1

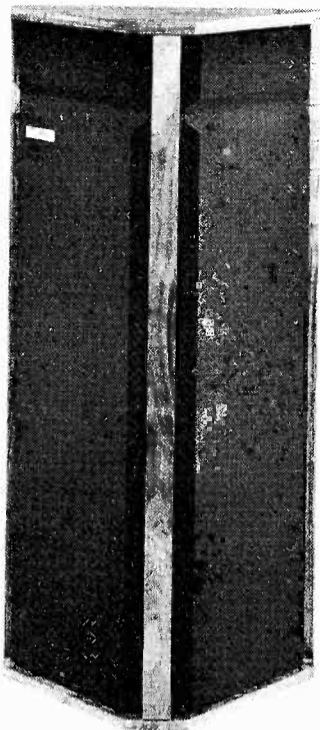
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- The Folger Library.** "The Age of Milton," thru April 15. 546-4800.
- The Freer Gallery of Art.** Permanent Collection: Near and Far Eastern art, paintings, sculpture, bronzes, ceramics, 19th century American painting.
- Hirshhorn Museum and Sculpture Garden.** Inaugural Exhibition, thru the fall of 1975. Free. 628-4422.
- Howard University Gallery of Art.** American painting, sculpture, graphic art; Alain LeRoy Lock African collection; European graphic art; Samuel H. Kress study collection of Italian paintings and sculpture; Irving Gumbel print collection.
- Library of Congress.** Color and the Graphic Arts, thru March 30. Centennial of the Birth of Harry Houdini, 1874-1926, for an indefinite period. 19th Century Views of American Colleges and Universities, for an indefinite period. Tribute to the Arts of the Americas, thru Feb. 28.
- Museum of African Art.** The Permanent Collection; collection of Eliot Eliofson.
- National Archives.** Documents from colonial times to the present. Historical films shown Thurs. 7:30 pm and Fri. 12 noon, fifth floor theater. Free. 962-2000.
- National Collection of Fine Arts.** Contemporary American Illustrators of Children's Books, thru Feb. 2. Eight from California, thru Feb. 9. American Art in the Barbizon Mood, thru April 10. Horatio Shaw, thru Mar. 9. Ilya Bolotowski, thru Feb. 17. Free. 381-5503.
- National Gallery of Art.** Art and Archaeological Finds from the People's Republic of China, thru Mar. 30. Films and slide lecture in connection with the Chinese Exhibit. Rosenwald Miniatures, thru Feb. RE 7-4215.
- National Portrait Gallery.** Early American Engraved Portraits, thru the year. From Reliable Sources: First exhibition of the Archives of American Art. The two Gilbert Stuart Lansdowne portraits of George Washington. Free. 381-6285.
- The Navy Memorial Museum** (old Washington Navy Yard). Naval memorabilia.
- The Octagon.** "Folk Baroque in Mexico: Mestizo Architecture through the Centuries," thru Feb. 23. 638-3105.
- The Phillips Collection.** Photographs by Fred Baldwin and Wendy Watriss: An American Experience—Six Faces of Texas, thru Feb. 22. Free. 387-2151.
- Renwick Gallery.** Figure and Fantasy, thru Feb. 9. Man Made Mobile: The Western Saddle, thru Feb. 16, 1976. Boxes and Bowls: Decorated Containers by 19th-Century Haida, Tlingit, Bella Bella, and Tsimshian Indians, thru Feb. 16, 1976. Contemporary Textile Art from Austria, thru Mar. 9, 1975.
- Smithsonian Institution—Museum of History and Technology.** Steuben, 70 Years of American Glassmaking, thru May 11. Abandoned Mines (Kansas, Missouri, Oklahoma). Suiting Everyone: 200 year history of American clothing and its manufacture. Bridges, photographs by David Plowden.
- Demonstrations:** Spinning and Weaving, Tues. thru Thurs.—10 am-2 pm; Printing and Typefounding, Mon., Tues., Thurs., Fri. 2-4 pm; Musical Instruments—Mon. and Fri. 18th C. Wed. lutes and guitars; Thurs. Folk. Machine Tools—Tues.-Fri. 628-4422.
- Talking of Michelangelo.** Pat Smith-Fox Photography, thru Feb. 1975. Free. 546-6001.
- The Textile Museum.** An Experiment in Creativity: Egyptian Tapestries from the Workshops of Ramses Wissa Wassef, thru Feb. 22. Qashgai Lion Rugs, thru the winter. Free. 667-0441.
- Truxtun-Decatur Naval Museum.** Historic house and collections relating to naval and maritime history.
- Woodrow Wilson House** (Nat'l. Trust for Historic Preservation). President Wilson's last residence with memorabilia of World War I.

MARYLAND

Music

Openings & Single Events

- 1 "Yesterday." Sweet Adelines (Dundalk Chap.) Lyric Theatre, 8 pm. 685-5086. Balt.
Kathryn Lewis, piano. Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- Baltimore Symphony (Eastern Shore Symph. Soc.) Holloway Hall, Salisbury State College, 8 pm. 742-9673. Salisbury.
- 2 Special Music Service with Electronic Tape. Emmanuel Episcopal Church, 11 am. Balto.
Nancy Mahan, organ. Univ. of Md. Memorial Chapel, 4 pm. Free. 454-2501. College Park.
Kathleen Berens & James Pinkerton, harp and flute. Cathedral of Mary Our Queen, 5:30 pm. Free. Balto.
- A Program of Keyboard Music by Carl Philipp Emanuel Bach, introduced and performed by Elisabeth Katzenellenbogen, piano. Johns Hopkins Univ., Shriver Hall Aud., 7:30 pm. Free. 366-3300. Balto.
- Bach Society, Flaccavento c. Goucher College Lecture Hall, 8 pm. 744-3995. Towson.
- 3 20th Century Ensemble. Univ. of Md. Tawes

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- Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- 4 **Philadelphia Orch.**, Ormandy c. Joseph de Pasquale, vla. Lyric Theatre, 8 pm. LE 9-3100. Balto.
- 5 ***Baltimore Symphony**, Commissiona c. Mihaly Virizlay, cello. Lyric Theatre, 8:15 pm. Repeated Feb. 6. 727-7300. Balto.
- 7 **Peabody at Hopkins Concert** (multi-media music—electronic pop advanced). Johns Hopkins Univ., Eisenhower Library, Garrett Room, 12 noon. Free. 366-3300. Balto.
- 8 **George Shearing Quintet.** (Balto. Symp. Sat. Pops). Lyric Theatre, 8:15 pm. Balto.
- 9 **Jewish Community Center Symphony Orch.** Joel Berman, violin. JCC Kreeger Aud., 3 pm. 881-0100. Rockville.
Donald S. Sutherland, organ and orch. Bradley Hills Presbyterian Church, 4 pm. 365-2850. Bethesda.
Fred Gruenebaum & Kazuo Watanabe—oboe and guitar. Bowie State, King Communication Arts Center, Recital Hall, 4 pm. Bowie.
Terry Tretter, piano. Univ. of Md. Tawes Recital Hall, 4 pm. Free. 454-2501. College Park.
Kurt Werner, piano. Cathedral of Mary Our Queen, 5:30 pm. Free. Balto.
Peter Serkin Chamber Music Ensemble. Johns Hopkins Univ. Shriver Hall Aud., 7:30 pm. 366-3300. Balto.
- 10 **Baltimore Symphony** (Catonsville Symp. Soc.) U. of Md. Balto. County. 8 pm. 242-8861. Balto.
- 13 ***"Thais."** Baltimore Opera Co. Lyric Theatre, 8:15 pm. Repeated Feb. 13 & 15. 685-5086. Balto.
- 14 **Baltimore Symphony** (Dulaney Valley Symp. Soc.). Goucher College, Kraushaar Aud., 8:15 pm. 296-6855. Towson.
U.S. Naval Academy Band. Naval Academy, Annapolis.
***"Don Giovanni."** Univ. of Md., Tawes Theater, 8:15 pm. Repeated Feb. 15 & 16. 454-2501. College Park.
- 16 **Emary McIver**, tenor. Bowie State College, King Communication Arts Center, Recital Hall, 4 pm. Bowie.
Michael Cedric Smith, cl. guitar. Cathedral of Mary Our Queen, 5:30 pm. Free. Balto.
Ronald Elliston and Jazz Trio. Univ. of Md. Faculty Concert. Tawes Recital Hall, 4 pm. Free. 454-2501.
Israel Chamber Orch. Jewish Community Center, 8 pm. 881-0100. Rockville.
Christopher Parkening, guitar. Goucher Col. Kraushaar Aud., 8:30 pm. 825-3300. Towson.
- 17 **Anna Amenta and David Long:** excerpts from the musical theatre. Jewish Community Center, Kreeger Aud., 2 pm. 881-0100. Rockville.
University Chorus, Traver c. Univ. of Md. Student Union Ballroom, 8:15 pm. Free. 454-2501. College Park.
- 19 **Homer Ulrich Honors Recital.** Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- 21 **Wayne Smith**, piano. Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- 22 **Whittemore and Lowe**—duo pianist. (Balto. Symp. Sat. Pops). Lyric Theatre, 8:15 pm. 727-7300. Balto.
- 23 **Thomas Flagg**, piano. Bowie State College, King Communication Arts Center, Recital Hall, 4 pm. Bowie.
William Montgomery, flute. Roy Hamlin Johnson, piano. Univ. of Md. Faculty Scholarship Benefit. Tawes Recital Hall, 4 pm. 454-2501. College Park.
Christine Niehaus Smith, piano. Cathedral of Mary Our Queen, 5:30 pm. Free. Balto.
Quartetto Italiano. Johns Hopkins University, Shriver Hall Aud., 7:30 pm. 366-3300. Balto.
- 24 **20th Century Ensemble.** Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
Nora Guthrie & Ted Rotante, dance. Essex Community College, Center Theatre, 8:15 pm. Essex.
- 25 **David Almgrim**, piano. Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- 26 **Homer Ulrich Honors Recital** (graduate winners of competition). Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
***Baltimore Symphony**, Commissiona c. Leonid Kogan, violin. Lyric Theatre, 8:15 pm. Repeated Feb. 27. 727-7300. Balto.
- 27 **Craig Cocharo**, piano. Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
- 28 **Lynda Hopkins** (blues and Gospel). Bowie Fine Arts Soc. Bowie State College, King Communication Arts Center Aud., 8 pm. Bowie.
Penelope Fischer, flute. Univ. of Md. Tawes Recital Hall, 8:15 pm. Free. 454-2501. College Park.
Baltimore Symphony (Howard County Symp. Soc.) Howard County S.H.S., 8:30 pm. 822-4204. Howard County.
U.S. Naval Academy Band. Naval Academy, Annapolis.

Continuing

Annapolis Opera, Inc. "The Maid Mistress" and "The Bear." St. John's College, Key Aud., thru Feb. 1. 974-4389. Annapolis.



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Theatre

Openings & Single Events

- "North by Northwest" (film). Univ. of Md. Student Union Colony Ballroom, 11:30 am & 1 pm. Free. 454-2801. College Park.
- "Member of the Wedding" (film). Essex Community College, Lecture Hall, 8:15 pm. Free. Essex.
- "Trojan Women" (film). Rosentock Hall, Hood College, 7:30 pm. Frederick.
- "Yellow Submarine" (film). Rosenstock Hall, Hood College, 7:30 pm. Frederick.
- "Weekend" (film). Center of Adult Education, Univ. College, U. of Md., 8 pm. Free. College Park.
- "Hiroshima Mon Amour" (film). Univ. of Md. Student Union Colony Ballroom, 11:30 am and 1 pm. Free. 454-2801. College Park.
- "Beat the Devil" (film). Goucher College Kelley Lecture Hall, 7 pm. Towson.
- "M" (film). Center of Adult Education, Univ. College, U. of Md., 8 pm. Free. College Park.
- Foreign Film Series: "El" (This Strange Passion). Rosenstock Hall, Hood College, 7 pm. Free. Frederick.
- "The Autobiography of Miss Jane Pittman" (film). Univ. of Md. Student Union Colony Ballroom, 11:30 am and 1 pm. Free. 454-2801. College Park.
- German Film. Goucher College, Kelley Lecture Hall, 7 pm. Free. Towson.
- "In Cold Blood" (film). Goucher College Lecture Hall, 7 pm. Towson.
- "Stop the World." Goucher College, College Center Lecture Hall, 8:15 pm. Repeated Feb. 21, 22, 27, 28, & Mar. 1. Towson.
- *Karla Fredericks Puppets. Pumpkin Theatre, College of Notre Dame, 3:30 pm. Repeated Feb. 22 & 23, 1:30 & 3:30 pm. 435-5100, ext. 42. Balto.
- "Slaughterhouse Five" (film). Rosenstock Hall, Hood College, 7:30 pm. Frederick.
- "Throne of Blood" (film). Center of Adult Education, Univ. College, U. of Md., 8 pm. Free. College Park.
- "Kidnapped" (children's film). Baltimore Museum, 11 a.m. 396-6315. Balto.
- "Of Human Bondage" (film). Univ. of Md. Student Union Colony Ballroom, 11:30 am & 1 pm. Free. 454-2853.
- "The African Queen" (film). Goucher College, Kelley Lecture Hall, 7 pm. Towson.
- "The Lavender Hill Mob" (film). Center of Adult Education, Univ. College, U. of Md., 8 pm. College Park.

Continuing

- Burn Brae Dinner Theatre.** "Fiddler on the Roof" thru Feb. 384-5800. Burtonsville.
- Children's Theatre Assn.** "From Rags to Riches," thru Feb. 16. Balto. Museum of Art, 889-1234 or 889-2982. Balto.
- Company Cinematheque.** Univ. of Md. 454-4546. Two different programs, Friday and Saturday evenings, Skinner and Tydings Auds. College Park.
- Garland Dinner Theatre.** "Popper," thru Mar. 2. 730-8311. Columbia.
- Harlequin Dinner Theatre.** "Camelot," thru Feb. 340-8515. Rockville.
- Oregon Ridge Dinner Theatre.** "One More Time," thru Mar. 2. Cockeysville.
- Villa Rosa Dinner Theatre.** "Pajama Tops," thru Feb. 587-5400. Silver Spring.

Exhibits, Films, Lectures

Openings & Single Events

- *"Tennis through the Centuries"—history of tennis and other racket games. Central Enoch Pratt Free Library, thru Feb. 15. Free. Balto.
- Sat. Morning Youth Program: "Ti-Jean Goes Lumbering," "Circus Baby" (films). Activity—mobiles and finger painting. Washington Museum of Fine Arts, 10:30 am. to noon. Free. Hagerstown.
- "The Red Shoes" (film). Enoch Pratt Free Library, 2 pm. Free. Balto.
- 42nd Annual Cumberland Valley Photographic Salon. Special film presentation, 3 pm, Awards presentation, 4 pm. Washington Museum of Fine Arts. Free. Hagerstown.
- Contemporary American Painting and Sculpture. Balto. Museum of Art, thru Mar. 23. 396-6310. Balto.
- "Unlocking the Doors of Your Mind," Ruth Berger. Mt. St. Mary's College, 447-6122. Emmitsburg.
- "Thirty Years of Fun" (film). Central Enoch Pratt Free Library, 2 pm. Free. Balto.
- "The Boston Tea Party" (community forum). Rosenstock Hall, Hood College, 8 pm. Free. Frederick.
- "The Harpsichord Revival," lecture by Howard Serwer. Univ. of Md. Tawes Recital Hall, 1 pm. Free. 454-2501. College Park.
- Expressive Performance on the Harpsichord, workshop led by Shirley Mathews. Univ. of Md. Tawes Recital Hall, 3 pm. Free. 454-2501. College Park.
- Sat. Morning Youth Program: "Paddle to the Sea" (film). Activity—String Painting. Washington County Museum of Fine Arts, 10:30 to noon. Free. Hagerstown.
- "The Harpsichord as Objet d'Art," lecture by Peggy Lacey. Univ. of Md. Tawes Recital Hall,

20 FORECAST!

4 pm. Free. 454-2501. College Park.

- 9 Film presentation in cooperation with the Washington County Free Library: Eugene Cunningham, 3 pm. Washington County Museum of Fine Arts, Free. Hagerstown.
- 11 Members' Day—Baltimore Museum of Art. Old Masters: "The Ins and Outs of Rococo," lecture by W. R. Rearick. Luncheon (reservations necessary). Lloyd Bowers and Joseph Stephens—duoharpichordists; "Choral Music of the 18th Century," lecture by Theodore Morrison, music by Baltimore Choral Arts Society, assisted by Joseph Stephens; introduction by Elam Sprenkle; "Transitions in 18th Century Furniture and Interior Design," lecture by Wm. V. Elder, III; "Transitions in French 18th Century Painting," lecture by W. R. Rearick. 396-6310. Baltimore.
- "Life Elsewhere in the Universe." Planetarium, Catonsville Community College, 11 am. 747-3220. Catonsville.
- "Fellow Citizen: Abraham Lincoln," "Good-bye, God, I've Gone to Bode," "The Plow that Broke the Plains" (films). Central Enoch Pratt Free Library, 2 pm. Free. Balto.
- 12 Lincoln: A Birthday Tribute by E. B. Smith (historian, Univ. of Md.). Hyattsville Branch Library. Advance Registration Required. Free. 454-4104. Hyattsville.
- 15 Sat. Morning Youth Program: "Bird Island" (film). Activity—puppet and marionette making with guest artist Nancy Crossley Blank. Washington Museum of Fine Arts, 10:30 am to noon. Free. Hagerstown.
- Popular Award announced—Cumberland Valley Photographic Salon. Washington County Museum of Fine Arts. Free. Hagerstown.
- 16 Artwork by the Johns Hopkins Univ. Undergraduate and Graduate Students. Johns Hopkins Univ. Eisenhower Library Galleries, thru Mar. 7. Free. 366-3300. Balto.
- Film presentation in cooperation with the Washington County Free Library: The World of Andrew Wyeth. Washington County Museum of Fine Arts, 3 pm. Free. Hagerstown.
- Film Series: Trolleys of Europe. Nat'l Capital Trolley Museum, 1, 2, 3, 4 pm. 927-5259. Northwest Branch Regional Park.
- 17 Women—1975: The Ministry of Politics, by Lindy Boggs. Notre Dame College, LeClerc Hall, 8 pm. 434-1000 Ext. 33. Balto.
- 18 "Museum without Walls: Crete and Mycenae" (film). Enoch Pratt Free Library, 2 pm. Free. Balto.
- Poetry Reading: Goucher alumnae authors reading from published works. College Center Lecture Hall, 8 pm. Free. Towson.
- 20 "Angola—A Different Africa" (illus. lecture). Md. Academy of Sciences. Lyric Theatre, 8:30 pm. Repeated Feb. 20, 5:30 & 8:30 pm. 685-5086. Balto.
- 22 "Kwaidan" (film). Central Enoch Pratt Free Library, 2 pm. Free. Balto.
- 23 Film presentation in cooperation with the Washington County Free Library: Symphony. Washington County Museum of Fine Arts, 3 pm. Free. Hagerstown.
- Film Series: "American Steam Railroad Excursion." Nat'l Capital Trolley Museum, 1, 2, 3, 4 pm. 927-5259. Free. Northwest Branch Regional Park.
- 25 "Museum without Walls: Greece" (film). Central Enoch Pratt Free Library 2 pm. Free. Balto.
- 26 Stimson Lecture by Gertrude Himmelfarb. Goucher College Lecture Hall, 8 pm. Free. Towson.

Continuing

- Baltimore Museum of Art.** Max Klinger: Selections from His Work, thru Feb. 16. 14 American Photographers, thru Mar. 21. Contemporary American Painting and Sculpture, thru Mar. 2.
- Baltimore and Ohio Transportation Museum.** Railroad and other transportation relics, and historic building. Baltimore.
- The Baltimore Fireman's Museum.** Firemanic memorabilia. Baltimore.
- Brookside Gardens.** (Md. Nat'l. Capital Park & Planning Comm.) Tuesday thru Saturdays: 9 a.m. to 5 p.m. Sundays: 1 to 6 p.m. Wheaton Regional Park, Wheaton.
- The Carroll Mansion.** City house of Charles Carroll of Carrollton, c. 1815, period furnishings. Baltimore.
- Chase-Lloyd House.** Historic house and furnishings. Annapolis.
- Cyburn Park.** Natural History Museum and Arboretum. Baltimore.
- Downtown Gallery of the Baltimore Museum.** "Wish You Were Here," A History of the Picture Post Card, thru Feb. 28. 396-6310. Balto.
- Evergreen House.** Historic house and art museum: French Impressionist and Post Impressionist Paintings, oil coll.; rare books. Baltimore.
- Fort McHenry National Monument and Historic Shrine.** Historic site. Baltimore.
- Hammond-Harwood House.** Historic house and furnishings. Annapolis.
- Johns Hopkins Univ.** "Life in the Community" (Homewood children's art show). Milton S. Eisenhower Library, thru Feb. 14. 366-3300. Free. Balto.
- The Jonathan Hager House.** Historic house and furnishings. Hagerstown.
- Kirk Silver Museum.** Sterling silver from 1815 to the present. Baltimore.
- The Maryland Historical Society.** Maryland history, furnishings, portraits, maps, prints, draw-

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Harmony Hut
Iverson Mall

JOPPATOWNE

- Stansbury Stereo**
Joppa Farm Rd.

LANDOVER

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Landover Mall

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PIKESVILLE

- Fox Sales Co., Inc.**
1000 1/2 Reisterstown Rd.

ROCKVILLE

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11800 Rockville Pike
Lafayette Radio
824 Rockville Pike
Sound Gallery
12219 Nebel St.

SILVER SPRING

- Audio Clinic**
905 Bonifant St.
Custom Hi-Fi
8726 Georgia Ave.
George's Audio Scene
8239 Georgia Ave.
Silver Spring Electronics
8203 Georgia Ave.

TIMONIUM

- Stereo Wholesalers**
7-A Aylesbury Rd.

TOWSON

- Baynesville Electronics**
1631 E. Joppa Rd.
E. J. Korvette
5407 E. Joppa Rd.
Lafayette Radio
Loch Raven Plaza
Stereoland
Towson Plaza

WHEATON

- Marty's Electronics**
2414 Univ. Blvd., W.

WOODLAWN

- Stereo Wholesalers**
6666 Security Blvd.

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- ALEXANDRIA**
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Custom Hi-Fi
Bradlee Shop. Ctr.
George's Audio Scene
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Stereo World
3250 Duke Street
TV Workshop II
6228 Duke St.

ARLINGTON

- Arlington Elec.**
Wholesalers, Inc.
3636 Lee Highway
Sound Gallery
4050 S. 28th St.

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- TV Workshop III**
10276 Main St.

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- George's Audio Scene**
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Harmony Hut
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1335 Leesburg Pike
Lafayette Radio
Plaza 7 Shop. Ctr.
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PENNSYLVANIA

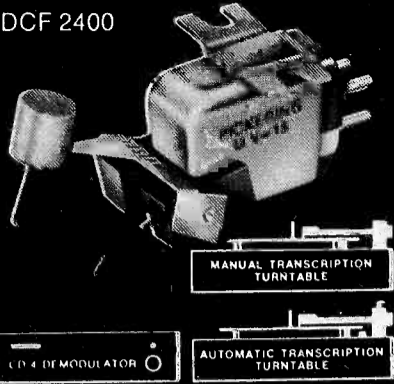
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Glicks Audio
1921 Lincoln Hwy.

YORK

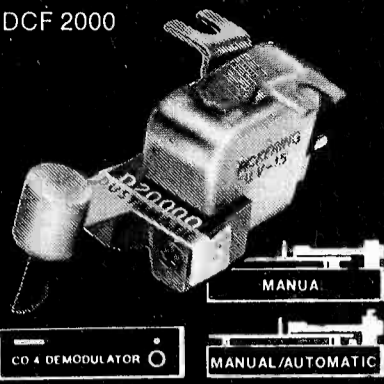
- Sol Kessler**
205 S. George St.

DISCRETE 4-CHANNEL

UV-15 2400 Q
DCF 2400

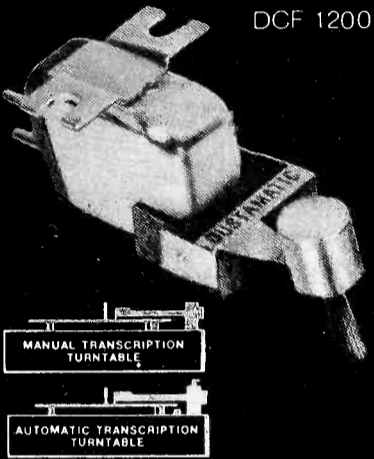


UV-15 2000 Q
DCF 2000

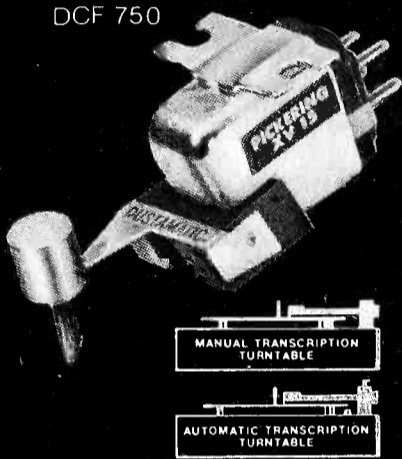


STEREO AND MATRIX

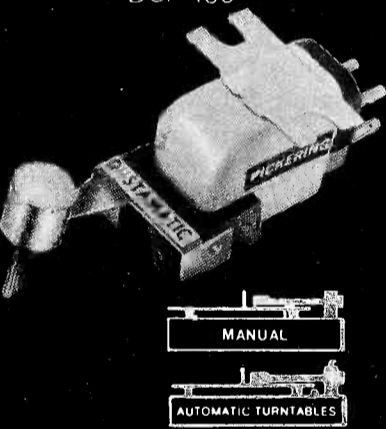
XV-15 1200E
DCF 1200



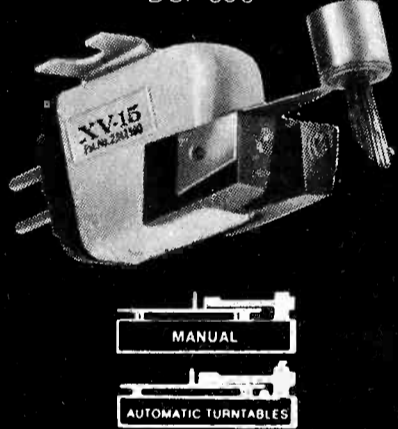
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DCF 750



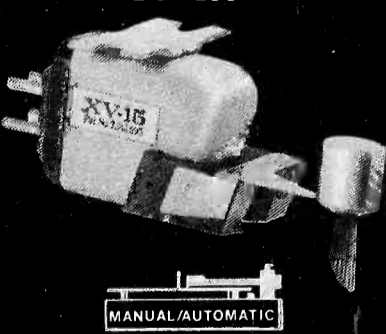
XV-15 400E
DCF 400



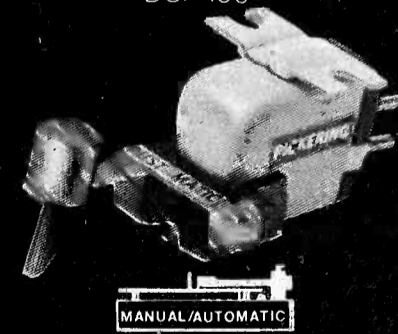
XV-15 350
DCF 350



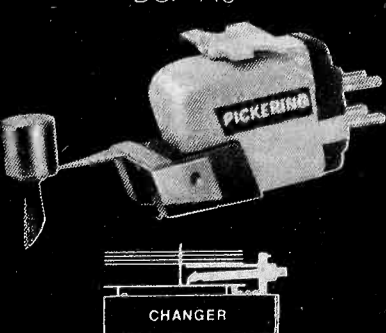
XV-15 200E
DCF 200



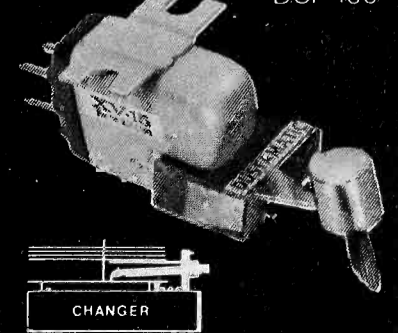
XV-15 150
DCF 150



XV-15 140E
DCF 140



XV-15 100
DCF 100



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ings, manuscripts. Baltimore.
McKeldin Library. Maryland Medieval Mercenary Militia. 454-2853. Free. College Park.
Montpelier. Historic house and furnishings. Laurel.
Mount Clare. Historic House, home of Charles Carroll, Barrister. Carroll Park, Baltimore.
The Roger Brooke Taney Home. Historic house and memorabilia of the Supreme Court Chief Justice and Francis Scott Key. Frederick.
Sotterley Mansion. Historic house and furnishings. Hollywood.
The Star Spangled Banner Flag House Assn., Inc. Historic house and furnishings and relics. Baltimore.
U.S. Naval Academy Museum. Naval history and Art. Annapolis.
Towson State College. Recent additions to permanent art collections: African, American Indian, Asian. Towson.
The Walters Art Gallery. The Walters: Collectors and Philanthropists, an exhibition illustrating the history of the family in Baltimore, thru Feb. 1. Balto.
Washington County Museum of Fine Arts. Landscapes by Di Ann Grimes; Nostalgia II; both thru Feb. 27. Free. Hagerstown.
Washington Monument Historical Information Center. Exhibits showing Washington's association with Baltimore, the history of the monument, the development of the Mt. Vernon square area, and the places of historical interest in Baltimore.

VIRGINIA

Music

Openings & Single Events

- 2 **Oscar McCullough**, btn. Col. of Wm. & Mary, Campus Center ballroom, 4 pm. 229-3000, ext. 203. Williamsburg.
- 9 **Arlington Symphony.** Detlef Kraus, guest soloist. Kenmore J.H.S., 3 pm. Free. Arlington.
- Afternoon of Music.** Chrysler Museum, 622-1211. Norfolk.
- Richmond Symphony,** Hayman c. "Opera Gala." The Mosque, 3 pm. 648-4461. Richmond.
- Alexandria Symphony,** Steiner c. Bicentennial Concert of American Music. F. C. Hammond High School, 3 pm. Alex.
- 11 **Kathleen Cozart Moriarty**, piano. Col. of Wm. & Mary, Phi Beta Kappa Hall. 8:15 pm. 229-3000, ext. 230. Williamsburg.
- 15 **Blanche Schmoele**, piano. Chrysler Museum Aud., 8 pm. 622-1211. Norfolk.
- 17 **Chamber Choir Concert.** (Norfolk Society of Arts—Old Dominion Univ.) Chrysler Museum Aud., 8 pm. 622-1211. Norfolk.
- 18 **Pittsburgh Symphony Chamber Orch.,** with Christopher Parkening, guitar. Col. of Wm. & Mary, Phi Beta Kappa Hall, 8:15 pm. 229-3000, ext. 230. Williamsburg.
- 21 **Richmond Sinfonia.** Scottish Rite Temple, 8:30 pm. 648-4461. Richmond.
- 22 **"A Legend of Spring"** (a story dance for children). Dance Guild of Va. Chrysler Museum of Art, 3:30 pm. Repeated Feb. 23. 622-1211. Norfolk.
- 27 **Univ. of Richmond Choir.** Hampden-Sydney Col., 7:30 pm. Hampden-Sydney.

Theatre

Openings & Single Events

- 2 **"Jack and the Beanstalk"** (children's theatre) Chrysler Museum Theatre. Repeated Feb. 8, 9, 15. 622-1211. Norfolk.
- 7 **"A Surprise Premiere.** Virginia Museum Theatre, thru Feb. 22. 770-6331. Richmond.
- 10 **"The Thin Man"** and "My Man Godfrey" (films). Va. Museum Theatre. Rich.
- 17 **"Shame"** (film). Va. Museum Theatre. 770-6331. Rich.
- 19 **"Man of La Mancha."** Mosby Dinner Theatre, thru Mar 11. 471-4481. Leesburg.
- 26 **"Angel Street."** Col. of Wm. and Mary, Phi Beta Kappa Hall, thru Mar. 1. 229-3000, ext. 395. Williamsburg.
- 28 **"Summer and Smoke."** Chrysler Museum Theatre, thru Mar. 16. 622-1211. Norfolk.
"Much Ado About Nothing." Virginia Museum Theatre, thru Mar. 22. 770-6331. Rich.

Continuing

Arlingtonian Dinner Theatre. "Can Can" thru Feb. 18. 524-3935. Arlington.
Chrysler Museum Theatre. "Dylan," Feb. 1, 7, 8. 622-1211. Norfolk.
Colonial Williamsburg. Music, plays, tours in the 18th Century Manner, From Washington, call FE 8-8828.
Hayloft Dinner Theatre. "Amen, Amen, Etc." thru Feb. 23. 273-0910. Manassas.
Lazy Susan Dinner Theatre. "You Know I Can't Hear You When the Water's Running," thru Feb. 23. Tues.-Sat. 8:30, Sun. 7:30. 550-7384. Woodbridge.
Little Theatre of Alexandria. "Forty Carats" thru Feb. 1. 683-0496. Alex.
Mosby Dinner Theatre. "Prison of Second Avenue" thru Feb. 16. 471-4481. Leesburg.

22 FORECAST!

Virginia Museum Theatre. "The Miser," thru Feb. 1. 770-6331. Richmond.

Exhibits, Films, Lectures

Openings & Single Events

- 6 **"Communication Patterns and Their Influences on Family Life,"** lecture by Wm. B. Oglesby, Jr. Eastern Mennonite College, Harrisonburg.
- 7 **"Early Baroque Painting in Italy,"** lecture by Miles L. Chappell. Chrysler Museum, 11 am. 622-1211, Norfolk.
- 12 **Lecture on Whitman** by T. Edward Crawley. Hampden-Sydney Col., Johns Aud., 7:30 pm. Hampden-Sydney.
- 21 **"Four Attributes of the Abundant Life,"** Lecture by Willie Snow Ethridge. Chrysler Museum of Art, 3 pm. 622-1211. Norfolk.

Continuing

Abby Aldrich Rockefeller Folk Art Collection. Painting and sculpture by American folk artists. Williamsburg.
Appomattox Manor. Historic House (1763). Hopewell.
Ash Lawn. Historic House (1799, Thos. Jefferson, Architect), Home of James Monroe. Charlottesville.
Berkeley Plantation. Historic House (1726) ancestral home of Presidents William Henry Harrison and Benjamin Harrison. Charles City.
Booker T. Washington National Monument. History Museum. Hardy.
Carlyle House, 121 N. Fairfax Street. Historic House (1752). Alexandria.
Chrysler Museum. The permanent collection. 622-1211. Norfolk.
Custis-Lee Mansion. "Arlington". Historic House and Museum. Arlington.
Eastern Mennonite College Planetarium. "Visitors from Space," thru Mar. 2. Harrisonburg.
Ft. Ward Museum. Civil War Fort, 4301 West Braddock Road, Alexandria.
Gadsby's Tavern. Historic Building, Cameron and N. Royal Sts., Alexandria.
Gunston Hall. Historic House (1755-58) and furnishings, gardens. Lorton.
Hampton Institute College Museum. Permanent Collection of Traditional African and American Indian Art. Hampton.
The Hermitage Foundation Museum. Chinese and Indian Art. Norfolk.
Hugh Mercer Apothecary Shop. Historic Building and pharmaceutical implements, medical implements; historic papers. Fredericksburg.
Hume School Historical Museum. Historic Building and museum. 1805 S. Arlington Ridge Road, Arlington.
James Monroe Law Office Museum and Memorial Library. Historic Building (1758) and manuscript, books, papers collection. Fredericksburg.
Jamestown Foundation. Preservation of the site of the first permanent English settlement in North America. Jamestown.
Kenmore. Historic House (1752) with period furnishings. Fredericksburg.
The Mariners Museum. History and maritime museum. Newport News.
Mary Washington House. Historic House, period furnishings. Fredericksburg.
Michie Tavern. Historic Building (1780). English and American 18th century tavern furnishings. Charlottesville.
Monticello. Historic House; home of Thomas Jefferson, period furnishings. Charlottesville.
Peaks of Otter Visitor Center and Museum. Natural history museum and herbarium. Bedford.
Red Hill Shrine. Historic House (1750). Brookneal.
Rising Sun Tavern. Historic Building (c. 1760); period tavern furnishings. Fredericksburg.
Roanoke River Museum. Historic House (1795). Clarksville.
Rockbridge Historical Society. Historical Society Museum and Historic House (1790). Lexington.
Scotchtown. Historic House. Ashland.
Sherwood Forest. Historic House (1780), home of Pres. John Tyler. Charles City.
Shirley Plantation. Historic House (1723) and period furnishings. Charles City.
Southwest Virginia Museum. History museum and historic building. Big Stone Gap.
Stabler-Leadbeater Apothecary Museum. Historic Building and Museum. 107 S. Fairfax St., Alexandria.
Stonewall Jackson's Home. Historic House and Jackson relics. 8 East Washington St., Lexington.
Syms-Eaton Museum. History Museum: Civil War and record pertaining to the first free school in U.S., and to Hampton since 1610. 19 Cary St., Hampton.
Univ. of Va. Museum of Fine Arts. University portraits, 18th and 19th century American painters. Charlottesville.
The Valentine Museum. Historic house (Robert Mills, Architect) Archives, costumes, decorative arts, etc. Richmond.
Virginia Museum. Alex Katz, thru Feb. 9; Collector of the Year, thru Feb. 16. 770-6344. Richmond.

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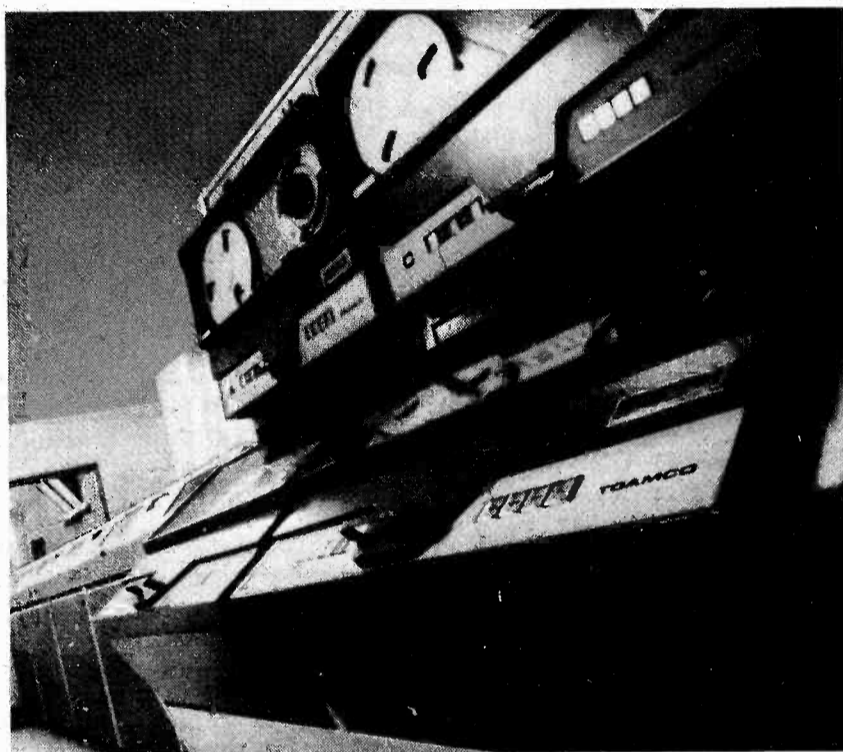
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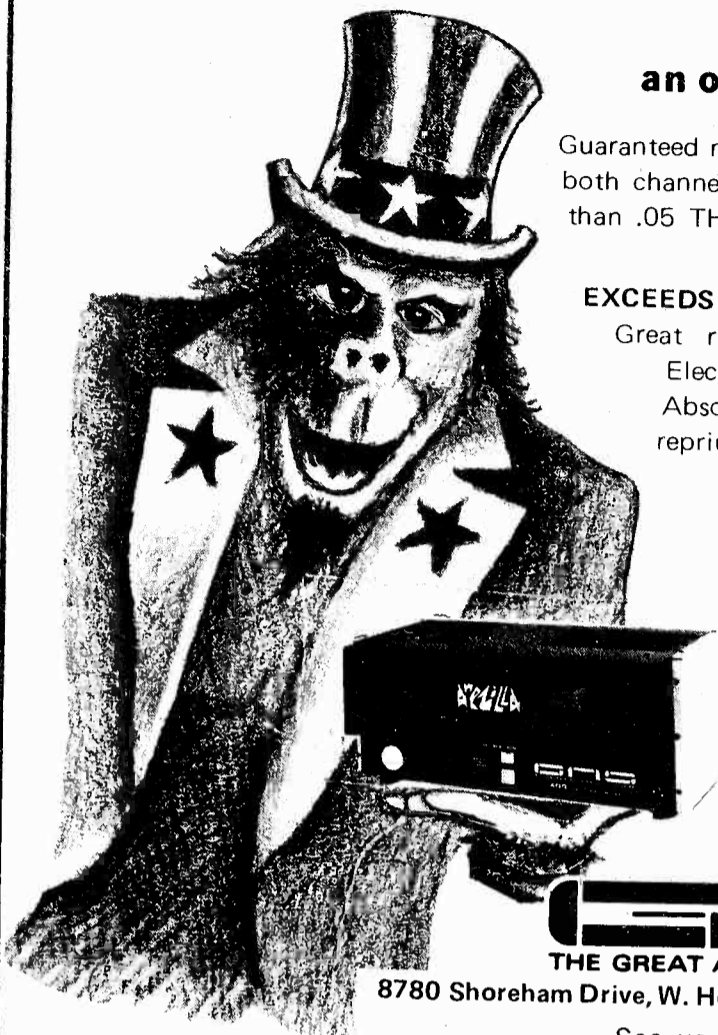
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PENNSYLVANIA

Music

Openings & Single Events

- 1 Philadelphia Orch., Ormandy c., Joseph de Pasquale, violin. Academy of Music, 8:30 pm. KI 5-3830. Phila.
- 2 Rudolph Firkusny, piano. Walnut Street Theatre, 3 pm. (All-Star Forum). 629-0700. Phila.
- 3 "La Boheme." Curtis Studio thru Feb. 7, 8 pm. PE 5-2525. Phila.
- 4 Andre Watts, piano. (All Star Forum). Academy of Music, 8 pm. 735-7506. Phila. Musicamerica: Folk Music with Jean Ritchie. Walnut Street Theatre, 8 pm. 629-0700. Phila.
- 5 Philadelphia String Quartet. Free Library of Phila., Central Library, lecture hall, 8 pm. MU 6-5309. Free. Phila. Anton Kuerto, piano. (Curtis Institute Distinguished Alumni Series). Curtis Hall, 8 pm. 629-0700. Phila. Musicamerica: Gospel and Blues. Walnut St. Theatre, 8 pm. 629-0700. Phila.
- 6 Pennsylvania Ballet. Academy of Music, thru Mar. 9. 232-1500. Phila. Musicamerica: Jazz with Mary Lou Williams Trio. Walnut Street Theatre, 8 pm. 629-0700. Phila.
- 7 *Philobolus Dance Theatre. Walnut Street Theatre, 8 pm. Repeated Feb. 8, 2 and 8 pm. 629-0700. Phila. *Philadelphia Orch., Ormandy c., Vladimir Ashkenazy, piano. Academy of Music, 2 pm. Repeated Feb. 8 & 11, 8:30 pm. KI 5-3830. Phila.
- 9 Phila. Musical Academy Jazz Band. Phila. Civic Center, 2 pm. EV 2-8181. Free. Phila. Music from Marlboro. Walnut Street Theatre, 3 pm. 629-0700. Lenox Quartet USA (Coffee Concerts). Phila. Civic Center, 8 pm. LO 3-1248. Phila.
- 11 Peter Lang, Piano (Faculty Recital). Bucknell University, Rooke Chapel, 8:15 pm. 524-1221. Lewisburg.
- 12 Susan Starr, piano (Curtis Inst. Distinguished Alumni Series). Curtis Hall, 8 pm. 629-0700. Phila. Philarte Quartet. Univ of Penna., Harold Prince Theatre (Annenberg Center), 8:30 pm. 243-6244. Free. Phila.
- 13 Cleveland Orch., Maazel c. (All Star Forum). Academy of Music, 8 pm. 735-7506. Phila.
- 14 Philadelphia Orch., Ormandy c. John de Lancie, oboe. Academy of Music, 2 pm. Repeated Feb. 15, 8:30 & Feb. 18, 7:30 pm. KI 5-3830. Phila.
- 15 "Davy Crockett & The River Pirates" (film classic for children). Phila. Civic Center, 1 & 3 pm. EV 2-8181. Phila.
- 16 Marian Zareczna, piano (Polish Heritage Soc.) Phila. Civic Center, 2 pm. EV 2-8181. Free. Phila. Moscow Balalaika Orch. with Ludmila Zykina, (All Star Forum). Academy of Music, 8 pm. 735-7506. Phila. An Afternoon of Songs by Ned Rorem with Phyllis Curtin, Donald Gramm, and Ned Rorem, piano. Walnut Street Theatre, 3:30 pm. 629-0700. Phila.
- 19 Temple Univ. Orch.—Special Children's Concert. Phila. Civic Center, 11 am. Free. EV 2-8181. Phila. Judith Blegen, sop., Barbara Blegan, piano (Curtis Inst. Distinguished Alumni Series). Curtis Hall, 8 pm. 629-0700. Phila.
- 20 *Philadelphia Orch., Ormandy c. Entremont, p. Singing City Women's Chorus. Academy of Music, 8:30. Repeated Feb. 25. KI 5-3830. Phila.
- 22 *Mummers String Bands—"Show of Shows." Phila. Civic Center, 477-1362. Repeated Feb. 23, 25, 26, 27, & Mar. 1 & 2. Free. Phila.
- 23 York Symphony, Pfohl c. Arturo Delmon, violin. York Catholic H.S., 7 pm. 854-0906. York. Curtis Institute Recital. Walnut Street Theatre. 629-0700. Phila.
- 25 Harrisburg Symphony, Epstein c. Elaine Bonazzi, m-s. The Forum, 8:15 pm. 233-3832. Harrisburg. Robert Beckman, woodwinds, and Peter Lang, piano (Faculty Recital). Bucknell Univ., 524-1211. Lewisburg.
- 26 Richard Goode, piano. (Curtis Inst. Distinguished Alumni Series). Curtis Hall, 8 pm. 629-0700. Phila.
- 28 University Symphony Orch, Narmour c. Univ. of Penna., International House, Hopkinson Hall, 8:30 pm. Free. 243-6244. Phila.

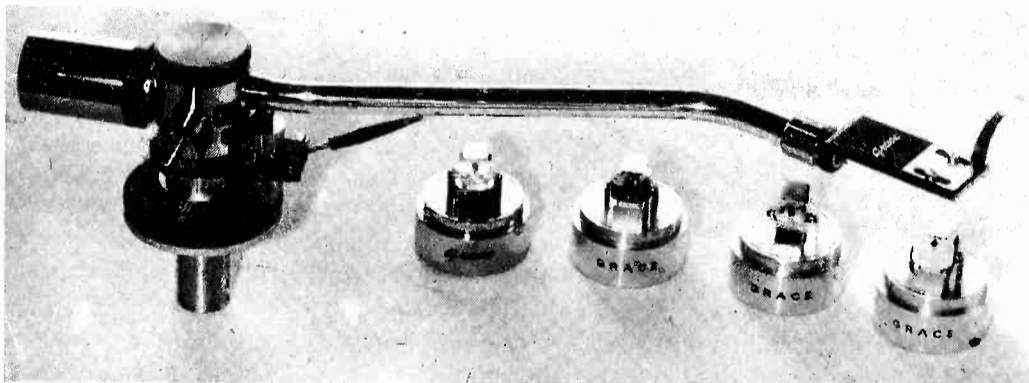
Theatre

Openings & Single Events

- 2 Easter Parade (film). Free Library of Phila. Lecture Hall, 2 pm. MU 6-5425. Free. Phila. Marcel Marceau (All Star Forum). Academy of Music, 3 pm. 735-7506. Phila.
- 9 "The River Niger." Bucknell University Theatre, 2 & 8 pm. 524-1221. Lewisburg.
- 11 *Theatre Arts for Youth. Walnut Street Theatre, thru Feb. 21. 629-0700. Phila.
- 25 "Long Day's Journey into Night," Walnut Street Theatre, thru Mar. 16. 629-0700. Phila.

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Springfield: 5224 Port Royal Rd. — 569-1770

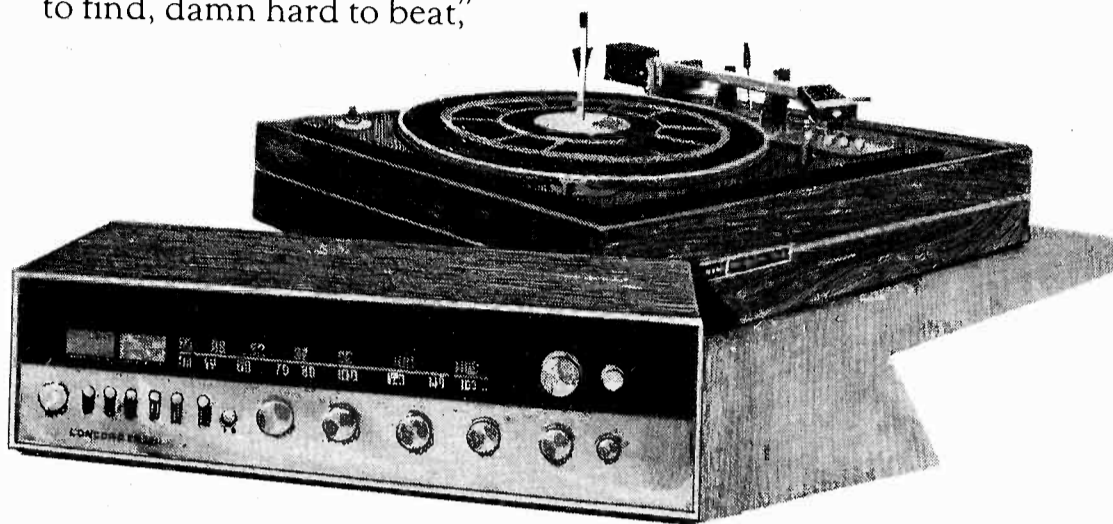
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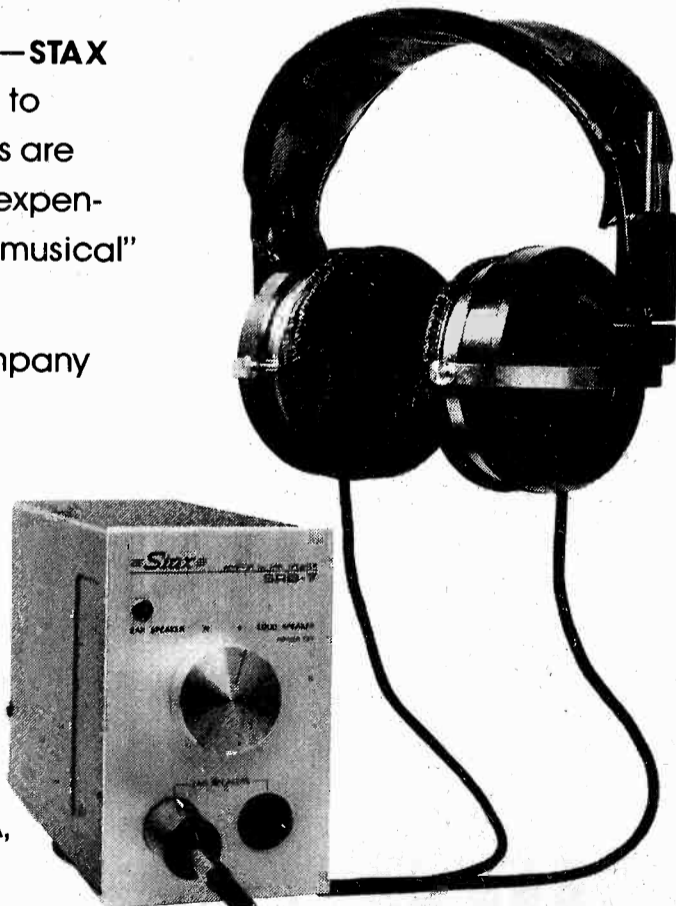
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Continuing

Erlanger Theatre. "Odyssey" (All Star Forum), thru Feb. 22. 735-7506. Phila.
Univ. of Penna. Zellerbach Theatre. "A Doll's House," thru Feb. 16. 594-6791. Phila.

Exhibits, Films, Lectures

Openings & Single Events

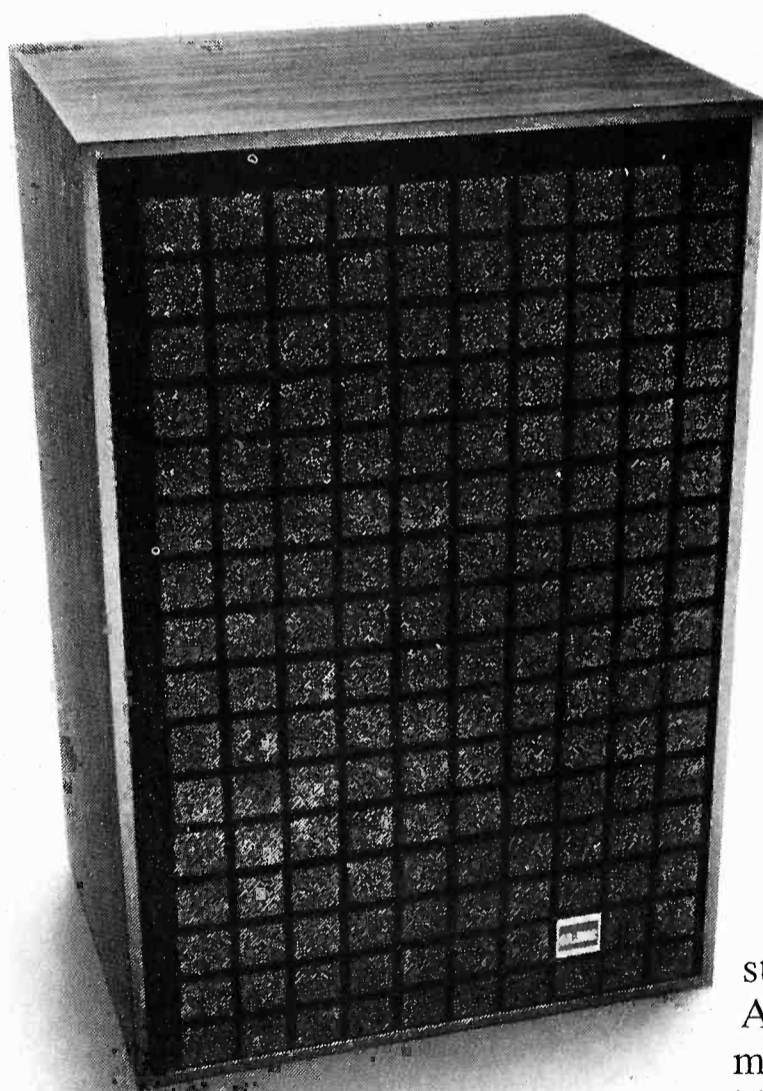
- 1 **The Italian Renaissance:** International Gothic Style, lecture by Elizabeth A. Anderson. Phila. Museum of Art, 10 am. PO 3-8100. Phila.
- ***"Nature's Recyclers."** Academy of Natural Sciences. Mon.-Sat, 10-5. Sun. 1-5. LO 7-3700. Phila.
- Free Film Safari:** "Twilight Reef," Academy of Natural Sciences, 19th St. ent. 2:30 pm. LO 7-3700. Phila.
- 4 **"Stagecoach"** (children's film series). Philadelphia Museum of Art, Van Pelt Aud., 1:30 pm. Free. PO 3-8100. Phila.
- 6 **Collecting American Silver of the 18th and 19th Centuries,** lecture by Marvin Schwartz, Phila Museum of Art, Van Pelt Aud., 5:30 pm. Free. PO 3-8100. Phila.
- ***The Italian Renaissance:** Leonardo, Michelangelo, and Raphael I, lecture by Elizabeth A. Anderson. Repeated Feb. 8. Phila. Museum of Art, 10 am. PO 3-8100. Phila.
- 8 **Free Film Safari:** "Whitemane." Academy of Natural Sciences, 19th St. Entr. 2:30 pm. LO 7-3700. Phila.
- Events for Families:** the relationship of music and color, through the theories of Alexander Scriabin, lecture demonstration by Edith Rieber. Phila. Museum of Art, Van Pelt Aud., 3 pm. Free. PO 3-8100. Phila.
- Academy of Natural Sciences:** Field trip to NYC's Bronx Zoo to see unique indoor bird exhibits and animals in natural settings. LO 7-3700. Phila.
- ***Philadelphia Boat Show.** Philadelphia Civic Center, thru Feb. 17. EV 2-8181/MU 6-1776. Phila.
- 10 **Andre de la Varre Travel Adventure:** Russia and Eastern Europe (film). Phila. Arts Alliance. Walnut Street Theatre, 10:30 am, 2:30 and 8 pm. 629-0700. Phila.
- 13 ***"The Italian Renaissance: Leonardo, Michelangelo, and Raphael II,"** lecture by Elizabeth A. Anderson. Repeated Feb. 15. Phila. Museum of Art, 10 am. PO 3-8100. Phila.
- 15 **Free Film Safari:** "The Moontrap." Academy of Natural Sciences, 19th St. ent., 2:30 pm. LO 7-3700. Phila.
- 17 **America Italy Film Society.** Walnut Street Theatre. 629-0700. Phila.
- 19 **"Boucher's Tapestries of Cupid and Psyche"** lecture by Kathryn B. Hiesinger. Phila. Museum of Art, 2 pm. PO 3-8100. Phila.
- 20 ***"The Italian Renaissance: Mannerism,"** lecture by Elizabeth A. Anderson. Repeated Feb. 22. Phila. Museum of Art, 10 am. PO 3-8100. Phila.
- 22 **Inner-City Cultural Arts Festival:** The Ballet Hispanico. Phila. Museum of Art, Van Pelt Aud., 2:30 pm. Free. PO 3-8100. Phila.
- Free Film Safari:** "Indian Paint." Academy of Natural Sciences, 19th St. ent. 2:30 pm. LO 7-3700. Phila.
- 23 ***"Secrets of the Wildlife World"** (film-lecture) by Dr. John Paling. Academy of Natural Sciences, 3 pm. Repeated Feb. 24, 7:30 pm. LO 7-3700. Phila.

Continuing

- The Academy of Natural Sciences.** Philadelphia's "whole earth museum" from prehistoric times to the present. Twice daily the Academy presents its Eco-show, a thematic environmental program starring live animals. Philadelphia.
- Fairmount Park Houses:** Cedar Grove, Mount Pleasant, Sweetbriar, Lemon Hill, Strawberry Mansion, and Woodford. Tours of the mansions available all year long. For information, call PO 3-8100. Philadelphia.
- The Franklin Institute.** Science museum and planetarium. Franklin Memorial Hall, the national memorial to Benjamin Franklin is in the Institute. Philadelphia.
- Free Library of Philadelphia.** Philadelphia's 1876 Centennial—a collector's-eye-view of the Centennial Exposition. The American Indian Painted to the Life—from the 1580s to the 1830s; both shows thru Feb. 28. MU 6-6425. Phila.
- Hershey Museum.** History museum with early Americana, Pennsylvania Dutch items, clock collection, Stiegel glass, Indian lore. Hershey.
- Hillendale Museum.** The influence of geography on the Exploration of the North American Continent. By reservation only. Tel: 388-7393. Mendenhall.
- Moore College of Art.** Hopi Kachina Dolls, thru Feb. 14. LO 8-4515. Phila.
- Museum of the Philadelphia Civic Center.** "Philadelphia Panorama"—city planning. "Ships & Treasures." Free. EV 2-8181/MU 6-1776. Phila.
- Philadelphia Museum of Art.** Recent acquisitions. Kienbusch Arms and Armor. The Invisible Artist—multi media exhibition. PO 3-8100. Phila.
- Rodin Museum.** Largest collection outside Paris, of the works of Auguste Rodin. Phila.
- University of Pennsylvania.** Archaeology Museum. Archaeology of the Near East and Egypt, the Mediterranean; North, Middle and South America; ethnology of Africa and Oceania; and of China before A.D. 1000. Phila.



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GTE SYLVANIA

University of Pennsylvania. ICA Galleries: "Video Art," thru Feb. 28. Vance Hall, Hoover Lounge: Graphic Art by Major 20th Century Artists (Calder, Gottlieb, Indiana, Katz, Miro, Oldenberg, Osborne, Rauschenberg, Stella, Vasarely), thru Mar. 5. 243-8721. Free. Phila.

Walnut Street Theatre. Theatre Museum, depicting theatrical events in the Walnut's 166 year history (oldest theater in continuous use in the English-speaking world). Tours Tues. and Thurs. 1:30 to 4 pm. Reservations needed for groups larger than 20. 629-0700. Phila.

DELAWARE

Exhibits

Openings & Single Events

- 9 **Gus Sermas**, paintings & drawings. Univ. of Delaware, Clayton Hall, thru Mar. 1.
- 17 ***The Belmont Symposium: The Future of the Arts.** Keynote Presentation, Clayton Hall, Univ. of Delaware, 8 pm. Newark.
- 18 **The Belmont Symposium: Joseph Papp** (director). Univ. of Delaware, Mitchell Hall, 8 pm. Newark.

25 **The Belmont Symposium: Allen Ginsberg**, poet. Univ. of Delaware, Mitchell Hall, 8 pm. Newark.

Continuing

The Corbit-Sharp House (1774). Historic house and furnishings. Open Tues.-Sats. 10 a.m. to 5 p.m., Suns. 2 to 5 pm. Odessa.

Delaware Art Museum. Permanent Collection: primarily 19th and 20th century American art, including Winslow Homer, Thomas Eakins, Edward Hopper, and Robert Indiana; major collection of paintings and drawings by Howard Pyle, N. C. Wyeth, Frank Schoonover; the Phelps collection of Andrew Wyeth; etchings and lithographs by John Sloan; paintings by the English Pre-Raphaelites.

The Henry Francis DuPont Winterthur Museum. American decorative arts. Tours by reservation. Gardens open without appointment in the growing season. Winterthur.

Univ. of Delaware. Morris Library. "Federal Writers' Project, 1935-1943." thru Feb. 28. "The Bermuda Triangle," thru Feb. 28. Clayton Hall. Documerica: Our Only World, thru Feb. 6 Student Center. 14th Regional Art Exhibition, thru Feb. 22.

University of Delaware. "Solar One," the University's solar house open for tours this fall. For schedule, call 302/738-8481. Irene du Pont Mineral Room, Penny Hall; Fossil Exhibit, Penny Hall. Newark.

Wilson-Warner House (1769). Historic house and furnishings. Open Tues. thru Sats. 10 am to 5 pm. Sun. 2 to 5 pm. Odessa.

NEW JERSEY

Music

Openings & Single Events

5 **New Jersey Symphony Orch.**, Lewis C. Wilson Concert Hall, Glassboro State College, 8 pm. 445-7388. Glassboro.

Exhibits, Films, Lectures

Continuing

New Jersey State Museum. American Art from the First Half of the 20th Century; Preparation, Serving, and Storage of Food and Drink in 18th and 19th Century America; Indian Artifacts from the Museum's Collection—all thru May, 1975.

(Continued from page 14)

the Maryland Commission on the Status of Women, the series will have as its theme "The Role of Women: Reconciliation and Renewal." The first speaker will be Representative Lindy Boggs (February 17). She will be followed by Dr. Hiltgunt Zassenhaus; Mother Teresa of Calcutta; Dr. Elisabeth Kubler-Ross, and Dr. Rita Z. Johnston. All programs will begin at 8 pm in LeClerc Hall on the North Charles Street campus of the College. For information, call 435-0100, ext. 33.

DOMESTICATED OR WILD FONZ are being sought. These not easily distinguishable creatures are wanted by the National Zoo. For information on identifying characteristics, habitats, feeding instructions, call the National Zoological Park, 232-7700.

EMERGING FROM OBSCURITY, the work of Max Klinger (1857-1920) is seen now as having considerable impact on today's art public. The Baltimore Museum of Art is showing over 40 of his prints through February 16. Klinger was probably the finest aquatint artist after Goya and was a master of intricate compositions combining etching and aquatint. But what makes him important today is his profoundly disturbing proto-Surrealist works and his use of social issues of contemporary society (HIS society—late 19th and early 20th centuries). To underline the show, the Museum Shop has produced a handsome poster of one of his works, "Abduction."

A NEW BRANCH of the Peabody Preparatory Department has been opened in Westminster, Md. To begin with piano lessons will be offered in a temporary studio in the Westminster Methodist Church on Main Street. Instruction in other subjects will be offered if enrollment warrants. For information, call 837-0600, or write: Admissions Coordinator, 21 E. Mt. Vernon Place, Baltimore, Md.

THE WASHINGTON COUNTY MUSEUM is showing the work of Di Ann Grimes

through February 27. Ms. Grimes was born in Baltimore and has won many awards including the Baltimore Museum's Samuel Sharp Award in 1971.

CITY LIFE in the 20th Century continues as the theme of the free films shown in the Archives' fifth floor theater. The program for each week will be shown three times: Thursday at 7:30 pm and Friday at noon and 2:30 pm. For program information, call 962-2000.

THE SWISS MAKE MOVIES. If this fact had escaped you, the American Film Institute is showing some of the alpine works along with Japanese films and Westerns, during these winter months.

HAPPY BIRTHDAY, dear Frederic (Chopin, that is), whose birthday—actually February 22—is being celebrated by the Polish-American Arts Association on February 9, in the New Lecture Hall, American University at 2:30 pm.

THE POTOMAC RIVER JAZZ CLUB holds concerts every Sunday in the Windjammer Room of the Marriott Twin Bridges Hotel, Arlington, from 7:30 pm to 11. No cover charge.

THE BACH SOCIETY of Baltimore, Inc., is presenting a choral concert at Goucher College Lecture Hall on February 2. Conducted by Ann Flaccavento, the program includes works by Brahms, Delius, and Elgar. Highlights are motets by Gabrieli and Isaac, J. S. Bach's Cantata #145 (Eastertide), and contemporary chamber works by Ned Rorem and Gail Kubik. Ex-choir singers will rejoice to hear that the audience is urged to join in Bach chorales. For information, call 744-3995.

TRAINING COURSE in creative dramatics is being offered for teachers and group leaders by The Children's Theatre Association, Inc. Entitled "The Philosophy and Techniques of Creative Dramat-

ics," the course is scheduled once a week for ten weeks, beginning February 6 at the CTA Studio, 225 W. 25th Street, Balto. The purpose of the course is to explore the use of drama as an educational tool.

THE FREE LIBRARY OF PHILADELPHIA can look back as well as forward. A collector's-eye-view of the 1876 Centennial Exposition is on display. Hundreds of items from the private collection of Dr. E. David Pollock and rare photographs of the exposition can be seen at the Central Library, Logan Square.

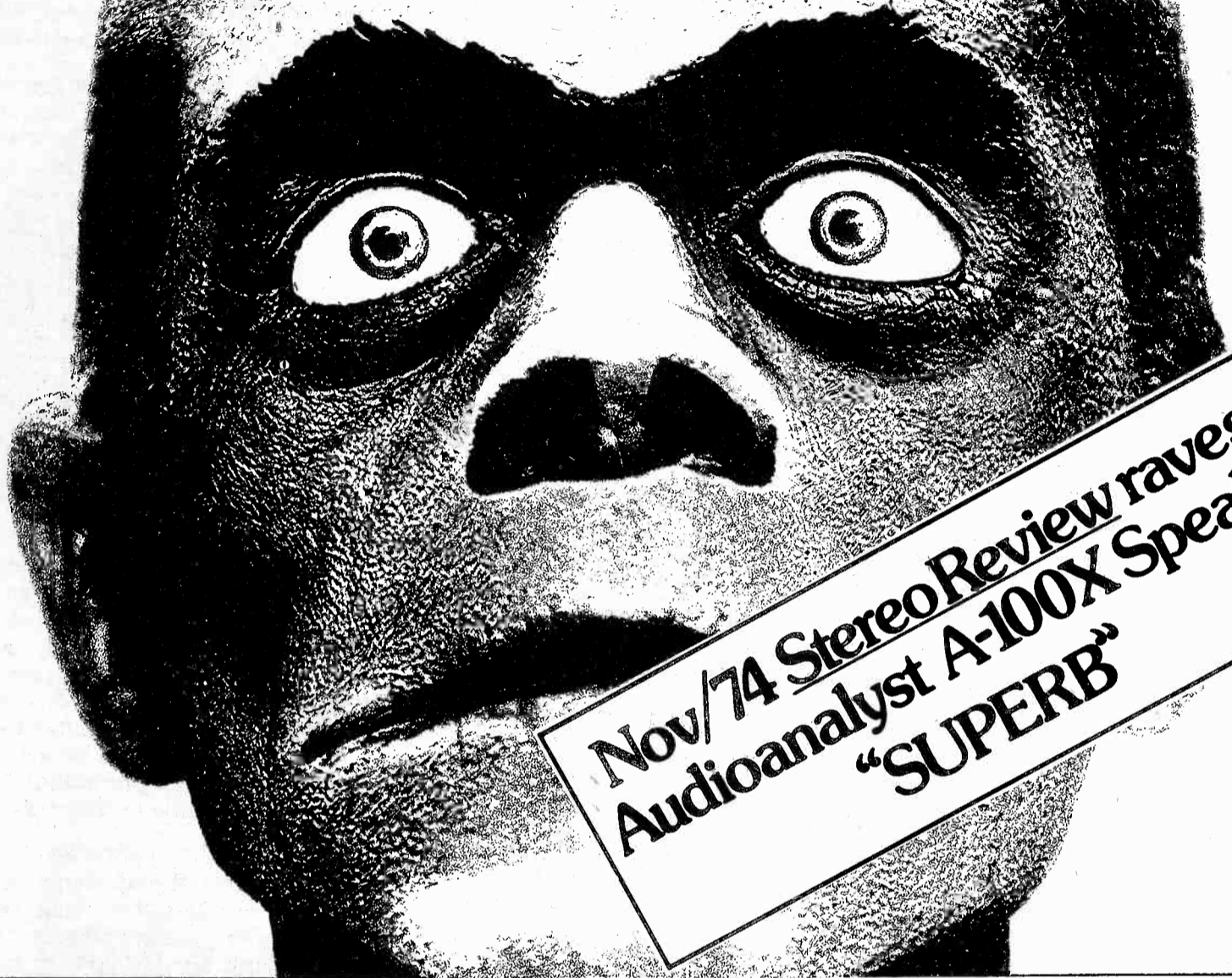
ALEXANDRIA SYMPHONY ORCHESTRA is giving a Bicentennial Concert of American Music. The Americans whose music is to be played are Barber, Copland, Previn, Cheslock, and MacDowell.

FOLK BAROQUE IN MEXICO: Mestizo Architecture through the Centuries, an exhibit of photographs of haciendas, convents, palaces, churchyards, and other examples of Mexican architecture is being shown through February 23 at the Octagon. Little outside recognition has been given the distinctive style which arose from the mixture of Spanish colonial and indigenous forms of art and of building techniques, but here is an example of the creation of a new art to meet a new climate.

RAILWAY FILM FESTIVAL, in fact The Fourth Annual one, presented by the National Capital Trolley Museum, will be held on five successive Sundays beginning February 16. The Trolley Museum is located at Northwest Branch Regional Park, north of Wheaton, Md. Also, its European and American antique trolley cars will continue to operate all through the winter on Saturdays and Sundays from noon to 5 pm.

FOLGER LIBRARY'S POETRY SERIES continues this month with David R. Slavitt on the 17th; and three Washington poets: Wayne Alexander, Ed Cox, and Michael Lally on the 24th.

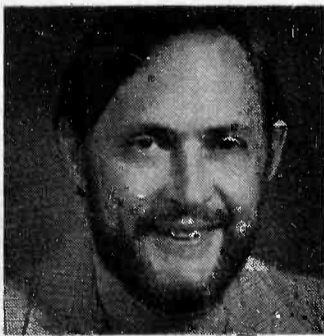
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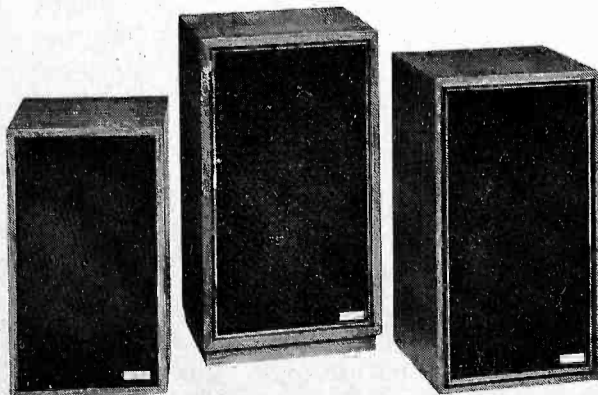
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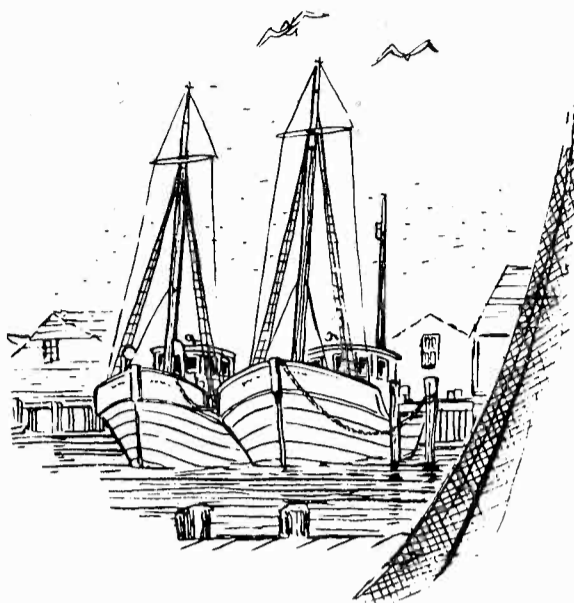
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SeaFood

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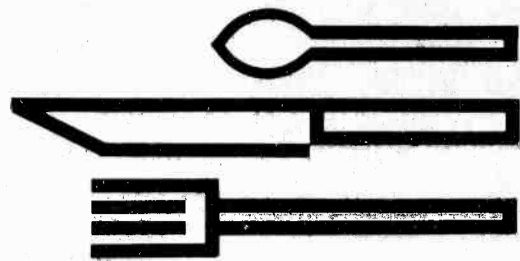
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Dining with the Nacrellis

Andy & Esther



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

MAISON DES CREPES: 111 King St., Alexandria. Located also in Georgetown and Bethesda. 683-0313. Mon. thru Fri. 11:30 am to 10:30 pm, Sat. til 11:30 pm, closed Sun. Major credit cards accepted.



We visited the Maison des Crepes for lunch and thoroughly enjoyed the bill of fare. They offer almost 50 varieties of Crepes with prices ranging from .75 (Crepe with sugar) to Crabmeat Curry at \$4.65.

We sampled their Vichyssoise and Pea Soup and thought both were very good, with Vichyssoise being a definite favorite.

The restaurant has a quaint French atmosphere and service is prompt and efficient. Our Crepe selections were Poivrons, Tomatoes, Saucisses, green peppers, tomatoes, sausage, \$2.25 and Jambon et Gruyere, ham and swiss cheese, \$2.10.

Cocktails are served along with an adequate selection of wines and beer.

Maison des Crepes have three locations: Alexandria, Georgetown and Bethesda, and each enjoys a reputation for good food, good service, pleasant atmosphere and moderate prices.

Crepes can be enjoyed for brunch, lunch, dinner or late evening repast and the restaurant hours lend themselves to dining at just about any time of the day or evening.

THE HAMBURGER HAMLET: 5225 Wisconsin Avenue, N.W., Chevy Chase, Md. 244-2037. Open for lunch and dinner. Major credit cards.



For those readers with families who enjoy dining out, the Hamburger Hamlet has something to offer for "kids" of all ages. The location on Wisconsin Avenue in Chevy Chase is handy to many stores and offices, and is also close to a popular movie theater. It is ideal for a shopper's lunch or a post movie snack. Mixed drinks, wine and beer also are available.

The menu is quite lengthy, featuring hamburgers with every possible dressing. "The

Hamlet Burger" (½ pound) is offered with chili, onions and grated cheese broiled and bubbled; or the Emperor Henry IV (named for Rex Harrison), with ham, melted cheese, Russian dressing and bacon strips. These burgers come with french fries in both ½ pound and regular sizes. Prices range from \$1.65 to \$3.75.

An impressive list of cold and grilled sandwiches is also offered, ranging in price from \$1.50 to \$2.50.

Under the heading "Soups, Whets & Extras" they offer Onion Soup Fondue, Borscht, Jellied Consomme, Lobster Bisque (a Hamlet original of crab and lobster medley served with garlic toast). This is also offered by the cup.

"Savouries for Dinner" includes Oak Planked Broiled Hamburger Steak and Grilled Onions; Filet Mignon (8 oz.); Chili Size En Casserole (A real chili treat); All Beef Knockwurst and Sauerkraut; Southern Fried Chicken, Hamlet's Onion Patty Melt (hamburger on european rye, topped with melted cheese and onions, grilled tomato and french fries); Jumbo Fried Shrimp; and Grilled Northern Halibut Steak. Dinners range from \$1.95 to \$6.95.

The restaurant is spacious, and coupled with the efficient service, enables the clientele to enjoy either a quick or leisurely meal, whichever their schedule permits. We were especially impressed with the way our waitress assisted our children in making selections from the extensive menu.

Parking is provided in the building, as well as at meters on Wisconsin Ave. Hamburger Hamlet is sure to please "kids" of all ages.

LA GRANDE SCENE: Kennedy Center. 833-8870. Reservations recommended. Most major credit cards.



The Kennedy Center for the Performing Arts houses three restaurants. The Gallery Cafe, The Cafeteria and La Grande Scene.

La Grande Scene is an elegant room serving fine french cuisine. While the room is quite large and does not lend itself to "intimate" dining, the food, service and general atmosphere is most impressive.

The menu offers such entrées as Caneton Roti Montmorency, roast duckling, black cherries, wild rice, \$7.95; Carre d'Agneau Roti Bouquetiere, roast rack of lamb for two, garnished with vegetables, \$17.50; Les Tournedos Sautes Maitre d'Hotel, two ten-

(Continued on page 174)

jazz

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As for the top of the line, the 3060, Hirsch-Houck Labs reported in Stereo

Review: "The performance of the PE 3060 belongs in the top rank of automatic turntables."

To appreciate PE turntables in terms of performance, visit your authorized PE dealer and compare them with others priced well above them. You'll see what makes each PE the best automatic turntable at its price and the best value.



PE 3044, \$109.95



PE 3046, \$149.95



PE 3048, \$169.95

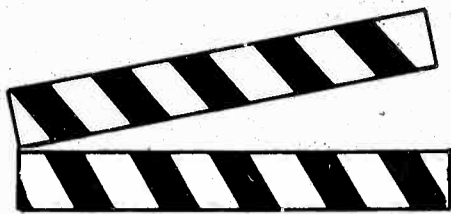


PE 3060, \$199.95



Impro Industries, Inc., 120 Hartford Ave., Mt. Vernon, N.Y. 10553

Movie Guide



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

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

AIRPORT 1975 — More arm-gripping suspense and Hollywood cliches from the folks who gave you *Airport*. This time the passengers on the fated 747 include a nun who plays folk songs on a guitar, a sick girl in need of a kidney transplant who comforts her mother when the plane seems doomed, and Gloria Swanson. But there's at least one refreshing innovation: the hero, sort of, is a woman—Karen Black, as a stewardess who takes over the controls when the plane's crew is wiped out by a mid-air collision. With Charlton Heston, George Kennedy; Jack Smight directed. **PG**

ALVIN PURPLE — Uneven British sex comedy about a klutzy young man (Graeme Blundell) whose fantasies come true to such a degree that every woman who gets near him becomes an instant nymphomaniac. Some funny moments, but it's a one-gag film, and Alvin's transformation from dud to stud is never really explained. Tim Burstall directed. **R**

AMARCORD — Federico Fellini's memoir of the Italian seashore town of his boyhood is a nostalgic, lyrical, and beautiful essay, even if Fellini has taken us over this territory with annoying repetitiveness lately. Growing up, growing old, the change of seasons—indeed, everything in prewar Italy is viewed through rose-colored lenses with a pleasant mixture of realism and fantasy. Even the Fascists are portrayed here as more of a joke than a threat: "Must we crack their heads," one complains, "to make them realize we Fascists give them a sense of dignity?" In Italian with English subtitles. **R**

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

ANDY WARHOL'S DRACULA — Just how long can director Paul Morrissey continue to coast on Andy Warhol's name? This flick has all the raunchiness of the earlier Warhol films but little of the inventiveness, unless your idea of creativity is Dracula vomiting up blood he accidentally sucked from a non-virgin. With (surprise!) Joe Dallesandro, Udo Kier, Arno Juerging. **X**

BEAUTIFUL PEOPLE — The title refers to the animals and other creatures of southern Africa, which Jamie Uys has captured in a disconnected but fascinating documentary. Among other things, we see a herd of zebras fleeing a lion; a mother duck acting as a decoy to protect her babies from a hyena; the ostriches' bizarre mating dance; a mongoose breaking an egg by hiking it through his legs against a rock; a snake eating an egg twice its width; and a mother wart hog searching for her lost baby. Good for all ages. **G**

THE BLACK WINDMILL — Someone goes to a heck of a lot of trouble to frame a British intelligence agent (Michael Caine), and based on the evidence offered in the film, it isn't worth the effort. Director Don Siegel takes care to see that all the pieces of this jigsaw puzzle fit together, but the final picture means little because Siegel has failed to

by dan rottenberg

provide any character development. Hitchcock he ain't. With Janet Suzman, Delphine Seyrig, Donald Pleasance. **PG**

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

DEADLY WEAPONS — Six chimpanzees could have done better than this ludicrous, disgusting film about a fat woman who uses her giant mammarys to smother men to death. Dubbed, probably from Bulgarian. Doris Wishman directed. **R**

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

THE DESTRUCTORS — Lackluster cops-and-robbers film set in Marseilles and Paris. Anthony Quinn plays an American drug enforcement agent; Michael Caine is the contract killer he engages; James Mason is their suave target. Robert Parrish directed. **R**

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

EARTHQUAKE — Before the first half hour's out, we're hit with lines like "I'm a trained technician—you're a watchman. Don't try to teach me my business" and "Are you seriously contending that a graduate assistant will be the first scientist in history to predict a major earthquake within 48 hours?" Needless to add, the experts are wrong and the watchmen and graduate assistants are right as Los Angeles is struck by a colossal quake that topples skyscrapers, wrecks a dam and even jolts the audience, whose seats shake like those coin-operated vibrator beds in motels. No plot, but what the hell. With Charlton Heston, Ava Gardner, George Kennedy, many more; Mark Robson directed. **PG**

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

FLESH GORDON — Heavy-handed soft-core sex spoof in which the hero journeys to the planet Porno, whose perverted ruler is addressed by his subjects as "your asshole-ness". There are some funny moments, but not many. With Jason Williams, Suzanne Fields; Michael Benveniste and Howard Ziehm directed. **X**

FREEBIE AND THE BEAN — Very disappointing Alan Arkin-James Caan vehicle about a couple of San Francisco cops trying to nail the Mr. Big of the numbers racket. The interplay between the two stars occasionally works well, but their material consists only of repetitious and pointless violence, car chases, and other forms of destruction. Richard Rush directed. **R**

THE FRONT PAGE — If you've never seen the Ben Hecht-Charles MacArthur play on which this film is based, you're likely to get a kick out of this robust memoir of the hard-nosed, hard-drinking days of Chicago newspapering, circa 1929. If you have seen the play, undoubtedly you'll find this version heavy-handed and unsophisticated. Director Billy Wilder couldn't resist the temptation to tamper with the original, "updating" the dialog with current references and profanities. Jack Lemmon plays Hildy Johnson, star reporter for the *Chicago Examiner*; Walter Matthau is his editor Walter Burns. **PG**

THE GAMBLER — Well played, expertly constructed study of a gambling addict who gets his high not by winning, but by maximizing his risk. "If all my bets were safe, there just wouldn't be any juice," explains James Caan as the college English instructor whose passion for sports betting drags him into a quagmire of debts and eventually takes others with him. Most likely his addiction will get to you, too, during the nail-biting closing seconds of a few basketball games. With Paul Sorvino, Lauren Hutton; Karel Reisz directed. **R**

THE GIRL FROM PETROVKA — Director Robert Ellis Miller tries hard to tell us something or other about the barrenness of Russian Communist life, but you can't help wondering if the Russians could have produced a duller, more fatuous film than this. Hal Holbrook, as an American reporter in Moscow, and Goldie Hawn, as a free-spirited Russian girl, are both woefully miscast, which is just as well. A waste of time. **PG**

THE GODFATHER II — Things are not well in the Corleone family since the Don died. The Las Vegas orchestras don't know any Italian songs, every question is answered with a parable about the good old days, and the new Don, Michael (Al Pacino) mopes around the house a lot because he's so busy keeping track of people he isn't talking to. The interwoven flashbacks of Michael's father (Robert De Niro) as a rising young Mafioso in the first quarter of the century are frequently beautiful recreations of New York's old Little Italy, but otherwise the film is heavy-handed and ludicrous—and incomprehensible if you didn't see the original. Three and a half hours. With Robert Duvall, Diane Keaton; Francis Ford Coppola directed. **PG**

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

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

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

THE ISLAND AT THE TOP OF THE WORLD — Entertaining but unchallenging Disney adventure film about three Europeans in a dirigible who discover an Arctic Shangri-La inhabited by descendants of the Vikings. The Disneyesque sense of whimsical mystery is often evident, but the pieces don't add up to anything you're likely to remember an hour after you've left the theatre. With David Hartman, Donald Sinden; Robert Stevenson directed. **G**

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

THE KLANSMAN — Here we are in the good old Alabama town of DeJa Vu, where whites and blacks pass the time by raping each other's women. At one point, a white rapee is shunned by her church congregation because she has "the nigger smell" about her. Even if this were a good film—and it isn't—its concern with freedom marches and protest demonstrations places it some ten years behind the times in its perceptions of the civil rights movement. With Lee Marvin, Richard Burton, O.J. Simpson; Terence Young directed. **R**

LACOMBE, LUCIEN — Louis Malle's film, set in German-occupied France in 1944, is one more good study of the ways in which fascism attracts people—in this case, a teenage country bumpkin with an inferiority complex and plenty of surface aggressions. Rejected by the Resistance because he's too young, he drifts accidentally into the German police, where he finds he fits just as well. In a

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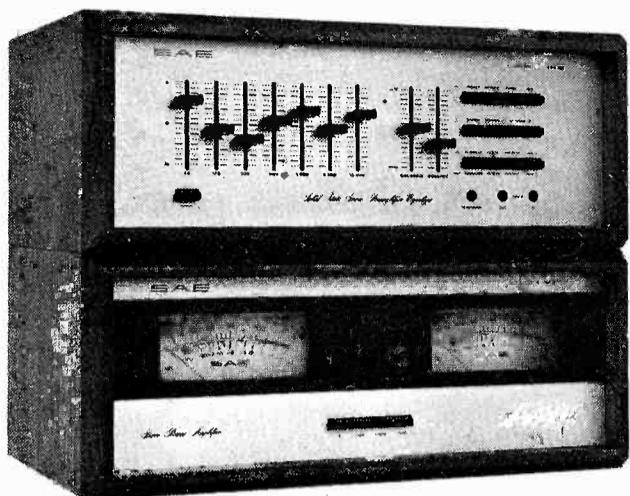
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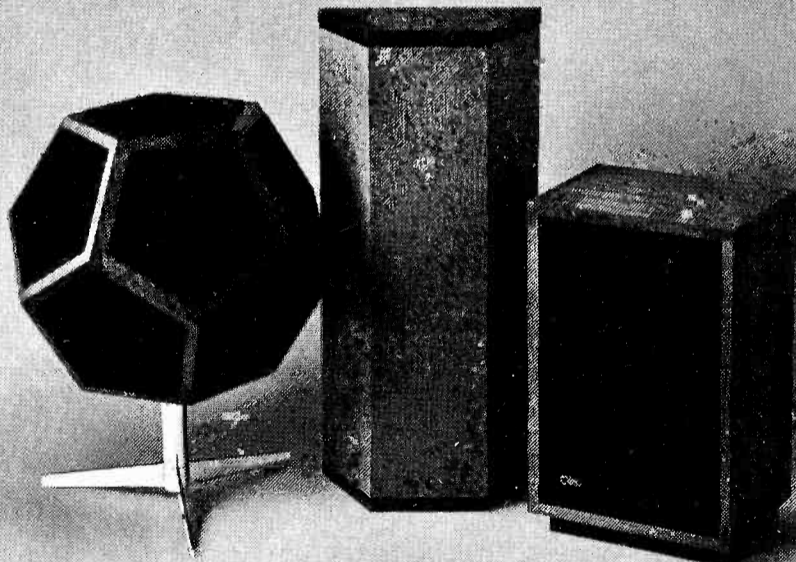
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sense, of course, his unthinking accommodation with Nazism for his personal selfish ends is an allegory of the French national wartime experience. A substantial film, but overdone and too long (2½ hours). In French with English subtitles. With Pierre Blaise, Aurore Clement. **R**

LAW AND DISORDER — Ernest Borgnine and Carroll O'Connor are blue-collar types who form an auxiliary police force to combat crime in their New York City neighborhood. One or two funny moments don't justify this meaningless and ludicrously padded latest attempt to jump on the urban crime bandwagon. Ivan Passer directed. **R**

LENNY — Director Bob Fosse tries to make us feel the agony of comedian Lenny Bruce, harassed and hounded to death by a world that condemned his obscene words while condoning real obscenities everywhere else. The film succeeds in spite of Fosse, largely because Bruce's material and his story stand up so well on their own. But you'll find yourself wishing Fosse would toss out his heavy-handed devices and just let Lenny do his act. With Dustin Hoffman, Valerie Perrine. **R**

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

THE LITTLE PRINCE — Stanley Donen's allegorical paean to innocence is a bore for parents and children alike. As the child-prince (Steven Warner) wanders around the universe asking naive questions ("It's such a small planet—why do you need borders?"), your attention is likely to wander out of the theatre. Undistinguished lyrics and music by Alan Jay Lerner and Frederick Loewe don't help. With Richard Kiley; Stanley Donen directed, from Antoine de Saint-Exupery's book. **G**

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

LOVING IN THE RAIN — Not every film imported from France is a good one. Witness this Jean-Claude Bialy turkey about a woman and her fourteen-year-old daughter who have bittersweet romances while vacationing at a French resort. It's in the worst tradition of what used to be called "women's films": sudsy, padded, pointless, and full of profundities like "There's nothing quite like a man." Dubbed from French. With Romy Schneider, Nino Castelnuovo. **R**

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

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

MAN OF THE EAST — A good "bad" film—a cheaply made Italian Western in which the dopiness works just well enough to provide a reasonable amount of fun. Thus we have two mean gunmen sauntering up to a terrified tavernkeeper and demanding, "Where's the men's room?" and a brutalized convict complaining to a sadistic prison guard, "Can't you have any fun around here?" Terence Young plays an Englishman who learns the ways of the West from three outlaw friends. E.B. Clucher directed. **PG**

THE MAN WITH THE GOLDEN GUN — In pursuing (and fleeing) the world's greatest killer through Hong Kong and Bangkok, James Bond kicks a man who bows to him, pushes a small child into the water, and disturbs a great deal of the public peace for reasons that don't seem justified: all that his adversary has done is to gain control of a new mechanism that could solve the energy crisis. A few bright scientists could create another mechanism, of course, but unfortunately all the free world has going for it in this movie is bang-bang 007, who's more of an anachronism than ever. With Roger Moore, Christopher Lee; Guy Hamilton directed. **PG**

THE MEMORY OF US — A feminist statement about a 35-year-old suburban wife, with a reasonably good husband and family, whose life and marriage fall apart as she struggles to develop her own personality. It's a very

personal and self-conscious film—Ellen Geer, who plays the lead role, also wrote the screenplay—and its amateurish quality in this case merely underscores the sincerity of its makers: the scenes may be clichés, but the total combination is not. With John Cypher; H. Kaye Dyal directed. **PG**

THE MIDNIGHT MAN — Burt Lancaster is an ex-cop ex-convict working as a security guard at a college where an embarrassing tape recording is stolen from a psychology professor's office to blackmail a state senator whose co-ed daughter is murdered while Lancaster's chief is beaten up by three thugs holding up a night club owned by a guy who's in cahoots with a crooked deputy sheriff and who also has a girl friend who's Lancaster's parole officer whom Lancaster falls in love with even though she turns out to be a lesbian. Confusing. With Susan Clark; Lancaster and Roland Kibbee directed. **R**

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

MY WAY — A cliché-ridden story, set in South Africa, about an obstinate father whose passion for success in sports and business turns his family against him. The film is so earnest in its corniness that it almost wins you over in spite of yourself. With Joe Stewardson; Emil Nofal and Roy Sargeant directed. **PG**

MURDER ON THE ORIENT EXPRESS — Sidney Lumet's film, based on the Agatha Christie novel, begins as a 1930s period piece, beautifully capturing the misty terror of a Lindbergh-style kidnap-murder and the flavor of Europe's galmourous age of train travel. Then it turns into an intricately constructed whodunit, with Belgian detective Albert Finney piecing together the tiniest details to solve a murder aboard a train on which each passenger seems guiltier than the next. Either way, it's fine entertainment and one of those rare films without a line of wasted dialog. With Lauren Bacall, Martin Balsam, Anthony Perkins, Wendy Hiller, Vanessa Redgrave, many other stars. **PG**

THE NICKEL RIDE — A very affecting film about a few days in the life of a mob operator as he discovers that his power network and the bonds of trust he has built over many years are beginning to dissolve. Both Jason Miller's performance and Robert Mulligan's direction are marvelously controlled, and there's a fine sense of underworld humanity and atmosphere reminiscent of *The Friends of Eddie Coyle*. With Linda Haynes, Victor French. **PG**

THE NIGHT PORTER — It is 1957 in Vienna, when most good ex-Nazis are busy destroying old records and old witnesses and reassuring each other that a guilt complex is merely a neurosis. Dirk Bogarde, as the night porter at a hotel, is one former storm trooper who can't rationalize the past. His sense of shame is triggered when he meets one of his old concentration camp victims (Charlotte Rampling), and their subsequent liaison suggests the thin line between human degradation and human passion. Director Liliana Cavani pursues this theme with a brilliance that is numbing; it's a shame that the film unravels toward the end, leaving you with the feeling you've been manipulated all along. **R**

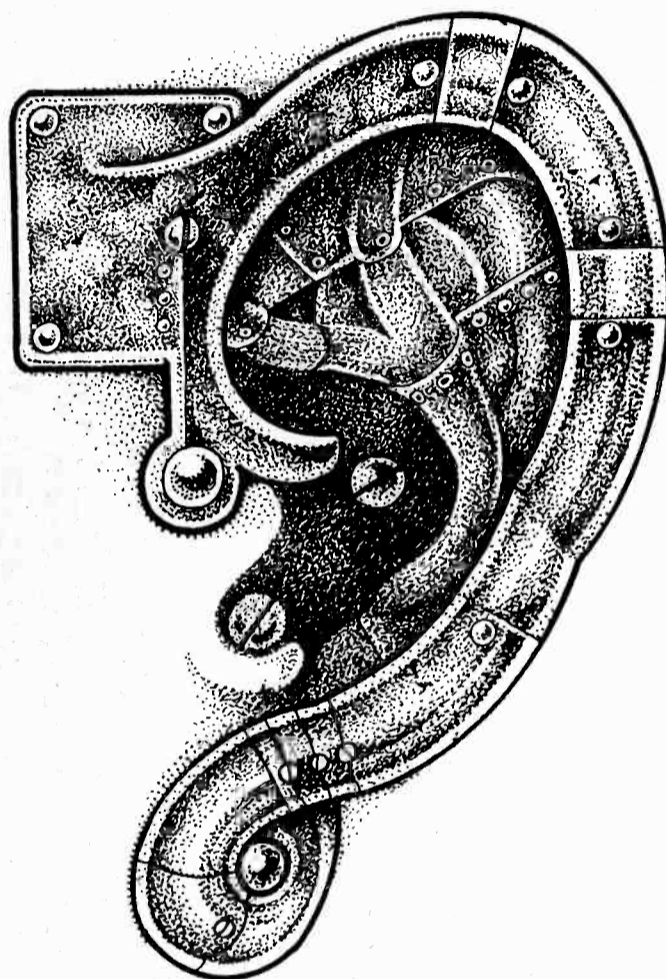
THE ODESSA FILE — Plodding, uninspired adaptation of Frederick Forsyth's thriller novel about a young German tracking down a Nazi war criminal twenty years after World War II. Since the book dealt mostly with the process of research, it's not surprising that it failed to survive the transfer to the screen. The book paid tribute to the persistence of journalists; in the movie, the sole function of the press is to impale an unfortunate SS alumnus who falls on one from a great height. With Jon Voight; Ronald Neame directed. **PG**

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

PHANTOM OF THE PARADISE — An eerie, flashy, Gothic four-track stereo rock extravaganza that has plenty of good original music by Paul Williams as well as some of the better elements of *Faust*, *Dorian Gray*, and *I was a Teenage Werewolf*. Williams plays an impresario who sold his soul for rock 'n' roll; William Finley plays a ruined rock composer who haunts Williams' theatre, seeking revenge. A bit much after a while, but the music and the air of behind-the-scenes show biz savvy should be a treat for rock fans. With Jessica Harper; Brian DePalma directed. **PG**

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

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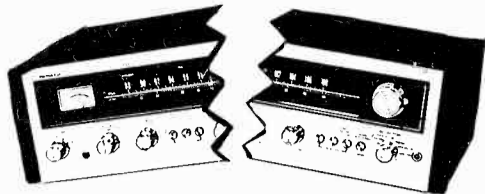
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THE PRISONER OF SECOND AVENUE — Pity Jack Lemmon; he lives in an expensive apartment building where nothing works, he has to fight New York City every day of his life, and he just lost his job. Neil Simon's Broadway play was an attempt to exploit laughs from an unfortunate situation; this screen version comes off a good deal better—as a slice of urban life that happens to have its funny moments. It's still too long, Melvin Frank's direction is uneven, and Simon's messages, as usual, are wrapped in neat little packages so you needn't bother engaging your mind. But the performances of Lemmon and Anne Bancroft (as his wife, with a New York-Italian accent) are ample compensation. **PG**

THE SAVAGE IS LOOSE — A botanist and his wife, shipwrecked on a desert island, raise their only son by the law of the jungle so he'll survive; not surprisingly, he grows into a savage who lusts after his mother's body. Director-star George C. Scott's film has the pretensions of *The skin of our teeth* and *Oedipus rex*, and indeed you can find heavy implications about the roots of civilization if you're looking for them. But for the most part the film moves too slowly and the allegory is too obvious and elementary to challenge the intellect. With Trish Van Devere, John David Carson. **R**

SCENES FROM A MARRIAGE — With remarkable perception, Ingmar Bergman probes the vulnerable points of a modern marriage. His protagonists, Liv Ullmann and Erland Josephson, are a husband and wife who seem able to respect and communicate with each other only when they aren't bound to each other. You can overlook the film's length (nearly three hours), its talkiness, and its hackneyed devices (a reporter interviewing the couple, a quartet scene reminiscent of *Who's afraid of Virginia Woolf?*): This is a film that will have married couples nodding knowingly and uncomfortably throughout. In Swedish with English subtitles. **PG**

SHANKS — Been waiting for Marcel Marceau to do some heavy stuff, huh? Hoo boy, is this heavy. It's a macabre attempt at a parable in which the French pantomimist plays a deaf-mute puppeteer who learns to manipulate dead humans in much the same way he operates his marionettes. But Marceau's presence is the only justification for this film, and he has surprisingly little to do. Embarrassing. William Castle directed. **PG**

STEPPEWOLF — A grotesque, nightmarish magical mystery tour inside the head of a lonely middle-aged man (Max Von Sydow) desperately seeking pleasure or pain before he dies. Director Fred Haines sends his European 1930s protagonist through the looking glass for animated cartoon reflections of his soul that are sometimes fascinating, sometimes frightening, but mostly dour and dull: it's hard to stay with this film because of its unrelieved grimness and because it's so difficult to empathize with the main character. An ambitious try by Haines, but the end result is Kurt Weill without spirit. From Herman Hesse's novel; with Dominique Sanda. **R**

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

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

THE TAKING OF PELHAM ONE TWO THREE — Slick, taut film about the hijacking of a New York City subway train by four gunmen who seek \$1 million for the release of their passenger hostages. Joseph Sargent's direction provides crisp dialog, plenty of tension, and a fine feel for the bad manners of New Yorkers. With Walter Matthau, Robert Shaw, Martin Balsam. **R**

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

THAT'S ENTERTAINMENT — How many films do you see in which the audience repeatedly bursts into spontaneous applause? This unabashedly sentimental collection of clips from the best (and worst) of old M-G-M musicals is a delight for nostalgiamaniacs and film students alike. You can pick nits if you want: There's too much self-serving stuff about M-G-M and the guest star-narrators,

(Continued on page 174)



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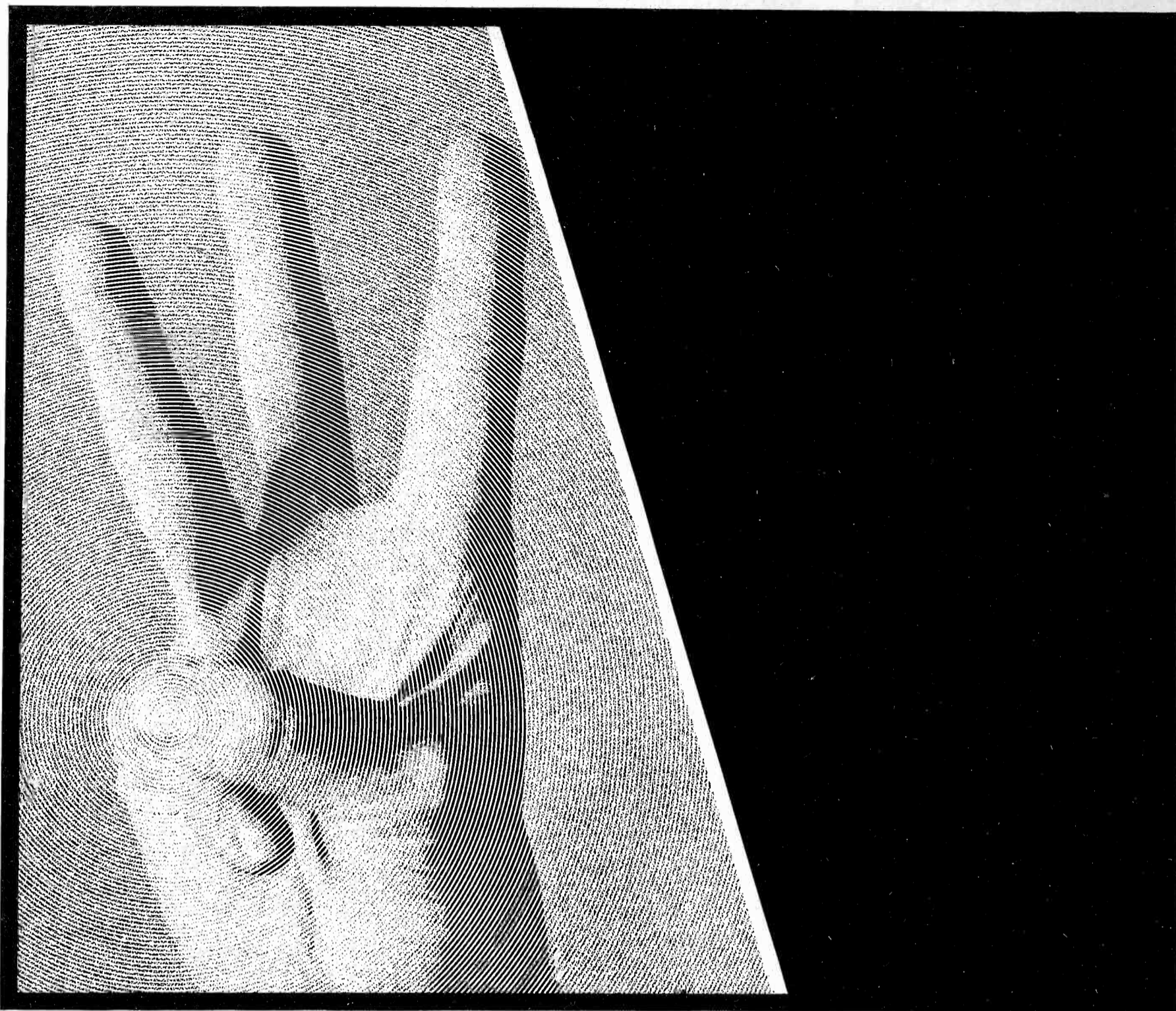
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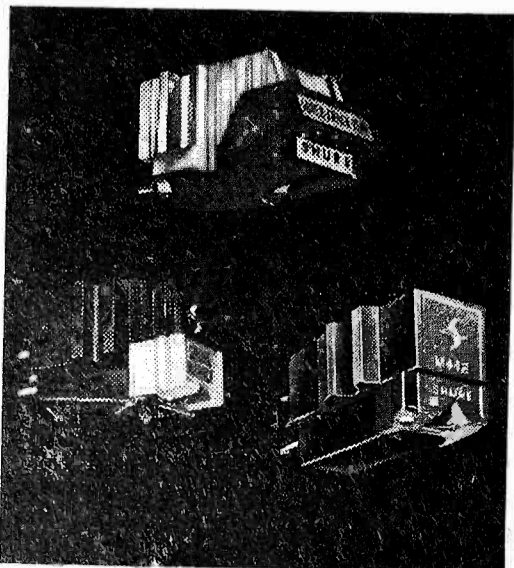
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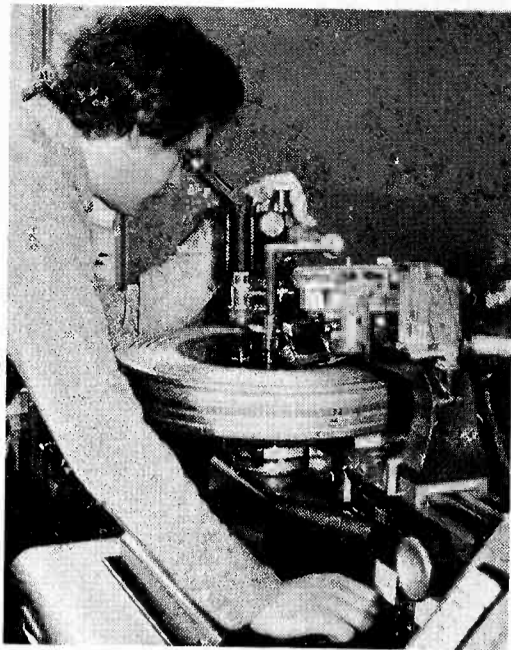
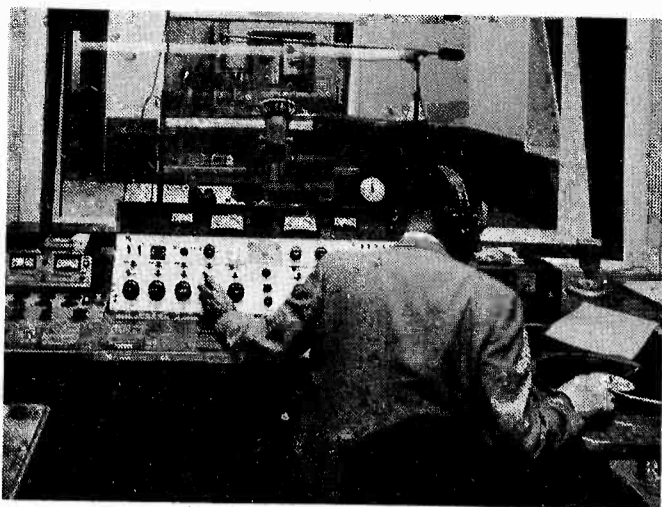
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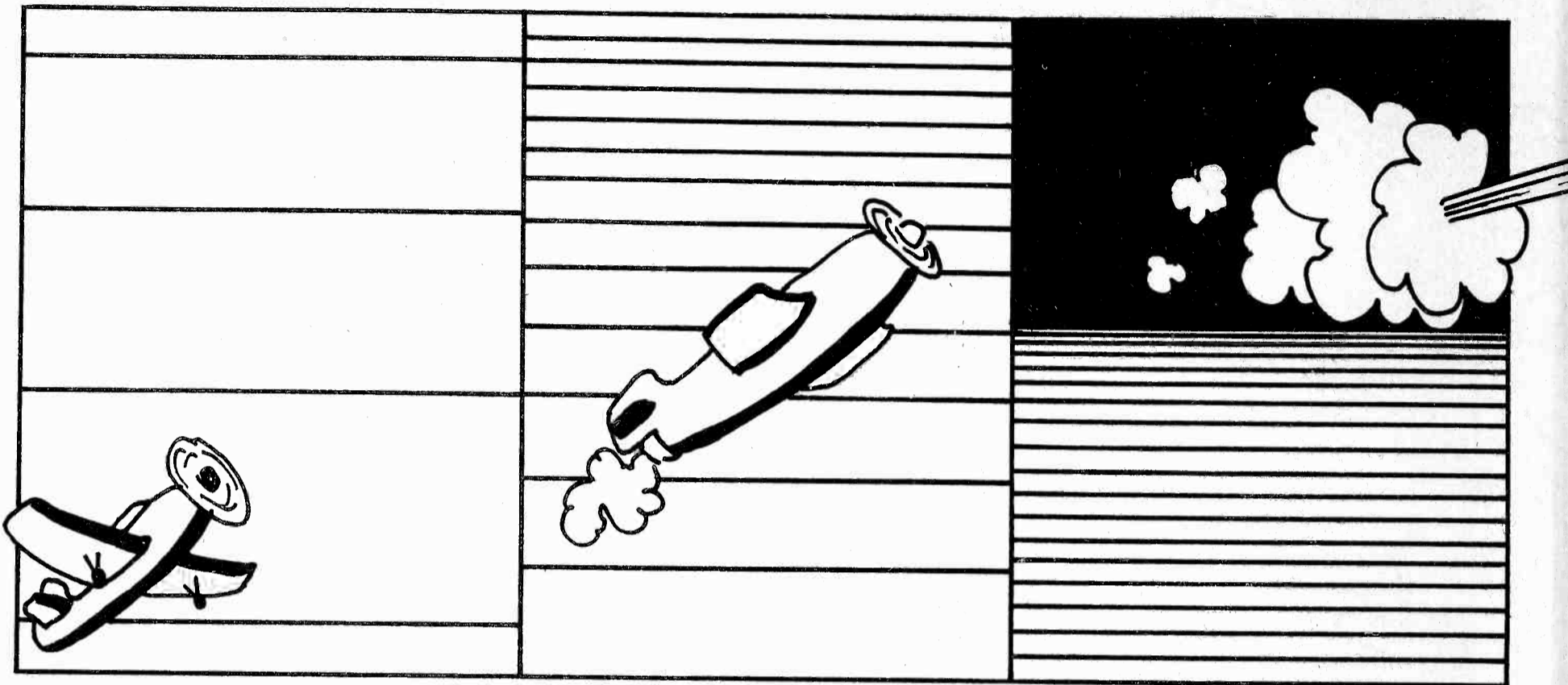
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HOW AN AIRPLANE BECAME A STARSHIP



by michael patrick hogan

Like a panther amongst rhinos, what we once cherished as the Jefferson Airplane has newly emerged from Rock's misty shadows svelte, cool, mysterious, deliberate, and wiser—an energy renewed: Jefferson Starship.

Marty Balin believes it too and he's probably one of the most capable at homing in on what it takes to power a Starship in the new '70s. Him and the Kantner/Slick combine will get you there on time and as anyone who knows will tell you, time, like money, is inflatable. These days Balin's talking about how this rejuvenation is what's drawing him closer to the group he originally put together in the early sixties. And there are damn few things as creative or exciting as the Airplane/Starship with the Balin-Kantner-Slick triad intact. Talk about fissionable material, don't you know what I mean?

... an energy renewed: Jefferson Starship.

It hasn't been difficult for a long time to get six people together—just as easy if getting together means making music. That is, JA was a crew of six when they first took off from San Francisco via the RCA building. Once in flight they shifted forms according to the prevailing winds: a group of six for the **Takes Off** album, a flock of thirteen for the first Starship LP, a streamlined three for the initial Hot Tuna effort, or a Flying Fortress sixteen for the **Baron Von Tollbooth** project, the number aboard didn't matter as much as the spirit which, though sometimes weary, has always been willing.

The way Balin put the group together was indeed some kind of wonderful: Paul Kantner was the first to stay with Marty for any length of time, but even in those very early days they were basically acoustic even though they were running through musicians, including drummers, like the phone company runs through relays. Paul soon decided he needed an amplifier to compete with the drums. As things further developed they realized that their nameless drummers weren't coming through with what the two of them had in mind, so Marty went looking for someone who could give them the feeling they were after. Instead of a drummer he

spotted Skip Spence. It didn't matter that Spence was a guitarist and had never played drums before.

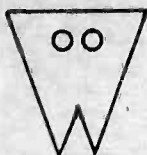
Marty like what he saw in Skip and talked to him about drumming, but Skip insisted he had six-stringed aspirations and dreams of singing. Foolish boy, suggested Marty, try these sticks for a week and if you can keep from dropping them on the floor you can be in our group. One week later he was in.

Jorma Kaukonen came to the group with a sociology degree from Santa Clara University and a pretty good technique on the guitar, while Jack Casady, an old friend of Jorma's and a native of Washington, D.C., brought some of most impressive credentials to the group—he had gigged with James Brown for a while. What really made the band unique though, was its female vocalist, Signe Toly Anderson, who was to leave the group after that first album to launch a family.

The group was complete now, but despite the almost magical way they all got together they had a number of impressive things going for them: Signe had a voice that spanned strength from powerful to airy, from "Chauffeur Blues" to "Tobacco Road"; Jorma had that high cheekboned blend of charisma and intelligence, Jack was already fingering bass runs that would eventually knock more than a few well respected jazz names from the upper regions of the Playboy music polls for years in a row, and Marty, well, Marty simply turned out to be one of the most sensitive rock lyricists to come out of acid, not to mention the sound or quality or whatever it was at the back of his throat that came out with the words and moved you, emotionally or mentally; whichever, you felt his words, his feeling.

This wasn't an easy article to put together. The research took me through about a dozen books, countless magazine and news paper articles and reviews, plus the nearly thirty albums released so far by the group as a whole, as offshoot bands, as solo projects, or as former members. To merely zip through a chronology of the albums they did somehow seemed lacking in respect. Sure the Beatles had their immeasurable impact, but two alone never has made four. A case could be made that the Jefferson Airplane, and the San Francisco Karma, were the other half of that equation.

Back in 1966, **Takes Off**, their first album, became the most important thing to happen all year. Three years after the Beatles fired the opening rounds of the British invasion, America was saying she had something on her mind too.



When it comes down to it I'd take that first Airplane album over the first Beatle album without even stopping to worry about regretting it later. "Bringing Me Down" could almost be an early Beatles tune, the phrasing of the lyrics has nearly that same choppy feeling to them as a number of songs on the **Meet The Beatles** LP, which really wasn't their first American album anyway. The lyrics could probably even be Beatle lyrics. The difference is in vocals. As the Stones put it, after watching the movie of the same name, "It's the singer, not the song." And the singer was Balin. The difference is in the taste. And what morsels these be: "It's No Secret," "Come Up The Years," or "Don't Slip Away."

Now take a look at the difference between that first JA album and their second release, **Surrealistic Pillow**. Grace Slick has replaced Signe. But now look at those song titles: "She Has Funny Cars" (to the Beatles "Baby, You Can Drive My Car"), "3/5 of a Mile in 10 Seconds", "D.C.B.A.," Jorma's "Embryonic Journey," and Gracie's "White Rabbit." From the difference between those two albums it would seem that they were recording before the acid got heavy, but even so it was a close call since **Pillow** followed **Takes Off** by a mere seven or so months.

Conceptually, the next album, **After Bathing At Baxter's**, still ranks as one of their best. Today it would probably be different, maybe not even necessary, but this was early 1968 and the effect of **Baxter's** was stunning. They were into the intricacies of suite changes long before Stephen Stills, but Stills' destiny lay in the bottle while the Airplane was heading for the Ozone. "Martha" is lovely, "Saturday Afternoon" better still, but "Spare Chaynge" and "The Ballad of You & Me & Pooneil" make the album.

Without hesitation though, the album that comes with me to that desert isle where I have to leave everything else behind is **Crown Of Creation**. There are 11 tracks here and at least eight of them are unquestionably incomparable, even measured by other Airplane tunes.

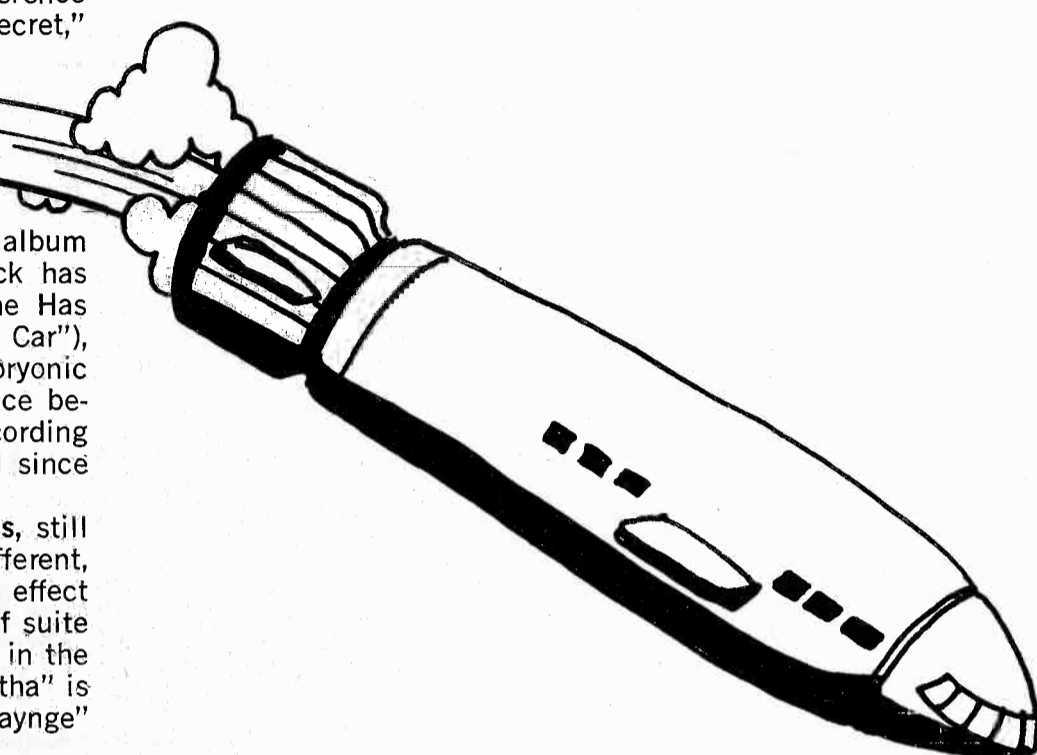
Their next decision was not their best. The peak of **Bless Its Pointed Little Head**, a live album, is its smilingly understated cover. Inside are a fair share of interesting moments, but its energy sits like a 101-pound weakling next to the intensity level of their other live disc, **Thirty Seconds Over Winterland**.

A lot of us have grown, up and wiser, with the Airplane . . .

But now you're starting to see what I meant about paragraph after paragraph running down the chronology of Airplane-Spence-Hot Tuna-Covington-Creach-Kantner/Slick-Kaukonen-Starship albums. A lot of us have grown, up and wiser, with the Airplane and to most of us who've followed the Airplane cum Starship it's been a satisfying experience from the very beginning. We know that any one of their albums, inside or outside the Airplane superstructure, will yield more than one memorable listening pleasure, be it Balin's lyrics, Slick's word-free vocal flights, Kantner's revolutionary zeal, or the warpdrive guitar of Kaukonen. Even ex-drummer Covington's "Pretty As You Feel" and "Thunk" couldn't have been written anywhere else but in the Airplane hanger, and I hate to phrase it quite this way, but for a drummer they are two of the finest songs I've heard.

Bark is certainly not an album to be overlooked by any means: "Crazy Miranda" joins "Lather" in Slick's anthology of strange biographies, while Jorma's blues can be felt straining to burst into Hot Tuna during "Feel So Good," and Grace proves once again, this time with "Never Argue With A German", with its undecipherable lyrics, that it is the singer, not the song.

With as many albums and songs that have been fostered by this collective, prolific is the very least they could be called. The new album, **Dragonfly**, is one of their best and features the song "Caroline" which just happens to be the latest collaboration between Kantner and Balin, who's been away from the group these last few years. More important, the album signals a re-surgent energy within the Starship and, equally important, the return of Marty Balin to where he belongs, to where he does his best work. And once the triad is complete again you can call them endless; you can call them complete.



Music By Jean Eichelberger Ivey

TERMINUS

JEAN EICHELBERGER IVEY

J = 60

Voice *tacet until 2'44"*

Timing *(in seconds)*

Tape *Filtered white noise, suggesting sea and winds* *synthesized bird cries added to white noise*

Voice *ti - me - ti - me,*

Voice *ti - me to ba - old, - to take in -*

Annotations: *1'00"*, *2'00"*, *41"*, *44"*, *50"*, *54"*, *58"*, *3'00"*, *dark color*, *mf*, *f*, *p*

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by george udel

In a thick tome with an even thicker title: **Pearls of Music—Vocal and Instrumental**, (1895) there is a grand march written by a "Miss Ida." Surrounding it are dozens of works by traditional male composers of the time such as John Philip Sousa, Johann Strauss, Edward Holst, and even a certain Henry L. Farmer. Likewise, Neely Bruce's recent album, **Piano Music in America**, which includes works by the 19th century "Mary" and a woman who actually gave her full name, "Caroline Lowthian," furnishes evidence that musical composition, rather like novel-writing, was not a "proper" occupation for a respectable lady in those days.

Jean Eichelberger Ivey, member of the Peabody Conservatory composition faculty as well as founder and director of its electronic music studio, smiles at the prejudice against women composers which carried into her own time. "I took piano lessons when I was six years old," she recalls, "And I started composing almost immediately. Except that I wrote down the names of the notes rather than placing them on the proper musical line. The fact is, I didn't know where they went. And I remember that I was very shy about my compositions. I didn't even tell my piano teacher. Whether I subconsciously felt that it wasn't something for a girl or young woman to be

doing, or was just naturally shy is something I can't say. But I do know there was a certain discrimination against women while I was studying. It's gradually dropping away, but it was quite evident to me."

She had eyes for no career other than music . . .

The main evidence was the advice given her after Ms. Ivey had received her degree from the Eastman School of Music and was about to send out resumes for a teaching position. "Everyone advised me against sending out the resumes directed toward getting a position in composition," she says. "I suppose they felt that a woman would not be hired."

Not heeding the well-intentioned words of wisdom, Ms. Ivey succeeded in landing a position on the staff of the prestigious Peabody Conservatory in 1969, an event that marks a high point in her career. "Being with the Peabody is a great personal satisfaction," she says. "I like having access to this studio, the faculty here is quite enthusiastic and wants to perform my music, and of course there's an extremely high degree of musicianship that goes right from the top to the students. I'm very happy with the way my career has developed in recent years."

That career, by her own admission a "fitful" one, has always been tied to the Baltimore-Washington area in addition to

the artistic center of New York, where she makes her home. Born in Washington in 1923, Ms. Ivey's father and grandfather were both Baltimoreans. She had eyes for no career other than music, taking her A.B. degree magna cum laude from Trinity College and Master's degrees in both piano—from the Peabody—and Composition—from Eastman. Additional studies were at the University of Toronto, where she studied electronic music and earned her doctorate in composition. During the 1950's she concertized as a pianist, appearing in Mexico, Europe, and the United States, but she admits to periods of discouragement. "You know how it is," she says without bitterness. "In the beginning, no matter what your artistic medium is, it's very difficult getting something published. In the beginning, publication was very hard for me as well."

The soft-spoken, dark-haired woman with a quick smile and smooth skin that makes her seem younger than 51 does not consider herself strictly an "electronic" composer, although she realizes that her greatest success has been in that area. "My first serious composition was more or less in the style of Bartok and Ravel, two composers I admired," she says. "But during the early 1960's I became interested in 12-tone and electronic music, which got me out of the tonal style. Nevertheless, I don't think electronic music will replace the traditional. It's merely another color in the pallet."

Ms. Ivey's first works for piano, "Parade," and "Magic Circles," were not published until 1965, but from that point on, her career has been consistently, if not spectacularly, successful. During 1973, four of her works had premiers, three of them commissioned—**Tribute: Martin Luther King** for baritone and orchestra, commissioned by Margaret Lauer and performed by the Peabody Conservatory Orchestra under Leo Mueller with Earl Grandison as soloist; **Hera, Hung from the Sky**, for mezzo-soprano, winds, percussion, piano, and tape, commissioned by the University of North Dakota's Collegium Musicum; **Skaniadaryo** for piano and tape, the first piece commissioned by the New York state chapter of the Music Teachers National Association's national commissioning program; and **Aldebaran** for viola and tape, which was premiered in New York by Jacob Glick. To date, her compositions have been performed by the Eastman-Rochester Orchestra under Howard Hanson, the Houston Symphony in its Rockefeller Symposium, the League of Composers-ISCM in New York, the American Society of University Composers in national and regional conferences and in a nationally distributed

radio program, the Composers Theatre of New York, the National Public Radio series **Composers Forum**, and many others.

But live performances, no matter how gratifying, are regarded by Ms. Ivey as "ephemeral." Records and films are media to be sought after, largely because they preserve the music as well as the performance. **Pinball**, originally composed as a film score, was Ms. Ivey's first successful venture into recording. "I was asked to write music for a six-minute experimental film about pinball machines," she recalls. "So we took actual recordings of pinball sounds, then modified them with the synthesizer and made a kind of musical collage by splicing and otherwise manipulating the tape."

. . . she does not mind speaking out.

The resultant score was recorded on a 1967 Folkways record, **Electronic Music**, and was so highly regarded that a portion of it was re-pressed on a Columbia Special Products educational record. It is also described by Peter S. Hansen in his book, **An Introduction to Twentieth Century Music**. Another short piece, **Continuous Form**, has had thousands of performances in credited station breaks on two leading educational stations, WNET in New York, and WGBH in Boston. Other recordings followed. With **Hera, Hung From the Sky**, Ms. Ivey was one of four composers represented on the 1974 album **New Vocal Music** (CR1325); she then became the subject of her first solo album on Folkways' **Music by Jean Eicheleberger Ivey**.

The score for **Terminus**, the first selection on this album, illustrates the new physical style of her music as well as the new sound. Scored for tape and mezzo-soprano, the manuscript is divided into three staves, with the third for timing. The tape runs continuously and can, if necessary, be operated by the performer, who may also use a stopwatch if she wishes. "The sounds of tape don't lend themselves to traditional notational symbols," explains Ms. Ivey. "So what we do is write down verbal directions or graphic symbols in order to describe what the tape is doing."

Accordingly, the top line of **Terminus** (a setting of a poem by Ralph Waldo Emerson) begins with a note for the soprano: "tacet until 2:44"; the middle staff, for stopwatch, is blank; the bottom staff contains an eighth note and tones at the very beginning ("To reassure the singer," explains Ms. Ivey) followed by the words, "filtered

white noise, suggesting sea and winds," then "synthesized bird cries added to white noise."

"White noise," says Ms. Ivey "is a sound embracing all the pitches, rather like steam escaping."

The "white noise" continues as the soprano enters at 2:44 with the words, "It is time, time to be old . . ." On the score, Ms. Ivey adds her own expressive descriptions: "dark color," "pensive," "ominous,"



"pondering," "breathy," or "sadly." Occasionally there is a longer note: "Consider this 'ah' as part of the word 'departs.' It glides into 'arts' at the end." And again: "Release note after this tape chord," or "Enter at end of rising bird cry on tape." The score also makes note of changes on the tape, as when a series of low pre-recorded words ("time," "no more," "always," "hurrying") are whispered from 4:02 to 6:03, when the sounds fade out and are replaced by a series of "hollow, plucked sounds reverberated."

"It's an interesting medium," says Ms. Ivey. "And it's a challenge for the singer. It's like performing with another artist who won't adjust. If there's any adjusting to be done, it must be done by the live artist. That's why I like to make a composition such as **Terminus** a bit loose. For artistic reasons, I would like to give the soprano time for an expressive retard if she wishes. And since no two tape recorders really play at the same speed, there must be some allowance for variation."

Terminus, as well as the other pieces of the 1974 album, have already received critical praise. Writing in **The Washington Post**, Joseph McLellan noted that "the

overall impact of this record's varied contents is highly impressive. Ivey seems to me an integrating factor in a medium whose salient efforts until now have been largely centrifugal, a composer who is taking the new medium's miscellaneous and still largely unassimilated resources and transporting them from the wild joys of pure technique to the more exigent demands of art . . . **Terminus**, with a text by Ralph Waldo Emerson, is a thoughtful, evocative meditation on time, maturing and human limitations for mezzo-soprano and tape, almost a perfect statement of its large, slightly disquieting theme."

Despite her growing success and generally soft-spoken attitude, Ms. Ivey is obviously capable of stronger expressions of emotion. "I admit to being somewhat upset about the condition of art in this country," she says. "Recently I attended a festival of the music of Carl Ruggles, a composer who was almost totally neglected until his death. I couldn't help wondering if he would have left us more music if anyone had expressed an interest in his work while he was living." And in an article for the Peabody Alumni Bulletin, she adds: ". . . American society so far provides little financial reward for composing as such, though there are signs of improvement. Many less wealthy nations far outdo us in the sizable commissions, grants, and other forms of patronage available to their composers, partly by well-founded custom and partly by generous state support of the arts. Indeed, what we do provide, we have shown an almost pathological tendency to assign to foreign composers while overlooking our own—a persistent national inferiority complex that tends to perpetuate the very situation it fears. Where but in the United States would a national institution like the Kennedy Center open with a new opera commissioned from a foreign composer? What counterpart can one imagine abroad, to the provision by our National Endowment for the Arts of tax-generated funds to the Chicago Opera, for it to celebrate the **American** bicentennial by commissioning a **Polish** composer? Or to the renowned private foundation which states a policy of aiding artists of the United States and Canada, and then picks as its annual token woman a well-known **English** composer, lately residing part-time in the United States? Incredible, all, were such things not so common that we take no notice."

Obviously Jean Eichelberger Ivey feels that although progress has been made since the time when women hardly dared sign their names to musical compositions, more can be done. And just as obviously, she does not mind speaking out.

Rostropovich at the Kennedy Center



by jay alan quantrill

Midway through last summer, the Kennedy Center announced the planned appearance, beginning on the last day of February, of one of the world's—if not the world's—greatest cellists and conductors, Mstislav Rostropovich. As the time for his series approaches, luckily only some of the details of the various concerts have been changed and not the fact of his appearance.

Rostropovich has made eight previous tours throughout the Western Hemisphere (beginning in 1956, and all under the Hurok banner), and is currently on a two-year visa from the Soviet Government traveling with his wife and two daughters, each a performer in her own right.

Upon the celebrated cellist's arrival in London late last spring, Martin Feinstein, Executive Director of Performing Arts of the Kennedy Center, called and offered to meet Rostropovich and his agents in London to work out the details for an engagement at the Kennedy Center. Feinstein had met Rostropovich through his (Feinstein's) earlier employment with the Hurok organization. But he was assured that Mr. Rostropovich would save some dates for Washington, that he was very interested in playing at the Kennedy Center. He remembered well his previous engagements with the National Symphony Orchestra and in particular the players, "who moved him greatly," as he was quoted by Feinstein.

With such reassurance, Feinstein set the matter to rest until, two weeks later, he received a call from New York. Rostropovich had come to the United States to accept an honorary doctorate from Harvard, and agreed to meet at that time with Kennedy Center officials to "set up some dates and do something special," as Feinstein put it.

Fourteen appearances were then set for the Concert Hall, beginning February 28 with "Three Meditations" from Leonard Bernstein's "Mass" arranged for and dedicated to Rostropovich, with Samuel Sanders accompanying him on the piano. In other concerts he will conduct the NSO with his wife, Galina Vishnevskaya,

the noted soprano of the Bolshoi Opera in Moscow, as soloist; he will appear as cello soloist with the NSO under the baton of James de Preist; he and his wife will perform Mussorgsky's "Song of Death" at one concert, and he will also conduct a chamber orchestra while playing cello.

At fifteen he made his debut as a composer, cellist and pianist.

In addition, Mr. Rostropovich will do a series of nine concerts with the National Symphony Orchestra as conductor and guest soloist during the summer, beginning June 27, 1975. The Kennedy Center appearances have been made available on a preferred basis to members of the Washington Performing Arts Society, through an agreement between Feinstein and Patrick Hayes, General Manager of WPAS. Finally, the first appearance of Mr. Rostropovich with the NSO will be a joint benefit for the NSO and the Kennedy Center. Earlier it was announced that Olga and Elena, the cellist's daughters, would be performing with him—as of the latest arrangements, Mr. Feinstein says this will not be the case.

Rostropovich was born in the city of Baku in the Azerbaijan Soviet Socialist Republic, a major industrial center on the Caspian Sea just northeast of the Caucasus Mountains in Russia. He is the third generation, following his father and grandfather, to become distinguished cellists.

He has been the inspiration for many a composer . . .

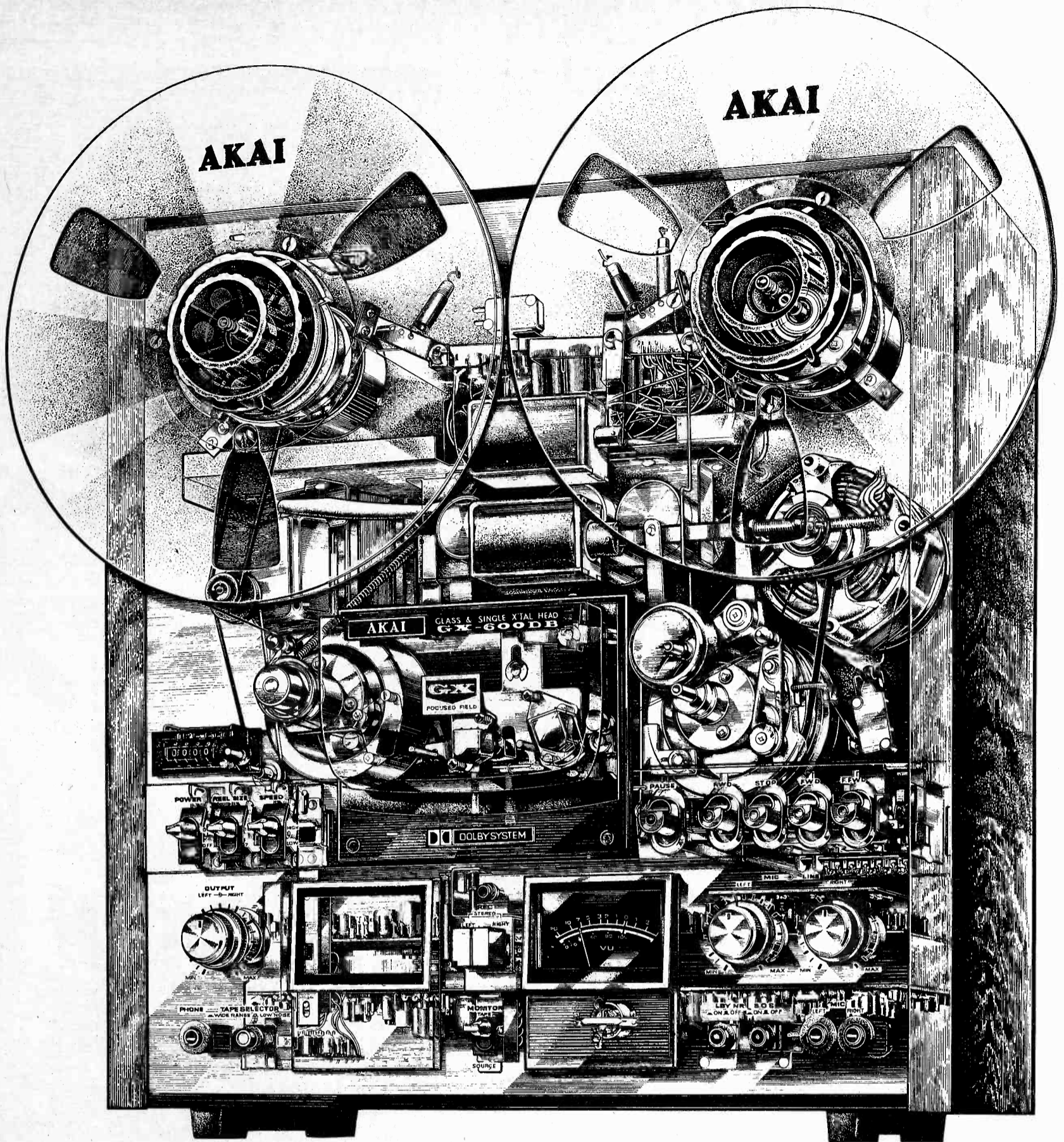
Having studied piano with his mother at the ripe age of four years, followed soon by cello lessons with his father, Mstislav Rostropovich continued his musical education at the Children's Music School in Moscow. He followed that with attendance at Moscow's famed Conservatory. At fifteen he made his debut as a composer, cellist and pianist. Then came the partnership with Sviatoslav Richter in a Sonata Ensemble, and later membership in a trio with Kogan and Gilels.

But it was in Carnegie Hall in 1967 that Rostropovich performed a major musical feat: He performed almost the entire library for cello and orchestra (a total of 34 works by twenty four composers) over a two-and-a-half week period. The critical and audience acclaim was unprecedented. Rostropovich had "... won a position of almost lonely grandeur ..." according to Paul Hume of **The Washington Post**.

He has been the inspiration for many a composer, resulting in the enlargement and enrichment of the cello repertory. It is to Rostropovich that Prokofiev's "Second Cello Concerto," and Shostakovich's "Cello Concerto" and works by Miaskovsky, Gliere, Kabalevsky, Khachaturian, Foss, Piston, and Benjamin Britten have been dedicated.

As a conductor, Mstislav Rostropovich's most talked about accomplishment was the production of Tchaikovsky's **Eugene Onegin** which originated with the Bolshoi Opera in Moscow, was then brought to Montreal as part of Expo 67, and later recorded.

Mstislav Rostropovich's last appearance in Washington was in 1971, and music fans all over the area are eagerly awaiting the commencement of this special series.



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A virtue here, a virtue there -- but all with corresponding compromises.

Ironically, the principle that combines these objectives into one compact cabinet has been around for some 180 years: The VENTURI principle of fluid motion transformation, reapplied in a form better suited to acoustics (patents pending). Our simplified diagram shows how the scientifically formulated VENTURI coupled path functions as a step-up transformer. Up to 140 times more bass energy comes from the duct than comes directly from the woofer. And bass is reinforced broadly over the low frequency spectrum, not at a single "tuned" frequency.

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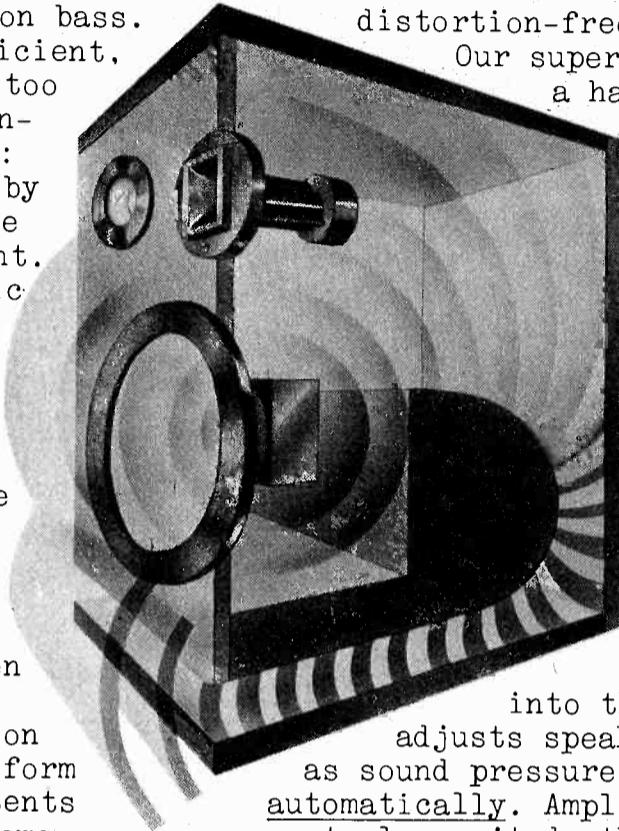
vertical planes, so placement in the home won't be critical. BICONEX covers the full midrange to well beyond 15,000 Hz without crossover network interruptions, for distortion-free, smooth response.

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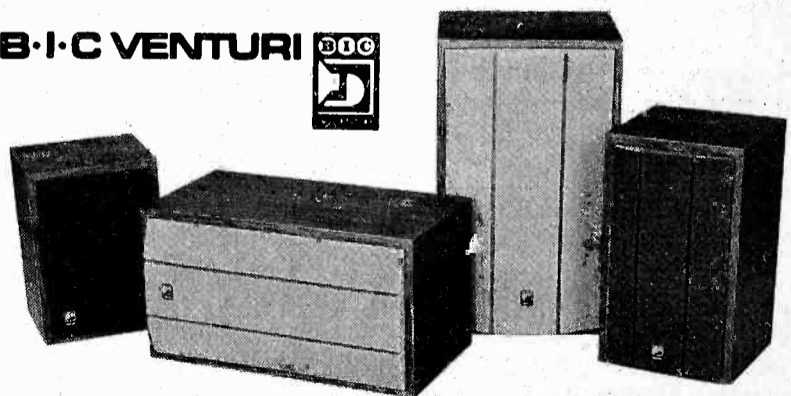
Because you hear less bass and treble at low and moderate levels, we built a DYNAMIC TONAL COMPENSATION circuit (patents pending)

into the speaker. It adjusts speaker frequency response as sound pressure output changes, automatically. Amplifier "loudness contour" controls can't do that. Result: aurally "flat" musical reproduction always, regardless of volume control settings.

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How To Go To A Hi-Fi Show

by robert angus

During the past 18 years, I've attended literally hundreds of hi-fi shows in the United States, Canada, Europe and Japan—and let me tell you, it can be a real drag. You can go home with a head aching from the assault of 120 decibels of sound from an over-enthusiastic amplifier or speaker maker; with feet to match after tramping miles of hotel corridors looking for Little Wizard Transducers who just happens not to be in the show, and with arms pulled out of their sockets by a matched set of shopping bags stuffed full with new product literature.

Let me tell you, it doesn't have to be like that. You'd be amazed how much you can accomplish in only a few hours—and how much downright fun you can have—if you do a little planning in advance. I think I've come up with a formula which will not only get you through the show in great shape, but almost guarantees that you'll have a good time while doing it.

The first step is to go properly attired. You wouldn't think of making an opening night at the National Theatre improperly dressed, and you should be careful not to make the same mistake at an audio show. Not, of course, that the same ensemble should be worn at both. No, at a hi-fi show, the emphasis is on your feet, while at the National or Kennedy Center, it's on another portion of your anatomy. Accordingly, your typical hi-fi show calls more for a comfortable pair of shoes—Thom McAn's \$3.99 tennis casuals are my favorite—and a pair of white athletic sox (three for \$1.19 at Giant) will do nicely.

From there up, it's a matter of clothes which are both comfortable and which blend in with your surroundings. If you stress youth in your attire—even if you're 50 and balding—you'll find that you get

lots more attention from the exhibitors, as well as feeling more at home among the crowds. You see, a few seasons ago, most hi-fi manufacturers discovered The Youth Market, and bent all their advertising and sales efforts toward persuading as many college students and young adults to buy their wares as humanly possible.

So the faded Levis you wore to class at GW all last week, together with a stained

... if you're going on Saturday, don't bother to shave.

sweatshirt are just fine. In fact, they'll get you more attention from most exhibitors than the dude who comes in from a hard day at the office replete in three-piece suit with solid shirt and a sincere but narrow tie. So my advice to younger readers: be yourselves. In fact, if you're going on Saturday, don't bother to shave. If you haven't got an unpreserved, baggy pair of pants, take a new pair out of the cleaner's bag the night before you go to show, roll them up in a ball, then sleep in them. If you're over 40, a touch of Grecian Formula 44 wouldn't hurt, particularly where the grey is beginning to work upward from your temples. That way, the salesmen won't elbow you aside.

When to go? Well, the commuter crowd tries to catch the hi-fi show one evening after work, while the Montgomery and Fairfax County set usually wait for the weekend. The best times—if your object is to find reasonably empty rooms and exhibitors in a fairly good frame of mind—is right after school when the show opens on weekdays, Saturday afternoons (particularly if there's a football game in the area), and

Sunday afternoons, in that order. Evenings—at least after the dinner hour—are murder at any halfway decent show.

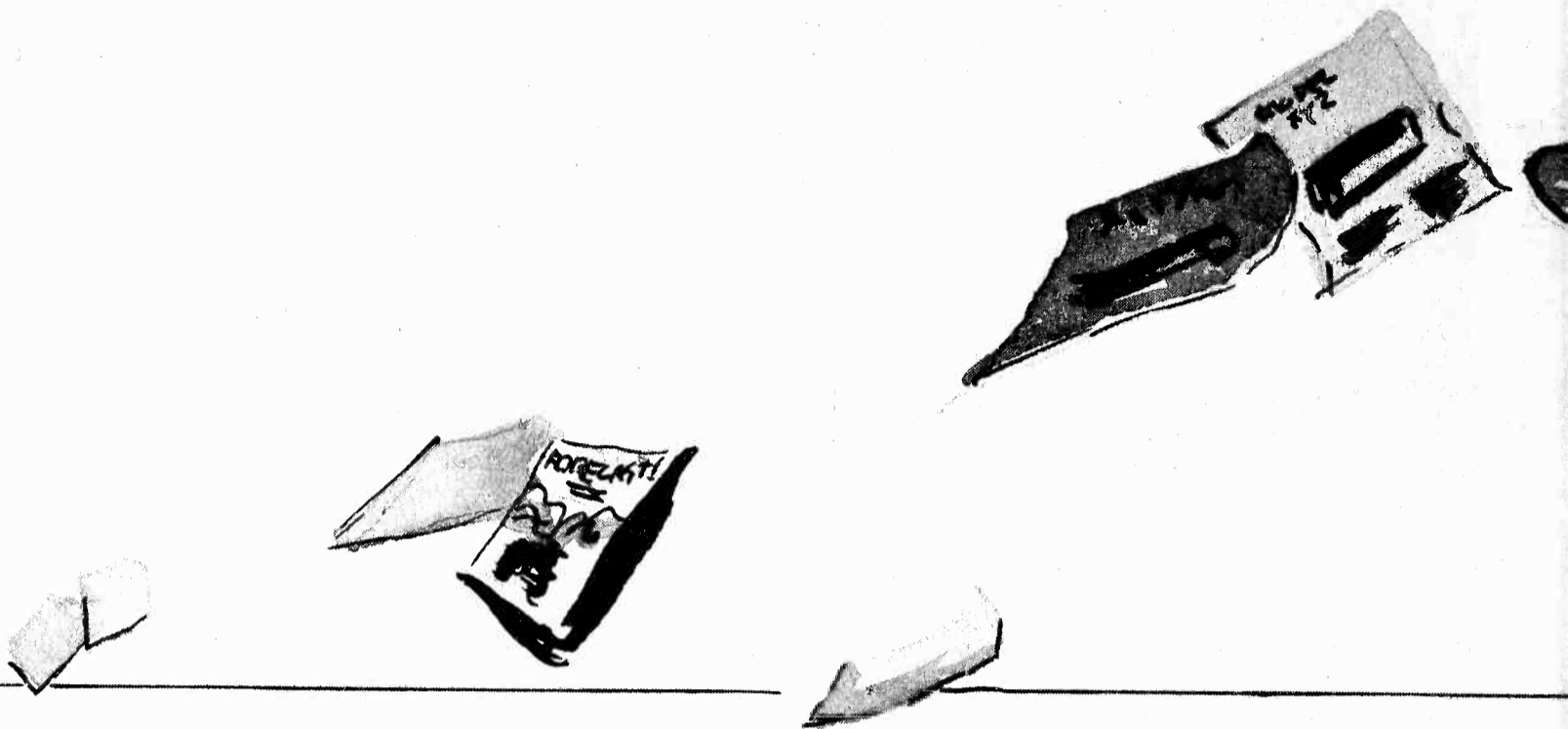
For most showgoers, grabbing literature is the name of the game. Because it's visible, demonstrable (like the bound volumes of the Federal Register), you and others can judge your effectiveness by the amount of paper you carry home.

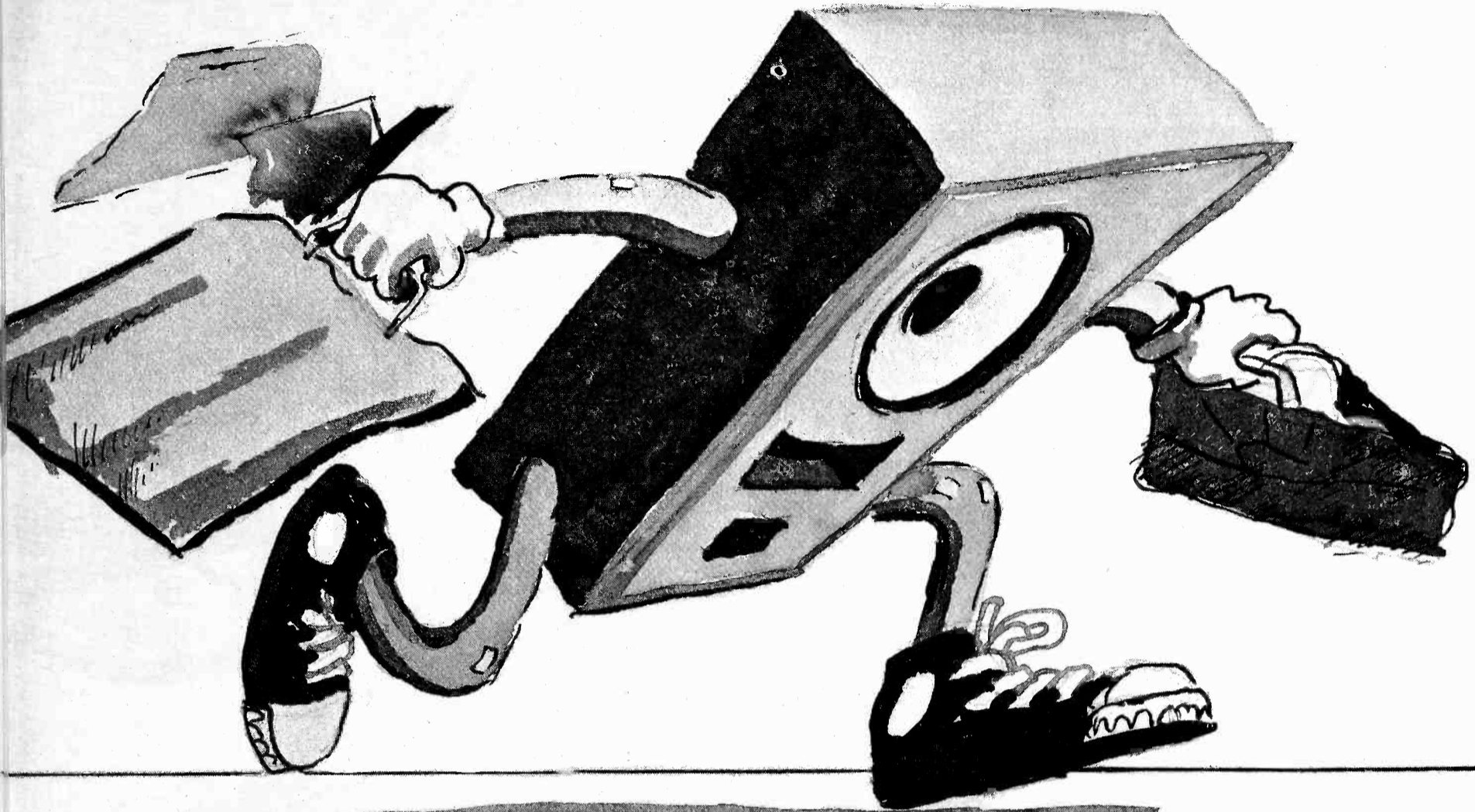
Of course, anybody can amass an amazing pile of literature by taking ten copies of every spec sheet and catalogue. And any sharp-eyed spouse or housekeeper can catch you at it when riffling through the pile. The trick is to race through the show grabbing one of everything and stuffing it into a large shopping bag. If, at the end, your bag isn't full, or if you want to show extra effort, start through again. Duplicates are permissible—but only if spaced properly throughout the pile.

I mentioned shopping bags. Fortunately for you, several exhibitors usually give these useful tools away, complete with technicolor commercials for their products and usually with a start on your literature library inside. It's a good idea to head for one of these manufacturers' displays right away and get a bag or two. How can you tell who's got them? Just keep your eyes peeled to see the names of the bags other people are carrying.

Don't be fooled by the first bag or two you see. As a novice at a Washington show in the 1950s, I remember seeing several bags reading "Woodward & Lothrop." I went crazy trying to find that exhibit before somebody told me it was a downtown department store.

Doubtless you'll have heard tales about the great samples they used to pass out at hi-fi shows. On such story tells about the cartridge manufacturer in the early days of stereo who passed out sample stereo





cartridges. Don't you believe it. The most useful things I ever got at a Washington hi-fi show were a yardstick from WGMS, and a sample copy of **Forecast!**

Which is not to say that nothing is being handed out. If you're not careful, somebody's likely to pin a button on your lapel reading "Kiss me—I'm Irish" (an ad, obviously, for Irish tape) or a balloon which, when properly inflated, reads "Superscope." And, of course, there are those shopping bags—each a bit more colorful than the one which preceded it.

While these doodads may not be exactly what the doctor ordered—and which, certainly are no substitute for a free sample of record cleaning fluid, a free quadriphonic test record or a gift patch cord—don't knock them. If you have kids at home, these freebies will keep them off your back at least long enough for you to riffle through the product literature once or twice.

Once upon a time, when you visited a hi-fi show, you stood a good chance of having Mr. Koss put a pair of headphones on you, shaking hands with Mr. Marantz and having Mr. Fisher tell you what was different about his receivers. Unfortunately, few of the audio pioneers make the shows these days, and your chances of meeting and talking to one are vastly reduced. But not eliminated. There's always the chance that the tall man in the Klipsch exhibit wearing the cowboy hat really is Paul Klipsch.

If you're going to the hi-fi show to listen to speakers, to get an idea how different amplifiers sound, forget it. True, the hi-fi show features many times the number of loudspeakers, amplifiers, receivers, tape decks and other components that even the largest audio dealer in Washington can carry. But no sensible audiophile would

consider trying to listening to them at a show. For one thing, the models on display have been selected with care by the exhibitor and tuned to perfection. What you hear—if you can hear them—is the best that model can produce, not necessarily what it'll produce in your living room.

Next, there simply are too many people milling and thronging in the average exhibit room to permit any kind of serious

Doubtless you'll have heard tales about the great samples they used to pass out . . .

listening. In order to attract people into the rooms and let the equipment be heard over the buzz of half a dozen conversations, manufacturers are forced to play it at much higher sound levels than your neighbors or other members of your household are likely to permit. And because as many as 50 manufacturers are doing the same thing at the same time, the resulting cacophony is unlikely to produce a pleasant listening experience. Finally, since the acoustical conditions vary from one exhibit room to another (and all of them vary from your listening room), it's not possible to make valid comparisons between the ABC Model 1 and the XYZ Model 303.

If listening doesn't do you any good, why do the manufacturers bother with all that racket? And why go to the show at all? They bother because the din brings in the public. The public presence, in turn, insures that every major manufacturer is on hand with personnel who really know the

equipment. Accordingly, you're likely to find a tape deck by a little-known manufacturer that's just what you've been looking for—but isn't carried by your neighborhood audio salon. His representative will tell you who does, and he'll be able to answer your questions about the equipment. Indeed, it's this answering of individual audiophile questions that's perhaps the biggest single reason for going to a hi-fi show.

Hence, if you're serious about getting the most out of the show, ask yourself before you go exactly what you want to see—which manufacturers and which models. What do you want to know about the equipment—either that you're considering buying, or the equipment you already own? What literature are you going to need or want when you get home? Concentrate first on these exhibits. Do what you came for first, then use any extra time to see what's left of the show.

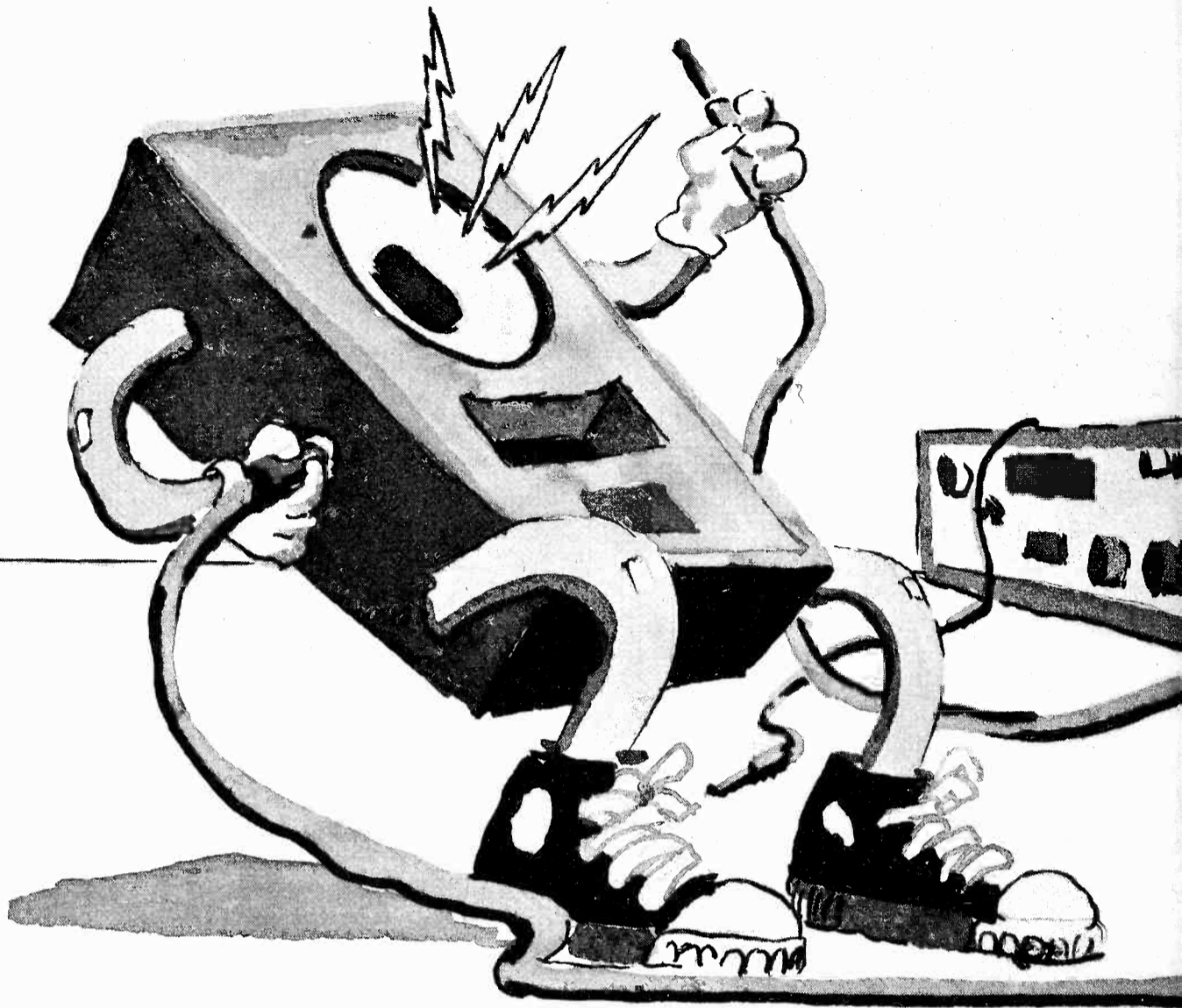
You'll find that if you don't concentrate on the sound, you'll experience less hearing fatigue (and actual hearing loss) even though there's no decrease in the sound level. That's not what you're there for, so ignore it.

By following these few simple rules, I think you'll find this show and future ones less exhausting and more enjoyable.

By the way, did somebody out there ask why, if I take such a dim view of hi-fi shows I keep going to so many? Two reasons, really—like the man who keeps hitting himself on the head with a hammer, it feels so good when I stop. And of course I get paid for it. What's your excuse?

© Robert Angus 1974

How To Buy A Receiver



by david lander

Thanks to solid state technology, which took audio from the vacuum tube to the transistor, the high powered hi-fi receiver has for some years been a viable reality. This component includes a preamplifier section (essentially the control center for a sound system, to vastly oversimplify), an amplifier section (which boosts a signal's strength to the point where it can power a loudspeaker) and a tuner section (to snatch radio signals from the air).

As receivers combine these components on a single chassis, one result is less duplication of parts—knobs, switches and the like. As well as being a cost saver, the all-in-one packaging requires less shelf space and makes for convenience in use. Since receivers have been good and are getting even better, it's no wonder they serve as the central component in most high-fidelity systems in use around America today.

An ever increasing number of makes, models, features and price points, though, could make picking the right receiver for you seem a bit difficult. A recent survey listed more than 175 models from 34 manufacturers offered for sale in our nation's sound shops. Prices range from as low as \$200 for **bona fide** hi-fi performance to numbers approaching \$1,000 for super-fi heart stoppers. In spite of this variety, deciding how much of your audio budget to spend on a receiver, and just what features to opt for, are matters readily settled once a few basics are understood. In fact, you've already taken a sensible first step toward buying that new receiver: what better place to begin shopping for it than in the pages of **FORECAST!** . . . ?

As you read through the specifications listed by various makers, keep in mind the three most important are power rating (of the amplifier section), selectivity, and sensitivity (attributes of the tuner). First a word on wattage.

For several years, the Federal Trade Commission, with the best interest of consumers at heart, was engaged in an off-again-

Just how much power do you need?

on-again effort to standardize power ratings among audio equipment manufacturers. Of the several ways to rate an amplifier's wattage, the most stringent method is described as RMS (for Root Mean Square) or "continuous power." A second rating, IHF (for Institute of High Fidelity) or "music power" could make a unit seem as if it offers twice as many watts. Other variations in measuring techniques, such as "peak power" or "instantaneous peak power," produce grossly inflated numbers which promise to turn 2½ watt weaklings into performers of Olympian stature.

A long-awaited FTC ruling, which became effective last November, prescribed rigid test standards for audio manufacturers. The RMS figure must appear when any wattage rating does, the government agency insisted, and it must be the minimum wattage produced by an amplifier section playing for a specified amount of time under specified conditions.

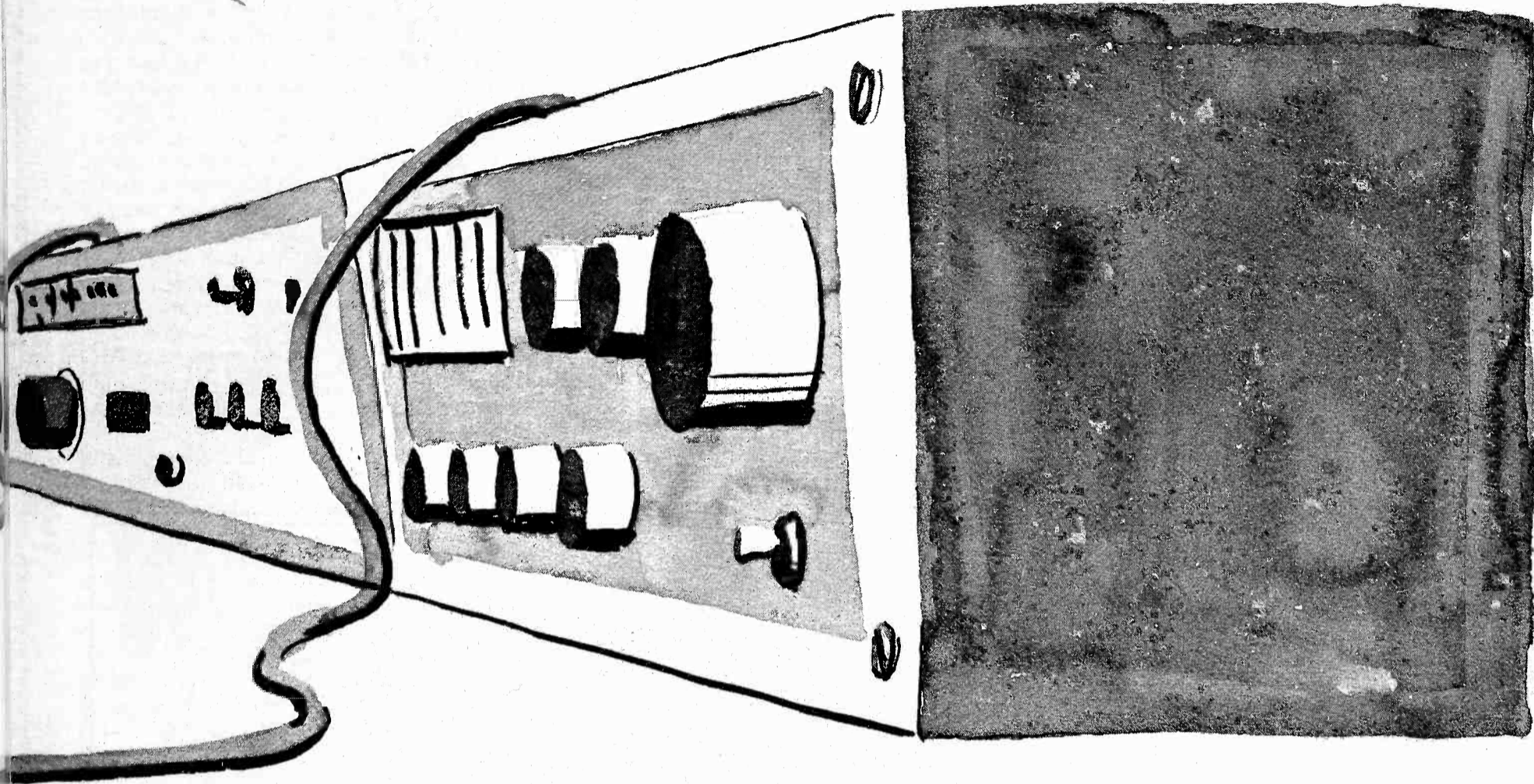
Suddenly last fall, many of the hi-fi in-

dustry's acknowledged experts (including some who were in favor of government action) began objecting. Lawyers at the FTC had taken over in the absence of engineers, they cried, and the new standards were so rigorous they didn't reflect the use amplifiers are actually put to in home audio systems. At this writing, there was still talk of requesting emanation. There was also a sudden bustle on the part of hi-fi companies and their advertising agencies to bring ads into compliance.

At all events, you can be sure the numbers appearing in ads from now on will be arrived at by similar methods. In other words, a rating of 22 watts per channel from one manufacturer will precisely equal another manufacturer's 22 watts, not be half, twice or four times that number.

Just how much power do you need? As a rule of thumb, an honest 10 watts per channel are a minimum requirement for genuine high fidelity. For average listening in an averaged sized living room, a 20 watt per channel unit generally suffices. More power is advisable if you have low efficiency speakers (speaker makers recommend minimum and maximum wattage requirements). An acoustically dead listening room—one that absorbs rather than reflects sound waves—also makes more power a necessity. If yours has a deep pile carpet, lots of upholstered furniture and a wall of drapes, it could well be a sound swallower. Move around it clapping your hands. The less echo, the deader it is, acoustically speaking.

It doesn't take all that much power to push mid-range tones or low volume sound through your speakers. Bass, though, is



another matter. So is that sudden crescendo, and the really exciting musical experience, the high in high fidelity, is the crash and drama that a few extra watts generate. Preferring sizzle with their steak, American listeners have opted for high power in recent years, and manufacturers have been responding to the point where it is now possible to buy a receiver with more than 100 RMS watts per channel.

The fact that you're shopping for a receiver rather than an integrated amplifier or separate amp and preamp means the FM band is a signal source you intend to tune in on. Naturally you want a tuner section capable of delivering the best possible performance. What you need in this case depends on where you are in relation to the stations you listen to.

For urbanites, the specification to watch is selectivity, a measure of the tuner's capacity for zeroing in on a single station without those near it on the band putting their two cents in. You'll see the selectivity spec stated in dB or decibels (a measure of loudness; one decibel is defined as the smallest change in volume the human ear will notice). What it tells you is just how much stronger than the desired signal an unwanted one, removed in frequency by 400 kHz, must be before you hear it too. Therefore, the higher the number the better the selectivity.

On the other hand, if you live in the fringe of **Forecast's!** service area, many miles from the transmitters of your favorite FM stations, your chief concern is a tuner section's sensitivity. The term "IHF" sensitivity" may be used on the spec sheet. Among other things, the IHF sets testing

standards for audio equipment. In this case, the lower the number (measured in microvolts—or millionths of a volt—and abbreviated μV), the better the tuner section is for your purposes.

As far as features go, these increase in number with the price tag. A little thought about the system you want to build and the use you intend to put it to goes a long

. . . four-channel is by no means a dead issue.

way here. Clearly you have no need for three sets of speaker terminals in a college dormitory. On the other hand, if you have a favorite station which is going to be featuring Dolby broadcasts, a unit with a built-in Dolby noise reduction circuit might be for you. Consider each feature and how it fits your needs and lifestyle in the same logical way.

Finally, a matter some audio specialists would rather duck these days: four-channel sound. True, this thing called "quad" hasn't caught on as fast as industry optimists thought it would. Just a year or two ago, some insiders were predicting that by now there would be no such thing as a stereo receiver selling for over \$400, that every model over that price would contain four amplifiers and circuitry for decoding and demodulating quadriphonic program sources. If these people were about as far off base as Wall St. analysts have been of late, four-channel is by no means a dead issue.

The consensus of industry opinion as 1975 gets rolling is that two-channel and four-channel will continue to exist side by side for quite a few years yet, five anyway and maybe ten or more. But four-channel, it is agreed, adds a dimension to stereo and really does have something going for it. Once the matrix vs. discrete arguments near settlement, the record companies get a lot more software on the market and the Federal Communications Commission arrives at a standard for discrete four-channel FM broadcasting (a decision now about a year away), quadriphonic hardware should be in greater demand.

To hedge against the possible obsolescence of stereo, one answer is a bridged receiver. Power bridging is a technique for coupling the four amplifiers in a quad receiver into two pairs. There's a bonus as well, since bridging **more** than doubles the power produced. A unit that offers 25 watts per channel with four channels driven, for example, could produce on the order of 60 watts per channel in the stereo mode. Bridge the unit for two-channel use and you get twice as much power plus some. Unbridge it and you're ready for four-channel any time at all.

Decorating With Hi Fi



by robert angus

Have you ever wondered how the experts manage to complete every home decorating task so that it looks like something out of **House & Garden**? To find out, we asked some of the nation's leading decorators with experience in combining good sound with tasteful decor for some tricks of the trade. Here's what they advise.

There's no law that says you must mount your amplifier or receiver horizontally.

There are only two real problems in decorating with hi-fi, and wires are one of them. How best can they be tucked out of sight, or installed quickly? 3M Company offers one solution with a flat twin-lead wire coated on one side with adhesive. The wire, which comes single for mono installations or double for stereo can simply be pressed in place along a wallboard to connect amplifier and loudspeakers. Another solution is to use flat cable, such as TV antenna wire, under rugs for the same purpose. To run cable from the floor to components mounted on shelves, you might well consider running up inside aluminum tubing, such as the type used to support column lamps or modern bookshelves.

The second problem is what to do with the components. When it comes to loudspeakers, a number of options are open to you. You can substitute any reasonably porous fabric for conventional grille cloth to enable your speakers to blend into the



When space is a consideration, a vertical cabinet is ideal. Notice how much equipment has been placed into the cabinet, using a minimum of floor space.

room. In the last few years several speaker manufacturers have experimented with sculptured grilles in dramatic new colors. Independent suppliers also offer molded grilles to fit certain standard bookshelf speakers in a choice of colors.

Or you may want to use leftover pieces of drapery fabric or upholstery covering, so that the speaker will match a couch or drapes. You may buy a speaker system unpainted to save money, or in order to paint or stain it to fit in with your decor. In an all-white room, for example, you may prefer to paint the speaker a color rather than use one finished in walnut. To protect speakers from animals or small children, remove the grille cloth, staple heavy chicken wire firmly across the face of the speaker, then replace the grille cloth.

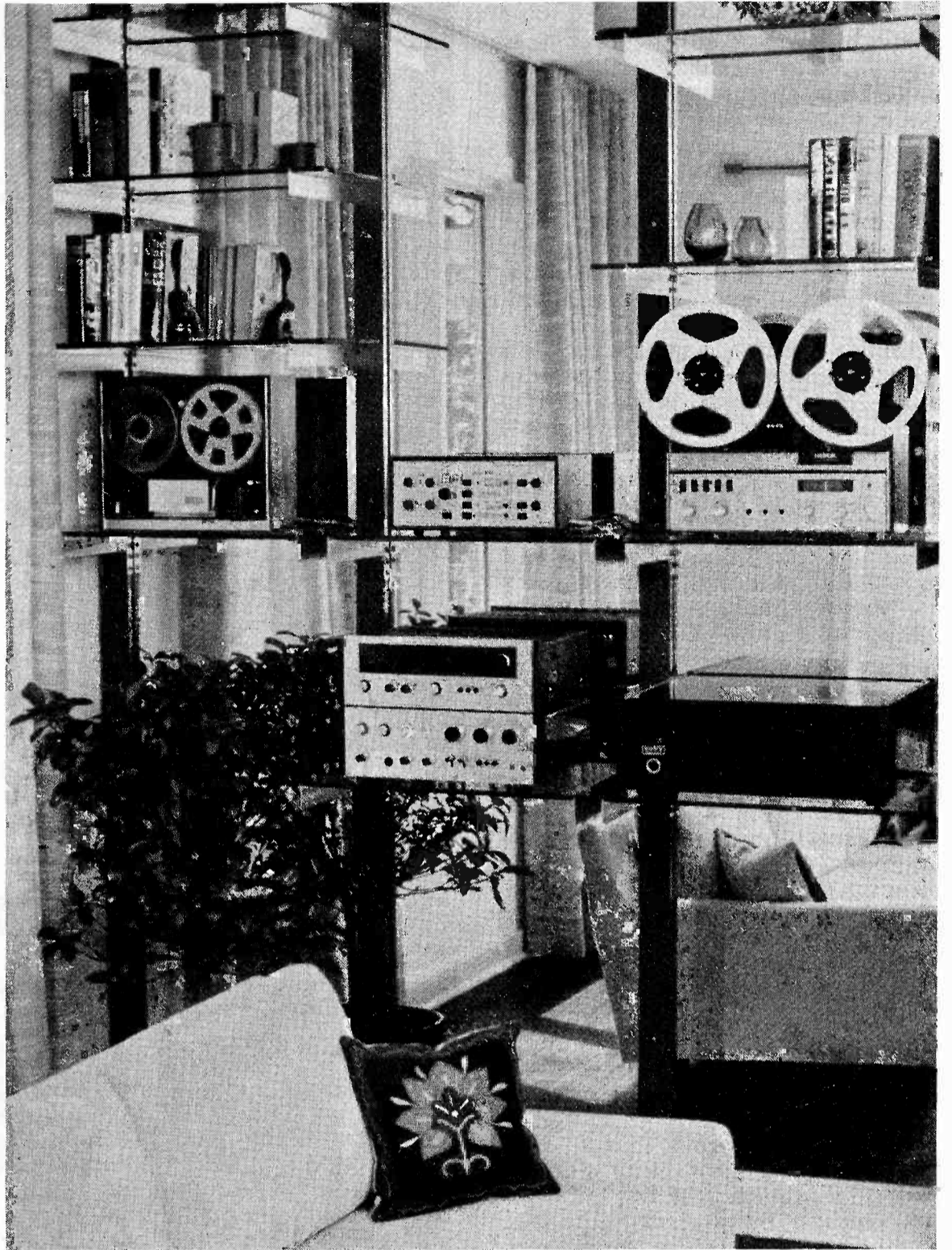
If you'd rather hang speakers on the wall than permit them to occupy valuable floor space, you can do so directly with the aid of a pair of brackets and molly bolts—provided the plaster is in excellent condition. It will pay you to test first to see whether your wall can support the weight of your speaker. Your neighborhood hardware dealer can advise on the proper type and the right molly bolt for your needs. Or you may prefer to break into the wall itself to install naked loudspeakers or even (if the wall is thick enough) to install a complete speaker system. In this case, you drill a hole in the baseboard and run the necessary wiring up inside the wall itself. Speakers can be mounted on swivels in room dividers so that they can be aimed into either room area. Swivels are mounted in the center of the two sides of the speaker cabinet, with cable mounted on a spring arrangement so that it can move freely when you rotate the speaker.

A speaker control switch, which can be wall-mounted like a light switch, should determine the volume for speakers in each room, if you're operating more than one pair of speakers from your receiver or amplifier. The volume control on the amplifier determines the maximum volume for each speaker system, but you may want to lower it in one room without lowering the volume of the entire system. Most modern receivers and amplifiers contain switches and terminals for two or three pairs of stereo speakers.

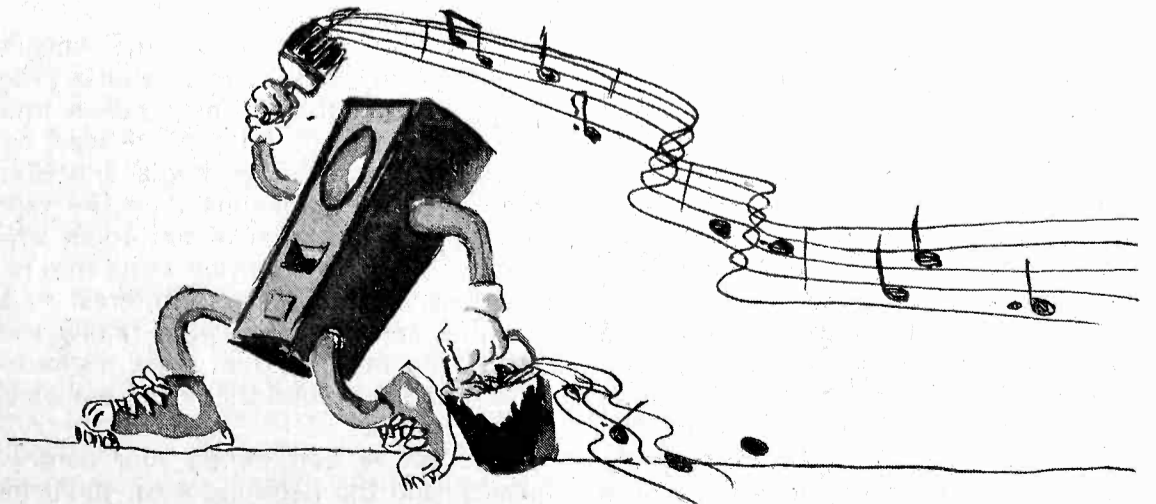
There's no law that says you must mount your amplifier or receiver horizontally. Some models may be mounted vertically by supports around their face plates (inside drawers, or certain types of consoles, for example). Others require support for the entire chassis. Before attempting this type of mounting, find out from the manufacturer whether the face plate of his unit will support its entire weight.

Make sure that the wire leads from the loudspeaker are securely fastened to the amplifiers—and that they don't touch each other or any other screws or metal on the amplifier chassis. For your own convenience, you'll want all controls located so as to avoid unnecessary bending or stooping.

You can bring speaker leads up through a broadloom carpet by making a small slit in the carpet backing, pulling the weave apart enough to make room for the cable, then pushing it back again around the wire.



Using a stereo system as a room divider. With a little imagination, your stereo system can become an important decorating tool.



If you do the job correctly, it's impossible to tell that there's a hole when you later decide to remove the wire.

A tinted plexiglas cover not only protects a record player or tape deck sitting on an open shelf from knocks and dust, but tends to hide it from view when you're not using it. It's important to mount the turntable level and securely, so that the stylus doesn't skip grooves whenever somebody walks across the room. Some turntable bases have self-leveling legs or rubber feet; a turntable level obtainable from most record or hi-fi dealers will help you level accurately.

Be sure to include storage space near a turntable for such accessories as extra cartridges and cartridge shells, a 45 rpm adapter, a brush for cleaning the stylus, and so on. And you'll need a similar storage space for such tape accessories as microphones, cable, empty tape, reels and splicer. You'll want them handy whenever you use the recorder. Shelf space in a built-in cabinet is ideal. If you're planning on building a recorder into your system, you may want to look for one whose outputs and inputs are accessible equally easily from front or back. Of course, rear connections can be made at the time of installation, and the wires remain neatly out of sight. On the other hand, you'll want to be sure that recorder controls are readily accessible, and you've allowed enough room to change reels, cartridges or cassettes conveniently. You shouldn't have to stoop or stand on tiptoe.

When building beside speaker controls, don't forget to include a rack for stereo headphones which automatically shuts off the loudspeakers in the room. Stereo headsets not only enable one person in a room to listen to music while another is sleeping; they also provide high quality stereo sound.

Where youngsters are around, it's a good idea to place your record changer, tape deck, amplifier and tuner out of reach on shelves or in a cabinet. The first two items can be damaged by inexperienced hands, while other audio equipment can give children a shock if they try to explore the insides of these components. Loudspeakers ideally should be placed at the listener's ear level. But the same effect can be achieved by mounting them higher and angling them down toward the listener.

WHAT TO DO WITH THE SPEAKERS

The biggest problem facing the stereo buyer and home maker is what to do with the speakers. If they're of manageable size—say, no larger than a shoebox—coping with speakers is no great problem. The trouble is that most audiophiles aren't satisfied with such small reproducers. Instead, they prefer cabinets called bookshelf speakers which overhang all but the deepest bookshelves, or stand upright on the floor. And wherever the audiophile puts them, there are wires to cope with.

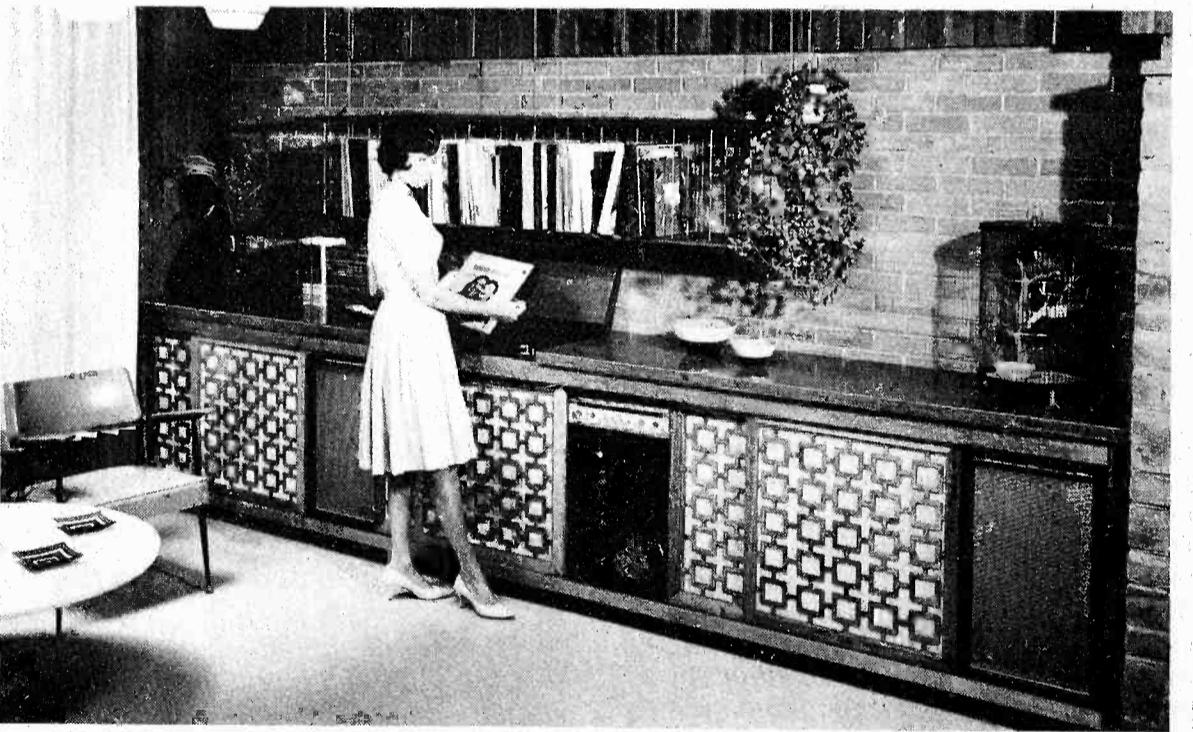
Actually, decorating with speakers is a relatively simple matter, once you grasp a few basics. It requires some imagination and creative thinking, but it's no more difficult than arranging your furniture properly. A few changes in room furnishings or a few inches' movement of the speakers themselves can convert a so-so sound into

58 FORECAST!



Designed for the Institute of High Fidelity by Kenneth C. Kent, A.I.D., this contemporary living room features a complete component system on wall-hung shelves. Bookshelf loudspeakers bracket open reel tape deck and manual turntable, with stereo receiver shelved separately above.

Photos courtesy of Robert A. Angus



An elegant custom-built console incorporates a pair of Altec loudspeakers, Stereo receiver by Sherwood, and Dual 1229 automatic turntable with Empire 1000ZE pickup.

something sensational.

Firstly, let's see where the speakers should go. In every room in which people spend any amount of time, there's what's called a center of interest. It may be a picture window, a stone fireplace, or something no more glamorous than the television set. It's the area of any room which captures people's attention while they're in it. Opposite the center of interest is the listening area—a sofa where family members spend most of their time, a grouping of easy chairs around the fire where visitors sit to converse.

Once you've determined your center of interest and the listening area, you'll have to face the question of equipment selection and placement. Do you want to display

your speakers, or will you hide them? Have you the floor space to devote to large speakers, or will they be better mounted on the wall?

Unless you plan to rearrange the room to accommodate your stereo or four-channel system, chances are you're going to aim the speakers toward the existing listening area. The textbooks claim that stereo speakers should be placed six to eight feet apart, and that the optimum listening area lies along a line drawn midway between them. For optimum stereo spread, the listening area should be at least six feet from a line drawn from one speaker to the other.

Unfortunately, most rooms won't cooperate. Your prized fireplace or picture window may be eight or ten feet wide, making



This beautiful stereo system, outfitted by Audio Associates, matches a Barzilay equipment cabinet with Bozak Concert Grand speakers for a striking effect. The Barzilay cabinet has sliding wooden drawers to conceal the components within.

six-foot placement impossible. And the width of your room may very well dictate a listening area much farther away from the speakers than six feet. The textbooks also suggest putting one four-channel speaker in each corner of a room and angling them toward the center. Most homemakers I know don't dig the idea of locating a sofa and chairs in the middle of their living rooms.

What the textbooks don't tell you is that none of these rules is carved in granite. There's no reason why speakers can't be placed eight, ten or 14 feet apart and angled toward a listening area. In fact, in a room 14 feet wide or more, you'll enjoy very little stereo effect from speakers placed only six feet apart.

Or take the case of a Manhattan bachelor whose L-shaped living room featured a picture-window view of the Hudson River along the longer wall. The window dictated that the listening area would be along the opposite wall, where his decorator placed a couch. Next came the question of the location of a couple of large bookshelf loudspeakers cabinets. Should they be set against the picture window, obstructing part of the view; could they be used as end tables for the couch; could they be suspended from the ceiling along the top of the window? While any of the three possibilities would have worked, the decorator suggested he buy marble slabs cut to fit the tops of the speakers at the ends of the sofa and direct their sound against the hard surface of the window, which in turn would reflect it back to the listener seated on the couch. To add warmth to the room (and to absorb any random reflections), the decorator used a bright red broadloom on the floor. In such a room, a full-sized stereo console would have been impractical, placed opposite the couch, because it would have destroyed the view which is one of the room's chief attractions. Anywhere else in the room it would have provided unsatisfactory sound for stereo. But because of the flexibility of high-fidelity components, it was possible to have both the sound and the view.

An audiophile living in a 19th century brownstone in Brooklyn Heights, N.Y., found yet another solution to his speaker placement problem. His living room was a classic rectangle measuring 14' x 22' and

overlooking New York harbor. A fireplace claimed one long wall, an archway the wall opposite. At each end were floor-to-ceiling windows. The solution: hang the bookshelf speakers from the tops of the window frames and cover with a valence. To provide sound in the listening area, the speakers were angled down into it.

In the long, narrow living room of an Irish castle recently purchased by an American businessman, stand two seven-foot loudspeaker systems, one tucked into each corner separated by a mammoth open fireplace. The center of interest in the

... most rooms won't cooperate.

room is a conversation pit located some 20 feet away, about halfway down the length of the room. "A room of this size needs massive loudspeakers," his consultant explained. "Because the fireplace was the most interesting element in the room, I grouped the seating area around it. This is a fireplace which is used, however, and it produces plenty of heat. So we were able to move the seating area far back into the room." To remove some of the coldness from the room, the stone walls are heavily draped and a series of rugs cover the floors. This covering helps the acoustics as well as the looks of the room.

Few of us have baronial living rooms. In the more normal-sized living room, if you wish to conceal your home entertainment equipment, there are a number of inventive ways it can be done. One favorite is to erect a false wall alongside a fireplace and conceal the speakers on shelving behind it. A variation is to conceal the speakers behind tapestries or paintings hung on the wall.

Built-in bookshelves provide a ready-made haven not only for loudspeaker systems, but also for turntable, amplifier, stereo tuner and portable TV set. In some cases, the hi-fi system is mounted on a single shelf, in others on a series of stepped shelves (a technique even more common in less formal rooms). Bookshelves must be able to sustain weight of as much

as 50 pounds per speaker plus 25 pounds or more for a stereo amplifier, tuner or tape deck. To accommodate weights in this range, it may be necessary to use heavy-duty shelf mounts, supports and brackets, and bolt these firmly to the wall. Molly bolts, for example, are favored for anchoring speakers to walls.

Draperies may be used to conceal speakers and other components in the same manner as false walls. In selecting the drapery material, however, it's a good idea to look for something light and reasonably airy—a material which will permit the free passage of sound rather than absorbing most of the speaker's output.

Speakers may be built right into the walls of your room, too—if your walls are thick enough, if you can find suitable loudspeakers, and if you want to plan it that way in a new house.



This bedside stereo system utilizes compact speakers by Martin, a BSR automatic turntable and stereo receiver. Photo courtesy the Robert Simpson Co.

Or the speaker system can become part of your decor. Loudspeakers today come in cabinets designed to match Danish Modern, Early American, Spanish Colonial, French Provincial and other particular styles. In addition, there are dozens of "neutral" cabinets which can blend in with almost any decorative scheme. A few pieces, such as Empire's marble-topped columns, are furniture in their own right. And there are some unfinished speaker systems on the market which can be painted or styled to fit into a particular design. These models, enameled in white or a brilliant red, yellow or blue, are particularly striking in a modern, informal room design.

Other components are nearly as flexible. Amplifiers and tuners, particularly those with blackout dials and brushed aluminum or gold face plates, can be used in any modern room and most traditional settings.

As we've seen, you don't have to sit facing your stereo loudspeakers. You can use a bare wall or expanse of glass to reflect sound to you from speakers located adjacent to your listening area. While it's frequently simpler to put bookshelf speakers on the floor against a wall facing you (and while some speakers do produce better-sounding bass in this position), the fact is that most speakers sound even better when placed at ear-level. That means wall-mounting or placing on a shelf.

The possibilities in most listening rooms are limited only by your components, your present room arrangement and furniture, and your own imagination. While unusual room shapes, sizes and layouts may require a little experimenting, you'll find that you can fit stereo or four-channel into T-shaped rooms, L-shaped rooms, even those in which all four walls aren't parallel.

Whatever Happened to Pure Virgin Vinyl?

Why Records Are Black

by robert angus

Everybody knows that the best records are pressed in "pure virgin vinyl," right? Wrong!

Chances are, unless yours is a very unusual record collection indeed, there isn't a single record in it made of nothing but pure vinyl. Even the best manufacturers add some impurities to the vinyl from which they make their records in order to make them sound better and last longer. The most obvious of these is carbon black, which gives your favorite disc its distinctive color.

But why carbon black? Is there any law that records must be black? "We can make a record virtually any color you want," says W. Rex Isom, chief engineer of RCA's giant record pressing plant at Indianapolis. "When RCA introduced the 45 rpm record in 1949, they came in an assortment of seven colors—red for classical, yellow for children's, green for pops, blue for our Bluebird series, and so on. It was very expensive because we had to keep each compound separate. Because the records were transparent, we couldn't use certain additives. The result was that molding was not as good. We soon gave it up. Even then," he smiles, "the records weren't 100 per cent pure. They had dye in them."

Haven't records always been black? Almost—but not quite. Thomas Edison's first cylinder recordings were made of tinfoil—mercifully free of black and any other type of coloring. Charles Cros, the man who came up with a virtually identical idea at exactly the same time, however, specified a glass disc covered with lampblack (or carbon) on which a stylus would trace the sound waves. Cros never actually produced such a record. Instead, this chore fell to Chichester Bell and Charles S. Tainter, who substituted a cardboard base for glass

and coated it with wax, rather than with lampblack. The Bell-Tainter disc in turn caused Edison to switch from tinfoil to a waxlike substance for his cylinders—a substance which was dyed black with carbon.

Actually, it was Emile Berliner who was responsible for the black record as we know it. Berliner is the man who invented the etching and electroplating process by which we make records today. In the early 1890s, the first Berliner records were being stamped out—not in wax or in shellac, but in hard rubber. Rubber was ideally suited to the manufacture of phonograph records—but its color in its natural state was unattractive. Worse, it lacked uniformity. So manufacturers, not only of records but of rubber heels and rubberized galoshes, used a dye to make the finished product more eye-appealing. The two most common were black, produced from carbon; and red, using a gold derivative. The latter was expensive to make and the results actually were closer to brown than red. Carbon black, on the other hand, was cheap and effective. Besides making the Berliner records look better, it produced a smoother, lubricated surface which made them seem quieter.

The problem with rubber was that after a time, it would flatten out, causing the needle to skate across its surface. So in 1897 the Durinoid Company of Newark, N.J., came up with a substance which was to form the basis of records for the next 50 years—shellac mixed with powdered limestone. Since shellac is almost colorless and limestone powdery white; the resultant product had an almost ghostly look. Besides, the record grooves tended to become somewhat granular after the first passage or two of a needle removed whatever shellac had come to the surface. What the record makers needed was something

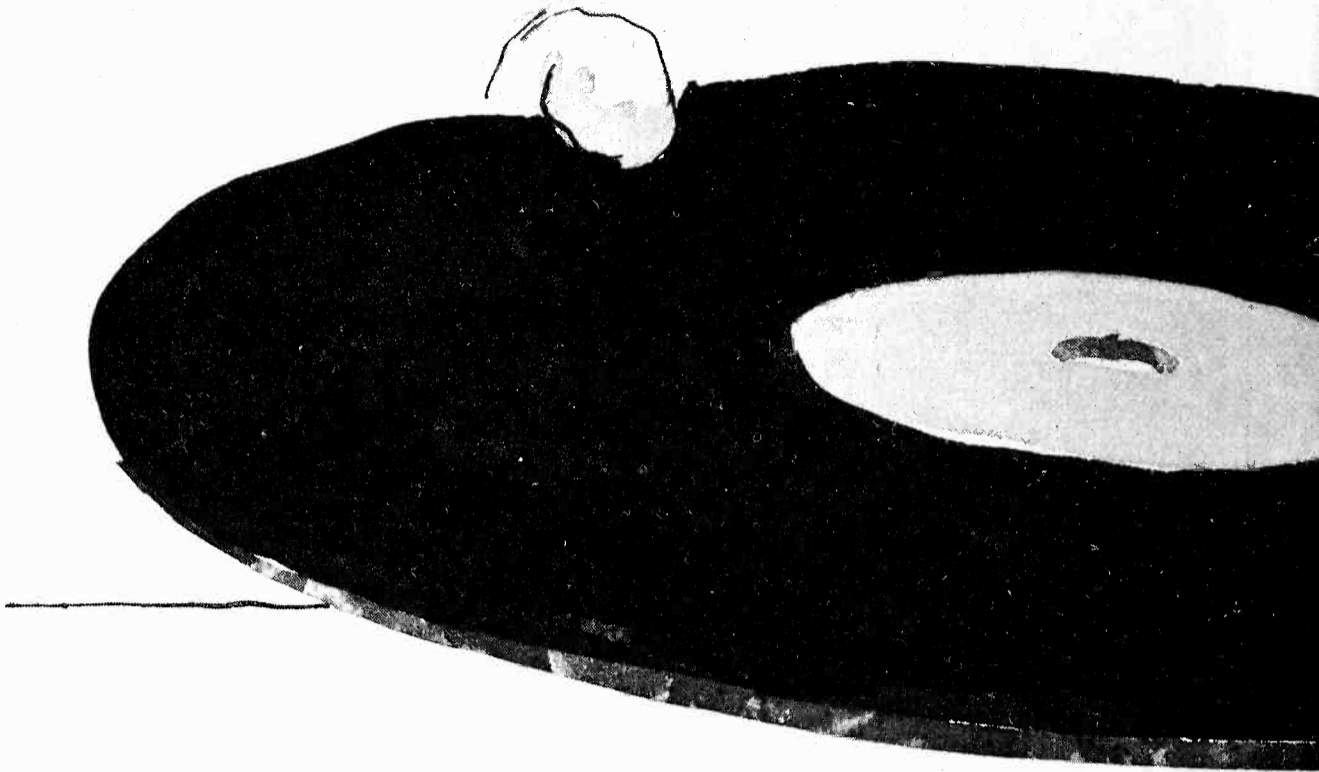
which would not only make records nicer to look at, but which would provide lubrication for the stylus in the groove.

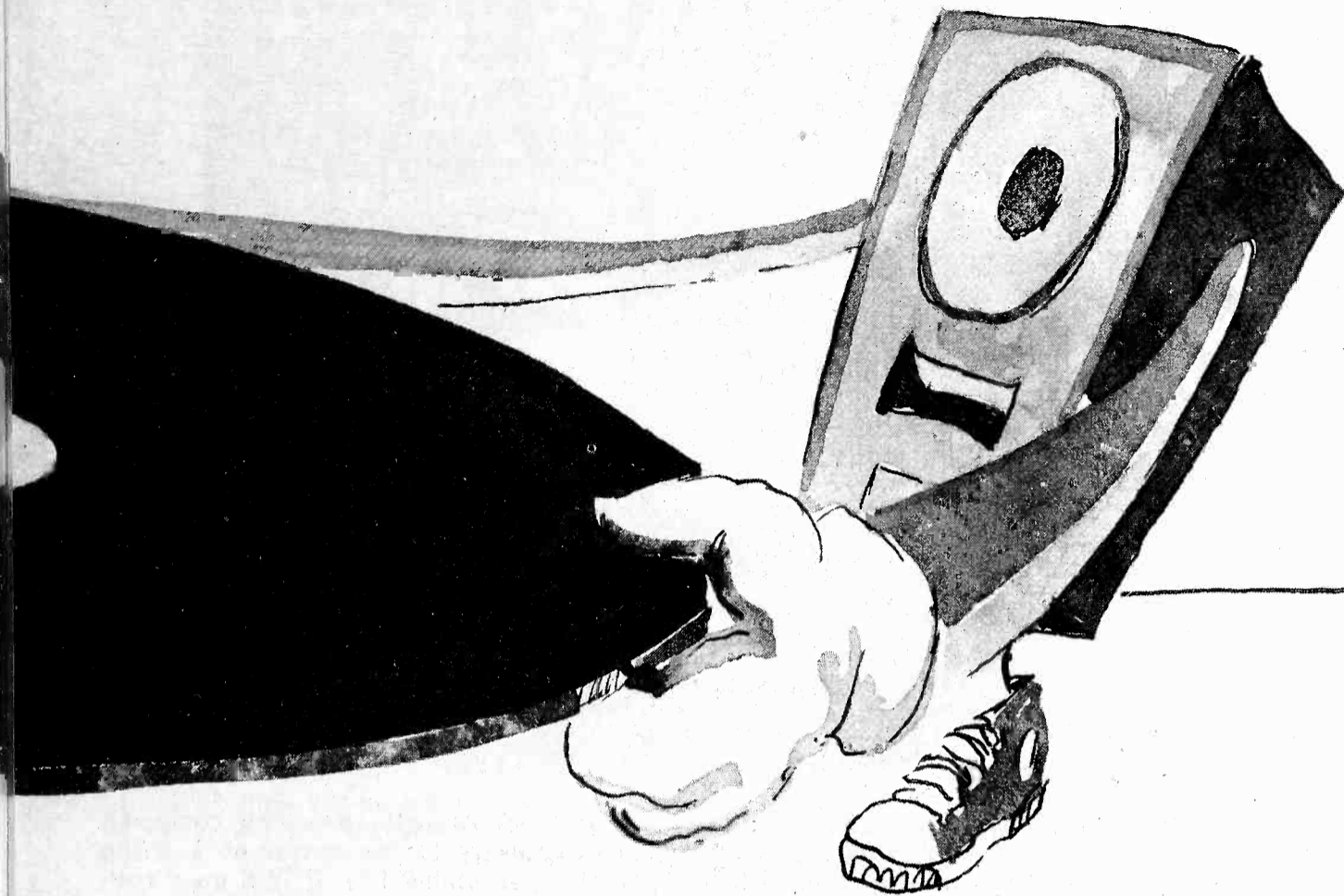
What better than that old standby, carbon black? Formed by burning heating oil inefficiently, then scraping the soot off the inside of the smokestack, one of its principal ingredients is graphite. It filled in the gaps between limestone particles and provided the necessary lubricant.

Thomas Edison's first cylinder recordings were made of tinfoil . . .

Of course, other dyes could be used—and were. RCA, Vocalion, and Brunswick were just three of a number of manufacturers who used the red dye from time to time to produce brown records. In October 1912, Edison introduced the Blue Amberol cylinder, a hi-fi (as opposed to ordinary cylinders and shellac discs of the period) product designed to stop the trend from cylinder to flat disc. This waxlike product boasted quiet surfaces, unbreakability, and the ability to withstand 3000 playings without wear. The problem was that the blue Amberols were too little too late, and cylinders gave way to discs.

During the 1920s, several novelty companies experimented with records consisting of a cardboard core covered with a shellac or celluloid-like coating. The cardboard usually featured a photograph or the words of a popular song. Pictures might include the recording artist, a travel scene, or a bouquet of flowers. These records usually were noisy and short-lived—but the technique





continues today. In Czechoslovakia, for example, Supraphon produces picture postcards covered with plastic and featuring a Czech folk song, dance by Mozart, or military march.

When RCA celebrated the production of its millionth record in 1946, it did so with a cloudy ruby disc. Company publicists hinted that this flexible record would be the wave of the future. Shortly thereafter, the long-playing record made of vinyl rather than limestone and shellac appeared. And a year later, along came the multicolored 45 rpm disc.

. . . Supraphon produces picture postcards covered with plastic and featuring a Czech folk song . . .

While the major companies relied mainly on "pure vinyl" to make their early LPs, all sorts of ingredients went into the products of some independents. The most common was reclaimed or scrap vinyl, which produced a grittier, noisier surface. But it was by no means uncommon to find LPs made of limestone and shellac, and other substances. When the Concert Hall Society wanted to demonstrate the superiority of its product, it hit upon the idea of a transparent vinyl disc. Customers could see for themselves that there were no additives, no reclaimed vinyl.

Concert Hall's pressing plant, RCA, convinced the company that some type of dye was necessary to reduce surface noise, so the company settled on red. Concert Hall's pressings, for the time, were superb. Sur-

face noise was low, the records were visibly free of defects. But they didn't sell. They wore out faster than competitive black LPs, and when you looked at them, the grooves on both sides presented disturbing optical patterns. Under some conditions, light reflecting off bottom and top grooves made a perfect record look as if its center hole were misplaced as it rotated on the turntable.

In the mid 1950s, high-fidelity record pioneer Emory Cook came up with a low-cost pressing process ideally suited to the small runs of specialty record companies. While the Microfusion process would work with carbon-blackened vinyl, Cook preferred to press his own records in pure vinyl—with perhaps a dash of blue or green dye. Cook, too, found audiophiles less than enthusiastic about the results. His pure records had black flecks and streaks in them, caused in part by failure to clean his presses completely after making black records; and partly by the impurities inherent in the pellets of polyvinyl chloride he was using. Although the records were technically among the best being made in 1957 and 1958, they sold abysmally.

But suppose you found two versions of the same recording side by side in your record store—one in clear red vinyl, the other in the traditional black? What difference is there between them? Which is the better buy—and why? RCA's Isom says that all things being equal, the red record will show the same deterioration after 100 plays as the black one after 200; that the black record ultimately will last twice as long. In terms of surface noise during average production runs, the red record will be 3 to 5 dB noisier (he notes that because runs of colored records usually are much smaller and involve more care, the individual atten-

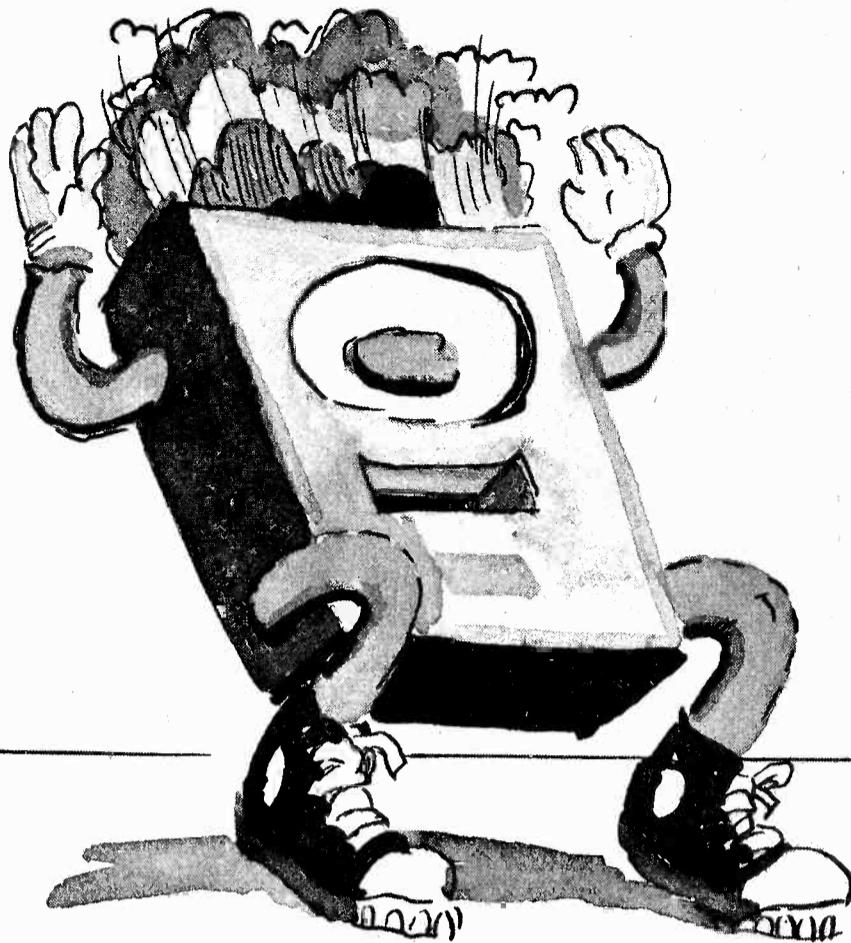
tion each record receives could offset this advantage). In terms of cost, the raw materials in each record are about the same.

"Down time" . . . is a dirty term in the record business.

But if you expect red records which are indeed clear, you've got to shut down a normal record production line, clean the presses and other equipment thoroughly and take more care in handling. When you're finished, you have to clean the presses again before resuming the production of black records. "Down time"—time when expensive record-producing equipment isn't in use—is a dirty term in the record business. It's got to be paid for—which explains why colored records usually cost more.

Despite its proven effectiveness, record makers are busy searching for some substitute for carbon black. It may be one of the color dyes now used to make specialty records—but more likely it'll look very much like carbon. The cost of carbon black has skyrocketed in the last three years, thanks to Federal imposition of tough new air quality standards. As we've seen, carbon is produced by burning fuel oil, a process which produces lots of smoke. Some carbon manufacturers have installed expensive air filters, others have simply gone out of business. At the same time, the cost of petroleum, the raw material from which carbon comes, has risen. Result: prices for the substance are 400 to 500 per cent what they were in 1971.

Mind Blowing Recordings



by anthony orr

(Evaluations in this article are based on listening with a Shure V 15 type III cartridge, SME 3012 arm, Thorens TD 124 type II turntable, McIntosh C 28 pre-amplifier, MC 2105 power amplifier, Soundcraftsman 20-12 equalizer, and KLH 12 speaker systems—Ed.).

The best advice for anyone about to trot off to the local hi-fi salon for a new "whatis" (whether cartridge, speakers or entire system) is take along some records from your collection. Of course, the dealer has records to demonstrate the equipment, but have you ever heard them before? Have you any idea what they should sound like? In this instance familiarity breeds reasonable comparison not contempt. For classical enthusiasts it is even more advantageous if one or two of the discs are of performers known to you live as well as on record. If your normal listening includes concerts of the Baltimore or National Symphonies, an album or two by them will come in handy.

Don't try and take a lot of sonic "spectaculars." Unless you intend to spend an enormous amount of money you simply aren't going to have the Mahler 8th "live" in your living room. And a system which attempts to give you this effect is likely to be very tiring to listen to in the long run.

Orchestral music gives you a nice idea of the overall sound of a system. The recent recordings on Philips of the Concertgebouw Orchestra are among the most natural ever made. Haitink's disc of Strauss' Also Sprach Zarathustra (6500-624) and Davis' Symphonie Fantastique (6500-774) are particularly outstanding. However, any number 6500.300 and higher should be excellent. The same can be said of D.G.'s recent recordings, numbers with 2530 prefix, of the Berlin Philharmonic (EMI's recordings of the same group are to be avoided).

Operatic recordings are dangerous companions in the showroom. While the human voice is an excellent test for a system,

more gimmickry is used in complete opera records than elsewhere. The best way to evaluate the sound of a voice is to listen to any announcer over FM (this obviously doesn't apply in comparing cartridges). Have the salesperson turn the tuner to a newscast or other spoken program. Close your eyes and if you have the distinct feeling someone is actually in the room talking, you're listening to an excellent, natural sound. Now switch to your favorite soprano and odds are she will sound rayishing.

One of the most difficult instruments to record and reproduce is the piano. A sys-

Brief suggestions on listening in the showroom.

tem which reproduces the sound of a piano naturally is a good system. The same "eyes closed" test that was used with the newscast works equally well here. Take along several solo piano recitals and if it sounds like a real piano in the room, you're in. The Connoisseur Society specializes in piano records and Dr. Alan Silver, the owner/producer of the label, records the instrument as well as anyone in the world and better than most. Without hesitation any of Ivan Moravec's records on this label can be endorsed. One caution. Mr. Moravec's instrument has a much warmer sound than most Americans are used to. If this sound is distracting (or you happen to own a Steinway yourself), then the Columbia studio recordings of Vladimir Horowitz may be a better choice for your comparison, I have always found his initial recital on the label (KS 6371) particularly captivating.

Another tough test for a system is the harpsichord. And while the instrument is often poorly recorded, the recent release of Malcolm Hamilton playing Handel Suites (Delos 15322) is admirable.

For years Acoustic Research compared their speakers to the sound of a string quartet performing live. It is a good test. The closest thing on record to it is either Columbia's recording of the Julliard Quartet playing the Late Beethoven Quartets (M4 31730) or Qualiton's recording of the Tatrai Quartet playing Haydn's Op. 76 (SLPX 1205/7).

Today's contemporary music provides a great test of a system's power . . . the ability to break leases. But no "live" standard can be applied to the techniques used in pop records. The thing to listen for is clarity and evenness of sound.

Most of this music does not have the dynamic range found in classical discs (though not all of it is excruciatingly loud). Generally, the pressings of popular music are inferior to classical pressings (hard to believe considering the level some American classical pressings have sunk to). More surface noise must be expected and if you are buying a fine system for the first time you must either get used to this or pay extra money at specialty shops for imported (primarily British) pressings.

Far better than Mahler or Berlioz to test the lungs of a system is Deep Purple. They are the closest thing to sonic boom on disc. Well reproduced, either Fireball (Warner WS 2564) or Machine Head (Warner WS 2607) will tear your ears off.

Somewhat below the threshold of pain is Led Zeppelin. Both their Fourth Album (Atlantic SD 7208) and Houses of the Holy (Atlantic SD 7255) are extremely well recorded and on a good system will produce a satisfying roar without distortion.

One last test to which a system can be subjected: the synthesizer. No other instrument can match it for range (bandwidth) and variety. And it's the only instrument not normally recorded through microphones. For a spectacular synthesized sound, Walter Carlos' newest album, Switched on Bach Volume II (Columbia KM 32659) can't be topped.

So, off the hi-fi emporium! Good listening!

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MAHLER
Symphony No. 9
Vienna Philharmonic
Orchestra
THS 65008/9 (2 Records)
- BARTOK (1881-1945)**
plays **BARTOK**
Bagatelle No. 2; Petite Suite;
Preludio-All'Ungherese
3 Hungarian Folktones
Hungarian Improvisations
Op. 20
3 from Mikrokosmos for
2 Pianos
(with DITTA PASZTORY
BARTOK)
THS 65010
- WALTER GIESEKING**
(1895-1956) plays
BEETHOVEN
Piano Concerto No. 5
BRUNO WALTER
(1876-1962)
conducts Vienna
Philharmonic Orchestra
THS 65011
- GEORGE SZELL (1897-1970)**
conducts **BRAHMS**
Symphony No. 3
Concertgebouw Orchestra
THS 65003
- WILHELM BACKHAUS**
(1884-1969) plays
BEETHOVEN
Piano Concerto No. 3 —
KARL BOEHM (b. 1894) con-
ductor
Piano Concerti Nos. 4 & 5—
CLEMENS KRAUSS
(1893-1954), conductor
Vienna Philharmonic
THS 65004/5/6 (3 Records)
- HERMANN SCHERCHEN**
(1891-1966) conducts
BERLIOZ
Requiem
Jean Giraudeau, tenor;
ORTF Chorus
Orchestra du Théâtre
National de L'Opéra de Paris
THS 65017/18 (2 Records)
- SIR THOMAS BEECHAM**
(1879-1961) conducts
OFFENBACH
Tales of Hoffmann
Soloists; Sadler Wells
Chorus
Royal Philharmonic
THS 65012/13/14 (3 Records)
- SIR THOMAS BEECHAM**
(1879-1961) conducts
MOZART
Symphonies Nos. 29, 31
"Paris," 34, 35 "Haffner,"
36 "Linz," 38 "Prague," 39,
40, 41 "Jupiter" & Over-
tures to "Don Giovanni" &
"Marriage of Figaro"
London Philharmonic
Orchestra
THS 65022-26 (5 Records)
- ARTURO TOSCANINI**
(1867-1957) conducts
BRAHMS
The 4 Symphonies
Tragic Overture
Haydn Variations
Philharmonia Orchestra of
London
THS 65027-30 (4 Records)
- WILHELM FURTWÄNGLER**
(1886-1954) conducts
BEETHOVEN
Symphony No. 3
Vienna Philharmonic
Orchestra
THS 65020
- RICHARD STRAUSS**
(1864-1949) conducts
RICHARD STRAUSS
"Also Sprach Zarathustra"
Vienna Philharmonic
Orchestra
THS 65021

The above is but a partial listing from an im-
mense catalog — all of which is on sale. Bank-
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Outstanding Hi-Fi Products for 1975

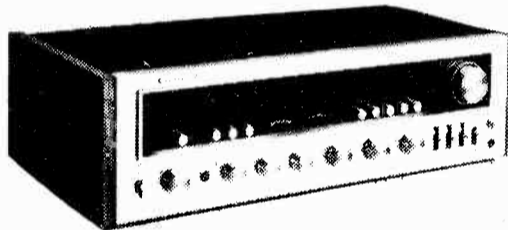
by William A. Tynan

A Cross Section of Outstanding High Fidelity Products for 1975

In connection with this sixth Bi-annual Washington High Fidelity Show issue, we asked more than 100 high-fidelity manufacturers to tell us which of their many fine products they considered to most typify their firms' technical and marketing creativity. We have compiled their responses in the following pages and present them to you for your consideration, essentially as submitted by the various companies. —Ed.

Electronics

(Including Receivers, Amps, Tuners, etc.)



KR-9400 Stereo Receiver

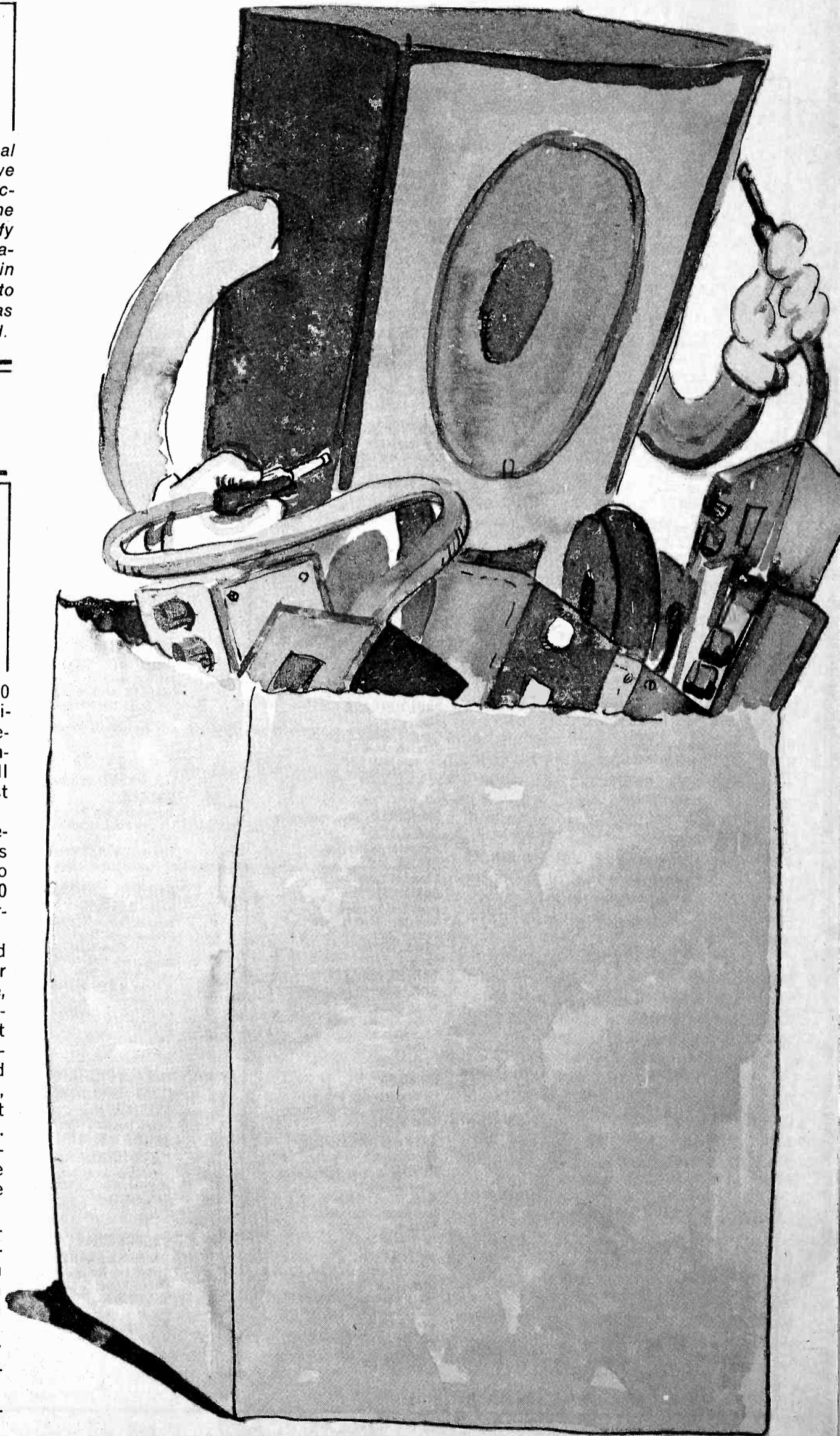
The powerful new Kenwood KR-9400 Stereo Receiver, eighth and most sophisticated model of the current Kenwood receiver line, will be featured at the Washington, D.C. Hi Fi Music Show, where it will be displayed to the public for the first time.

With almost twice the power of any previous Kenwood receiver, the KR-9400 boasts 120 watts per channel, Minimum RMS into 8 ohms at any frequency from 20 Hz to 20 kHz, with no more than 0.1% total harmonic distortion.

To handle the high power output and assure safe, cool operation even under conditions of continuous full-power use, the KR-9400 incorporates a large, cool-running power transformer and oversize heat sinks, which form the heart of a dual positive-negative power supply. Direct-coupled output circuitry assures minimal distortion, clean bass response and high transient response throughout the audio spectrum. An ASO protection circuit combines electronic and relay circuitry to disengage speakers instantly should the area of safe operation be exceeded.

The tuner section of the KR-9400 represents one of Kenwood's finest, with exceptional broadcast reception, particularly in FM-stereo mode. A dual-gate MOS-FET in the front end combines with four separate tuned circuits to achieve the theoretical limit of 1.7 μ V sensitivity. Permanently aligned solid state IF filters, a multi-function IC, and five hi-polar transistors in the IF stage provide high gain, early full limit-

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This is what makes the Sansui 771 so great: Specs. Features. Looks. And Price.

Sansui, already famous for quality and value has again outdone itself with the 771 receiver. Look at the specs: 35 watts per channel, min. RMS both channels driven into 8 Ohms, 20 Hz to 20 kHz, at below 0.5% Total Harmonic Distortion — more than enough to power two pair of speaker systems. FM sensitivity of $2.0\mu\text{V}$ (IHF).

Look at the features: two tape monitors, two auxiliary inputs, three pairs of speaker selectors, two filters (hi & lo) and more — even a microphone circuit. Visit your nearest Sansui franchised dealer and listen to the tremendous Sansui 771. Then listen to the price.



Sansui

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Outstanding Hi-Fi Products for 1975

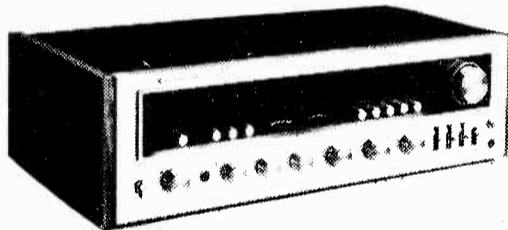
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Electronics

(Including Receivers, Amps, Tuners, etc.)



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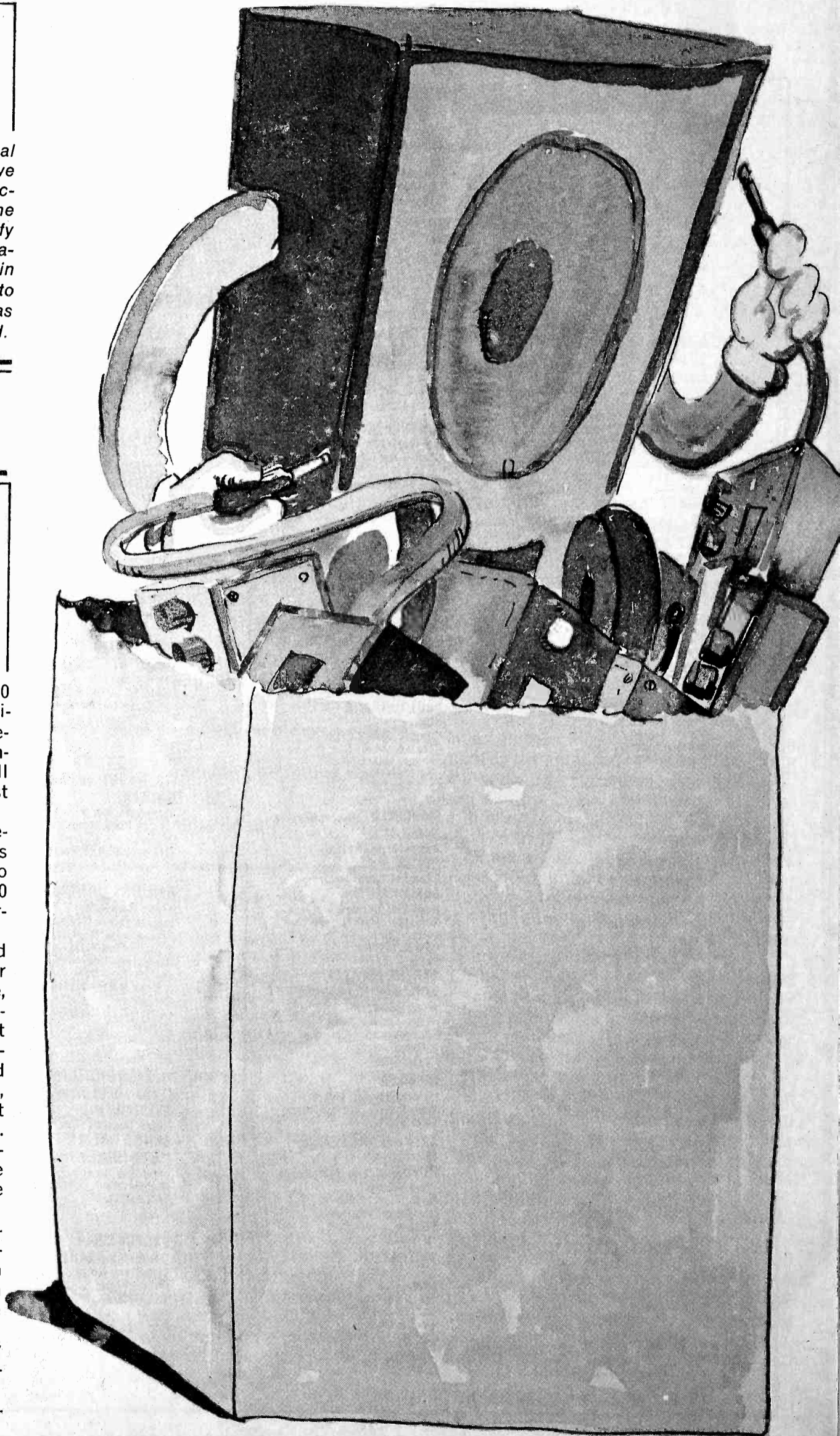
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ing, and stability, for a high selectivity of 80 dB and capture ratio of 1.3 dB. A phase-lock-loop IC in the MPX provides extremely high stereo separation (more than 40 dB at 1 kHz and better than 30 dB at all frequencies from 30 Hz to 10 kHz).

The most unique feature of the tuner, however, is a sophisticated triple-function meter that converts from signal strength indicator to multipath detector to deviation meter to give the KR-9400 extreme versatility.

The sophisticated control center of the KR-9400 offers a full complement of balance, volume and tone controls, including a special midrange tone control for complete tonal compensation. The dual tape system offers Kenwood's "tape-through" circuitry permitting uninterrupted dubbing even while the receiver is in use for other program sources. In addition, a new Injection Circuit mixes the signal from any program source into the recorded signal, with a front panel level control for perfect blending. Provision for other program sources include inputs for two PHONOs, AUX, and MIC. Two sets of stereo speakers can be connected.



Onkyo TX-666 Stereo Receiver

The Onkyo Model TX-666 solid state AM/FM stereo receiver is rated at 60 watts per channel into 4 Ohms and 50 watts per channel into 8 Ohms with both channels driven. This new unit features directly coupled and differential amplifier circuitry in addition to automatic transistorized circuit protection which is said to offer full protection against speaker damage and DC leakage. It also has a transient killer circuit for power-on, power-off overload protection and offers 200 mV phono overload as well as "MIC" mixing circuitry.

The Model TX-666, which is the second in a series of stereo receivers now being offered by Onkyo, is also said to have a total harmonic distortion of 0.2% at rated power in the amplifier section. Frequency response and power bandwidth is 10 to 40,000 Hz (± 1 dB) and intermodulation distortion is 0.2% at 1 W output.

The tuner section offers an FM sensitivity of 1.8 μ V with stereo separation at 40 db at 400 Hz and frequency response and power bandwidth of 30 to 15,000 Hz to 0.5 dB. The unit employs an FET and a 4 gang variable capacitor in the front end of the tuner. Ceramic filters are used in the IF stage. Capture ratio is 1.5 dB with image and IF rejection at 70 and 100 dB respectively. Alternate channel selectivity is over 65 dB with the AM suppression ratio at more than 50 dB. Signal-to-noise ratio in the tuner is 60 dB.

There are 6 push-button controls on the front panel, one each for low and high filters, loudness, mode, tape-monitoring, FM muting. Controls are provided for selecting speakers A or B, A + B and speaker off. Also provided are separate bass and

treble controls for each channel, balance and volume. An input on the front panel for a microphone and an output for a headphone are provided. It also has selector and MIC Mixer knob controls. The rear panel has outputs for tape recorders one and two, a DIN Rec, and AC, unswitched and switched. Inputs on the rear panel include tape play, AUX-1 and AUX-2, DIN tape play and provisions for FM and AM antennae. FM antenna inputs for either 75 or 300 Ohms are provided. The ferrite rod AM antenna is built-in for user convenience.

Cerwin-Vega Model A-3000 Solid State Stereo Power Amplifier

With the newly developing awareness of the truly immense power requirements of the typical low efficiency speaker system has come a wave of interest in very high power, very low distortion amplifiers. Recent studies have concluded that power levels in the neighborhood of $\frac{1}{2}$ kilowatt per channel are a practical necessity if dynamic musical peaks are to be reproduced at realistic volume without distortion due to amplifier clipping. Cerwin-Vega's position of leadership in the area of very large, high quality concert sound systems qualifies them to fill the need for a home stereo amplifier of extreme power and reliability. The new A-3000 easily meets these requirements.

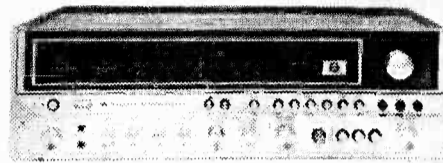
The amplifiers' circuitry consists of four direct-coupled stages terminating in a quasi-complementary parallel output configuration. The IC front end is coupled to the input through a filter (which may be switched out for testing purposes). This filter acts to remove any undesirable subsonic noise due to warped records, etc., which could damage loudspeakers and produce high intermodulation with the desired program. 90 dB of negative feedback loops the amplifier to produce a damping factor of 500 and distortion in the hundredths of one percent.

Each output transistor is subjected to rigorous in-house quality testing to assure reliable operation. Output protection systems include AC and DC supply fuses, a thermal circuit breaker that removes power from the circuits in the event of inadequate cooling, and the exclusive quasi-hyperbolic Tri-Tangential energy limiter. This circuit is unlike that found in any other amplifier on the market in that it interferes with normal operation only when the safe-area capabilities of the output devices are exceeded. Competing amplifiers may operate well into resistive loads, but when faced with highly reactive speaker loads, their protective circuits distort or chop the signal needlessly. This cannot happen with the A-3000.

The amplifiers' advanced circuitry is housed in equally innovative packages. The A-3000 has no chassis as such; instead, the left and right channel heat sinks and the massive power transformer bolt together into a solid, balanced unit. All power transistors are socket mounted and connected by special high-current circuit boards, eliminating much hand wiring. All drive circuitry for each channel is contained on a single circuit board, which plugs into the main sink assembly. Besides being extremely sturdy, this arrangement is

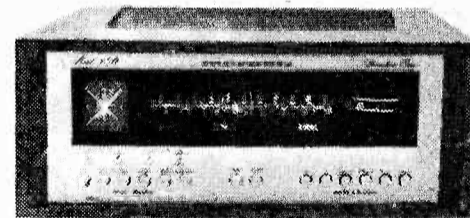
exceptionally easy to service. With all major interconnections made via quick-release terminals, an entire channel can be removed in one piece and a replacement fitted and hooked up in minutes.

Specifications for the new Cerwin-Vega monster include: Power response (8 ohms), approximately 450 watts RMS/channel, both channels driven, DC-20 kHz at rated distortion. IM Distortion, less than 0.08%, typically less than 0.01%. Harmonic Distortion, less than 0.25%, typically less than 0.05%. Frequency response (1 watt), DC-80 kHz ± 0 , -1 dB. Input impedance, 10K nominal. Sensitivity, 1.5 V. Damping factor, greater than 500 at 1 kHz. Size, 19"W x 8"H x 11 $\frac{1}{2}$ "D. Weight, 50 lbs.



**Sansui QRX-7001
AM/FM Four Channel Receiver**

Sansui's QRX-7001 is a complete, all-source 4-channel receiver of extremely high performance standards. It plays all 4-channel music sources with true fidelity in addition to providing wide versatility, as an FM/AM stereo music control center. Its Type-A QS vario-matrix decoder with just-developed Sansui QS ICs provides 20 dB inter-channel separation from all QS matrix sources, as well as affording the unique enjoyment of 4-channel sound from 2-channel sources in QS Synthesizer operation. A phase-matrix application of the QS vario-matrix also decodes SQ matrix sources. Included also is a CD-4 demodulator plus inputs for discrete tapes: Minimum RMS power is 35 watts per channel into 8 ohms, all channels driven, with distortion held to 0.4% or less from 20 to 20 kHz.



**Marantz Model 150
AM/FM Stereo Tuner**

The new Model 150 Tuner incorporates advanced technology. For example, an exclusive 18-pole linear phase L.C. filter, represents an advance over the much heralded Butterworth Filter employed in the highly respected Marantz Model 10B, long known as a state-of-the-art unit. The resultant improvement is manifested in superior phase linearity and lower distortion throughout the entire listening range.

Other features of which the Model 150 Tuner boasts are Phase Lock Loop Multiplex Demodulator, and a versatile three-inch oscilloscope. In keeping with the latest technological developments, and the recent FCC ruling regarding FM Dolby broadcasting the Model 150 also features a built-in Dolby FM de-emphasis switch (25 μ S/75 μ S) for use when listening to Dolby FM broadcasts using an external Dolby unit.

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- Berger; Pearce; Warren; Tajo; Cellini, RCA Orch.; Shaw, Robert Shaw Chorale—Verdi: RIGOLETTO
- Milanov; Barbieri; Roggero; Bjoerling; Warren; Moscona; Cellini, RCA Orch.; Shaw, Robert Shaw Chorale—Verdi: IL TROVATORE
- Corboz, Chorus and Orchestra of Lausanne—Bach: Mass in B Minor, S. 232

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this exclusive Marantz I. F. Filter is the maintenance of maximum separation and the reduction of high frequency distortion caused by slight mistuning. Optimum tuning and higher selectivity is thus more easily obtained.

The built-in oscilloscope may be used for 4-channel visual display and/or to indicate various signal conditions, such as determining the proper orientation of a rotating FM antenna for any given FM signal. The scope can be used, for example, to tune for minimum multipath conditions, center of channel and signal strength, or even for checking for the proper phasing of an incoming FM stereo signal.



**Lafayette LR-5000
AM/FM 4-Channel Receiver**

Lafayette Radio Electronics Corporation considers the LR-5000 its finest four channel receiver. The set is rated at 35 watts RMS per channel (all channels driven into 8-ohm loads) from 20-20,000 Hz, 0.5% THD. Intermodulation distortion at rated power is 1%. The unit features Lafayette's renowned SQ wavematching decoder circuitry with Vari-Blend and has provision for optional plug-in CD-4 demodulator module. It also has switched control for playback of Regular Matrix, derived 4-channel, stereo and mono. The FM front end uses MOS FETs and low noise transistors combined with a phase lock multiplex decoder. Tape monitoring facilities are provided for 2 and 4-channel tape recorders, as well as 2 and 4-channel tape outputs for recording. Other highlights include direct coupled outputs, electronic and relay circuits for speaker and transistor overload protection, as well as full 4-channel main and remote speaker switching. Power bandwidth is stated as 10-40,000 Hz, -3 dB; S/N ratio, 65 dB; FM sensitivity (IHF) 1.65 μ V; selectivity 60 dB; image rejection, 75 dB; hum and noise on the Aux. 1 and 2 inputs -80 dB, phono on the input -60 dB, and on the tape play input -90 dB. Stereo separation is specified as 40 dB. SQ decoder separation of up to 40 dB is claimed.



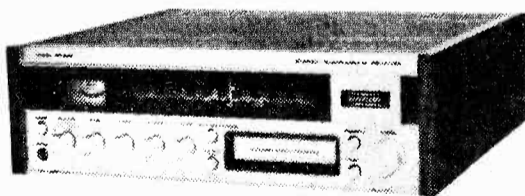
**GTE Sylvania RS-4744
Stereo Receiver**

The Model RS-4744 is Sylvania's finest AM/stereo FM receiver. Its FM tuner section features a phase-locked loop (PLL) multiplex decoder and direct-coupled 60-watt/channel power amplifier. Switching is provided for two pairs of speaker systems and for driving rear speaker systems with a modified difference signal for a simulated 4-channel effect from stereo programs. A group of 12 pushbutton switches provide for a selection of the program source and the mode of operation. The source selection includes two mag-68 FORECAST!

netic phono cartridge inputs (one can be switched, in the rear of the receiver, to operate with ceramic cartridges), FM, AM, and AUX. Two tape monitor switches permit playback from either of two tape decks or monitoring from either while recording the program being played through the receiver, as well as copying a tape from one machine onto another. When both phono input switches are activated, signals from a microphone plugged into a front-panel jack appear at both speaker outputs as well as at the tape recording outputs. Other pushbutton switches control FM muting, loudness compensation, mono/stereo mode selection, and the high- and low-cut filters. (The filters employ active circuits to produce cutoff slopes of 12 dB/octave instead of the simpler and more common 6 dB/octave slopes provided by the filters in most stereo receivers.)

The RS-4744 has all the normal signal inputs and outputs of a stereo receiver. There are also separate preamplifier outputs and power-amplifier inputs. These are joined by jumpers that can easily be removed to connect into the system an electronic crossover, active equalizer, etc. Inputs for 300-ohm and 75-ohm FM antennas and an external AM antenna, as well as a built-in AM antenna, are also provided. A third set of outputs (marked PQ4), with an adjacent slide switch, is used for supplying synthetic rear-channel programs through a separate pair of speaker systems.

The RS-4744 is delivered at 60 Watts per channel continuous (RMS) power from 20 Hz to 20 kHz into 8 ohms at less than .25% total harmonic distortion, both channels driven. FM Sensitivity is rated as 1.8 microvolts (IHF) and ultimate Signal to Noise ratio as 67 dB. The RS4744 features two ceramic IF filters for superior reduction of interference. A separate noise amplifier is used to eliminate interstation noise without affecting FM sensitivity. A noisy stereo FM station is automatically switched to mono for clearer reception. If it is still too noisy it is completely muted. Baxandall Tone Controls with Darlington transistors provide precise tailoring of bass, treble and mid-range response.



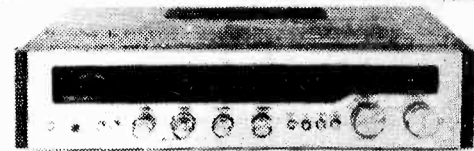
**Superscope Model RT-840
Stereo/Quadraphase Receiver**

A built-in eight-track cartridge tape player features prominently in this stereo receiver just introduced by Superscope, Inc. The model RT-840 combines the functions of a component-quality AM/FM stereo receiver with the increasingly popular format of the 8-track cartridge. The new unit brings the technical sophistication of an established manufacturer to a highly competitive and price-conscious market.

The amplifier section of the RT-840 provides ample reserve power for driving additional speakers. A special Quadraphase circuitry simulates 4-channel sound when an extra set of speakers is connected as rear channel sound sources.

Separate controls for volume, bass, tre-

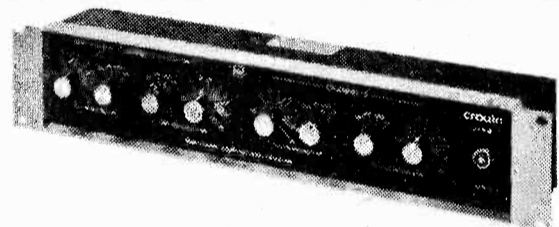
ble, and balance complement the front panel facilitating dynamic and spatial balances and listener preferences. Precision tuning of the AM and FM bands is assured through the use of a signal strength tuning meter and built-in antennas.



**Rotel RX-402
Stereo Receiver**

The Rotel RX-402 stereo receiver is a high-performance unit with a full complement of control functions and up-to-date circuitry at a moderate cost. Its power amplifiers, rated at 25 watts per channel over the full audio bandwidth with less than 0.5 per cent distortion, are direct-coupled to the speaker outputs. Front-panel pushbuttons activate either or both of two pairs of speakers, and a slide switch in the rear of the receiver connects the second pair of speakers which should be located in the rear of the room for a simulated "surround-sound" quadraphonic effect.

A number of integrated circuits are used in the RX-402, including operational amplifiers for phono gain and equalization, an IC for the major portion of the FM i.f. gain stage, and a phase-locked-loop IC for the multiplex demodulator.



**Crown VFX-2
Dual Channel Crossover/Filter**

Crown feels that the VFX-2 Dual Channel Crossover/Filter probably most typifies CROWN's technical and marketing creativity of a new product.

It provides continuously variable filters which can be used to perform either crossover or band pass functions. The dual channel unit employs two filters per channel, each continuously variable from 20 Hz to 20 kHz. Filter rolloff is at a fixed 18 dB/octave.

Setting both low and high pass filters in one channel to a common frequency provides a two-way crossover at that frequency. Cascading both channels together provides a combined band-pass filter and 2-way crossover, or a three way crossover.

A variable gain bridging input is provided for each channel in addition to the unity gain unbalanced input. Output impedance is 100 Ω in both inverted and non-inverted modes, with roughly 6.4 volts maximum output into 600 Ω .

Overall noise and distortion are extremely low, with I M distortion less than .01% at rated output, and noise more than 100 dB below rated output with 0 dB gain.

Pioneer SX-1010 Receiver

The SX-1010 is Pioneer's highest powered stereo receiver. It is designed for the audiophile who wants the flexibility and superb

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The ultimate in music reproduction. A product of our 15 years of research in musical acoustics. We invite you to compare the 901 Series II with any speaker on the market today, regardless of size or price.

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BOSE 901 SERIES II
DIRECT/REFLECTING® SPEAKER SYSTEM
Pedestals as illustrated, optional extra

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BOSE 501 SERIES II DIRECT/REFLECTING® SPEAKER SYSTEM

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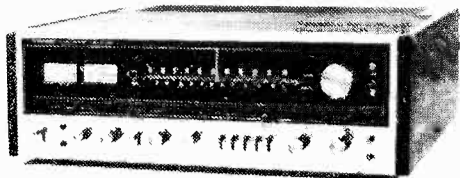
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performance specifications of separate tuner and integrated amplifiers combined with the convenience of a single, multi-purpose component. Conservatively rated at 100 watts continuous power per channel, with both channels driven into 8 ohm loads, the SX-1010 will deliver full power at less than 0.1% THD at all audio frequencies from 20 Hz to 20,000 Hz.

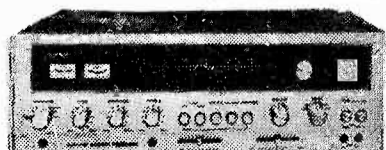
Incorporating a host of design innovations, the new receiver features parallel push pull direct-coupled pure-complementary output stages powered by a dual positive-negative power supply which utilizes a total of 36,000 mfd of primary filter capacitors, for unconditional stability at any power level. An automatic electronic relay system protects against overload and possible short circuits.

Pioneer's exclusive main and sub-stepped bass and treble controls afford a degree of precise tonal compensation never before offered in a stereo receiver. A tone control defeat switch provides absolutely flat response over the entire audio range and beyond. Dual phono inputs, precision equalized to within ± 0.3 dB of standard RIAA, separate stereo microphone inputs, dual stereo tape deck inputs and deck-to-deck duplication while simultaneously listening to another program source, provide professional studio-console control. Additional inputs and outputs for noise-reduction or 4-channel accessories and adapters double as connection points for two more tape decks, if required.

The FM tuner section of the SX-1010 offers state-of-the-art performance specs including: usable sensitivity (IHF) of 1.7 μ V, a capture ratio of 1 dB, harmonic distortion of less than 0.2% and a signal-to-noise ratio of better than 72 dB. The stable Phase-Lock-Loop IC circuit used in the stereo MPX circuitry insures separation greater than 40 dB while a 5-gang variable capacitor in the front-end, three dual-gate MOS-FETs, a 7-stage limiter and phase-linear ceramic filters result in a 90 dB selectivity and 110 dB of image, IF and spurious signal rejection.

The SX-1010 can handle 3 pairs of speaker systems, with any one of two pairs selectable at the front panel. Other control features include high and low frequency filters, -20 dB audio muting, FM muting and loudness contour.

IHF Power bandwidth extends from 5 Hz to 40 kHz, while overall frequency response is 10 Hz to 40 kHz, +0 dB, -1 dB. Phono overload is better than 250 mV, providing ample reserve for today's dynamically recorded discs.



Nikko STA-9090 Stereo Receiver

The STA-9090 is a competitively-priced high-fidelity instrument combining an advanced AM/FM stereo tuner with a high-70 FORECAST!

performance stereo amplifier without compromising quality. In the FM tuner section, a pair of FETs and a 4-gang tuning capacitor are used to assure outstanding FM sensitivity. The IF amplifier for the FM section is constructed of two high-integration ICs and four ceramic filters, each having two resonators. This reduces phase distortion and provides excellent FM selectivity.

A Phase Lock Loop (PLL) circuit design in the multiplex decoding circuitry, this electronic servomechanism functions to lock the phase of the FM sub-carrier to that of the FM pilot signal, allowing the stereo multiplex demodulator to provide optimum stereo separation at all times and over a wider frequency band. Also included in the FM MPX is a special block filter to prevent leakage of the FM sub-carrier.

Very few receivers offer FETs in their AM tuner sections. The STA-9090 does, however, and the use of such a Field Effect Transistor in the AM RF stage combines with the large 3-gang tuning capacitor to noticeably increase AM sensitivity. And the AM IF stage employs ceramic filters for best performance.

The heart of the STA-9090 is an advanced direct-coupled OCL semi-complementary power amplifier operating on the push-pull principle. It is driven by a gigantic power supply consisting of an oversized power transformer and a pair of unusually large 10,000 μ F capacitors. The usable power output of the STA-9090 is a 65 watts RMS per channel. At this output, STA-9090 provides an extended power response of from 10 to 40,000 Hz with very low Total Harmonic Distortion. Special care has been taken to position the left/right power transistors apart so that they are less affected by heat dissipation and thus can be operated at high output for longer periods of time with greater stability.

Sony TAN-8550 Power Amplifier

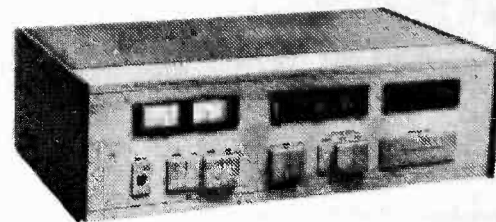
This new amplifier makes use of vertical-FET, a revolutionary development in semiconductor technology. The V-FET in mass production of hi-fidelity equipment continues Sony as a true pioneer in home entertainment products.

Behind the research and development of this new amplifier was Sony's desire to create sound reproduction instruments which add no coloration to the original sound source. The advantage of the superior design and circuitry are said to come alive in the form of outstanding sound. The components provide extremely low harmonic distortion and virtually no notch distortion with an exceptionally flat frequency response.

A handsome component in a wood cabinet, the TAN-8550 delivers 100 watts per channel. Use of V-FET technology assures more accurate sound reproduction once obtained only with triode vacuum tubes. Sony's new V-FET component delivers a smooth "open" sound for complete listening enjoyment.

Scott Digital Frequency Synthesizer Tuner Model T-33S

A new digital frequency synthesizer FM stereo tuner, designated T33S, is now available from H. H. Scott, Inc. The T33S is a second generation with many improvements



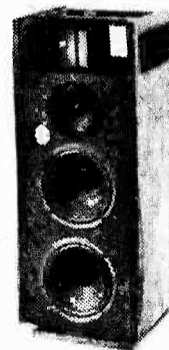
over the previous 433 tuner with which Scott initiated the digital tuner age in 1970.

In the T33S, there is no tuning capacitor, dial cord, or knob for station selection. Instead, a specific broadcast channel is selected via punched card using the tuner's card reader, or via automatic or manual scanning using the tuner's front panel programming controls. As the digital display reads out the desired frequency, self-contained special purpose digital circuitry synthesizes the proper station frequency by counting up from a highly accurate quartz crystal reference standard. The tuner synthesizes the desired frequency within a few thousandths of a second and maintains that frequency accurately with a warm-up drift of less than 1 1/2 parts per million.

New circuit features found in the T33S include a low-noise MOSFET RF section with four tuned stages to provide improved IHF sensitivity of 1.8 μ V and increased signal headroom. The IF section uses two pre-tuned phase linear lumped six pole filters which maintain alignment for the life of the tuner.

The digital frequency synthesizer section provides both upscale and downscale scanning, and the channel spacing has been set at 100 kHz intervals to permit use in Europe as well as America.

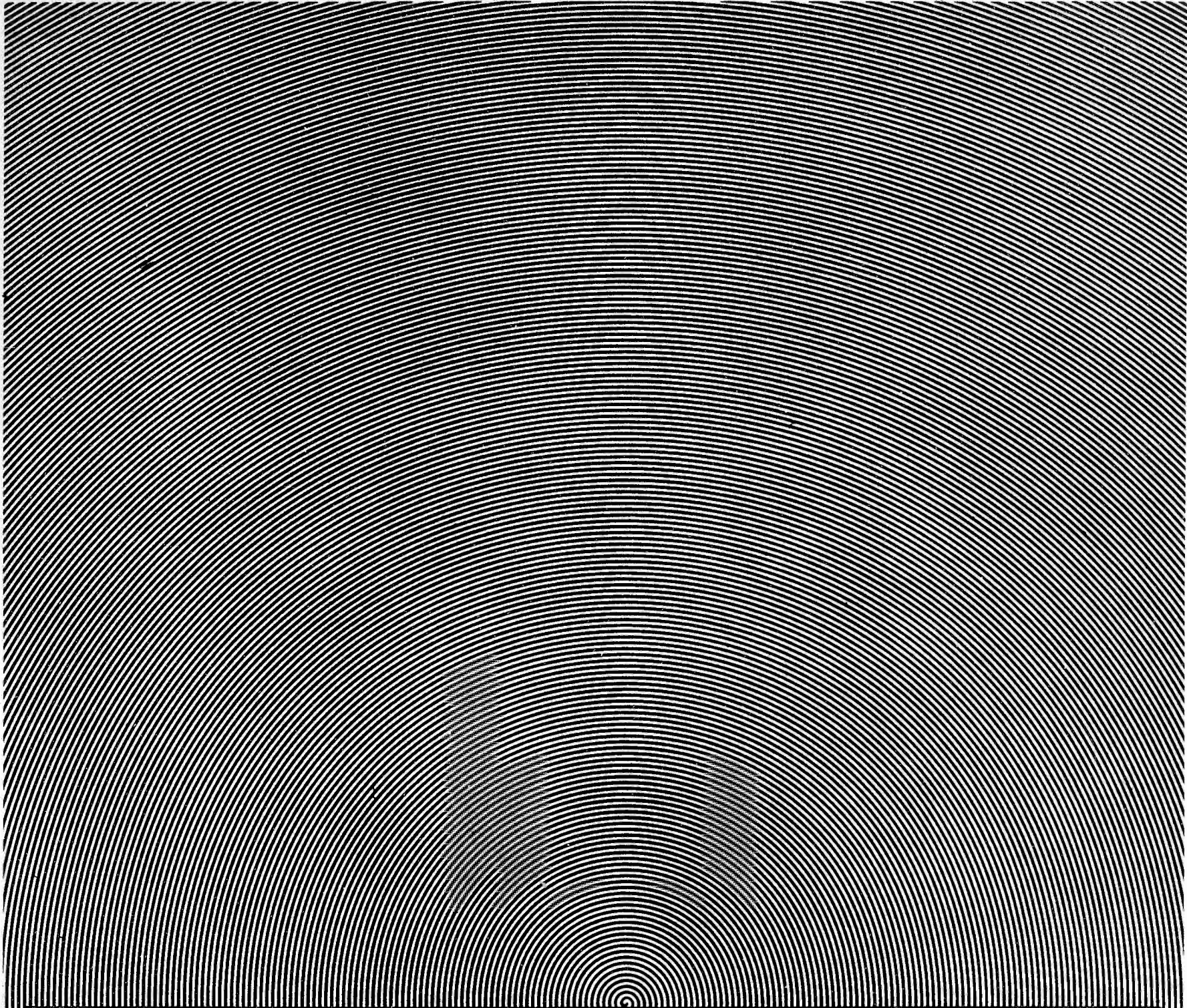
Loudspeaker Systems



ESS AMT 3

The ESS amt 3 employs four drivers operating over three individual segments of the frequency range. Midrange and treble frequencies are handled by the ESS Heil air-motion transformer positioned to fully realize its sound dispersion. To carry the definition of the ESS Heil air-motion transformer into the lower frequencies, a powerful six-inch driver, mounted in an internal transmission line, reproduces the lower midrange and upper bass. A new order of transient impact is carried into the deepest bass frequencies by the use of twin ten-inch, high gauss, foam surround woofers.

Specification for the amt 3 include the following: Frequency response, 40 Hz through 24,000 Hz ± 2 dB near field measurement. Square wave rise time, 15 microseconds @ 5,000 Hz. Power requirements,



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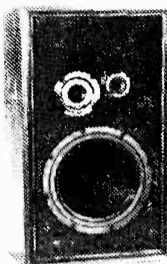
Visit our theatre of sound. A unique new concept to help you in your selection of a speaker system. As you enter our theatre you will receive a rating form on which you indicate your preference. Tucked away behind specially designed draperies is a complete selection of speakers on an automatic switching system. Each speaker is numbered for identification. Write down your preference. At the end of our demonstration, the drapes are opened, revealing the brand name of the speaker you like most. You pay the lowest possible price. Audio Expo is a warehouse and showroom unlike anything you've ever seen ... Audio Expo, unlike anything you've ever heard!

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20 watts RMS minimum. Power handling, 500 watt musical peaks. Fuse protected. Input impedance, 4 ohms minimum. Controls, 3 position brightness switch. Dimensions, 39¼ inches high, 15⅝ inches wide, 15⅞ inches deep. Finish, Walnut veneer, hand oiled and rubbed.

Warranty, to the original owner: Lifetime parts and labor for the ESS Heil air-motion transformer midrange/tweeter, five years on the remainder of the system excluding finish on condition the ESS amt 3 was purchased from an authorized ESS dealer.

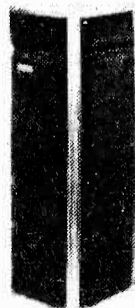


Audioanalyst Model A-100X

The Audioanalyst's Model A-100X loudspeaker is a three-way "bookshelf" system measuring 24⅜ inches high, 13¾ inches wide, and 12 inches deep. It can be positioned either vertically or horizontally. The system impedance is nominally 8 ohms. The efficiency is moderately high for an acoustic-suspension system. Audioanalyst recommends using an amplifier rated at 10 to 60 watts per channel.

The 10-inch high-compliance woofer, which is in a sealed enclosure, crosses over at 1,500 Hz to a 2-inch mid-range driver. The second crossover, to a 1½-inch wide-dispersion tweeter, takes place at 7,500 Hz. The crossover network uses inductors and capacitors. Two toggle switches in the rear of the cabinet permit adjustment of the mid-range and tweeter levels.

A-100X specifications include the following: Recommended amplifier power, 10 watts min., 100 watts max., without fuse on normal music and speech. *Maximum sine wave power input @ 400 Hz, 50 watts for 5 minutes. Sensivity, 10 watts random noise input = 92 dB SPL output (measured @ 6 ft. in a 3000 cu. ft. average room (15' x 25' x 8'). Nominal impedance, 8 ohms. Drivers, 10" woofer, 2" midrange, 1½" tweeter. Frequency response, 40-20,000 Hz ± 3 dB. (Down 10 dB @ 30 Hz in free field.) System resonance, 48 Hz. Dispersion, 160 degrees. Cross-over frequencies, 1500 Hz, 7500 Hz. Controls, Midrange level switch, tweeter level switch. Grille cloth, Removable dark fabric. Open weave. Enclosure, Walnut vinyl completely sealed. Dimensions, 24⅜" H x 13¾" W x 12" D. Shipping weight, 37 lbs. Warranty, 6 years.



Allison ONE and TWO

Unlike the many other loudspeaker systems of recent years which depart from a conventional box format, the Allison: One
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and Allison: Two are not clever solutions looking in vain for problems to be solved. Instead, they were developed as rational answers to real problems that are important and audible to anyone. Every aspect of their design is functional, and they are uniquely accurate sound reproducers in the only environment that really matters: a room for listening to music.

More than a year of full-time research on the room-loudspeaker interaction has shown that reflected impedance from the room boundaries increases the loudspeaker's power output at some frequencies but decreases it significantly at others. These effects simply do not exist in anechoic chambers, where loudspeakers are commonly tested, and so have gone undetected. But typically the variation in power delivered by the speaker to an actual room is 5 to 12 dB within the woofer range. The **only** way this can be avoided is by means of the following design sequence:

1. Place the woofers (two woofers are needed, if a symmetrical radiation pattern is desired) as close as possible to one floor-wall intersection and to each other. A further requirement is that the woofer mounting panels make an angle of at least 90° with respect to these two boundaries.

2. Set the crossover frequency low enough that the destructive interference falls harmlessly above the woofer operating range. In practice this means at 400 Hz or lower.

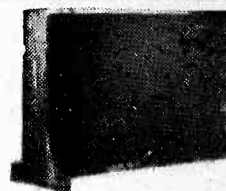
3. Place the mid-range speakers far enough away from room boundary intersections that the destructive interference falls below their operating range. In practice this would be at least 2¼ feet above the floor.

4. Place the entire system at least 2½ feet from the nearest other wall.

Allison Acoustics loudspeaker systems are designed to meet these requirements.

Another unique aspect of these systems is the non-directional dispersion of middle and high frequencies from drivers with relatively high output level. This is accomplished with a new type of diaphragm, convex in over-all profile, which is superior to small dome radiators in dispersion, yet equals the efficiency of ordinary cone speakers of comparable size.

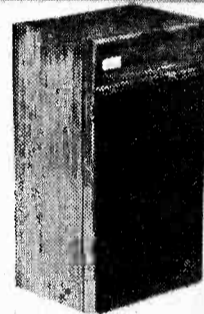
Specifications (for the Allison One): Speaker complement, two 10-inch woofers, two 3½-inch Convex Diaphragm mid-range units, two 1-inch Convex Diaphragm tweeters. Crossover frequencies, 350 and 3,750 Hz. Crossover network, LC half-section at both crossover frequencies. Air-core chokes and nonpolar computer-grade capacitors are used. Three-position control switch (accessible from front) supplied for selection of system acoustic power response, from flat to concert-hall balance slope. Impedance, 8 ohms minimum at any setting of balance switch. Efficiency, better than 0.7% when placed at floor-wall intersection. Minimum amplifier power, 30 watts per channel to produce 100 dB sound pressure level in most domestic room environments. Acoustic power output capability, 0.5 acoustic watt minimum, over full frequency range, with 70-watt peak input. System resonance frequency, 45 Hz nominal. Effective system Q, 1.0. Low-frequency response -3 dB at 35.5 Hz, -6 dB at 29.5 Hz. Enclosure, Stabilized Radiation Loading sealed acoustic suspension design. Outside dimensions 40 inches high by 19 inches wide by 10¾ inches front to back. Internal volume, 2,550 cubic inches.



Magnum Opus Lab 2400 Dynamic Damping System

"Dynamic Damping" is the patented principle developed by Magnum Opus to provide fine quality sound reproduction. This innovative system employs an internal woofer which is phased and positioned in such a way that it controls the front-firing main woofer, thereby preventing cone break-up, frequency doubling and other types of distortion. And the results truly speak for themselves in superb bass response and full dimensional and orchestral ambience.

The Lab 2400 contains four 12" woofers, four 5" mid-range, eight cone tweeters, six dome tweeters and two piezo electric tweeters. Frequency response, is from below 20 to 45,000 Hz. Crossover is 750 Hz, 3,000 Hz, 4,000 Hz. Power requirements are 20 watts RMS minimum, 200 watts RMS maximum. Controls are continuously variable for the mid-range and tweeter. Weight, 180 pounds. Dimensions, 32" H x 36" W x 18½" D.



Acoustic Research AR-10π

The AR-10π represents an evolutionary development in AR's efforts to make accurate music reproduction in the home a realistic possibility. This advance is accomplished by means of a newly developed tweeter that makes it possible for the AR-10π to deliver as flat an energy response characteristic in the home as the state of the art permits. At the same time, the AR-10π incorporates an unprecedented degree of flexibility in compensating for one of high fidelity's most restrictive practical considerations—the placement of speakers in the listening room.

The name AR-10π derives from this last feature, in that the speaker accurately compensates for the effects on bass energy radiation of 1π, 2π, and 4π speaker placement. These terms refer respectively to placement of the speakers at the junction of two surfaces, e.g., on a floor against a wall, on one wall, and out in the room away from all room surfaces. This facility, called a "Woofer Environmental Control," by AR, insures that the speaker's flat energy response characteristic will be accurately maintained under all these conditions.

The AR-10π also represents a significant change in the appearance of Acoustic Research speakers, which will be continued for subsequent offerings in the line. All controls of the AR-10π are located behind a front-panel door, which provides a walnut accent above the new foam grille. The foam material itself was chosen for its near-perfect acoustic transparency.

The combination of flat energy response

(Continued on page 105)

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We'll be looking forward to seeing you!

Thank you

Mike Zazanis

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Why audio associates?

audio associates is a group of stores dealing in just one thing: high quality stereo and quadriphonic equipment. We began when a group of hi-fi enthusiasts, engineers, and technicians, with years of experience in the audio field, got together to bring a full-service high fidelity store to the Washington area--one that supplies honest evaluation of the equipment, high technical knowledge, top-quality service, and competitive prices. We've grown quite a bit since those early days, but happily our philosophy has not changed. We are still dedicated to offering you complete satisfaction with every aspect of our company.

Our sales staff is highly trained in the technical aspects of the equipment, so they can fully help you make your selections and guide you electronically.

We have complete demonstration facilities to help you make your choice easily, conveniently, and without confusion.

We constantly evaluate and thoroughly test all the equipment we carry, to make sure that you are getting the best performance for your dollar.

We service what we sell.

We have one of the finest service staffs available. Every one of our servicemen are individual-

ly trained to be completely familiar with every aspect of the equipment, so they can make expert repairs with peak efficiency. They are supervised by our service manager, George Brady; George has been trained and accredited by every company we do business with, and has won several commendations for his superior service skill. He makes sure that each piece of equipment in repair receives special care and attention.

We have one of the most progressive consumer protection plans available anywhere (more on that later).

Most of all, we try to give you friendly, personalized service. It is truly gratifying when we receive letters from satisfied customers, and see many familiar faces come through our doors. We've been fortunate to make many lasting friendships with our customers over the years; we hope we can get to know you better, too.

This is what **audio associates** is all about. We try to give you every possible aid in your decisions on stereo equipment, and we stand behind every sale with factory authorized service and your guarantee of 100% satisfaction. That's why **audio associates** is the hi-fi stereo center in the Washington area.

Extended Consumer Protection Plans

We have always been concerned with giving you 100% satisfaction with your purchases with us, and because of this our policies have always been flexible when it comes to buyer protection. Now we are offering you two extended warranty plans and a speaker exchange program that will give you more coverage than any other policies available.

Extended Protection Contract

Our regular warranty program offers five years warranty on parts on all components when you buy a system, and three years labor for defects due to faulty workmanship. These free services do not include stylus wear, tape head wear, or any abuses of the equipment, and is good for the original purchaser only.

Speaker Exchange Program

You can upgrade the quality of your speakers with our One-Year Speaker Exchange. For one year from purchase, you can exchange your speakers with the full purchase price (less tax) credited toward any other speakers sold at audio associates that sell for at least 50% above the

original speaker selection. We ask only that the speakers to be traded be complete with shipping cartons and free from scratches or damages, both mechanical and electrical. Even so, allowances will be made for slightly scratched cabinets at our option. Of course, this exchange is good only for the original purchaser.

Our Golden Warranty

We are now offering our customers a new concept in hi-fi protection -- the **audio associates Golden Warranty**. For a small charge, we will warrant the equipment in a system purchase -- parts AND LABOR -- for six full years. We are also offering Golden Warranty protection up to ten years on individual components purchased at audio associates. This service excludes repairs due to abuse, stylus wear, and tape head wear, and is good for the original purchaser only. Come in to any of our stores and ask about our Golden Warranty -- a plan designed to save you time, money, and worry when it comes to protecting your investment in fine audio components -- only at **audio associates**.

A Chalk Talk

on Buying Audio Components

When you first go out to buy audio equipment, most likely you're dazed and confused by the complexities and sheer numbers of components on the market, and probably rather befuddled by the screaming advertising campaigns waged by the manufacturers touting their products. Well, we're going to try to sift through the hysteria and give you some ideas on how to go about sensibly buying your equipment.

Money Matters

There are some basic considerations that should run through your mind when you're buying components. The first is money. With the spiralling inflation we're experiencing these days, money is a prime consideration. But beyond that, you have to determine how much you'd like to spend on audio equipment, then try to get the most quality for the money. In general, you can't expect to shake the walls with an inexpensive system; however, you can get excellent quality components that will sound great at normal listening levels for a modest cost. We feel that we've put together several systems that offer the best quality for the price; you'll find them further on in this catalog, starting at \$260.

A general rule of thumb to follow is the old saying, "You get what you pay for." There is a direct proportion between the money you spend and the quality and power you get. For each additional \$100 spent, you can get a dramatic increase in the quality of a system, up to around \$2000. Beyond this point, it will cost you hundreds of dollars more to get subtle gains that can be appreciated only by the audio perfectionist. Going hand-in-hand with the quality of performance is the amount of power output from a given receiver or amplifier; the more power you require, the higher the cost. For more information on receivers, amplifiers, and power, please turn to our discussion of this on page **A7**

At all cost, be extremely wary of compact or component systems offered as a "super value" at drug stores, department stores, etc. These "el cheapo" systems will

invariably produce low-fi sound and can do serious damage to your valuable records. Systems like these are no bargains; it would be wise to stay with dealers that work exclusively with audio components to be sure you're getting quality equipment and sound advice.

Another consideration is the type of music you listen to. If you like listening to loud rock or to heavy classical, you'll want to have a hefty amount of power so that even at moderate listening levels you will have enough reserve power to get distortion-free reproduction of sharp transient bursts. On the other hand, if you listen only to easy-listening music, a more modest power output would be sufficient.

Speakers

The choice of speakers, too, depend on your listening tastes. Regardless of what some manufacturers contend, there are some speakers that sound better for rock music than for classical, and vice-versa. For example, the ESS AMT-3 Monitors are great for rock; the crisp highs of the Heil air motion transformer bring a "live" sound to the music, while the bass is doubly reinforced by two 10" woofers. For classical music, where low bass notes are used only in climatic passages, the ESS Monitor, while certainly sounding fine, will give an over-emphasis of the bass that is undesirable. On the other hand, the McIntosh ML4C speakers, for example, are excellent for listening to classical music; they offer a smooth, even response to bring out the subtle textures in the music so that even Gustav Mahler would be delighted, while avoiding a loss of the sharp transients (Stravinsky lovers, take note!).

The decision on the speakers that are right for you has to be a subjective choice. Of all stereo components, speakers are the only ones that cannot be compared well based on specifications alone. Each person's ears hear differently as well; a speaker that sounds great to one person may sound bad to another. Therefore, the only true way to choose the speakers that

you will be happy with is to listen to them. We recommend that you listen to two sets of speakers at a time, in what's called an A-B test; occasionally switch back and forth between the two speaker systems and decide which one sounds best to you (if possible, bring in a recording you know well, so the comparison is based on a known source). **After** choosing the better of the two speakers, then go and compare, in the same manner, another speaker system to the one you've chosen. This is the best way to determine which speakers you like best out of the thousands that are currently available. To help you with your choice, every **audio associates** showroom has complete facilities to properly compare the speakers that we carry.

Mixing and Matching

When buying audio equipment, it is very important to properly match up the various components in your system. For example, if you buy a pair of relatively inefficient speakers, such as the Bose 901, it would be worthless to try driving them with a low-powered amplifier; you need a fair amount of power to do justice to these speakers, generally over 45 watts. Similarly, if you have a top-quality receiver and speakers, putting in a low-cost turntable and cartridge would result in an unsatisfactory sound. On the other hand, a top-quality turntable and cartridge would be wasted on a cheap receiver or pair of speakers. In general, then, it is best to stick to a uniform level of quality for your complete system, so that you get the optimum performance from all your equipment without wasting money.

The most critical matchup is between the turntable and the cartridge. Many people make the mistake of trying to put a top-quality cartridge in a low-cost turntable, with disastrous results. The problem stems from the fact that top-quality cartridges, such as the ADC-XLM, the Ortofon M15 E Super, and the B&O MMC6000, require a very low tracking force (between 0.6 and 1.5 grams) to correctly function, and a tonearm that is sufficiently light and friction-free to allow the cartridge to properly track the grooves of a record. If these conditions are not just right, the stylus

(needle) will either bounce out of the groove and across the record, or retract into the cartridge housing and do permanent damage to both the stylus and the record. So, for the above-mentioned cartridges and others of similar superior quality, you should use a state-of-the-art tonearm to match, such as the SME arm, a Thorens TP-16, etc.

Your Listening Room

Another matchup to be considered -- and possibly the most important -- is the matchup between your stereo system and your home, both esthetically and sound-wise. It is very important to choose your stereo equipment so that it will fit into your listening room, wherever that may be, and still sound good.

Room size is a critical factor to determine your needs. It would be ludicrous to put a big set of speakers and powerful equipment in a room 10 by 12 feet, for instance; it would be a waste of space and power (therefore money) since you could still get room-filling sound and good fidelity with more modest equipment. Thus, careful consideration should be given to the needs of your room situation.

You should also pay attention to the amount of sound-absorbing materials that are in the room. Chairs, sofas, curtains, and rugs all contribute to a loss of sound, especially in the high frequencies; this fact explains why so many times speakers sound completely different at home than at a showroom or someone else's home. Because of this fact, many serious audio enthusiasts are investing in frequency equalizers to augment the tone controls of their receiver or amplifier, to compensate for variations in the frequency response of their listening room. Nevertheless, a good stereo system, properly matched and set up, should sound more than acceptable in almost any situation.

* * * *

The final aspect of stereo buying to consider is that purchasing a stereo system is an investment -- an investment in fine home entertainment. A stereo should bring years of musical enjoyment to your home with a minimum of problems. Look toward your purchases with care; the investment of a good audio system will bring a priceless experience to your own living room.

The Equipment : How It Works

Now we're going to discuss the equipment itself, to give you a feel for the function of each link in the chain of an audio system.

SPEAKERS

The ultimate sound from your system comes from the speakers. The ideal speaker is one that reproduces the sound of the source as realistically as possible, adding no sound of its own. Added sound, or **coloration**, comes from an emphasis of certain frequencies through less than perfect design or manufacture of the speakers, the enclosure, or the circuitry within the speaker system. Since it is impossible for a speaker to be absolutely perfect, all speakers have certain amounts of coloration;

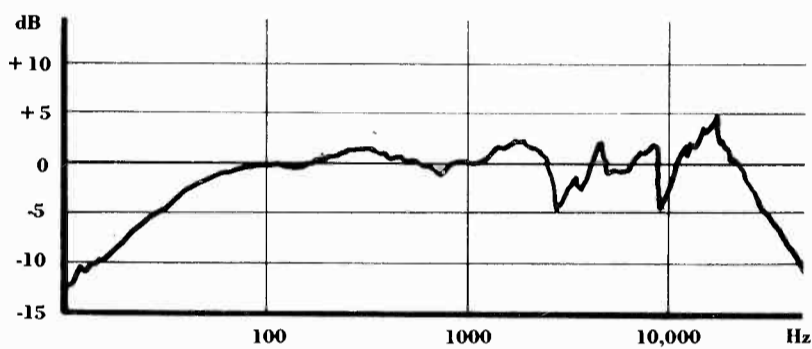
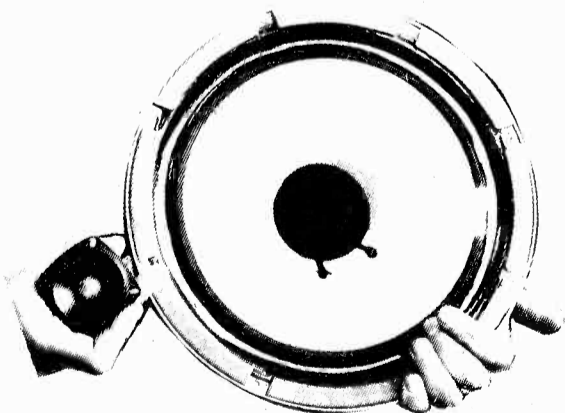


Figure 1: typical frequency response of a speaker

however, most good quality speakers provide a relatively flat frequency response with low amounts of coloration, and thus a pleasing sound.

Checking deeper into a speaker system, we find it contains many different elements. Basically, a speaker contains a woofer, or a bass speaker for deep, rich tones; a tweeter, or a high-frequency



speaker; and a crossover network, an electronic circuit that directs different frequencies to the proper speaker within the enclosure. Many speaker systems also include a midrange speaker to help reproduce the middle frequencies. The cabinet is made to a specific internal size to rein-

force the bass response, and filled with a fiber material.

This is the basic design of an acoustic-suspension speaker. Of course, there are variations on this design, as manufacturers try to improve on the sound of their speakers. For example, the Bose 901 speakers do away with the standard woofer/tweeter design and instead use nine full-range speakers in a special cabinet, plus a unique patented equalizer to help reproduce the entire audio spectrum

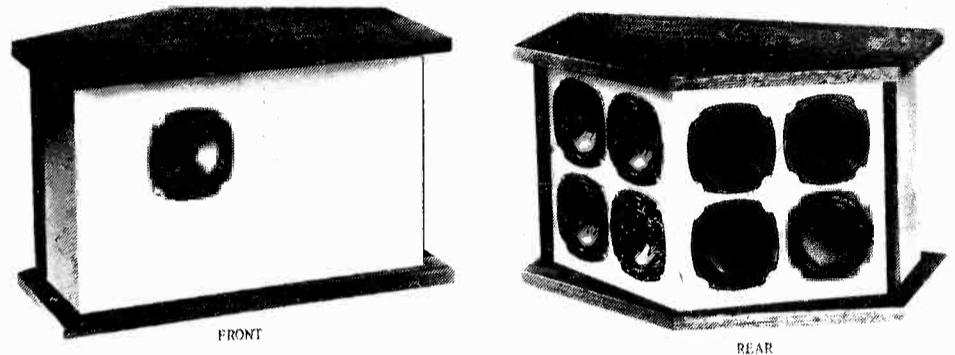
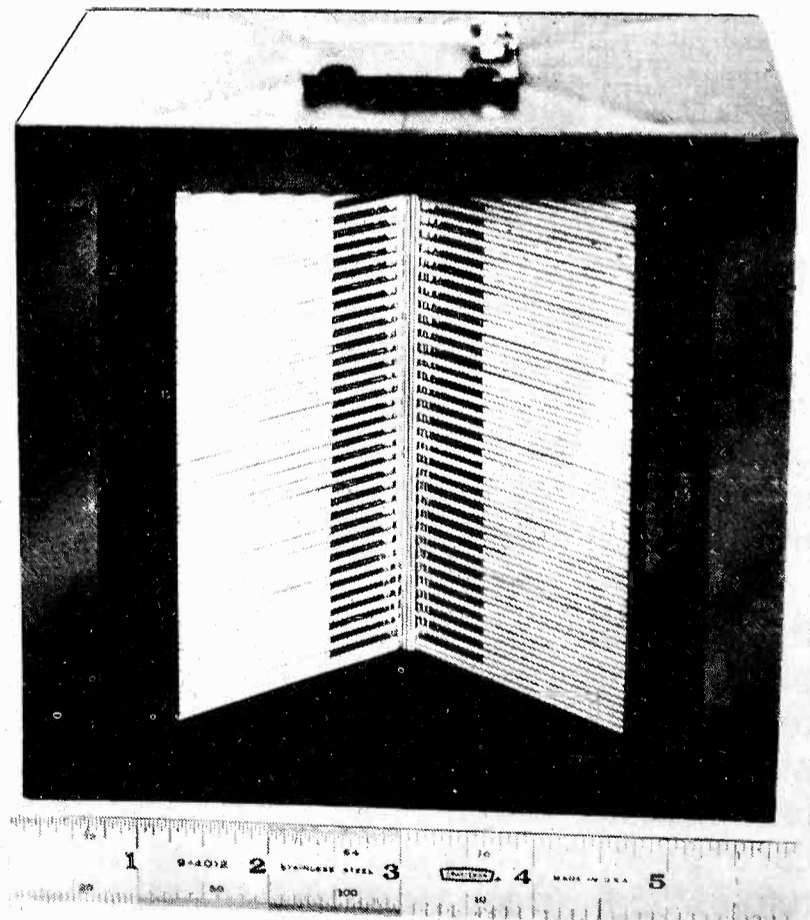


Figure 2: Bose 901 Speakers (with grill cover removed)

with equal clarity. The AMT series speakers from ESS use a special type of driver to reproduce the middle and upper frequencies, instead of the normal midrange and tweeter speakers. It's called a Heil Air



Motion Transformer, and what all that means is that instead of pushing the air, as the traditional speaker does, it pinches it, and gives a striking clarity to the upper frequencies. These are just two examples

of the many variations in speaker design.* So as you can see, the industry is hardly sitting on its hands when it comes to innovations in speakers.

The end result is a speaker system that is as exacting in design as a fine musical instrument, with the versatility needed to accurately duplicate any sound from the softest whisper to the loudest cymbal crash. Speakers are for more than just loudness.

RECEIVERS, AMPLIFIERS, ETC.

Traveling from the speakers down through the wires we find the central control of the stereo system, the receiver. This intricate electronic unit actually consists of three pieces of equipment in one: a tuner, a preamplifier, and a power amplifier. Since you can buy each one of these separately or in any combination, we're going to explain each part by itself.

The TUNER has the job of receiving the AM or FM radio signals and converting them into electronic pulses which are sent to the amplifier. All current consumer FM tuners and receivers also have the ability to play stereophonic sound when tuned to a station sending a stereo signal (multiplex). Some also have a **muting circuit**; what this does is eliminate the noise between stations when you are tuning across the dial. Unfortunately, it also blocks out some of the weak stations that you could normally listen to. So if you're trying to tune in a weak or distant station, it would be better to turn off the muting circuits (a simple push of a button on most units) to easily tune in these stations.

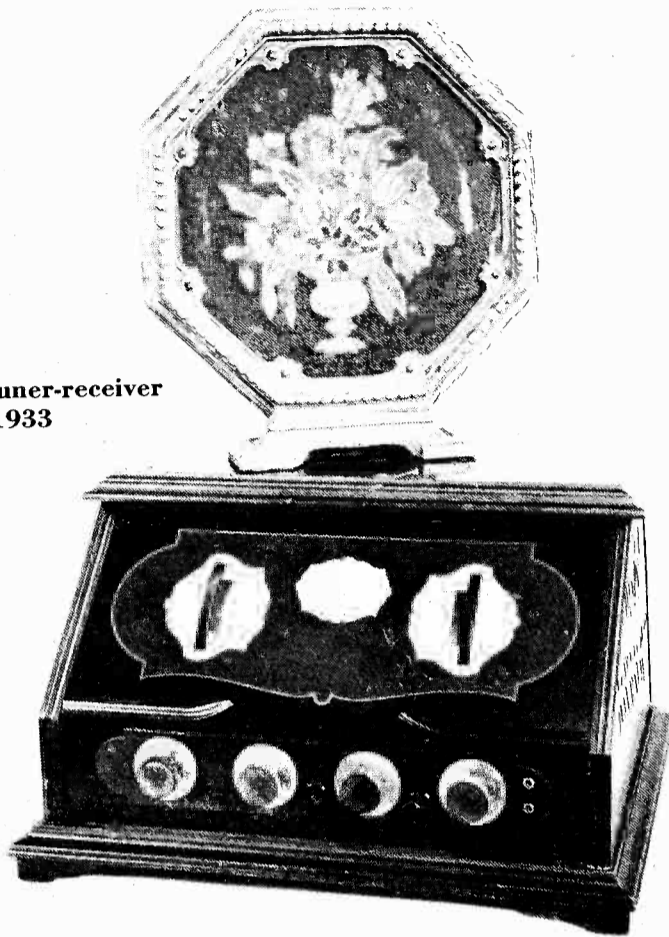
Some hints on buying a tuner:

If you are in an outlying area, say 50 or more miles away from your favorite stations, or in a poor reception area (a valley, near tall buildings, etc.), try to get a receiver or tuner with a good FM **sensitivity**, having a rating of 2 microvolts (uV) or less -- the smaller the number, the better. On the other hand, if you live in a good reception area where there are a lot of stations on top of each other, we suggest that you look for a tuner with a high **selectivity** to pull in only the station you want and reject the others. A good selectivity rating would be 55 dB or higher, the higher the number

* - To keep this discussion brief, we have excluded some exotic types of speakers, such as folded horns, electrostatic speakers, and the like. In future issues we hope to discuss at length these unusual speakers.

the better.* Also, if you are living near high-tension power lines, try looking for a tuner that uses field effect transistors (FETs); these relatively new transistors can help eliminate excess static from power lines on FM broadcasts.

RCA tuner-receiver
circa 1933



The PREAMPLIFIER, or preamp stage of a receiver, is probably the least understood and one of the most important parts of any stereo system. The preamplifier is the master control center for everything that happens in your system. It takes in all the weak electric signals from the turntable, tape deck(s), tuner, etc., contours them according to your wishes (through the use of the volume controls, the tone controls, the loudness contour switch, and so forth), and sends them out to be boosted by the power amplifier. The ideal preamplifier is one that adds no distortion to the sound, and increases the power of the weak input signals just enough to properly drive the power amplifier -- in hi-fi terminology, "a straight wire with gain." Thus, look for a preamplifier section with very low distortion, say 0.3% or lower; and small amounts of hum and noise, rated at about 60 dB or more below the rated output.

Finally, the weak signals that have been contoured and increased by the preamplifier are fed into the POWER AMPLIFIER. There the signal is greatly amplified so

* - A concise dictionary of the terms and specifications used in tuners and other audio components can be found on page **A11**

that there is sufficient power to drive the speakers.

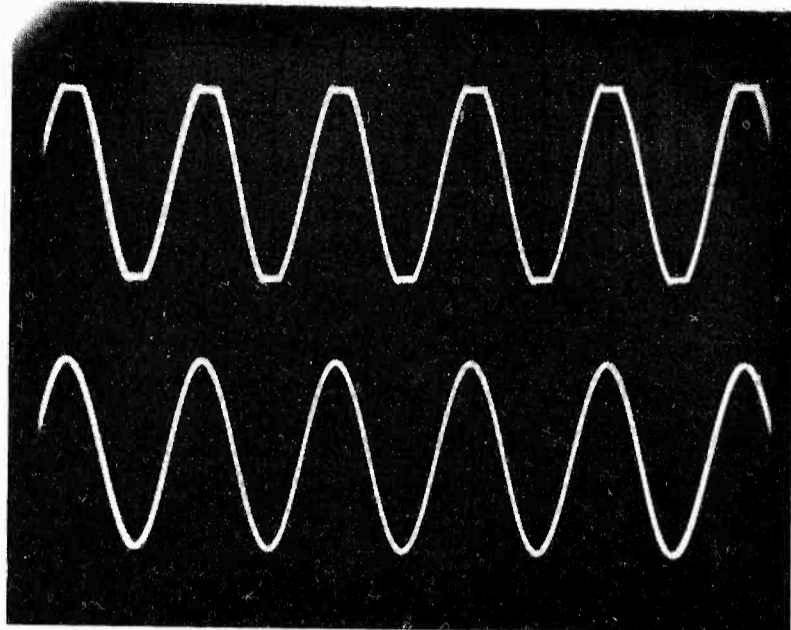
Power from the amplifier is rated in watts; the most conservative, and most honest, rating is in watts R.M.S. per channel, also known as continuous power output per channel. When using this rating, you can usually make meaningful comparisons between components; however, some manufacturers find ways of doctoring even their R.M.S. power ratings. Thus, the FTC has recently set guidelines for power output ratings (see "New FTC Power Ruling," page A12).

In general, you can expect to find lower distortion figures as the R.M.S. power output increases. This is one of the reasons why many audiophiles are turning to high-powered amplifiers these days; not because they want to shake their next door neighbor's Wedgewood china, but because they want lower and lower amounts of distortion, and what we call "head room." What this means is that with higher amounts of power, you have reserves enough to effortlessly reproduce the sharp transient and power-hungry musical sounds, such as the crash of a cymbal or a *fortissimo* tympani roll.

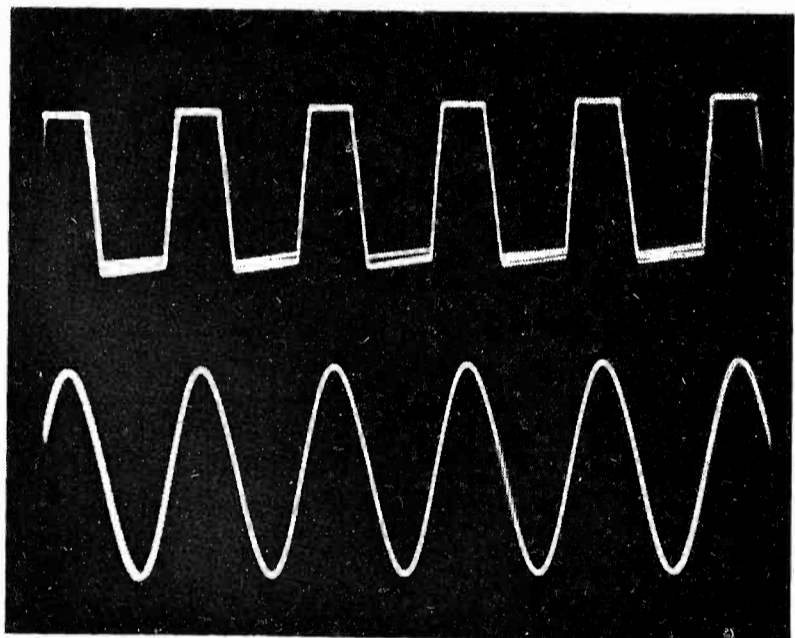
Getting back to distortion, most hearable distortion occurs in the middle frequencies, where our hearing is the sharpest; any amount of distortion over 1% is discernable. Therefore it is best to look for a receiver or amplifier with the power amp rated at below 1% total harmonic distortion (THD) at the rated power output. Some top-quality amps have their distortion around 0.1% at rated output; this is desirable since the aforementioned transient bursts could require power well beyond the rated output, so a low distortion figure at rated output can insure distortion-free sound even at the loudest climaxes.

Be careful when matching a receiver or amplifier to a pair of speakers that your power output falls within the rated requirements of the speakers. If your rated power output is below the minimum power requirements of the speakers, you may not be able to get a solid bass from your system. On the other hand, if you have too much power and go beyond the maximum power handling capability of the speakers, you can be in danger of blowing out the speakers. However, with most speakers you'll find that you won't have to pour too

much power into them to get room-filling sound. Most cases of blown speakers, in fact, come from trying to crank up the power of a low-powered amplifier or receiver, and causing a distortion known as **clipping**; this is where the amplifier cuts off a portion of the music signal (a sine wave) and forms what's known as a **square wave** (see Fig. 3). Speakers do not last long when they're fed a square wave, so if



1000 Hz signal, 10% distortion



1000 Hz signal, 30% distortion

Figure 3: Distorted, square wave and reference sine wave (actual oscilloscope measurements of a power amplifier)

you want your speakers to be in your home rather than in the repair shop, don't push your amplifier too hard for any type of music.

To help you in your selection of a receiver, tuner, preamp or power amplifier, we have included in this catalog as many specifications as possible for every piece of equipment.

TURNTABLES AND CARTRIDGES

They've gone through many names in this century -- talking machines, victrolas, gramophones, phonographs, record players, platter spinners, record changers,

automatic and manual turntables, transcription turntables. They all have served the same general purpose -- to turn the records, pick up the tiny ripples and undulations in the record grooves, and send them to some machine for amplification. In the early days of phonographs, everything was purely mechanical: you wound up a main-spring which turned the record or cylinder, a steel needle or pin ran across the grooves and vibrated (sometimes they used more exotic types of needles, such as bamboo and cactus needles), and the vi-



Edison cylinder phonograph
circa 1890

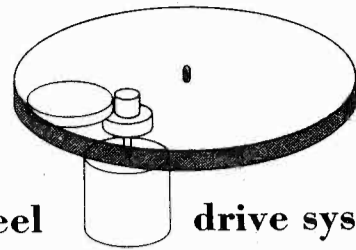
brating needle pushed a metal diaphragm which was "amplified" by a large megaphone. Real innovative strides began taking place around World War II, and today turntables have become electronic and mechanical marvels, intricately precise to the point where some look like they came right from Apollo Control.



A record player system basically consists of a motor and drive mechanism, a turntable platter, a tonearm, and a phono cartridge.

The drive systems in turntables are becoming more and more sophisticated and diversified as technology advances. The most common system for automatic turntables (machines that start and stop automatically and will accept a stack of records)

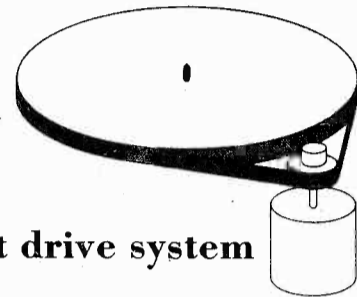
is the idler wheel drive. This is where a small wheel, usually made of hard rubber,



idler wheel drive system

is placed between the motor shaft and the inner rim of the platter to turn the platter at the proper speed.

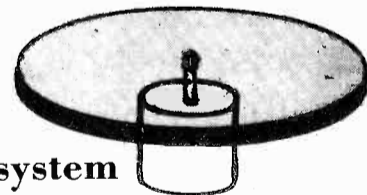
Most manual turntables and many single-play automatic turntables, on the other hand, use a belt drive system; this utilizes an elastic belt wrapped around the turntable



belt drive system

platter and the motor shaft. Belt drive has the advantage of isolating the platter from any motor vibrations and, if the platter is heavy enough, will smooth out any speed fluctuations as well. Some turntables, such as the Thorens 125AB Mark II, use sophisticated electronic circuitry in conjunction with the belt drive to achieve impressive performance (variable speed, reduced rumble, etc.)

Finally, some new manual and single-play automatic turntables (such as the Sansui SR-717, the Dual 701, etc.) are using a direct-drive type of system; the motor is connected directly to the platter, with the



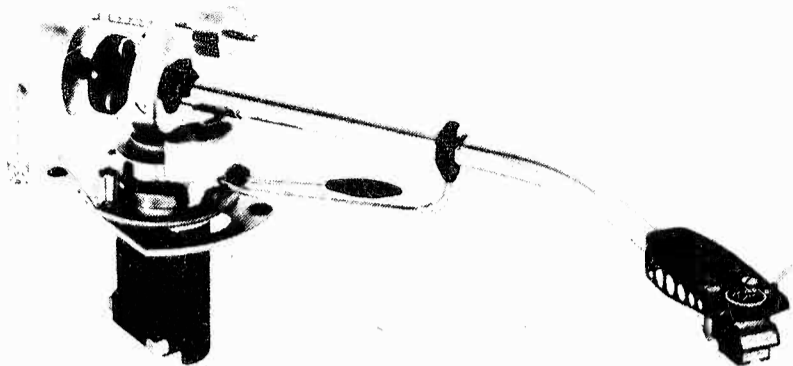
direct drive system

motor shaft acting as the center spindle. The speed is controlled completely by electronics. Due to a special type of motor (a brushless DC motor) and the advanced electronic circuitry used, direct-drive turntables seem to offer extremely low quantities of rumble, wow, and flutter, which adds up to a smoothly-running system.

The turntable platter is the part on which the record sits and turns. The platter is usually made of a non-ferrous metal (usually aluminum) to keep anything from interfering with the magnetic properties of the phono cartridge (see below). The center

spindle, whether short for single play or long for multi-play, has the job of keeping the record centered properly, so distortion is held to a minimum.

The tonearm has the formidable job of properly holding the phono cartridge, supplying the right amount of downward force (tracking force), and in general making



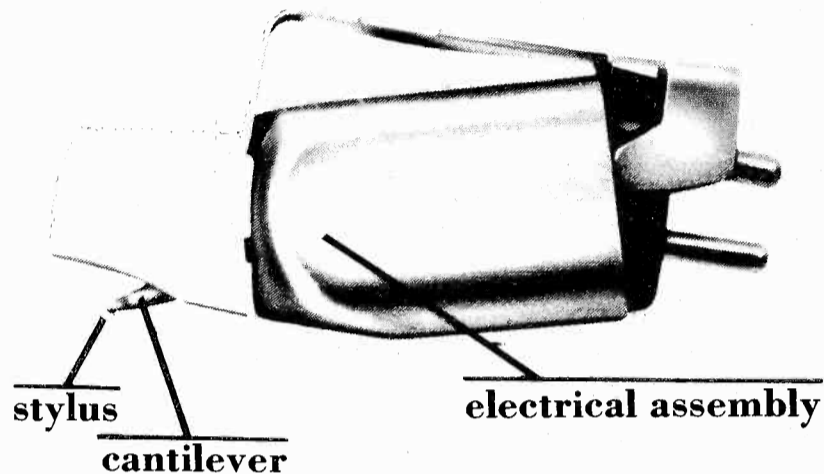
sure that the stylus rides correctly in the grooves. The arm is made of a lightweight material, usually aluminum, so that it can float with the cartridge over warps in the record. If the tonearm is too heavy a mass, it may bounce right off the record on a severe warp, even if the proper amount of tracking force is applied.

Most tonearms today offer some sort of anti-skating control. Skating is an undesirable force that causes the tonearm to push heavily inward toward the center of the record. Extreme skating force would make the tonearm slide across the record. To combat this, manufacturers have included on many of their tonearms an anti-skating adjustment; this will keep the stylus of the cartridge centered in the groove and reduce distortion.

Finally, we come to the phono cartridge. The cartridge is probably the single most important part of a record player. Its job is to pick up the tiny motions in the record groove, convert them into minute non-distorted electrical impulses, and send them on their way to the preamplifier. A phono cartridge is usually made in two parts: the stylus assembly, and the electrical assembly. The stylus (or needle) generally has a synthetic diamond tip specially designed to fit into the tiny record grooves, and a cantilever, a thin metal shank that holds the diamond and transfers the vibrations from the diamond tip to the electrical assembly. The diamond tip is cut in different ways; a conical tip is the least expensive, and will give good performance in today's record grooves. An elliptical tip is specially cut to fit more snugly into the groove, and generally gives better tracking than the conical.

Some special tips, such as the Shibata stylus, are cut in such a way that the diamond fits deeply into the groove, gives even more contact area on the walls of the groove than the elliptical, and is perfect for tracking the special CD-4 quadriphonic discs now on the market.

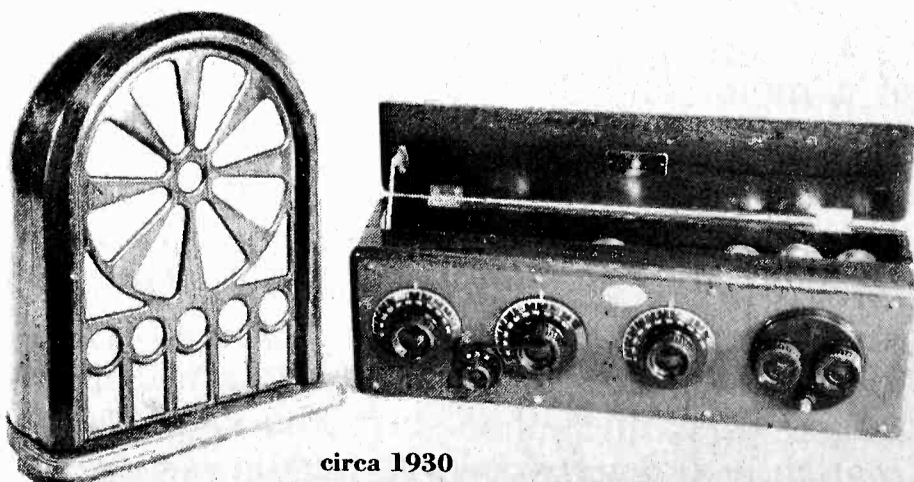
The electrical assembly takes the tiny motions from the cantilever and converts them into electrical impulses that are sent to the preamplifier. One way of this conversion, now the most popular, is through the use of a magnet and coil (thus, a magnetic cartridge). This method creates a highly



accurate reproduction of the vibrations from the record groove, and currently is the best type of cartridge on the market. Another, less accurate way of the electronic conversion is through the use of ceramic crystals (a ceramic cartridge); this method puts out a very high amount of electrical power and is incompatible with most current preamplifiers and receivers on the market.

* * *

We hope that this short primer on the function of stereo components has been of some help in your understanding of stereo equipment. We feel that the stereo buyer should be well informed on all aspects of their equipment so that you can make good decisions on your purchases. We hope to expand this section of our catalog in the future to keep our customers informed on the newest advances in this exciting industry.



Glossary and Index

anti-skating force: a force applied on the tonearm to correct for a natural force that pulls the tonearm toward the center of the record, causing unwanted pressure on the inside of the groove. *see page 10.*

bass: the lower notes or frequencies in the audio range. *see page 6.*

bias: in tape recording, a high-frequency signal applied to the tape along with the signal to be recorded, ensuring low-distortion signals on the tape.

cantilever: a thin, tubular shaft in a phono cartridge that holds the diamond stylus and transfers the vibrations from the stylus tip to the cartridge body. *see page 10.*

capture ratio: a measure of the ability of a tuner to receive only the stronger of two stations on the same frequency; measured in decibels (dB), the lower the number, the better.

coloration: an unwanted emphasis of a certain group of frequencies by a speaker system. *see page 6.*

compliance: the amount of flexibility of movement of a stylus cantilever or a loudspeaker cone; high compliance in both is normally desirable.

cross-over network: an electronic circuit which divides the output of an amplifier into two or more bands of frequencies, so that the proper frequencies are channeled to the proper speaker in a speaker system. *see page 6.*

decibel: a unit of measurement using a ratio of two signals; abbreviated dB.

defeat switch: on preamplifiers and receivers, a switch which can bypass the tone controls so that the amplifier puts out a flat frequency response.

4-channel decoder: a circuit which separates the rear channel signals from the front channels for 4-channel reproduction.

Dolby System: an automatic method of reducing hiss and noise on tape recordings developed by Ray Dolby.

equalizer: an electronic circuit that can adjust the frequency response of a stereo system to compensate for problems in room acoustics. *see page 5.*

flutter: a fast fluctuation in frequency of sound generally due to speed variations in turntables or tape decks; sounds like a "warble" in tone. *see page 10.*

FM multiplex: a method of broadcasting stereo on one FM radio channel through the use of a high-frequency (19 kHz) audio splitting signal known as a subcarrier frequency. *see page 7.*

frequency response: a measure of the upper and lower limits of response of a component to the audio frequencies. A typical response for a phono cartridge, for example, would be 20-18.5k Hz.

hum and noise: an unwanted sound produced in an amplifier from the AC power and the internal electronic parts; expressed in dB below a music signal; the higher the number, the better. *see page 7.*

IM distortion: an unwanted distortion caused by improper mixing of two tones, producing unpleasant tones unrelated to the two original ones. *see page 7.*

load impedance: the amount of resistance of a speaker on an amplifier; most speakers are rated at 8 ohms impedance, and several are 4 or 16 ohms.

loudness contour: a circuit which boosts the bass output of an amplifier at low volume levels to give a proper balance to the music, since an amplifier cannot produce enough power at low levels to reproduce strong bass tones. Loudness contours are usually switched to take it out when not desired, since at high volume levels it will produce distortion with excessive bass. *see page 7.*

quadriphonic: an expansion of stereo sound to produce a "surround sound" through the use of an extra set of speakers placed behind the listener; can recreate the sound of a concert hall, or make special effects; also known as "4-channel".

resonance: a tendency for excessive response to a particular frequency; in a speaker, this is one of the causes of coloration (see above).

RMS power: a measure of the continuous power output of an amplifier; the most realistic power rating used, now the standard for the industry. *see page 8 and page 12.*

Continued on pg. A12

rumble: a low-frequency sound, somewhat like distant thunder, resulting from vibrations of the turntable or a poorly-produced record. *see page 9.*

selectivity: a measure of the ability of a tuner to reject stations close to the desired station; expressed in dB, the higher the better. *see page 7.*

sensitivity: a measure of the ability of a tuner to pick up weak or distant stations; expressed in microvolts (uV), the lower the number the better. *see page 7.*

separation: a measure of the ability of a component to separate the left and right channel information in stereo, and front-to-back separation in 4-channel; expressed in dB, the higher number the better. A typical separation for a phono cartridge, for example, is 30 dB.

signal-to-noise ratio: a measure of the amount of the desired signal compared to the amount of unwanted noise present; expressed in dB, the higher the number the better.

THD, or total harmonic distortion: an unwanted distortion caused by inaccurate amplification, resulting in unpleasant tones other than the intended tone; expressed in a percentage (%), the lower the number the better. *see page 8.*

tonearm resonance: the frequency at which a tonearm and cartridge will naturally resonate (see resonance, above); the most desirable resonance frequency is between 10 Hz and 20 Hz, above the normal record warp frequencies and below the audible frequencies (20 Hz to 17,500 Hz).

tracking force: an applied downward force to a tonearm and cartridge; each cartridge has a specified amount of tracking force for optimum reproduction -- these values should be strictly adhered to for best results. *see page 10.*

transient response: the ability of a loudspeaker or amplifier to handle sudden bursts of sound, such as a cymbal crash. *see page 8.*

treble: the high notes or frequencies in the audible range. *see page 6.*

tweeter: a speaker designed for reproducing high notes or frequencies. *see page 6.*

woofer: a speaker designed for reproducing low notes or frequencies. *see page 6.*

wow: a slow fluctuation in frequency of sound due to speed variations in turntables and tape decks; expressed in a percentage (%), the lower the number the better. *see page 9.*

New FTC Power Ruling

Washington--The Federal Trade Commission has recently set new guidelines concerning power output claims for receivers and amplifiers for home use. According to their press release, all equipment using power amplifier stages must be rated at continuous average power output (RMS) in watts per channel, at a particular load impedance, in Ohms; and across a rated power bandwidth at a specified total harmonic distortion (THD).

The FTC stated that until now, manufacturers have used various testing methods to inflate power ratings, "making it virtually impossible for the consumer to make meaningful comparisons among advertised equipment." They referred to an example where a stereophonic set advertised at 300 watts could prove to be inferior in output capability to one advertised as 75 watts.

New Test Conditions

In addition, the FTC created new minimum standards for test conditions when measuring the new performance data. Briefly, they are:

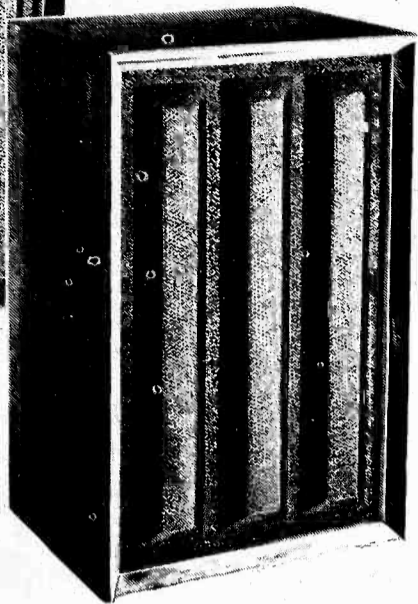
- a constant line voltage of 120 volts AC, RMS, at 60 Hz, for equipment using AC power; battery-operated units may use their own battery supply.
- a test tone using a sine wave containing less than 2 % harmonic content.
- the unit must be preconditioned by running all channels at $\frac{1}{3}$ of the rated power output for one hour with a 1000 Hz test tone.
- all testing and preconditioning must be in still air and at an ambient temperature of at least 77 F.
- the rated power must be obtainable at all frequencies across the power bandwidth without exceeding the rated THD after 5 minutes of continuous testing.
- all tone, loudness contour, and other controls must be set to the flattest response throughout the entire warmup and testing period.

This testing procedure must be reflected in the advertised claims of the manufacturers by November 4, 1974, according to the FTC ruling.

SYSTEM I



DYNAFLEX



BSR
McDONALD

SHURE®



Sansui



Maybe you won't rattle the walls with this system, but for \$259.95 you are getting superior components and great-quality sound that you can be proud to play for your friends.

The Receiver is the Sansui 210 AM/FM Stereo Receiver, combining simplicity of design, and features that are found in receivers costing many times the price. On the inside, the Sansui 210 has such electrical features as an FET FM section, and a frequency-linear variable capacitor to eliminate interference and give pinpoint tuning in FM. On the outside, the control section is designed for easy and straightforward use; it includes an easy-reading signal meter and tuning dial, tape monitor, loudness contour button, volume, bass, and treble controls, program selector switch, and headphone jack. And when you go to another country, the Sansui 210 can be adjusted in seconds to any voltage with a convenient switch on the back panel. For dependability and performance, the Sansui 210 gives you a real value.

The Turntable is the BSR 260 AX record changer, created by the world's largest turntable manufacturer for rugged reliability. It includes a full-size turntable platter, molded base and tinted dust cover, a low-mass tonearm with counterweight, calibrated stylus-force adjustment, cueing control, a Shure magnetic cartridge, and many other desirable features.

The Speakers to round out this system are the Dynaflex 8 speakers. For their modest size, they can really put out surprisingly big sound! They are extremely efficient speakers, requiring small amounts of power to belt out room-filling sound with its 8" woofer and 2 1/4" closed-back tweeter. The cabinet is oiled walnut with an attractive sculptured grill, yet it is small enough to be inconspicuous in any room decor while being quite prominent in sound.

The Dynaflex 8 speakers, together with the Sansui 210 and the BSR turntable, form a well-balanced system that can't be approached in quality anywhere for the price.

LIST PRICE \$349.80

**audio
associates
price \$259.95**

SYSTEM II



ADVENT

BSR
McDONALD

harman kardon

Here's a system that provides remarkable performance at a truly low cost!

The Speakers are the Advent/2 loudspeakers, the newest member of the famed Advent line of fine products. The Advent/2 achieves remarkable frequency response, efficiency, low distortion, and surprising power-handling capabilities through the use of a specially-designed woofer and two matched high-frequency speakers. Its sound is virtually equal to the original Advent loudspeaker, having a low-bass response just one-half octave short of its big brother. The enclosure, with its soft-white color and smooth finish, has been chosen to blend in well with almost any room decor. Advent has gone all-out to make the best possible speaker for a modest price -- and we think they have achieved it admirably.

To match the low distortion and smooth response of the Advent/2s, we have chosen the Harman-Kardon 330B receiver, made by a company respected for years for its superior audio products. The 330B gives great performance at a very reasonable price, offering sensitive AM and FM reception and versatility to

make it a pleasure to use. It can do just about anything you'd require, allowing you to add on an extra set of speakers for another room, and hook up any type of tape deck -- reel, cassette, or 8-track. There are also ample controls for bass, treble, and contouring so that you can get just the sound you want to hear. And for a small extra charge, you can get a handsome walnut cabinet to further complement this fine receiver. You just can't do better for the price -- and **audio associates** saves you even more when you buy it in this system!

The Turntable is the venerable BSR 310 AXE three-speed automatic record changer. The 310 AXE will accept up to six records for automatic play -- just turn it on, sit back, and enjoy. This durable machine includes a full-sized platter, viscous-damped cueing, adjustable anti-skating control, automatic tonearm lock, a jam-proof automatic mechanism, and an ADC K-8E magnetic cartridge.

Come in and give a listen to this system -- you'll be surprised with its clarity, its smooth response, and its low price.

LIST PRICE \$402.75

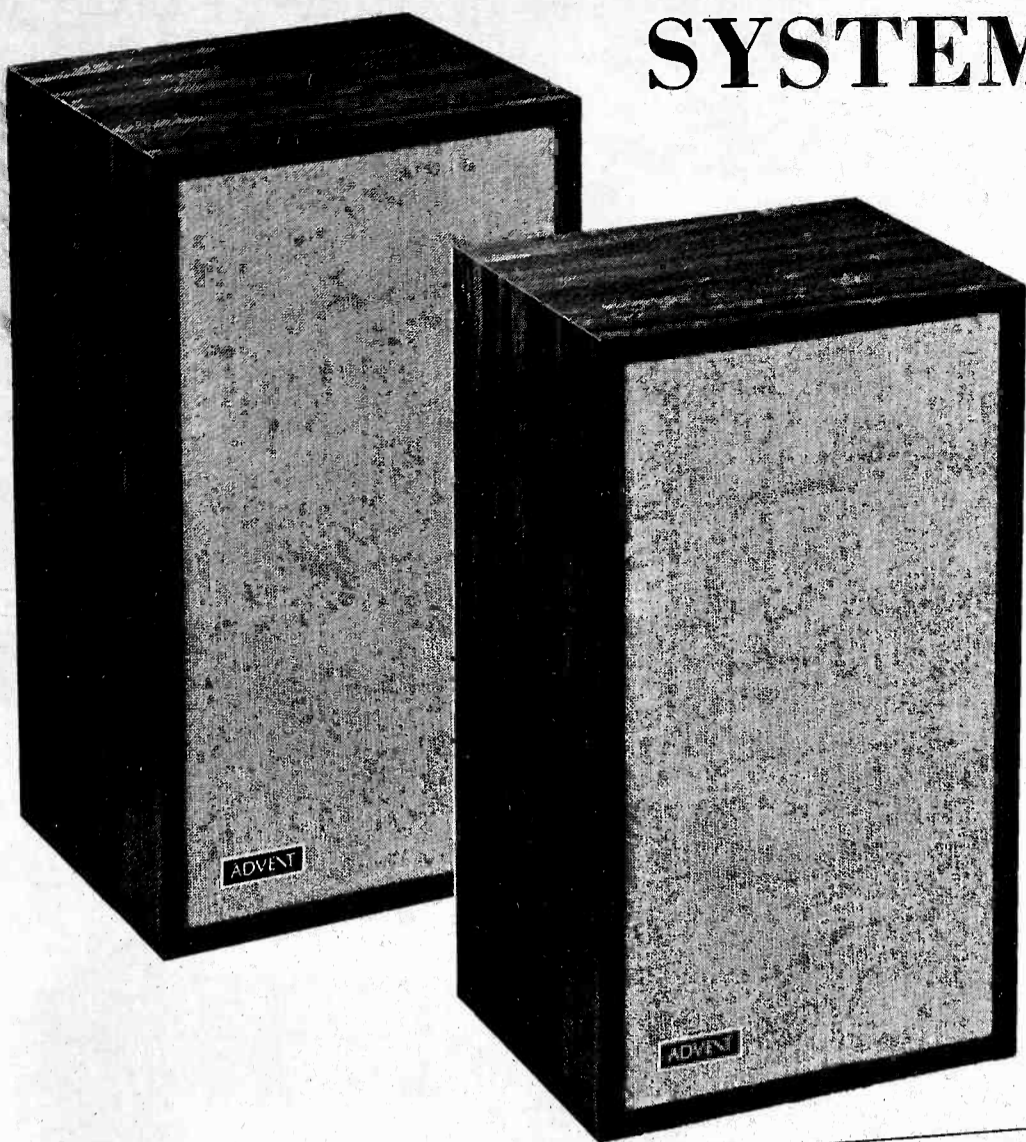
**audio
associates** \$ **339.95**
price

SYSTEM III

ADVENT

Garrard

PICKERING



Sansui



The Speakers are the amazing Smaller Advent loudspeakers. We use the word "amazing" because the Smaller Advents, regardless of their size, have a response and sound quality **identical** to the larger Advent speakers -- smooth, clean, and easy to listen to; even the low bass response is the same, a remarkable feat. The only difference between the two is that the larger Advent will play a bit louder. Because of its small size (11½" x 20" x 9¼"), the Smaller Advent is easy to place in any size room. The Advent Corporation states that there are no "revolutionary" design principles used in making this speaker, but rather a thorough understanding of basic speaker design. But we feel that they have achieved something revolutionary: a speaker that rivals the sound and performance of the best speakers available, at a modest size and price. Amazing.

The Receiver we've chosen for this system is the new Sansui 441. The 441 represents a new breed of high-quality receivers that can deliver excellent performance at a price that's easy on the wallet. We could talk for hours about the advanced circuitry, versatility, and reliability of this fine receiver, but what it boils down to is this: the Sansui 441 will provide clean, effortless sound and power for years of enjoyment, listening to AM, FM, records, or tapes. Coupled with the Smaller Advent Speakers and the

Garrard 42M, the 441 will give you exceptional sound quality that was unheard of for the price a few years ago. And at **audio associates**, you can have this great system at a remarkably low price!

To complete this system, we've included the Garrard 42M/P automatic turntable. This is a real workhouse of a changer, carrying with it a tradition of ruggedness and reliability. The 42M/P includes viscous-damped cueing, spring-loaded stylus force adjustment, anti-skating control, fixed counterweight, stabilizer arm record support, a 4-pole induction motor drive system, and more. Also included is a Pickering V-15 ATE4 cartridge for accurate reproduction and gentle handling of your records.

LIST PRICE \$470.75

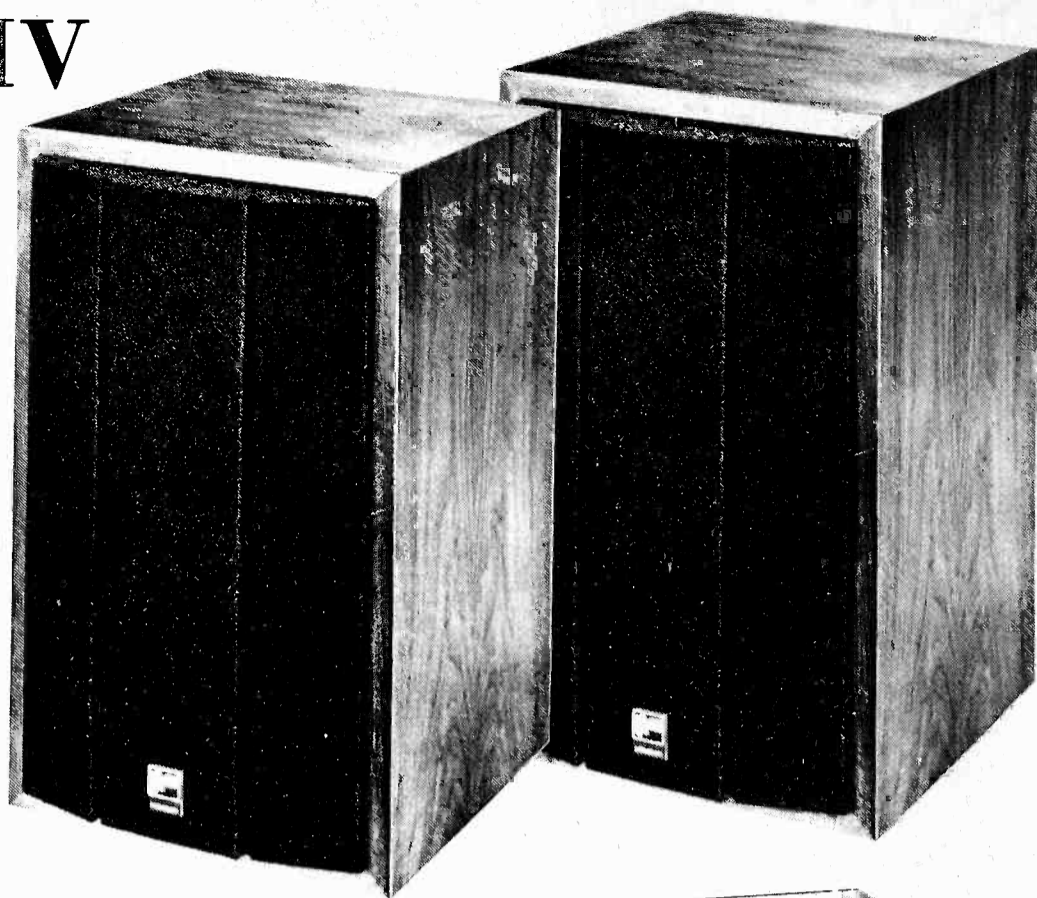
**audio
associates
price \$399.95**

SYSTEM IV

BIC VENTURI™

BSR

McDONALD



Sansui



Experience the smooth, well-rounded sound of this system; let it bring beautiful music to your home -- and get it for less at **audio associates!**

The Speakers in this system are the BIC Venturi Formula 2 speakers. These great-sounding speakers feature the Biconex mid-range horn speaker. The Biconex horn is an extremely efficient driver, capable of producing very loud music with a few watts of power. So efficient, in fact, that BIC had to develop a special bass speaker enclosure so that the bass output could match the brilliant midrange performance. To complete the smooth response for this speaker, they added a dome super tweeter for reproducing the frequencies over 15,000 Hz. to give the Formula 2 a well-balanced sound. An extra feature on the Venturi speakers is the Dynamic Tonal Compensation circuit, a special contouring control that adjusts the bass and treble output according to the sound level (or loudness) to give an extremely smooth and natural response at any volume level. All in all, the Formula 2 represents a number of breakthroughs in speaker technology, and offers them at a reasonable price.

The Receiver that we've matched to the Formula 2s is the Sansui 551 FM/AM Stereo receiver. As with other Sansui products, we've found this new receiver to be an exceptional performer, providing clean, uncolored sound quality that outstrips all competitors in its price range. Using an impressive array of integrated circuits and low-noise transistors, the 551 delivers sensitive FM and AM reception, and ample power to drive the BIC Formula 2s from a quiet whisper to concert-hall volumes. It also packs plenty of versatility, including FM muting control, high filter, tape monitor, speaker selection switch, head-

phone jack, and enough tone controls to perfectly contour the sound. The front-panel controls are logically placed to make it a breeze to use. The Sansui 551 -- a quality receiver for years of enjoyable music listening.

The Turntable is the BSR 520 AX automatic 3-speed turntable, a unit that has earned a reputation for its reliability and durability. It uses a heavy-duty synchronous motor for low wow, flutter, and rumble figures, to give smooth and accurate record play. The tonearm is a precision-made aluminum arm with adjustable counterweight, suspended on low-friction bearings for the best possible performance. It also comes with a viscous-damped cue/pause control for added versatility. The BSR 520 AX comes with an attractive wooden base, tinted dust cover, and an ADC K-7E magnetic cartridge already mounted on the tonearm for your convenience. This is a great-performing turntable that's easy to operate and will provide excellent reproduction of all your records -- a good matchup with the BIC speakers and the Sansui receiver. Buy them together and save over \$90!

LIST PRICE \$591.75

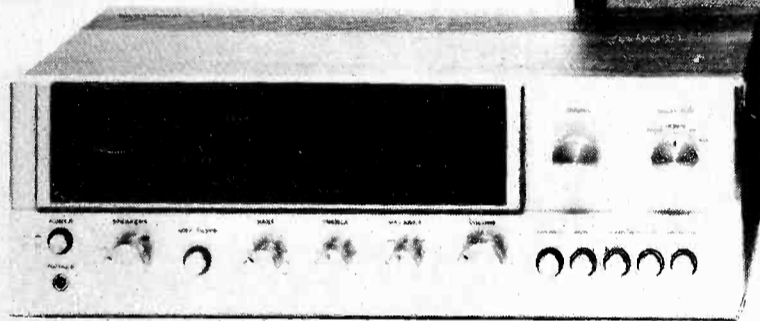
**audio
associates
price \$499.95**

SYSTEM V

ADVENT



Garrard®



This system is a classic. It combines three truly fine components and creates a formidable system of superior performance and value. Here's why:

The Speakers are the excellent Advent Utility loudspeakers, designed by Henry Kloss, formerly the co-founder of Acoustic Research (AR) and the "K" of KLH. The Advents excel in virtually all categories of speaker performance: overall pleasing sound quality, smooth frequency response, excellent transient response, and low distortion. Advent goes to great pains to assure the strictest quality control in every phase of construction, the results being readily apparent the first time you listen to a pair of these remarkable speakers. Their overall response, and especially the bass response, is equal to many speakers sold at twice the price or more. Their sound is extremely natural and uncolored, and has excellent dispersion of the high frequencies to give a well-balanced sound throughout your listening room. **Stereo Review** summed it up this way: "Without a doubt, the Advent is one of the smoothest and widest-range speaker systems we have had the pleasure of testing." and we heartily agree.

The Receiver is the highly-respected Sansui 661 FM/AM Stereo Receiver. The 661 has been engineered for real reliability, using specially-designed Circuit Board Modules (CBM) to reduce the number of costly and complicated circuit boards and increase the dependability. What this design feature gives you is an honest 25 watts per channel min. RMS into 8 ohms, 20-20k Hz, with harmonic distortion less than 0.5% -- more than enough power to drive the Advents to larger-than-life volumes. The tuner sections give sensitive AM and FM reception, using a low-noise MOS-FET FM frontend and integrated

circuits for high stability. You also get enough versatility to please the most avid hi-fi enthusiast, with two tape monitors with tape-to-tape reprinting, 4-channel adaptor provisions, FM muting control, high filter, loudness contour, speaker selection switch, and more. The Sansui 661 is a very attractive unit as well, with a champagne-gold front panel and all-wood cabinet. This fine receiver is a perfect match to the Advent speakers, and will give you years of enjoyable listening.

The Turntable matched in quality and value to this system is the Garrard 70M changer. This smoothly-operating machine uses a two-point record support for gentle handling of your valuable records. The low-mass aluminum tonearm has a fully adjustable counterbalance and stylus pressure setting for accurate tracking. Also included are the viscous-damped cueing, anti-skating control, and the patented Synchro-Lab motor for smooth, consistent performance (rumble: -57 dB; wow/flutter: max. 0.08%). To utilize all the advantages of the 70M, we've included the Shure M93E cartridge for good trackability and flat frequency response.

LIST PRICE \$683.90

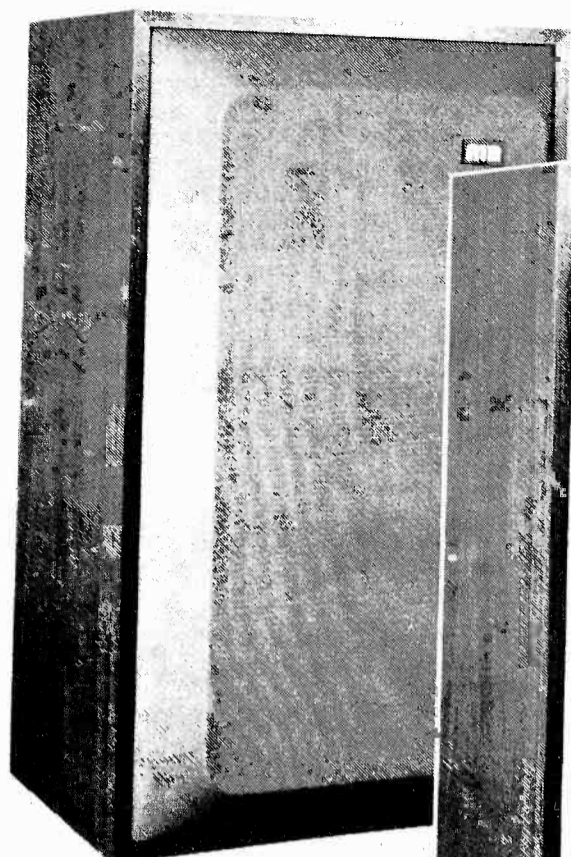
**audio
associates
price**

\$599.95

SYSTEM VI

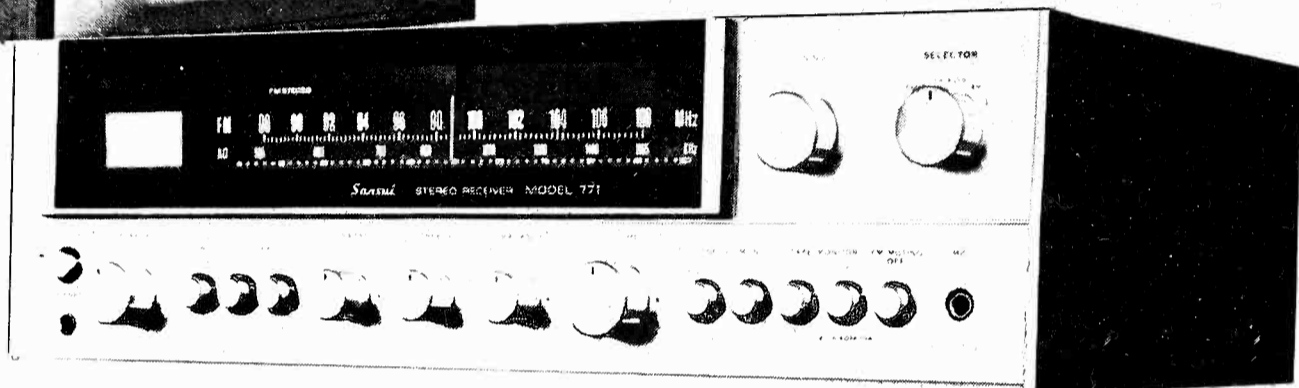
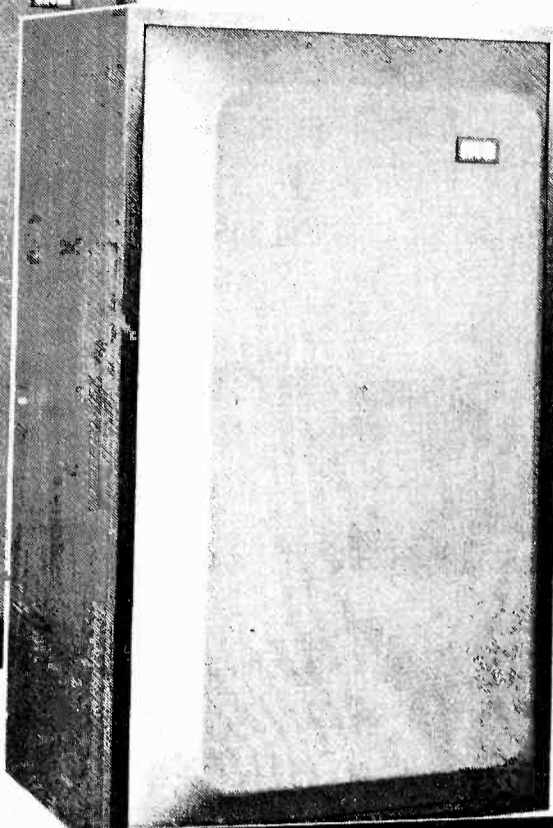
PE

EMPIRE



ma®

Sansui



This superior system combines a powerful tuner-amplifier, great-sounding speakers, and a top-performing automatic turntable to create an awesome music reproducer -- and you can get it for a surprisingly low price.

The Speakers are the new Micro/Acoustics FRM-2 speakers. The FRM-2 solves a problem that is common to most speakers -- high frequency dispersion. High frequency sound has a tendency to "beam", or go in a straight line out from the speaker. This is undesirable, since this limits the best listening area and lowers the spaciousness of the sound (the lower frequencies don't have this problem; they normally have very wide dispersion). To compensate for this, the Micro/Acoustics FRM-2 speakers feature three 1½" tweeters precisely angled in different directions to give excellent high frequency dispersion characteristics. The sound is very open, well-balanced, and clean, with a solid bass contributed by a fine 10" woofer. The FRM-2 is a very musical speaker, one that can be listened to for long periods of time without fatigue.

The Receiver that will bring out the best in the FRM-2 speakers is the Sansui 771 FM/AM Stereo Receiver. This receiver really packs a punch, with 40 watts per channel min. RMS into 8 ohms, from 20 Hz to 20kHz with no more than 0.5% total harmonic distortion. Its ample power and low distortion make it a clear choice for this system. Its AM and FM tuner sections are unusually sensitive, using two integrated circuits and low-noise FETs for top reception. The 771 will accept three sets of speakers, and has more than ample controls for easy use in any mode. It includes two tape monitors, two auxiliary inputs, low and high filters, audio muting control, FM muting

control, loudness contour, microphone jack, headphone jack, and a stereo-mono mode switch. So what you get is top performance and versatility for a low price.

The Turntable is the impressive PE 3044 automatic turntable. The PE 3044 presents professional quality at an affordable price. The lightweight tonearm is suspended on low friction needle-point bearings, and balanced by a vernier-adjust counterweight. The cueing control is viscous-damped in both directions, to give smooth, gentle descent and to avoid vibrations when rising. There is also a variable pitch control for both 33 and 45 rpm. This is especially useful to the musician; he can tune the speed of the record to match the pitch of his instrument if he wishes to practice to a recording. The PE 3044 comes with a self-stabilizing multiple-play spindle, and a shorter spindle for single play. To complete this fine turntable, we've included an oiled walnut base, a smoke-tinted hinged dust cover, and, for accurate tracking and reproduction, an Empire 222E magnetic cartridge.

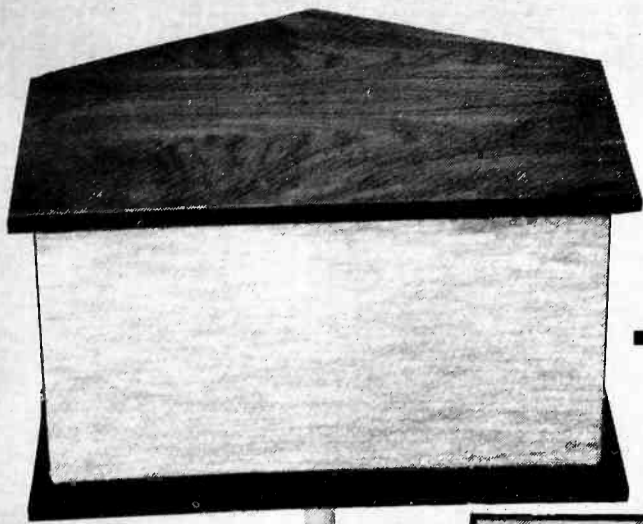
You would expect to pay much more for the quality this system has to offer. At the **audio associates** price, you just can't do better.

LIST PRICE \$825.30

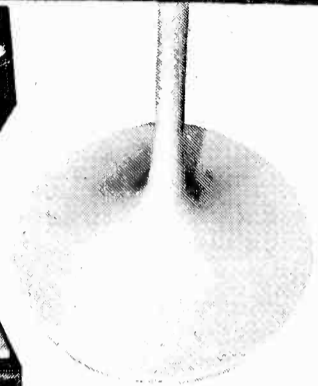
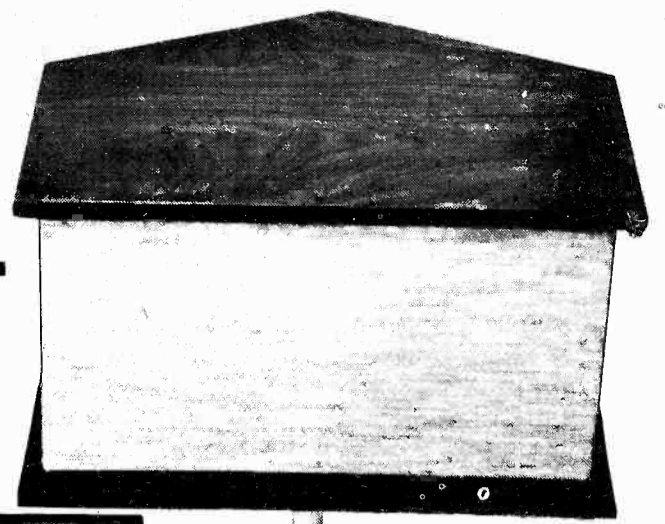
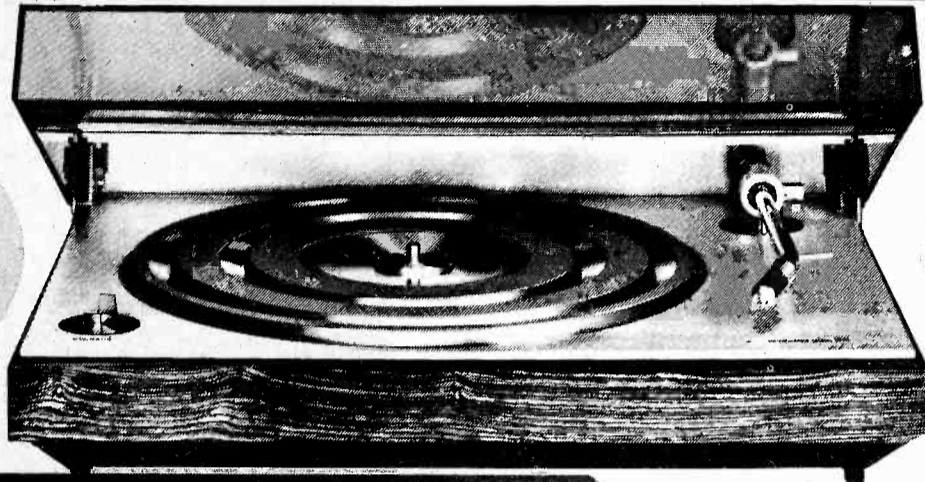
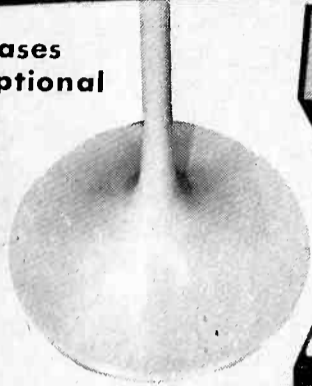
**audio
associates
price** **\$699.95**

SYSTEM XI

BOSE

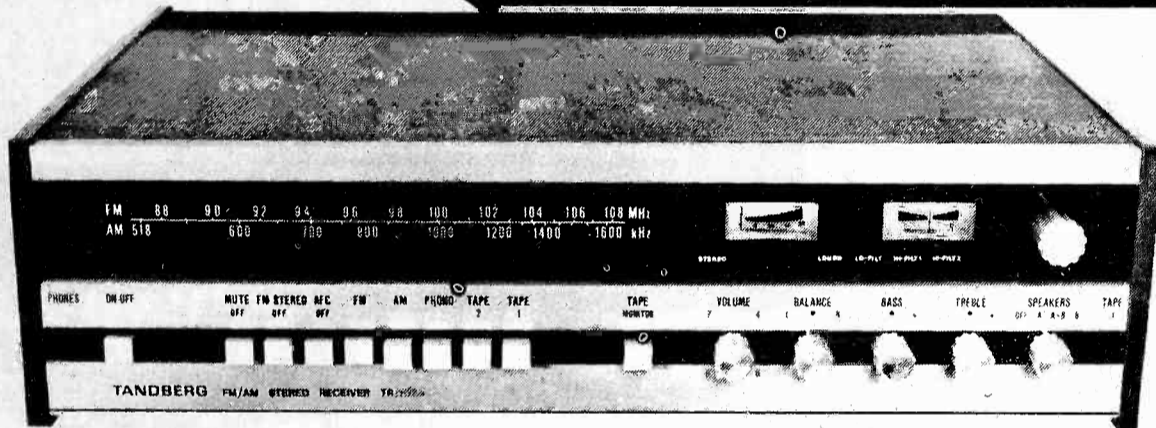


bases
optional



Bang & Olufsen

Tandberg®



The Speakers are the incredible Bose 901 Series II. Developed through twelve years of research, the original Bose 901 was acclaimed to be one of the handful of the finest speakers ever made, regardless of size or price. Now, after five more years of research, the Bose 901 Series II arrives with more refinements to produce a sound that can only be described as breathtaking.

The Bose principle is based on the fact that in a concert hall, 90% of the sound perceived is reflected off the walls, ceiling, etc., and about 10% comes direct from the performers. To recreate this direct-reflected phenomenon, the Bose 901s have eight full-range speakers facing the wall behind the speaker, and one speaker pointing frontwards. The resulting sound is incredibly spacious, open and free. The Bose 901 Series II includes an active equalizer that easily connects to the receiver to produce an exceptionally flat response and compensate for any possible variations in room acoustics. The overall sound experience of the Bose 901 Series II rivals the concert hall in clarity and spaciousness-- an excellent choice for the audio perfectionist.

The Receiver is the outstanding Tandberg 1020A FM/AM Stereo Receiver. Tandberg is a name known the world over for its excellence in high fidelity products, and this receiver fully lives up to expectations. The 1020A packs the most sophisticated circuitry available for both its tuner and amplifier sections. The specifications say it all: power output of 40 watts min. RMS per channel, both channels driven at 8 ohms, 20-20k Hz, 0.2% harmonic distortion; frequency range, 12-70,000 Hz; phono separation, 50 dB;

FM sensitivity typically 1.6 uV; FM capture ratio of 0.9 dB; FM signal-to-noise ratio, a phenomenal 66 dB in stereo. These outstanding specifications reflect the incredibly noiseless and linear response the 1020A has to offer. As for versatility, the Tandberg 1020A has professional features found in no other brand receiver we know of, such as three tape deck monitoring, including the ability to record using all the preamp tone and filter controls; this feature allows perfect taping of all sources, including scratchy 78 rpm recordings. You also get the normal low and high filters, plus a second high filter that sifts out most noises but leaves the music intact. With all these features, you'd expect this unit to cost hundreds of dollars more than its actual cost. But the Tandberg 1020A brings you top value and performance -- a perfect match to the Bose 901 Series II.

The Turntable is the great Beogram 3000 turntable by Bang and Olufsen. As described before, this single-play automatic turntable features automatic anti-skating control, variable speed adjustment, a unique tonearm-cartridge combination, one-button control, built-in stroboscope, belt drive, and the best performance available. A light touch of a button sends this turntable into action, supplying perfect reproduction of your records with the B&O SP-12A cartridge. A truly magnificent turntable to round out a truly magnificent stereo system -- from **audio associates**.

\$ 1299.00

audio associates proudly pres

SYSTEM VII

System VII is the Beosystem 3000 by Bang and Olufsen. This fine system represents several remarkable achievements in both design and performance, fusing them together to make an outstanding music reproducer. The Beosystem 3000 regularly comes in a beautiful rosewood finish; however, if you prefer, we can order teak, oak, or white laquer finishes for you to suit any taste and decor.

The Receiver and the heart of this system is the Beomaster 3000-2 receiver. Inside the sleek, attractive cabinet is an advanced FM tuner and an exceptionally linear amplifier. The FM tuning controls are noteworthy; along with a normal FM tuning dial, the 3000-2 also has push-button controls to let you present up to six separate FM stations with electronic accuracy using separate varactor diode tuners, so that you can listen to your favorite stations with just a touch of a button. All the controls are logically placed and unusually easy to use. The versatility of this unit is excellent as well; you can use two sets of speakers, two turntables, and a tape deck with equal ease, and there are also controls for loudness contour, low and high filters, mono-stereo mode switching, and slide rule-like controls for volume, bass, treble, balance, and regular FM tuning. The power amplifier section pours a hefty 40 watts RMS per channel into the Beovox speakers, with less than 0.6% harmonic distortion. All in all, this is an exceptionally fine performing receiver, one that will please the most discerning listener.

The Speakers are the remarkable Beovox 3702 loudspeakers. Like all B&O products, these speakers are precision engineered, so that even the exterior cabinets are shaped to exacting tolerances. They are sold in carefully-matched pairs, matched both in sound quality and in the color and weave of the wood grain. The sound of the Beovox 3702 is clean, open, and natural, using an 8" woofer, a 3 3/8" midrange speaker, and a 1" dome tweeter. The lack of coloration of these speakers point to their extremely linear response, which means true and accurate reproduction of every type of music.

The Turntable is the Beogram 3000 automatic single-play turntable. We have found the Beogram 3000 to be one of the finest turntables we've had the pleasure to use. Its styling, as with all B&O products, is handsome, and its performance is equally impressive--with rumble, wow, and flutter figures among the lowest we've tested, and unusually straightforward controls.

The tonearm/cartridge combination is especially unique. The tonearm is a low-mass aluminum arm suspended on three hardened steel bearings specially angled to give automatic anti-skating force and low horizontal friction. The top-rated B&O SP-12A cartridge is included, ready to mount on the tonearm. The combination of the two produces a superior integrated arm system that can track even the most severely warped records with ease. The tonearm and turntable are also completely automated: just a touch of a button will move the tonearm to the record, while the belt-driven turntable provides constant and accurate speed for 33 and 45 rpm records (you can also vary the speed $\pm 3\%$ with the variable speed control). As you can see, this truly unique single-play turntable combines several design and performance innovations that will bring you years of perfect reproduction of your records.

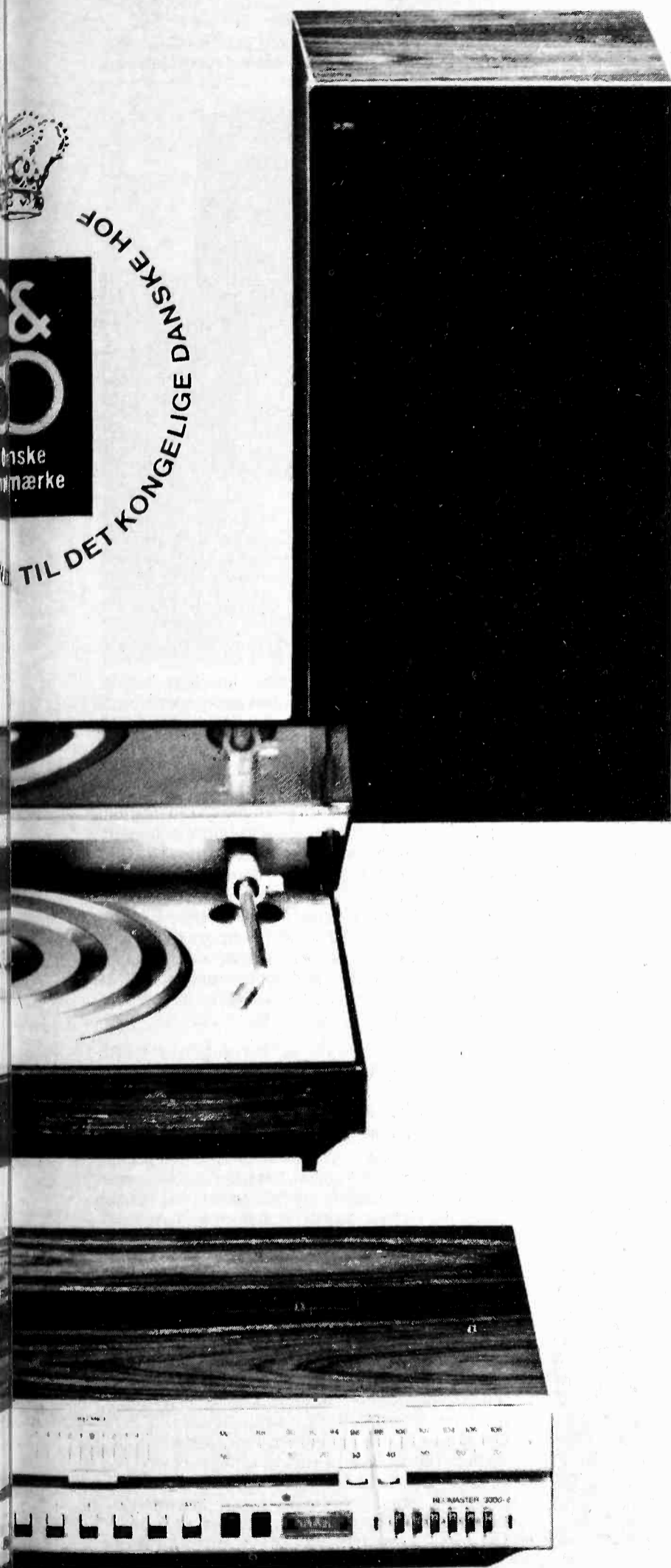
\$ 1025.00



Because of their striking design, eight of the above models, are on permanent display at the

ents

two superior sound systems produced by one of Europe's most prestigious electronic manufacturers, Bang and Olufsen of Denmark. These components combine excellent specifications and strikingly elegant design to complement both your living room decor and your critical ear.



SYSTEM VIII

System VIII is the Beosystem 4000, designed for the exceptionally demanding listener. This system produces unqualified excellence in purity and fidelity of sound, along with true reliability and durability. The Beosystem 4000 by B&O is regularly available in rosewood; teak or oak finishes are available by special order.

The Receiver is the incomparable Beomaster 4000. This magnificent receiver, with its smooth, finely-lined rosewood cabinet and attractive black face plate, presents outstanding performance in all modes of use. The power amplifier delivers 60 watts min. RMS per channel into the 4-ohm Beovox 4703 speakers included in the system, from 20-20kHz with less than 0.1% harmonic distortion -- specifications that are matched only by the finest and most costly separate components available. But specifications alone do not give ample justice to the Beomaster 4000. It contains the same excellent FM tuner section of the Beomaster 3000-2, using the same varactor diode 6-station present tuning and variable-brightness tuning system. The Beomaster 4000 also incorporates a special ambiophonic circuitry, which greatly enhances the sound of regular stereo records, FM broadcasts, and tapes with the addition of an optional pair of speakers (we recommend the Beovox 2702 speakers for this). The ambio circuitry brings out the ambience already present in stereo recordings, and produces a realism and spatial quality normally found only in the concert hall.

The Beomaster 4000 also brings to the audiophile all the versatility he'll ever need, with two tape monitors, stereo-mono mode switch, low and high filters, loudness contour, headphone jack, and the same slide rule controls as found on the Beomaster 3000-2. As with all B&O products, every feature is functional and logically placed for the epitome of ease in use. To sum it up, the Beomaster 4000 is a truly sophisticated receiver, incorporating a functionally elegant design and outstanding performance to give you utterly natural sound with all types of music.

The Speakers perfectly matched to the Beomaster 4000 are the Beovox 4703 loudspeakers. These exceptionally linear speakers feature two active 7" woofers for flat, accurate bass response, a 5" midrange speaker, and a 1½" dome tweeter, plus an improved crossover network; this adds up to a speaker that produces an even, uncolored sound of crystalline clarity. Like all Bang and Olufsen speakers, the Beovox 4703 loudspeakers come in perfectly matched pairs to assure you of consistent sound and appearance.

The Turntable is the Beogram 3000 single-play automatic turntable, the same fine turntable found in the Beosystem 3000. Some features included in this outstanding turntable are: one-button control, 3-point pendulum suspension system to ensure maximum isolation from bumps, a unique tonearm-cartridge combination, variable-speed control, built-in stroboscope, pop-up 45 rpm adaptor, and a handsome base and coordinated dust cover. But you also get one of the finest-performing turntables ever made, one that will take gentle care of your records and give you truly superior reproduction. The SP-12A cartridge supplied with the turntable comes with a response graph of that particular cartridge, so that you can see the incredibly flat frequency response your cartridge is supplying. However, response graphs and specifications don't give a complete indication of the openness, the accuracy, the realism that this turntable, and this system, offers.

\$1315.00

Components made by Bang and Olufsen, including the Museum of Modern Art in New York City.

ADVENT

Advent Loudspeaker

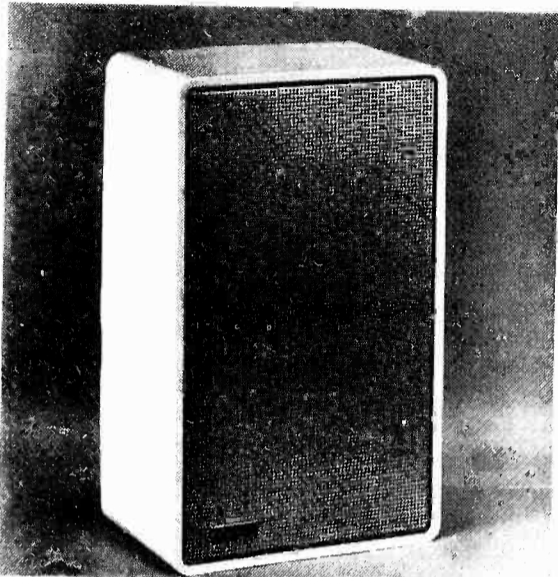
Sealed enclosure, 2-way bookshelf system with 10" woofer & 2" impregnated-paper-cone tweeter. Response 20-15,000 Hz ± 5 dB; 1000 Hz crossover. Has tweeter control. 8 ohms impedance. Requires 20 W (rms) driving power. 14 1/4" H \times 25 5/8" W \times 11 1/2" D. Walnut. \$121.00
Same but vinyl enclosure \$107.00

Smaller Advent Speaker System

Sealed enclosure, 2-way bookshelf system. Response 20-15,000 Hz ± 5 dB. 4 ohms impedance. Requires 15 W (rms) driving power. 11 1/2" H \times 20" W \times 9 1/4" D. Vinyl-clad walnut . . \$74.00

Advent/2 Speaker System

Sealed enclosure, 2-way bookshelf system. 8



ohms impedance. Requires 10 W (rms) driving power. 11 1/2" \times 19" \times 7 1/4" D. White . . . \$58.00

Bang & Olufsen

Bevox 2702 Speaker System

Sealed, 2-way bookshelf system with 7" woofer and dome-type 1 1/2" tweeter. Response 45-20,000 Hz. 4 ohms impedance. 45 W dynamic maximum input power. 8 1/8" H \times 16 1/8" W \times 8 1/8" D \$100.00

Bevox 3702 Speaker System

Sealed, 3-way system with 8" woofer, 3 3/4" mid-range, and 1 1/2" dome tweeter. Response 40-20,000 Hz. 4 ohms. 1% HD. 19 3/4" \times 9 7/8" \times 9 7/8" D \$125.00

Bevox 4703 Speaker System

Sealed, 3-way bookshelf system with two 7" woofers. 5" dome mid-range, and 1" dome-type tweeter. Response 30-20,000 Hz. 4 ohms impedance. 100 W dynamic maximum input power. 11 1/2" \times 22 7/8" W \times 11 1/2" D . . . \$220.00

Bevox 5700 Speaker System

Sealed, 3-way floor-standing system with 10" woofer (with passive 10" bass radiator system), 2 1/4" dome mid-range, and 3/4" dome-type tweeter. Response 20-20,000 Hz. 8 ohms impedance. 100 W dynamic maximum input power. 26" H \times 14 1/4" W \times 11 7/8" D \$300.00

All speaker cabinets are available in Burmese teak, Brazilian rosewood or light oak finish. All units except the 5700 are also available in white lacquer.

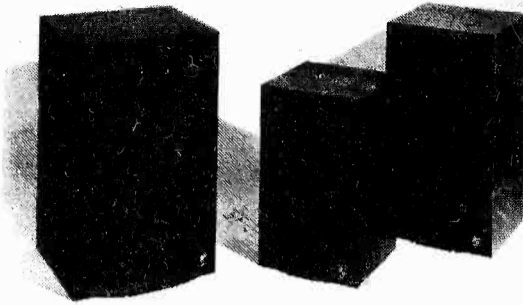
BIC VENTURI

Formula 1 Speaker System

Two-way system; response 35-17,500 Hz; 8 ohms. High efficiency for use with low-power amps or receivers; will handle up to 50 W rms/ch. Features Biconex horn/compression driver for mid and treble frequencies. Zero-loss reticulated foam grilles available in brown, black, beige, burnt orange, blue, or red. 15" \times 10 7/8" \times 10" D \$74.95

Formula 2 Speaker System

Utilizes Venturi principle (operation as an acoustic transformer in bass range) with 8" heavy-duty woofer, Biconex horn/compression driver mid-range, and dome super tweeter. Max.



rms amplifier power 75 W/ch. Response 30-23,000 Hz. Has a continuously variable brightness control and an automatic dynamic tonal balance control with defeat switch. Dispersion 120° \times 120°. Has removable reticulated foam grille available in black, brown, beige, burnt orange, blue, or red. 19 3/4" \times 12" \times 11 1/2" D \$112.50
VB-2. Optional base \$8.00

Formula 4 Speaker System

Same design as Formula 2 but with 10" woofer; response 25-23,000 Hz; and 100 W/ch max. rms amplifier power. 25" \times 13 1/4" \times 13" D. Same grille options \$149.95
VB-4. Optional base \$10.00

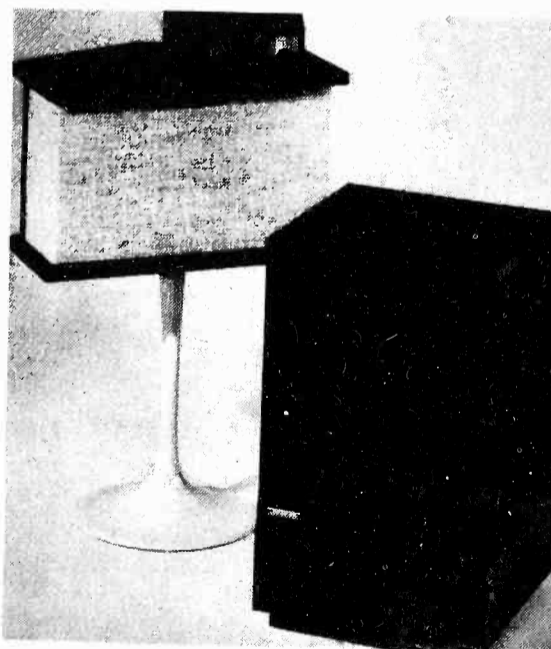
Formula 6 Speaker System

Same design as Formula 2 but with 12" woofer; two mid-range; and two super tweeters. Response 20-23,000 Hz. 125 W/ch max. rms amplifier power Dispersion 160° \times 160°. Same grille options. 26 1/4" \times 15 3/4" \times 14 3/4" D \$273.25
VB-6. Optional base \$12.00

BOSE

501 Series II Speaker System

Special Direct/Reflecting speakers with one woofer providing direct sound and two tweeters reflecting sound from rear wall. 20 W rms minimum recommended power; 100 W rms maximum power. 4 ohms impedance; walnut enclosure. 24" H \times 14 1/2" W \times 14 1/2" D . . \$149.00



901 Series II Speaker System

Special Direct/Reflecting speakers with nine full-range speakers per enclosure to provide 11% direct and 89% reflected sound from wall behind speakers; solid-state active equalizer provides greater degree of adaptability to a wider range of home environments. 8 ohms impedance; walnut cabinet. 12 3/4" H \times 20 1/2" W \times 27 7/8" D. Pair including equalizer . . \$550.00

ESS

amt 1 Speaker System

Incorporates the ESS Heil air-motion transformer which "squeezes" air instead of pushing



it, creating a five times velocity increase over a "pushing" planar surface, resulting in greater, more accurate, and near-massless transfer of energy to the air. A two-way floor standing system with frequencies above 700 Hz reproduced by the Heil unit and a 10" woofer handling the lower frequencies. Response 45-24,000 Hz ± 2 dB. Power requirement 20 W rms minimum per channel; power handling 350 W musical peaks without distortion. 4 ohms imp. Hand-rubbed oiled walnut finish. 31" H \times 14 1/4" W \times 14 1/4" D. \$315.00

amt 1 Tower Speaker System

Uses same woofer and air-motion transformer as the amt 1 but provides additional octave of resonance-free bass response through 6-ft quarter-wave transmission line; response 45-20,000 Hz, usable 28-24,000 Hz; dist. 1% at 90 dB out to any frequency between 50-20,000 Hz; square-wave rise time 15 μ sec; power required 20 W rms minimum; can handle up to 400 W musical peaks; 4 ohms min. input impedance. Hand-rubbed oiled walnut cabinet. 43 3/8" H \times 14 13/16" W \times 17 1/2" D. \$375.00

amt 3 Rock Monitor Speaker

Three-way, four-driver system; deep bass frequencies produced by two 10" long-throw woofers mounted in resistive reflex enclosure; a 6" long-throw driver, mounted in internal terminated line handles upper bass/lower mid-range frequencies; upper mid-range/treble reproduced by Heil air-motion transformer; response essentially flat 45-20,000 Hz, usable 30-24,000 Hz; other specifications same as amt 1. Hand-rubbed oiled walnut cabinet. 39 1/4" H \times 15 5/8" W \times 15 3/16" D. \$435.00

amt 4 Compact Speaker System

Two-way floor-standing system with 10" air-suspension woofer and Heil air-motion transformer for upper range; response essentially flat from 50-20,000 Hz, usable 40-22,000 Hz; dist. 1% at 90 dB at any frequency between 70-18,000 Hz; 20 watts rms minimum power required; will handle up to 350 watts musical peaks; 4 ohms minimum input impedance. Hand-rubbed oiled-walnut cabinet. 27" H \times 15 5/8" W \times 12 1/2" D. \$239.00

amt 5 Reference Bookshelf Speaker

Features ESS Heil "power ring" air-motion transformer tweeter and 12" acoustic-suspension woofer; multi-stage crossover; response 40-24,000 Hz; will handle 150 watt musical peaks; can be operated vertically or horizontally. Sculptured black fabric grille fits flush to outside cabinet surfaces. Oiled-walnut enclosure. 24" H \times 14 1/2" W \times 12 3/4" D. . \$189.00

We Service What We Sell

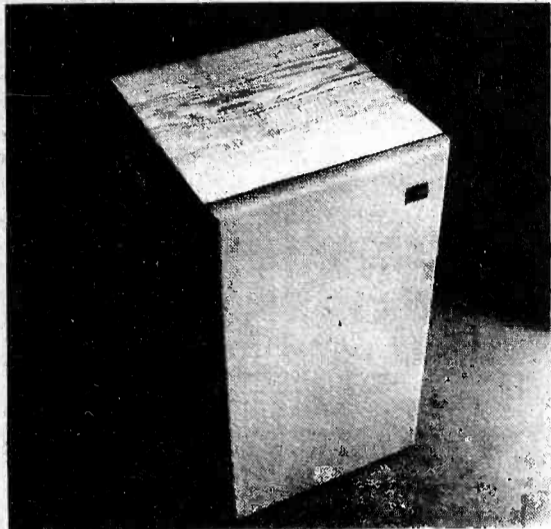
JBL

L16 Decade 16 Speaker System

Ducted-port, 2-way bookshelf system with 8" low-frequency and 1.4" high-frequency drivers; 2500 Hz crossover with h.f. level control on rear of enclosure; power capacity 35 W continuous program; recommended amp power 10-60 W rms/ch; 8 ohms impedance. Natural oak finish; brown stretch fabric grille. 11" H x 20" W x 10" D. \$135.00

L26 Decade 26 Speaker System

Ducted-port, 2-way bookshelf system with 10" low-frequency and 1.4" high-frequency drivers; 2000 Hz crossover with high-frequency level



control behind grille; power capacity 35 W continuous program; recommended amp power 10-60 W rms/ch. Natural oak finish; stretch fabric grille available in orange, blue, or brown. 13" H x 24" W x 13" D. \$156.00

L36 Decade 36 Speaker System

Ducted-port, 3-way bookshelf system with 10" low-frequency and 1.4" high-frequency drivers; crossovers at 1500 & 6000 Hz with mid-range and h.f. level controls behind grille; power capacity 50 W continuous program; recommended amp power 10-100 W rms/ch; 8 ohms impedance. Natural oak finish; stretch fabric grille available in orange, blue, or brown. 14" H x 24" W x 14" D. \$198.00

L45 Flair Speaker System

Ducted-port, 3-way floor-standing system which may be mounted horizontally or vertically; has 15" speaker, 5" mid-range, and 1.4" direct radiator; crossovers 1200 & 7500 Hz with mid-range and h.f. level controls behind grille; 8 ohms; power capacity 75 W continuous program; recommended amp power 10-150 W rms/ch. Oiled walnut finish with foam and fabric grille. 22" H x 30" W x 18" D. \$471.00

L65 Jubal Speaker System

Ducted-port, 3-way floor-standing system with 12" bass, 5" mid-range, and 1.4" high-frequency components; crossovers 1000 & 6500 Hz with mid-range and h.f. level controls behind grille; power capacity 75 W continuous program; recommended amp power 10-150 W rms/ch; 8 ohms impedance. Oiled walnut finish with smoked glass top; stretch fabric grille available in blue, brown, or red. 24" H x 18" W x 13" D. \$396.00

L100 Century Speaker System

Ducted-port, 3-way bookshelf system with 12" speaker, 5" mid-range, and 1.4" direct radiator; crossover at 1500 & 6000 Hz with mid-range and h.f. level controls behind grille; 8 ohms impedance; power capacity 50 W continuous program; recommended amp power 10-150 W rms/ch. Oiled walnut finish with foam grilles available in orange, blue, or brown. 14" H x 24" W x 14" D. \$297.00

McIntosh

McIntosh speakers are designed to be extremely accurate sound reproducers in any listening room, when used in conjunction with the McIntosh Mq101 or MQ102 equalizers (see *electronics*). McIntosh speakers are manufacturer warranted for five years.

ML 1C Loudspeaker

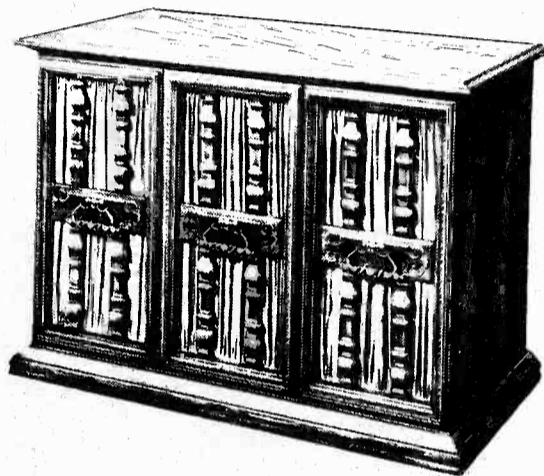
Includes a 12" woofer (10" radiating surface), an 8" loudspeaker (5" radiating surface), a 1 1/2" dome radiator, and a coaxial super radiator. Walnut finish, contemporary styling. \$312.00

ML 2C/M Loudspeaker

Features two 12" woofers, a 8" midrange speaker, two 1 1/2" dome radiators, and a coaxial super radiator. Available in contemporary walnut (C) or Mediterranean pecan (M). \$624.00

ML 4C/M Loudspeaker

Includes four 12" woofers, one 8" midrange speaker, four 1 1/2" dome radiators, and two coaxial super radiators. An awesome listening experience. Available in



contemporary walnut (C) or Mediterranean pecan (M). \$1012.00

ML 10C Loudspeaker

Newest speaker of the McIntosh line. Features one 10" woofer, a 1 1/2" dome radiator, and a coaxial super tweeter. Contemporary styled walnut finish. \$249.00



Microstatic Speaker System

One-way miniature closed system with four tweeters. Response 3500-18,000 Hz ±2 dB. Dispersion 180 degrees. Has range selector and level control. 4 to 8 ohms impedance. 60 W maximum (rms) input power. For use with medium and low-efficiency systems to augment treble. 3 3/4" H x 9 1/8" W x 5 1/4" D. Walnut. \$58.50

FRM-1 Speaker System

A bookshelf system with an array of five high-frequency drivers radiating 180 degrees and in both vertical and horizontal planes plus an MW-28 woofer. Response 35-18,000 Hz. Grille cloths available in burnt orange, blue, black or brown. 25 3/4" x 15 3/8" W x 12 3/4" D. \$165.00

FRM-2 Speaker System

Two-way floor-standing system; response 40-16,000 Hz ±4 dB; dispersion 160 degrees horizontal & vertical at 15,000 Hz; 10" acoustic-suspension woofer & three 1 1/2" tweeters mounted in trihedron array; power required 10 W rms min., 60 W rms max.; impedance 8 ohms; high-frequency level control adjusts all three tweeters simultaneously; LRC crossover at 1700 Hz. Walnut vinyl with brown stretch knit grille cloth. 12 1/4" x 15 3/8" W x 25 3/4" H. \$129.00



SP-3500 4-Way, 6-Speaker System

Multi-directional bass-reflex design with one 14" cone woofer, two 4" cone mid-range, one 4" x 2" horn mid-range, and two 2" horn tweeters. Response 25-20,000 Hz; crossovers at 700, 2000 & 6500 Hz. Power capacity 100 W. 8 ohms imp. 24 1/4" H x 17 3/4" W x 11 7/16" D. Walnut open-pore finish. \$269.95

SP-2500 3-Way, 5-Speaker System

Multi-directional bass-reflex design with one 12" cone woofer, two 5" cone mid-range, two 2" horn tweeters. Response 30-20,000 Hz; crossovers at 700 & 6500 Hz. Power capacity 80 W. 8 ohms imp. 23 1/16" H x 15 7/8" W x 10 7/8" D. \$229.95

SP-1700 3-Way, 5-Speaker System

Multi-directional bass-reflex design with one 12" cone woofer, two 4" cone mid-range, and two 2" cone tweeters. Response 30-20,000 Hz; crossovers at 700 & 6500 Hz. Power capacity 70 W. 8 ohms imp. 25 1/4" H x 16 3/4" W x 10 7/8" D. Walnut open-pore finish. \$199.95

SP-1200 3-Way, 5-Speaker System

Multi-directional bass-reflex design with one 10" cone woofer, two 4" mid-range, and two 2" cone tweeters. Response 35-20,000 Hz; crossovers at 700 & 6500 Hz. Power capacity 60 W. 8 ohms imp. 23 1/16" W x 15 7/8" W x 10 7/8" D. \$179.95

SF-2 Omni-Radial Speaker System

Frequency response 50-20,000 Hz; two 8" woofers & one 2 1/4" cone tweeter; crossover 2000 Hz; 8 ohms imp.; max. power input 65 W peak; full 360-degree sound dispersion; porous foam acoustic diffuser; suitable as stereo or 4-ch component. Natural wood and chipboard, fretwork grille. 15 3/4" W x 24 1/16" H x 15 3/4" D. \$199.95

SF-1. Similar to SF-2 except two 6 1/2" woofers & one 2 1/4" cone tweeter; max. power input 45 W peak; response 55-20,000 Hz. 14 7/16" W x 22 3/16" H x 14 7/16" D. \$159.95

Receivers

Amplifiers and Tuners

Bang & Olufsen

Beomaster 4000 FM Stereo Receiver

40 W/ch continuous power at 8 ohms (60 W/ch at 4 ohms). Power bandwidth 10-35,000 Hz. THD less than 0.1%. Darlington-coupled output



stage. Features ambiophonic stereo circuitry. Second stereo pair can be used for ambio or stereo. Has slide-rule dials; illuminated tuning indicator; signal-strength indicator. Compact design with black aluminum front, wooden top and sides. Cabinet available in rosewood, teak, or oak. 3 3/4" x 23" x 10 5/8". Will fit standard bookshelf. \$575.00

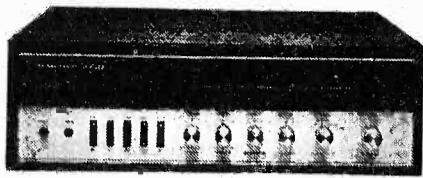
3002 FM Stereo Receiver

30 W/ch continuous power at 8 ohms (40 W/ch at 4 ohms) and at 0.6% THD. Power bandwidth 10-30,000 Hz; response 20-40,000 Hz ±2 dB. FM sensitivity 2 μV for 30 dB quieting. Has main/remote speaker switch; signal-strength and center-of-channel tuning meters. Anodized aluminum front, wood top and sides. Cabinet available in rosewood, teak, oak, or white lacquer. 3 3/4" x 23" x 10 1/4". Will fit standard bookshelf. \$475.00

Prices and Specs subject to change without notice

330B AM-FM Stereo Receiver

20 W/ch continuous power with both channels driven into 8 ohms at 1 kHz at 0.5% THD mea-



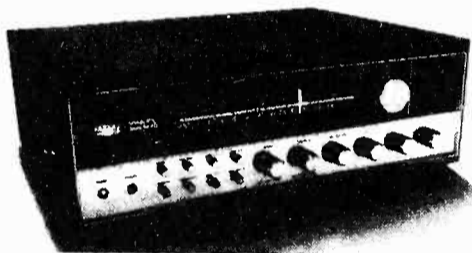
sured at 120 V a.c.; power bandwidth 25-20,000 Hz into 8 ohms at 1.0% THD; THD 0.5%; IM dist. 0.5% from 1 W to full power; hum & noise 75 dB below rated output (unweighted); damping factor 30:1. Response 20-20,000 Hz \pm 1.0 dB at normal power levels. FM sensitivity 2.5 μ V (IHF); S/N 60 dB; capture ratio 3 dB; image rejection 40 dB; spurious response rejection 60 dB. Has full complement of controls and inputs. 15 $\frac{3}{8}$ " W x 13" D x 4 $\frac{1}{2}$ " H. . . . \$199.95 Walnut enclosure optional extra.

630 AM-FM Stereo Receiver

30 W/ch continuous sine wave into 8 ohms with both channels driven. HD 0.5% from 20-20,000 Hz (45 W/ch at 1000 Hz). FM sensitivity 1.9 μ V for 30 dB quieting. Has provision for Dolby B processor on FM playback. Dual power supplies. . . . \$359.95 Optional cabinet \$34.95

930 AM-FM Stereo Receiver

45 W/ch continuous sine wave into 8 ohms with both channels driven. THD 0.2% 20-20,000 Hz



(65 W/ch at 1000 Hz). Response 5-70,000 Hz \pm 0.5 dB at 1 W. FM sensitivity 1.8 μ V for 30 dB quieting. Has dual power supplies . . . \$479.95 Optional cabinet \$34.95

800+ 4-Channel AM-FM Receiver

Has same built-in 4-ch facilities as 700+. 22 W/ch continuous power into 8 ohms with all



four channels driven (50 W/ch in stereo mode both channels driven into 8 ohms); power bandwidth 10-40,000 Hz into 8 ohms with all channels driven at less than 0.5% THD. Hum & noise 85 dB below rated output (unweighted) in stereo or 4-ch mode. FM sensitivity (IHF) 2.0 μ V (S+N)/N 70 dB; capture ratio 2.5 dB; image rejection -50 dB; spurious response rejection -75 dB. Has same tone control features. 20 $\frac{1}{8}$ " W x 17" D (including knobs) x 6 $\frac{1}{4}$ " H (including feet) \$499.95

900+ 4-Channel AM-FM Receiver

Has same built-in 4-ch facilities as 700+. 32 W/ch continuous power into 8 ohms with all four channels driven (90 W/ch both channels driven into 8 ohms). Hum & noise 90 dB below rated output (unweighted) in stereo or 4-ch mode. Response 4-70,000 Hz \pm 0.5 dB at normal power levels. FM sensitivity (IHF) 1.8 μ V; (S+N)/N 70 dB; capture ratio 1.6 dB; image & spurious response rejection 90 dB; Has \pm 12 dB

boost & cut (bass at 50 Hz; mid-range at 1 kHz; treble at 10 kHz). 20 $\frac{1}{8}$ " W x 17" D (including knobs) x 6 $\frac{1}{4}$ " H (including feet) \$749.95

McIntosh

Every McIntosh component is continually tested and retested during every phase of assembly to assure its reliability. Because of this, McIntosh guarantees that every electronic component will meet or exceed rated specifications or your money will be refunded. In all units with power amplifiers, rated distortion figures decrease as output power is reduced. Unless otherwise stated, the following components are manufacturer warranted for three years. All prices less cabinet.

MR 74 AM/FM Stereo Tuner

Features multiple selectivity, adjustable muting control, two stereo filters, stereo beacon, multipath adjustment indicator, signal strength meter, FM tuning meter. Sensitivity: 2.5 μ V for 3% total noise and harmonic dist. S/N ratio: 70 dB. Harmonic distortion: 0.5% in stereo. Freq. response: 20-15k Hz \pm 1 dB. Capture ratio: 1.5 dB. Alt. ch. selectivity: 58 dB, NORMAL setting; 88 dB, NARROW setting. Stereo separation: 35 dB @1000 Hz. 16"Wx5 $\frac{7}{16}$ " Hx14 $\frac{1}{2}$ " D. . . . \$599.00

MR 77 FM Tuner

Features adjustable muting, two stereo filters, and two tuning meters. Sensitivity: 2 μ V for 35 dB of quieting. S/N ratio: 75 dB. Harmonic distortion: will not exceed 0.2%



in mono or stereo at 100% mod., 20-18k Hz. IM distortion: will not exceed 0.2% in mono or stereo for any comb. of freq. from 20-15k Hz; typically 0.1%. Frequency response: 20-18k Hz \pm 1 dB. Capture ratio: 0.25 dB (detector only). Alt. ch. selectivity: 50 dB IHF, carrier 90 dB down. Stereo separation: 40 dB @ 1000 Hz. 16"Wx5 $\frac{7}{16}$ " Hx14 $\frac{1}{2}$ " D. . . . \$649.00

MR 78 FM Tuner

The most advanced FM tuner on the consumer market today. Features adjustable muting, variable selectivity, two stereo filters, two tuning meters. Sensitivity: 2 μ V for 35 dB quieting. S/N ratio: 75 dB. Harmonic distortion: 0.2%, 20-15k Hz, mono or stereo @100% mod; typically 0.05% @1000 Hz. Frequency response: mono-20-20k Hz, \pm 1 dB; stereo-20-15k Hz \pm 1 dB. Capture ratio: 0.25 (detector only). Spurious rejection: 100 dB. Stereo separation: 40 dB @ 1000 Hz. 16"W x 5 $\frac{7}{16}$ " H x 14 $\frac{1}{2}$ " D. . . . \$799.00

MX-113 AM/FM Tuner-Preamplifier

A unique design combining a high-quality tuner and preamplifier. Features concentric left-right bass and treble controls, 2-position FM and AM selectivity switch, FM muting, two phono inputs, loudness contour. FM section: Sensitivity: 2.5 μ V @100% mod. for less than 3% THD. S/N ratio: 70 dB @100% mod. Harmonic distortion: will not exceed 0.3% mono, 0.7% stereo @100% mod. Frequency resp.: 20-15k Hz \pm 1 dB, stereo. Capture Ratio: 1.5 dB. Separation: 35dB @1000Hz. Alternate Channel selectivity: exceeds 58 dB, NORMAL position; exceeds 88 dB, NARROW position. Preamplifier: frequency response: 20-20k \pm 0.5 dB. distortion: will not exceed 0.1% @2.5 volts input, 20-20k Hz. Hum and

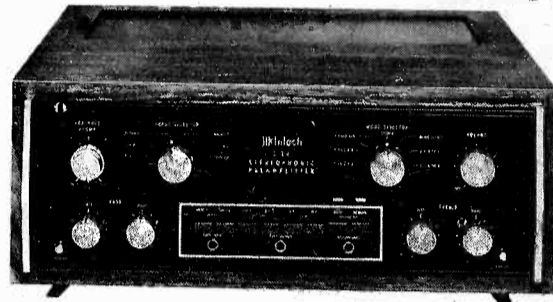
noise: phono, -70 dB; aux/tape, -85 dB. Output: main, 2.5 volts with rated input. 16"W x 5 $\frac{7}{16}$ " H x 14 $\frac{1}{2}$ " D. . . . \$649.00

C 26 Solid-State Stereo Preamplifier

Features continually-variable loudness contour, stepped concentric left-right bass and treble controls, two phono inputs, two tape inputs, two tape monitors, 7-position stereo-mono mode selector, headphone jack, phasing control. Frequency response: 20-20k Hz, \pm 0, -0.5 dB. Distortion: will not exceed 0.1% @rated output, 20-20k Hz. Hum and noise: phono, -74 dB; all other inputs, -85 dB. Output: main, 2.5 volts @rated input. 16"W x 5 $\frac{7}{16}$ " H x 14 $\frac{1}{2}$ " D. . . . \$349.00

C 28 Solid-State Stereo Preamplifier

A superior preamplifier, featuring two tape monitors, tape dubbing features, 2 phono inputs, loudness and presence compensation, 7-position mono-stereo mode selector, low and high filters, main and remote speaker switching, separate left-right



stepped bass and treble controls, low and high filters, low-frequency trim controls, front-panel tape jacks, headphone jack with separate level controls, and phono level controls. Frequency response: 20-20k Hz, \pm 0, -0.5 dB. Distortion: will not exceed 0.1% at rated output, 20-20k Hz. Hum and noise: phono inputs, -78 dB @10 mV input; all other inputs, -90 dB @rated output. Output: main, 2.5 volts @rated input. 16"W x 5 $\frac{7}{16}$ " H x 14 $\frac{1}{2}$ " D. . . . \$499.00

MC 250 Stereo Power Amplifier

Basic power amplifier. Power output: 50 watts min. RMS into 4,8, or 16 ohms, both channels operating, 20-20k Hz, with no more than 0.25% harmonic distortion. IM distortion: stereo, will not exceed 0.25%. Frequency response: 15 to 60k Hz, \pm 0, -0.5 dB @ rated output. Hum and noise: 90 dB below rated output. 7 $\frac{1}{8}$ " H x 10 $\frac{5}{8}$ " W x 15 $\frac{5}{8}$ " D. . . . \$379.00

MC 2100 Stereo Power Amplifier

Basic power amplifier. Power output: 105 watts min. RMS into 4,8, and 16 ohms, both channels operating, 20-20k Hz, with no



more than 0.25% harmonic distortion. IM distortion: stereo, will not exceed 0.25%. Frequency response: 15-60k Hz, \pm 0, -0.5 dB @rated output. Hum and noise: 90 dB below rated output. 7 $\frac{3}{4}$ " H x 11 $\frac{3}{4}$ " W x 17"D. . . . \$499.00

MC 2505 Stereo Power Amplifier

Delux power amplifier. Same specifications as the MC 250, but with front-panel output level meters, meter range switch, front-panel gain controls, headphone jack, speaker switch, and power switch. 16"W x 5 $\frac{5}{8}$ " H x 11 $\frac{3}{4}$ " W x 17"D. . . . \$449.00

MC 2105 Stereo Power Amplifier

Deluxe power amplifier. Same specifications as the MC 2100, but with front-panel output level meters, meter range switch,



front-panel gain controls, headphone jack, speaker switch, and power switch. 16³/₁₆" W x 7¹/₁₆" H x 16" D \$649.00 L 21 cabinet for MC 2105 only \$29.00

MC 2300 Stereo Power Amplifier

A laboratory-standard power amplifier, featuring rack mounting, two power level meters, meter range control, gain controls, power switch, rear-mounted thermostatically controlled cooling fans. Power output: 300 watts min. RMS per channel, both channels operating, into 0.5, 1.0, 2.0, 4, 8, and 16 ohms, 20-20k Hz, with no more than 0.24% harmonic distortion. Harmonic distortion typically less than 0.1%. IM distortion, stereo: will not exceed 0.25% if peak power is 600 watts or less. Frequency response: 20-20k Hz, ±0, -0.5 dB at rated power, into 1, 4, 8 or 16 ohms. Hum and noise: 90 dB below rated output. 16" W x 10¹/₂" H x 17" D. Weight: 128 lb. net \$1299.00

MA 6100 Stereo Preamp-Amplifier

An outstanding integrated amplifier, featuring concentric left-right bass and treble controls, loudness and presence compen-



sation, balance control, seven-position stereo-mono mode selector, facilities for two speaker systems, phase control, low and high filters, two tape monitors with tape-to-tape dubbing facilities, 2 tuner inputs, two phono inputs, auxiliary and tape head inputs, and headphone jack. Power output: 70 watts min. RMS per channel, both channels operating into 4, 8, and 16 ohms, 20-20k Hz, with no more than 0.20% harmonic distortion. IM distortion: will not exceed 0.20% if peak power is twice rated power or less, 20-20k Hz. Frequency response: 20-20k Hz ±0.5 dB @rated power. Hum and noise: aux, tapes, and tuners: -90 dB; phono and tape head: -76 dB; power amplifier: -95 dB. 16" W x 5⁷/₁₆" H x 14¹/₂" D \$599.00

MAC 1900 AM/FM Stereo Receiver

An advanced receiver, featuring seven-pushbutton mode selector, loudness contour, two tape monitors and cross-dubbing facility, high and low filters, FM muting switch, 3 speaker switches, two phono inputs, slide tone controls, two tuning meters, and headphone jack. Two years parts and labor warranty. FM sensitivity: 2.5 uV @100% mod. S/N ratio: 70 dB below 100% mod. Harmonic distortion: mono, does not exceed 0.3%; stereo, will not exceed 0.7%. Frequency response: 20-15k Hz ± 1 dB. Capture ratio: 1.8 dB. Selectivity: 55 dB. Preamp and power amp: power output: 55 watts min. RMS per channel, both channels driven into 4, 8, and 16 ohms, 20-20k Hz, with no more than 0.25% harmonic distortion. Frequency response: 20-20k Hz, ± 0.5dB. Total noise: power amp, -95 dB; tape input, -90 dB; phono input, -76 dB. 16" W x 15¹/₂" H x 16¹/₂" D \$799.00

MPI-4 Maximum Performance Indicator

A laboratory-grade monitoring instrument; dual-trace oscilloscope indicates performance of FM signal strength, FM modulation %, FM multipath interference, stereo balance, amplitude, phase, channel separation, output power of amplifier (instantaneously or average over several minutes), compliance of phono pickup, anti-skating, frequency response of preamp and power amp, audio distortion, and stereo speaker balance. 16" W x 5⁷/₁₆" H x 14¹/₂" D..... \$599.90 L-12 cabinet for all of the above except MC 2105 and MC 2300 \$29.00

MQ 101 Environmental Equalizer

A three-band equalizer designed especially for use with McIntosh speakers only. Three five-position switches restore flat frequency responses for low, mid, and high frequencies. Includes walnut cabinet \$250.00

MQ 102 Environmental Equalizer

A single band equalizer that compensates below 150 Hz. Its performance and operation are identical to the MQ 101 low frequency band compensation abilities. In metal cabinet \$74.50

L3M Equipment Console

A Mediterranean style equipment console for McIntosh electronics; pecan finish \$599.00



210 AM-FM Stereo Receiver

10 W/ch continuous sine wave into 8 ohms with both channels driven & at 1% THD. (11 W/ch into 4 ohms); 11 W/ch dynamic power into 8 ohms (17 W/ch into 4 ohms). Power bandwidth 30-25,000 Hz; response 25-30,000 Hz ±2 dB. Input sensitivity: mag. phono 3 mV; aux. 180 mV. FM sensitivity 5.5 μV for 30 dB quieting. Has tape monitor and universal power supply. 17¹/₈" x 5" x 11¹/₈" D. Housed in a walnut cabinet. \$179.95

441 AM-FM Stereo Receiver

11 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD 1.0%, IM dist. 0.8%; power bandwidth 30-25,000 Hz; FM sensitivity 2.5 μV (IHF); capture ratio 2.5 dB; THD 0.7% stereo; S/N 65 dB. \$219.95

551 AM-FM Stereo Receiver

16 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD & IM dist. 0.8%; power bandwidth 25-30,000 Hz; FM sensitivity 2.5 μV (IHF); capture ratio 2.5 dB; S/N 65 dB; THD 0.7% stereo; has signal-strength meter; full complement of controls, inputs, and outputs. \$259.95

661 AM-FM Stereo Receiver

30 W/ch continuous power into 8 ohms at 0.5% THD and 0.5% IM. 100 W(IHF) power. Amplifier is direct-coupled. Response 20-40,000 Hz ±2 dB. FM sensitivity 2.2 μV. Has two tape monitors; outputs for two sets of speakers; 4-ch ready. 17¹/₂" W x 5³/₈" H x 11¹³/₁₆" D... \$329.95

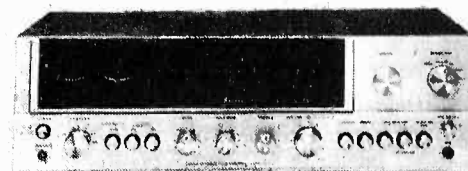
771 AM-FM Stereo Receiver

40 W/continuous power into 8 ohms at 0.5% THD and 0.5% IM. 120 W (IHF) power. Amplifier is direct-coupled. Response 20-40,000 Hz ±2 dB. FM sensitivity 2.0 μV. Has two tape monitors; provision for 4-ch adapter; three sets of speakers; outboard noise-reduction system; and mike input. 18⁷/₈" W x 5³/₈" H x 11¹³/₁₆" D. \$379.95

881 AM-FM Stereo Receiver

60 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD & IM dist. 0.03%; power bandwidth 10-40,000 Hz; hum & noise 80 dB; FM sensitivity 1.8 μV (IHF); THD 0.5%

stereo; S/N 70 dB; selectivity 70 dB; capture ratio 1.5 dB; stereo separation 40 dB at 1000 Hz; features circuit board module construction;



full complement of inputs, outputs, switches, and controls; signal-strength and center-channel meters. \$449.95

AU101 Integrated Stereo Amplifier

22 W/ch dynamic power at 8 ohms (25 W/ch at 4 ohms); 15 W/ch continuous power at 8 ohms (18 W/ch at 4 ohms) and at 0.8% THD. Power bandwidth 25-40,000 Hz; response 20-60,000 Hz ±2 dB at 1 W. Input sensitivity: mag. phono 3 mV; mike 4 mV; aux., tape monitor & tape recorder 200 mV. Has universal power supply. 16" x 4¹/₂" x 11" D. \$129.95

AU505 Integrated Stereo Amplifier

35 W/ch dynamic power at 8 ohms (45 W/ch at 4 ohms); 25 W/ch continuous power at 8 ohms (35 W/ch at 4 ohms). With both channels driven power is 23 W/ch rms at 8 ohms & 12 W/ch at 0.5% THD from 20-20,000 Hz. Power bandwidth 25-40,000 Hz at 8 ohms; response 20-60,000 Hz ±3 dB at 1 W. Input sensitivity: mag. phono 3 mV; mike 4 mV; tuner, aux., tape monitor 200 mV. Has universal power supply. 16" x 4¹/₂" x 11" D. \$189.95

AU-5500 Integrated Amplifier

32 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD & IM dist. 0.15%; power bandwidth 5-30,000 Hz; response 10-35,000 Hz +0.5, -1.0 dB at 1 W; hum & noise (IHF) 85 dB; triple tone controls; full complement of inputs, outputs, switches, and controls. \$299.95

AU-6600 Integrated Amplifier

42 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD & IM dist. 0.15%; power bandwidth 5-35,000 Hz; frequency response 10-40,000 Hz; hum & noise: 70 dB (phono); 85 dB (Aux.); 100 dB (main) all below rated output; dual power supplies; three tone controls with selective turnover frequency; full complement of inputs, outputs, switches, and controls. \$349.95

AU-7700 Integrated Amplifier

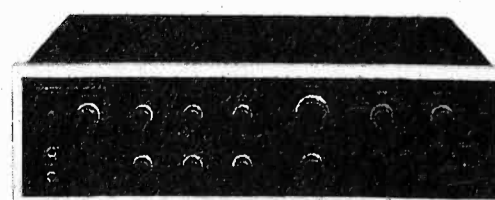
54 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz); THD & IM dist. 0.1% (at



any level below rated output); power bandwidth 5-40,000 Hz; response 10-50,000 Hz +0.5, -1.0 dB at 1 W; hum & noise (IHF) 85 dB; features dual high-voltage power sources; parallel push-pull power stage; triple tone control; active hi- and low filters; loudness control with two modes; tape mode switch; two-step audio muting switch; preamp and main amps may be separated for individual use. \$399.95

AU-9500 Integrated Stereo Amplifier

110 W/ch (IHF) power at 8 ohms; 75 W/ch continuous power into 8 ohms. THD at rated power



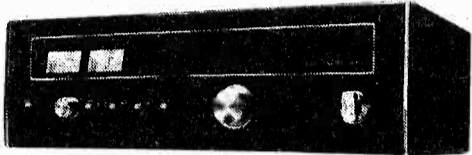
0.1%; IM 0.1%. Power bandwidth (IHF) 5-40,

000 Hz; response 15-40,000 Hz +0, -1 dB. Has two phono inputs, two tape monitors (direct dubbing), NR adapter, and 4-ch adapter inputs. Direct-coupled both channels driven. 19¹¹/₁₆" × 5⁷/₁₆" H × 13¹¹/₁₆" D. \$549.95

TU-505 AM-FM Stereo Tuner
 FM sensitivity 2.5 μV (IHF); THD 0.6% mono, 0.8% stereo. (S+N)/N 65 dB; capture ratio 35 dB at 400 Hz. 16¹/₁₆" W × 4¹/₄" H × 11" D. \$179.95

TU-5500 AM-FM Stereo Tuner
 Designed to be used with the company's AU-7700, AU-6600, or AU-5500 integrated amplifiers; FM sensitivity 1.9 μV; HD 0.5% stereo; S/N 70 dB; selectivity 60 dB; capture ratio 2 dB; stereo separation 40 dB at 1000 Hz; frequency response 20-15,000 Hz; has full complement of controls and outputs. . \$279.95

TU-7700 AM-FM Stereo Tuner
 FM sensitivity 1.8 μV (IHF); HD 0.3% stereo; S/N 75 dB; selectivity 80 dB; capture ratio 1.5



dB; stereo separation 40 dB at 1000 Hz; frequency response 20-15,000 Hz; linear signal-strength meter; multi-path meter; features output level control; FM muting; multiplex noise canceller; FM antenna attenuation switch; discriminator output for 4-ch ready; three outputs. \$329.95

TU-9500 AM-FM Stereo Tuner
 FM sensitivity 1.7 μV (IHF); THD 0.2% mono, 0.3% stereo. (S+N)/N 75 dB; capture ratio 1.5 dB (IHF); selectivity 80 dB. Stereo separation 40 dB at 400 Hz; 3 dB at 10,000 Hz. Has center-channel and signal-strength meters and stereo indicator. 19¹¹/₁₆" W × 5⁷/₁₆" H × 13¹¹/₁₆" D. \$349.95

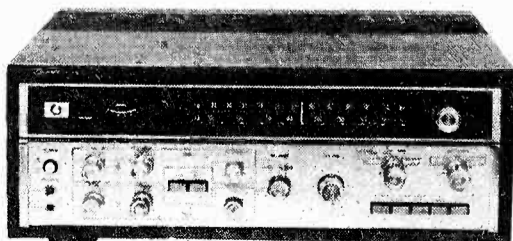


QRX-3000 4-Channel Receiver
 15 W/ch continuous rms output with all channels driven into 8 ohms at 0.5% THD and 0.5%



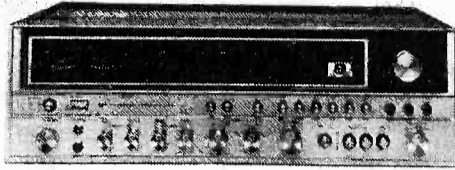
IM. 100 W power (IHF). Response 30-30,000 Hz ±1.5 dB. FM tuner sensitivity 2.5 μV (IHF). Has vario matrix synthesizer/decoder; two 4-channel and one 2-channel tape monitors. 19¹⁵/₁₆" W × 5⁷/₁₆" H × 13" D. \$429.95

QRX-3500 4-Channel Receiver
 22 W/ch continuous rms output with all channels driven into 8 ohms at 0.5% THD; Response



30-30,000 Hz ±1.5 dB. 180 W power (IHF). FM sensitivity 2.2 μV (IHF). Has vario matrix synthesizer/decoder; two 4-channel and one 2-channel tape monitors. 20³/₄" W × 7¹/₈" H × 13¹³/₁₆" D. \$549.95

QRX-6001 4-Ch Receiver
 25 W rms/ch into 8 ohms with all channels driven (20-20,000 Hz); THD & IM dist. 0.5%; power bandwidth (IHF) 10-35,000 Hz; FM sensitivity 2 μV (IHF); capture ratio 1.5 dB; S/N 70 dB; stereo separation 40 dB at 1000 Hz; features IC "Vario-Matrix" for 20 dB separation in SQ and QS, modes and built-in CD-4 demodulator; has independent front/back tone control; L-R independent balance control; F-B balance control; loudness control for all channels; four-channel headphone jack; center-tuning and signal-strength meters; full complement of inputs & outputs. \$759.95



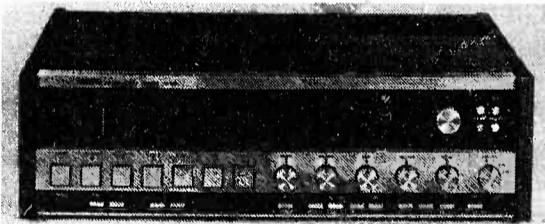
rms/ch; THD & IM dist. 0.4%; FM sensitivity 1.9 μV. \$879.95



TR-1020A AM-FM Stereo Receiver
 52 W/ch dynamic power into 8 ohms (75 W/ch into 4 ohms); 40 W/ch continuous power into 8 ohms (52 W/ch into 4 ohms) with both channels driven & at 0.2% THD (38 W/ch from 20-20,000 Hz). Response 12-70,000 Hz ±0.75 dB. FM sensitivity 2 μV; capture ratio 1.8 dB. Input sensitivity; mag. phono 4 mV; tape #1 & #2 260 mV. Has tape monitor; main/remote speaker switch; and a signal-strength meter that can also be used to read power output. 17" × 5¹/₄" × 12" \$529.90

TR-1055 AM-FM Stereo Receiver
 55 W rms/ch into 8 ohms with both channels driven (20-20,000 Hz), 0.2% dist.; power bandwidth 4-40,000 Hz into 8 ohms, 0.2% dist.; frequency range (linear inputs) 7-70,000 Hz -1.5 dB; FM sensitivity-2 μV (IHF); S/N 66 dB stereo; dist. 0.3% stereo; frequency range 20-15,000 Hz -3 dB; i.f. rejection 95 dB; image rejection 70 dB; capture ratio 0.9 dB (1 mV antenna signal); channel separation 40 dB 100-12,000 Hz; signal strength/power output indicator; center-channel tuning meter; features full complement of inputs, outputs, switches, and controls. 17³/₄" W × 5³/₁₆" H × 12¹/₄" D + 3/4" knobs. \$629.90

TR-2075 AM-FM Stereo Receiver
 75 W rms/ch into 8 ohms with both channels driven; response 20-20,000 Hz; dist. 0.2%;



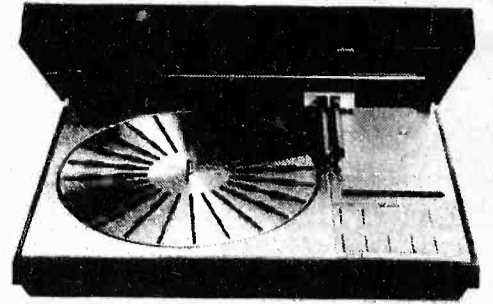
finger-tip switching facilities; available for Fall delivery. \$899.00

Turntables

Bang & Olufsen

Beogram 3000 Automatic Turntable
 Two-speed (33 & 45 rpm) fully automatic single-record unit. Has single operating switch; facility for manual operation. Constant-voltage asynchronous motor; built-in self adjusting anti-skating. Rumble 60 dB (DIN B); wow & flutter ±0.15% peak value (DIN); fine-speed adj. 6%. Adjustable counterweight on tonearm; adjustable stylus pressure 0 to 3.5 g. Comes with SP 12A elliptical, naked-diamond stylus. Low-profile, functional design. Hinged dust cover which can be removed if desired. Will play all size records with dust cover closed \$300.00

Beogram 4002 4-Ch. Turntable
 Two-speed (33 & 45 rpm, electronic selection), belt-driven turntable; slow-speed, 16-pole syn-



chronous motor controlled by electronic circuit; wow & flutter ±0.025%; rumble 65 dB; anti-skating control is parallel tracking, error-angle compensated; patented electro-pneumatic damping system lowers tonearm at precise, controlled speed. Turntable comes with the MMC6000 cartridge which will reproduce stereo, 4-channel matrix, and CD-4 records. Fine-speed adjustment greater than 6%. Pendulum and leaf-spring suspension has resonance of 4.5 Hz. 4" × 19¹/₄" × 15" \$650.00

MMC6000. Stylus with Pramanik stylus (multi-radial diamond) \$86.00

BIC

980 Belt-Drive Programmed Turntable
 Record-changing turntable with belt drive; features 24-pole, low-speed (300 rpm) syn-



chronous motor; fundamental vibration frequency 5 Hz. Has solid-state electronic frequency generator module to adjust speed; adjustable for ±3% pitch variation. Features the "Programmer" by which a single record can be repeated up to six times before the machine turns off; also used for automatic play of up to six different records; cycling information is set by user on the control panel. All automatic functions activated by single cycle button requiring only 90 gr of perpendicular force and 0.0625" of travel to operate. Anti-skating and stylus pressure functions handled by tandem controls operating along a single scale. Knob control for cueing rate adjustment (continuously varied between 1 and 3 sec.); plug-in male/female pin connectors for attaching cartridge head to tonearm; gimbaled tonearm with needle bearings; 15° tracking adjustment for stack of records, 12" cast single-piece platter, die-case isolated tonearm counterweight \$199.95

960. Same except without electronic speed control and variable pitch feature . . . \$149.50

Solid oiled-walnut base, matte black molded base, and hinged dust cover available extra.

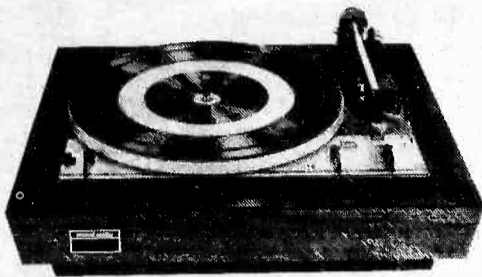


All Dual multiple-play models offer these features: dynamically balanced tonearm which does not require critical leveling of chassis; direct-dial setting for stylus force; anti-skating calibrated for conical, elliptical, and CD-4 styli; 6% pitch control for both speeds (33 & 45); automatic and manual operation in both single- and multiple-play modes; interchangeable single- and multiple-play spindles; self-stabilizing multiple-play spindles hold up to six

records; records removable from platter without removing spindle; silicone-damped cueing system which operates with both manual and automatic starts; jam-proof slip-clutch engagement between tonearm and cycling mechanism; quick-release cartridge holder with stylus overhang adjustment; low-capacitance tonearm leads compatible with all CD-4 cartridges. All prices are less base and cartridge.

1225 Automatic Turntable

Additional features include: tracking as low as



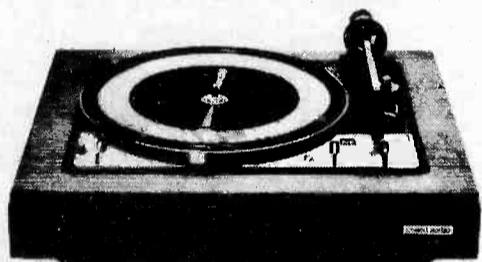
1 gram. 3 3/4-lb platter. 12 1/5" x 10 3/4". 5" above and 2 3/4" below mounting board \$129.95

1226 Auto/Standard Turntable

Additional features include: tracking as low as 3/4 g. 4-lb one-piece die-cast platter. Rotating single-play spindle. 12 1/5" x 10 3/4", 5" above 2 3/4" below mounting board \$159.95

1228 Auto/Professional Turntable

Additional features include: four-point gyroscopic gimbal tonearm suspension. Tracking



angle selector for single- and multiple-play. Tracking down to 1/2 gram. Damped counterbalance with coarse and fine adjustments. Synchronous/hi-torque motor, 4-lb one-piece die-cast platter; illuminated strobe. 13" x 10 3/4" plus 1" at rear and right for tonearm overhang. 5" above and 2 3/4" below mounting board. \$189.95

Accessories for 1228, 1226, 1225

- DCB-5. Danish-style combination base and dust cover \$44.95
- MB-10. Molded base \$9.95
- WB-12. Oiled walnut base \$14.95
- DC-4. Smoke tinted dust cover \$12.95

1229Q Professional Automatic Turntable

Additional features include: mode selector which lowers tonearm base to parallel tonearm



to record for correct vertical stylus tracking in single-play mode, raises tonearm base to parallel tonearm to center of stack in multiple-play mode. Tonearm suspension centers tonearm within four-point gyroscopic gimbal. Tonearm tracks down to 1/4 gram. Damped counterbalance. Tracking pressure dial calibrated in tenths of a gram. Synchronous/continuous-pole motor. Built-in illuminated strobe with adjustable viewing angle. 12", 7-pound platter. Cue control system with silicone damping in both directions. Four-point-damped spring suspension. 14 3/4" x 12" plus 1" at rear and right for tonearm overhang. 5" above, 3" clearance below mounting board \$259.95

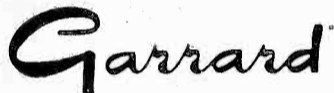
- DCB-6. Danish-style combination base and dust cover \$44.95
- DC-9X. Deluxe dust cover with lift-open front \$39.95
- WB-19. Oiled walnut base \$14.95
- DC-9. Smoke-tinted dust cover \$14.95

701 Automatic Single-Play Turntable

All-electronic direct-drive brushless d.c. motor with regulated power supply. An exclusive overlapping coil design provides gapless rotating magnetic field. Two Hall-effect generators for electronic self-regulating speed monitoring. Motor rotates at actual record speed: 33 1/3 or 45 rpm; top of shaft functions as record spindle. Separate 8% pitch-control for each speed. Illuminated strobe with adjustable viewing angle. 12" one-piece dynamically balanced die-cast platter; combined rotating weight (platter



plus rotor) 9.7 lbs. Gimbal-mounted 8 3/4" tonearm. Two anti-resonance filters integral with counterbalance, tuned to tonearm/cartridge system and chassis. Stylus pressure 0-3.0 g, calibrated in 10ths of a gram. Anti-skating. Cueing system damped in both directions. Rumble: -70 dB. Wow & flutter: 0.03%. 16.5" x 14.4" x 5.8". With base and dust cover \$400.00



40B Automatic Changer

Four-pole induction motor; overhead stabilizer arm for record stack; tubular aluminum tonearm; damped cue control; plays 33, 45 & 78 rpm. \$49.95

42M. Pre-Pack Changer. Same as 40B but comes with factory installed magnetic cartridge and BW10 wood base. \$69.95

70 Automatic Changer/Turntable

Features same record-support platform system as the more expensive models. Has low-mass extruded aluminum tonearm with adjustable counterweight for zero balance (before setting stylus force with calibrated gauge). Synchro-Lab motor; damped cue control; three speeds (33, 45 & 78 rpm) \$89.95

70M Pre-Pack Turntable. Consists of Model 70 with factory installed Shure M93E elliptical cartridge and BW10 wooden base \$109.95



All PE automatic turntables provide the following features: Dynamically balanced tonearms; fully automatic and manual single play; self-stabilizing changer spindle holds up to six records; stylus pressure dialed directly around pivot; anti-skating; cue-control damped in both directions; 6% pitch control for all speeds; adjustable stylus overhang. Prices are less base and cartridge.

PE-3044 Turntable

One piece tonearm tracks as low as 1 1/2 g; 3-position anti-skating; laminated 10 5/8", 3-lb platter \$109.95

PE-3046 Turntable

One piece counterbalanced tonearm tracks as low as 1 g; anti-skating separately calibrated for conical, elliptical, and CD-4 styli; die-cast

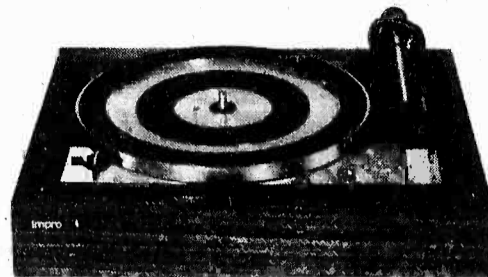
- 10 5/8" dynamically balanced 4.4-lb platter \$149.95

PE-3048 Turntable

Tonearm tracks as low as 0.5 g; tracking force calibrated from 0-3 g; anti-skating separately calibrated for conical, elliptical, and CD-4 styli; vertical tracking-angle adjustment; heavy-duty induction/synchronous motor \$169.95

PE-3060 Turntable

Double-ring gimbal-mounted tubular tonearm



tracks as low as 0.5 g; anti-skating; vertical tracking angle adjustment for single and multiple play; fail-safe feature prevents tonearm from descending to platter when no record is on it; automatic record-size scanner; heavy-duty induction/synchronous motor; die-cast 10 5/8" dynamically balanced 4.4-lb platter . . \$199.95



GA212 Automatic Turntable

Servo-controlled, 2-speed (33 & 45 rpm) belt-driven design for single play, complete with



tonearm, hinged but removable dust cover, slide-out cartridge plate, and stroboscopic ring. Features anti-skating device, hydraulically damped cueing control. Has two independent potentiometers for speed calibration (±3%). Drift 0.2%; wow & flutter 0.1%; rumble -40 dB NAB weighted. Stylus force range 0.5-4 g. Arm resonance 7 Hz. 11 1/2" platter. 110 to 240 V, 50/60 Hz operation. 6 1/4" x 13 1/4" D x 15 1/2" W. With dust cover \$164.50



SR-313 Belt-Drive Turntable

Two-speed (33 & 45 rpm), belt-drive turntable; 4-pole synchronous outer-rotor motor; wow & flutter 0.06% W rms; S/N 50 dB; S-shaped 8 1/16" tonearm; counterweight with direct stylus pressure scale; 4-contact plug-in head shell; hinged self-retaining dust cover. \$199.95

SR-717 Electronic Turntable

Two-speed (33 & 45 rpm), direct-drive servo-controlled turntable with electronically controlled 20-pole d.c. brushless motor; wow & flutter 0.035%; S/N 60 dB; features electronically controlled speed change/vernier adjustment; built-in Strobe-Lamp for visual speed check; engraved stroboscope platter edge; knife-edge/one-point support S-shaped tonearm; lateral balance adjustment; direct read-out arm counterbalance; viscous damping; natural rubber hemispherical insulators; lami-



nated genuine wood cabinet; free-stop removable plastic dust cover. \$319.95

THORENS

TD-125AB Mark II Turntable

Three-speed (16, 33 & 45 rpm) unit with belt-driven 16-pole synchronous motor; fine-speed



adjustment $\pm 2\%$; illuminated strobe speed control; 12" non-magnetic zinc alloy platter; wow & flutter 0.06% weighted; rumble -45 dB (unweighted), -68 dB (weighted); features magnetic anti-skating control; isolated tonearm & drive system; cueing control. Comes with walnut base and TP-16 9.06" tonearm. 18" x 5" H x 14" W (with 9" tonearm) x 16" (with 12" tonearm). \$400.00

Cartridges

Bang & Olufsen

SP-12 Phono Cartridge

Moving-iron type. Output 1 mV/cm/sec. Response 15-25,000 Hz ± 3 dB. Has 0.2 x 0.7-mil elliptical stylus; tracking force 1 to 1 1/2 g. 15-degree tracking angle. Channel separation 25 dB at 1000 Hz. Compliance 25 x 10⁻⁶ cm/dyne. Replacement stylus #5430 \$85.00

SP-14 Phono Cartridge

Moving-iron type. Output 1 mV/cm/sec. Response 15-25,000 Hz ± 4 dB. Has 0.6-mil spherical stylus; tracking force 1 1/2 g. 15-degree tracking angle. Channel separation 20 dB at 1000 Hz. Compliance 15 x 10⁻⁶ cm/dyne. Replacement stylus #5434 \$45.00

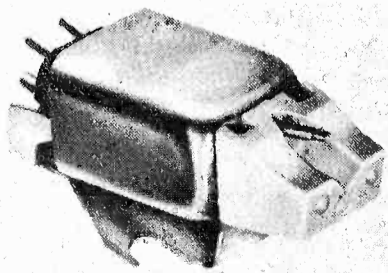
EMPIRE

222E Stereo Cartridge

Response 8-30,000 Hz; tracking force 3/4-3 g. Has 0.3 x 0.7 mil elliptical diamond stylus. Stereo separation 30 dB. Replacement stylus #S66E/X-ERD Black. \$29.95

222E/II Stereo Cartridge

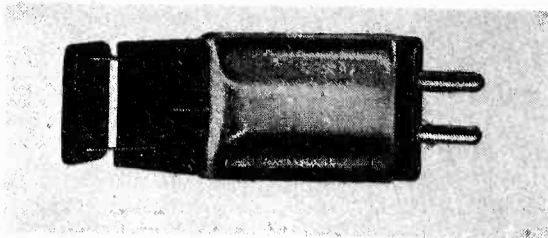
Response 8-34,000 Hz; tracking force



3/4-1 1/2 g. Has 0.2 x 0.7 mil elliptical hand-polished diamond stylus. Stereo separation 30 dB. Replacement stylus #S66PE/X-ERD White. \$44.95

D404/I Wide-Response Cartridge

Will play any 4-channel or stereo system; frequency response 5-40,000 Hz; output 3.0 mV/



ch; channel separation 35 dB (left to right), 25 dB (front to back); tracking force 3/4 to 1 1/2 g. miniature nude diamond with 0.1-mil tracing radius. \$69.95

QDC

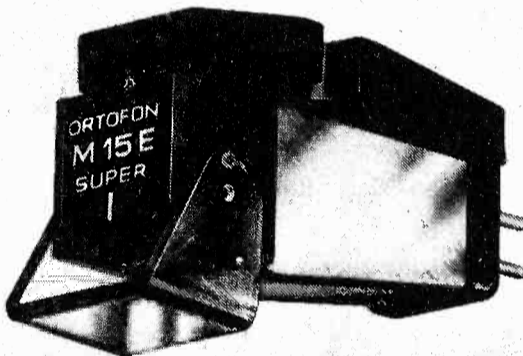
QDC-1e Stereo Cartridge

Response 5-20,000 Hz ± 2 dB; tracking force 0.75-1.5 g; channel separation 30 dB at 1000 Hz, 20 dB at 10,000 Hz; output voltage 3.5 mV/ch at 5 cm/sec peak recorded velocity; load 47,000 ohms; stylus 0.0002 x 0.0007 elliptical solid nude diamond \$110.00

ORTOFON

M-15E Super-Magnetic Cartridge

Features the VMS (patented) principle for highest trackability and lowest distortion. De-



signed for low-mass tonearms. Includes a user replaceable stylus with hand-polished, whole-diamond tip and a hinged stylus guard. Tracking force range 0.75-1.5 g. Output voltage 0.8 mV/ch at 1 kHz per cm/sec. \$90.00

SHURE

M91E Phono Cartridge

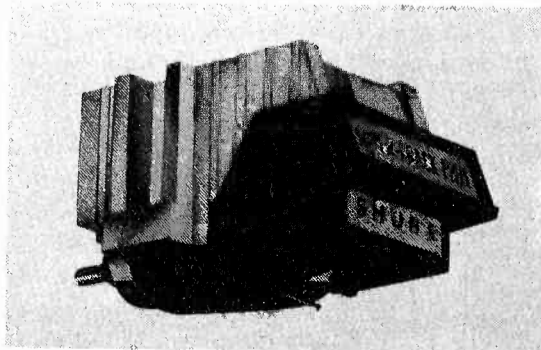
Moving-magnet type. Output 5.0 mV at 5 cm/sec. Response 20-20,000 Hz. Has 0.2 x 0.7 mil elliptical stylus. Tracking force 3/4 to 1 1/2 g. Channel separation better than 25 dB at 1000 Hz. Will track 18 cm/sec at 10,000 Hz. Replacement stylus # N91E. \$49.95

M91ED Stereo Cartridge

Tracking force 0.75 to 1.5 g. Response 20-20,000 Hz. Output 5.0 mV/ch at 1000 Hz and 5 cm/sec peak velocity. With biradial 0.2 x 0.7 mil elliptical stylus. \$54.95

V-15 Type III Phono Cartridge

Moving-magnet type. Output 3.5 mV at 5 cm/sec. Response 10-25,000 Hz. Has 0.2 x 0.7



mil elliptical stylus. Tracking force 3/4 to 1 1/4 g.

Channel separation better than 28 dB at 1000 Hz. Will track 38 cm/sec at 1000 Hz. Replacement stylus #VN35E. \$77.50

STANTON

500EE Phono Cartridge

Output 1.0 mV/cm/sec at ± 2 dB. Response 20-20,000 Hz ± 3 dB. Has 0.3 x 0.7-mil elliptical stylus; tracking force 1 to 2 g. Channel separation 35 dB. Replacement stylus D5100EE \$40.00

681EE Phono Cartridge

Output 0.82 mV/cm/sec at ± 2 dB. Response 10-20,000 Hz. Has 0.2 x 0.7-mil elliptical stylus; tracking force 3/4 to 1 1/2 g. Channel separation 35 dB. Unit individually calibrated at factory. Replacement stylus D6800EE . . . \$72.00

681EEE Phono Cartridge

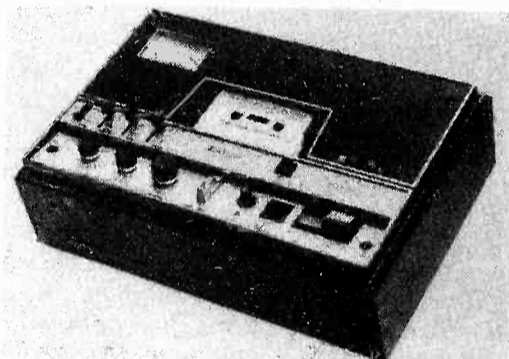
Output 0.7 mV/cm/sec ± 2 dB; Response 10-12,000 Hz $\pm 1/2$ dB. Has 0.2 x 0.7 mil elliptical stylus; tracking force 1 g + 1/2, -1/4. Features brush. Channel separation 35 dB. Unit individually calibrated at factory. Replacement stylus 6800EEE. \$82.00

Cassette Decks

ADVENT

201 Dolbyized Cassette Deck

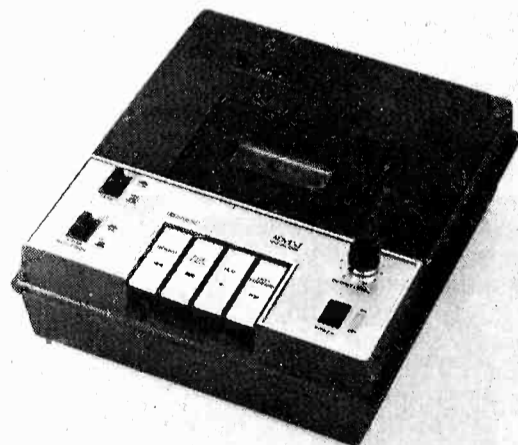
Play/record stereo design. Response 35-14,500 Hz at ± 2 dB. THD less than 1 1/2% with chromi-



um-dioxide tape; wow & flutter less than 0.15%; (S+N)/N 54 dB (Dolby off). Has VU meter, counter, automatic shutoff, pause control, and line inputs. 4 7/8" H x 13 3/4" W x 9 1/4" D. Oiled-walnut cabinet \$300.00

202 Dolbyized Cassette Playback Deck

Stereo cassette player. Features Dolby circuitry and standard playback equalization for chromi-



um-dioxide tape (regular equalization also provided). Response 30-15,000 Hz ± 2 dB; wow & flutter less than 0.2% DIN. Has hysteresis synchronous motor, automatic shut-off, digital counter. Overall size 3 7/8" H x 9 1/8" W x 10 3/8" D \$130.00

Model 202hp. Same except includes built-in headphone amplifier \$150.00

harman/kardon

HK1000 Dolbyized Cassette Deck

Stereo cassette recorder deck with built-in Dolby noise-reduction circuit. Has front-panel bias switch for standard, low-noise, and chromium-

dioxide tapes. Features memory relay, peak-reading VU meters, sliding controls for playback & record level, and microphone input. Response 30-15,000 Hz ± 1.5 dB; wow & flutter 0.15 (weighted); speed variation 1%. Constant-

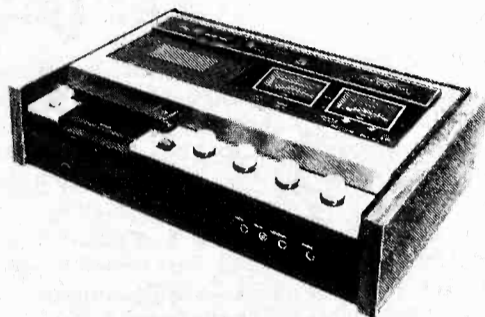


current-drive record head \$349.95



SC-737 Cassette Recorder Deck

Stereo design with built-in Dolby circuits; provi-



sions for chromium-dioxide tape; MCF ferrite heads; constant and peak-reading VU meters; three mike inputs. Response 30-13,000 Hz (regular tape); 30-16,000 Hz (CrO₂) (S+N)/N 50 dB. Dolby out, but with chromium-dioxide tape. Radar-type tape-direction indicator. 18 1/4" W x 4 3/4" H x 11 1/16" D \$299.95

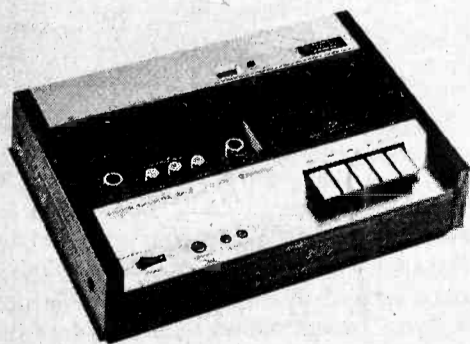


CD-301 Stereo Cassette Deck

Record/play deck. Response 40-10,000 Hz (standard tape); 40-14,000 Hz (chromium-dioxide tape); (S+N)/N -48 dB standard/-51 dB CrO₂ tapes. Features two slanted VU meters; limiter switch to limit maximum recording level; illuminated function indicators; headphone monitor jack; left and right mike inputs and record-level controls; record mode light; 3-digit tape counter; interlocked piano-key type controls. Comes with walnut base and two audio patchcords. Overall size 12 1/2" W x 3 1/4" H x 8 7/8" D \$139.95

CD-302 Stereo Cassette Deck

Similar to CD-301 except includes the Dolby noise reduction system. (S+N)/N -48 dB; Dol-



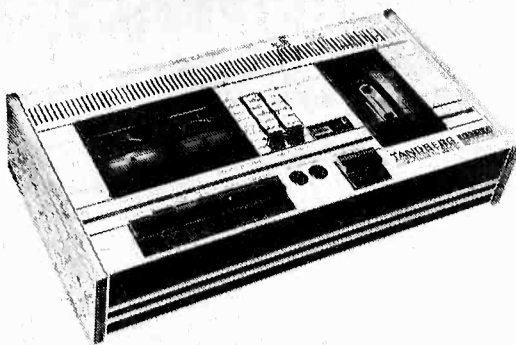
by in -60 dB; CrO₂ -51 dB. Has the same controls and features as the Model CD-301 \$189.95



TCD-310 Cassette Recorder Deck

Features Dolby noise-reduction system; three

motors; two peak-reading record meters; chro-



mium-dioxide/low-noise, high-output tape switch; automatic endstop. Wow & flutter 0.15% (Wrms). Response 50-12,000 Hz ± 2 dB. Has mike (0.1 mV), radio (5 mV), and line (40 mV) inputs. Output 0.775 V. Wall mountable. Walnut cabinet. 19" x 4 1/4" x 9 1/8" D . . . \$499.00



AC-5 Car Cassette Player

Features continuous stereo playback; automatic reverse; universal mounting; and servo-controlled motor. Wow & flutter 0.25%. Frequency range 40-10,000 Hz. Output 6 W/ch dynamic (EIA) power at 5% THD. 12 V d.c. negative-ground operation. 2 5/8" x 7" x 8 3/8" D. Speaker optional \$159.50

AC-9 Car Cassette Player

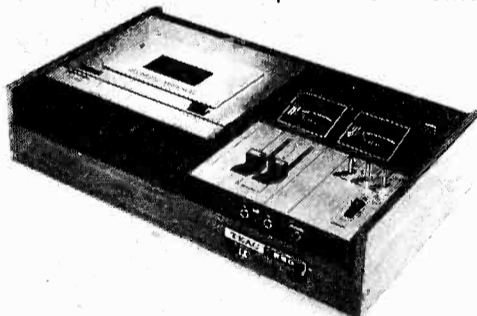
Similar to AC-5 except higher fidelity. Has tone controls; fast-wind in both directions; automatic reverse; tape-travel indicating lamps. Speaker optional \$199.50

160 Dolbyized Cassette Deck

Features Dolby noise-reduction system; high-density "Permaflux" heads; separate bias and equalization switches; straight-line level controls (two record, two output); two VU meters; tape-run indicator light; and 3-digit resettable tape counter. Has left and right low-imp. mike jacks; stereo headphone jack; pause control; two heads. Response 30-13,000 Hz with standard tape (30-14,000 Hz with chromium-dioxide tape); wow & flutter 0.15%. (S+N)/N 58 dB (with Dolby). 16 1/2" W x 4 3/4" H x 10 1/8" D \$259.50

250 Dolbyized Stereo Cassette Deck

Features Dolby noise-reduction system; standard/chromium-dioxide tape selector switch;



straight-line record-type level control; dual VU meters; high-density "Permaflux" heads; and tape-run indicator light. Response 30-13,000 Hz; 30-15,000 Hz (with chromium-dioxide tape); (S+N)/N 58 dB (Dolby in). Wow & flutter 0.15%. 16 1/16" W x 4 1/16" H x 9 7/8" D \$279.50

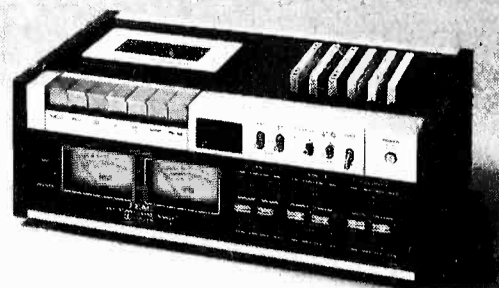
360S Dolbyized Stereo Cassette Deck

Features Dolby noise reduction system; wow & flutter 0.07%. Has 400-Hz Dolby calibration tone generator; MPX filter switch; 8 external Dolby calibration controls; automatic output stabilizing network; separate 3-position bias and equalization switch; memory rewind counter; total automatic shut-off in record and play mode; dual VU meters. Response 30-16,000 Hz (40-15,000 Hz ± 3 dB with CrO₂ tape). (S+N)/N 60 dB (Dolby in); 55 dB (without Dolby). 17 3/4" W x 4 3/4" H x 10 1/4" D \$379.50

450 "Challenger" Cassette Deck

Features Dolby-B type noise-reduction system. Has switchable controls for bias and equalization for various tape types; mike/line inputs

(mixable); two separate erase and record/playback heads. (S+N)/N 51 dB (60 dB with Dolby); wow & flutter 0.07%. Response 30-10,000 Hz with standard tape (30-14,000 Hz



with low-noise tape; 30-16,000 Hz with chromium-dioxide tape). Inputs: mike 0.25 mV; line 0.1 V. Output: 0.3 V. Has universal power-line inputs. 7" H x 17 1/2" W x 10 5/8" \$449.50

Reel-to-Reel Decks



7100 Reel-to-Reel Tape Deck

Two-speed (7 1/2 & 3 3/4 ips), 3-head, 4-track stereo tape deck. Features a four-pole induction



and 2 six-pole eddy-current type induction motors; automatic tape lifters; automatic shut-off; tape selector switch; echo & sound-on-sound; tape/source monitor. Wow & flutter 0.08% W rms at 7 1/2 ips. (S+N)/N 55 dB. Response 40-21,000 Hz at 7 1/2 ips \$399.95

7140 2/4 Ch Stereo Tape Deck

Provides complete 4-channel record & playback facilities. Has three motors (synchronous capstan and eddy-current induction reel), mechanical speed change; solenoid operation. Tape speeds 7 1/2 & 3 3/4 ips; wow & flutter $\pm 0.08\%$



max. at 7 1/2 ips. Will handle 5" & 7" reels; operates horizontally or vertically. Has three separate heads; full tape/source monitoring; NAB equalization. Response 30-22,000 (± 3 dB 40-20,000 Hz) at 7 1/2 ips; (S+N)/N 55 dB at 7 1/2 ips; crosstalk 55 dB at 1000 Hz; stereo channel separation 45 dB at 1000 Hz. Includes Multi-Sync function which permits recording separate tracks individually and re-recording of any individual track in perfect sync with other three tracks. Built-in sound-on-sound, sound-with-sound, and echo circuitry. Includes four VU meters, quick-change heads, turntable height adjustments, automatic end-of-reel shut-off, and easy-threading operation. 16 1/8" W x 17 3/4" H x 6 3/4" D \$629.95

REVOX

A77 MkIII 1102 Tape Deck

Two-speed (3 3/4 & 7 1/2 ips or 7 1/2 & 15 ips), 2-track, 3-motor, 3-head deck. Will handle up to



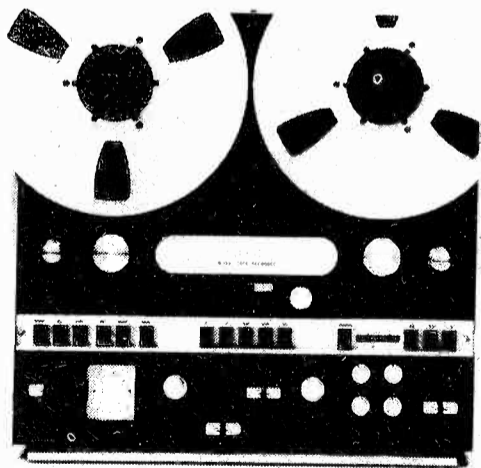
10 1/2" reels. Response 30-20,000 Hz ± 2.5 dB at 7 1/2 ips. Wow & flutter 0.08% peak at 7 1/2 ips. (S + N)/N 61 dB at 7 1/2 ips. Has a servo braking system, VU meters, automatic shut-off, relay and solenoid operation, full remote control, and off-the-tape monitoring. Options include plug-in 10 W/ch continuous power amplifiers, a suitcase version with built-in speakers, metal cage for rack or custom mounting. 16 3/8" H \times 14 3/16" W \times 7 1/8" D. \$959.00

Model A77 MkIII 1104. A 4-track version of Model 1102. Same options available. . . \$959.00

A77 MkIII Dolby B Deck. Same as 1102 or 1104 but with Dolby B noise-reduction system. Has separate compressors and expanders for each channel. (S + N)/N 70 dB (ASA A curve weighted) at 7 1/2 ips, 2-track. \$1099.00

A700 Stereo Tape Recorder

Three-motor, three-speed (15, 7 1/2, 3 3/4 ips) recorder. Features computer-type digital control logic with memory circuits; quartz-crystal speed-control reference; frequency and phase servo system for capstan speed control; two tape-tension sensors governing servo-controlled reel motors. Has logic-controlled tape tension which is automatically maintained even with mixed reel sizes; electronic tape-motion sensor; minutes and seconds readout on tape counter. Plug-in head assembly (1/4 or 1/2 track available); three heads with fourth control head (optional). Fail-safe auto stop logic to eliminate possibility of tape breakage; electronic pause control operating on all functions; instant repeat play control; continuous unattended re-

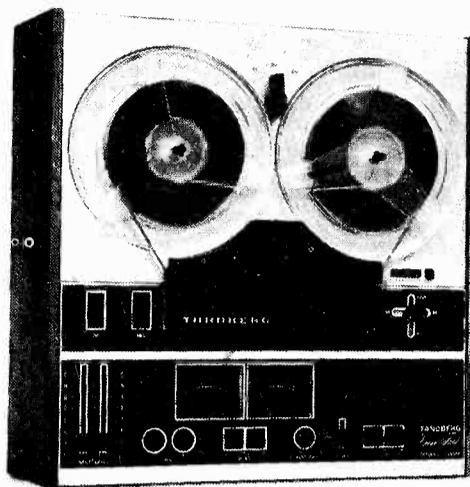


cord or play function; solid-state switching of audio circuits. Features built-in four-input mixer; switched selection of 12 input sources including four balanced hi/lo mike inputs; built-in magnetic phono preamp; master record-level slide fader; stereo echo; five independent stereo outputs; standard zero-level line outputs and level & tone-controlled outputs; VU meters with instantaneous over-modulation indicators; variable speed (+ or - 7 halftones with remote-control accessory); variable speed (2.5 to 21.5 ips with external oscillator); input or off-tape metering \$1800.00

Tandberg

3300X Tape Recorder Deck

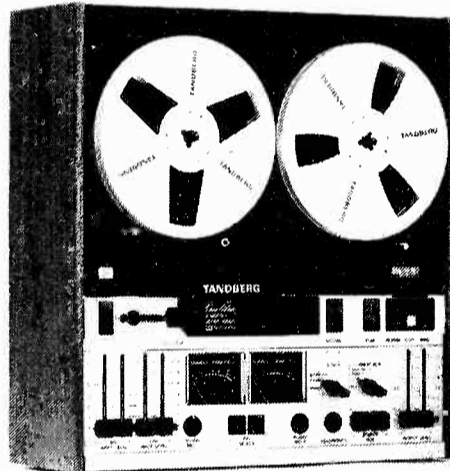
Three-speed (1 7/8, 3 3/4 & 7 1/2 ips) design featuring crossfield recording techniques; peak-reading record meters; four heads for sound-on-sound, sound-with-sound, and echo; input mixing; and photoelectric end stop. Has inputs for dynamic mike, receiver/tuner, and record



player. Supplied in half- or quarter-track versions. On request, can be equipped for 4-channel playback. Walnut cabinet (rosewood on special request). 15 3/4" \times 7" \times 16 1/8" D. \$469.90
3600XD. Same as 3300X except includes Dolby circuit. \$599.50

9200XD Dolbyized Stereo Deck

Three-speed (7 1/2, 3 3/4 & 1 7/8 ips), Dolbyized deck; Max. wow 0.06% W rms at 7 1/2 ips; response 25-24,000 Hz ± 3 dB, 30-22,000 Hz

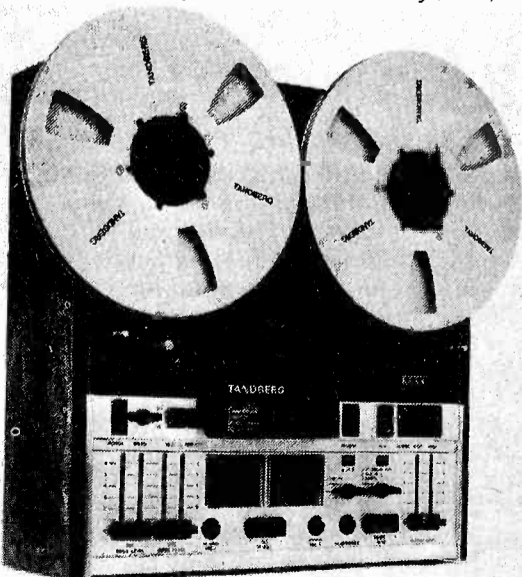


± 2 dB at 7 1/2 ips; crosstalk 50 dB stereo at 1000 Hz; max. tape dist. at 0 dB record level 2%. Features one-hand tape threading; peak-reading dB meters; linear-motion input and output level controls; crossfield heads; (S + N)/N 73 dB at 7 1/2 ips. \$949.00

9100X. Same as 9200XD but without the Dolby circuit. \$799.00

Series 10XD Stereo Tape Deck

Three-speed (15, 7 1/2, 3 3/4 ips), three-motor deck with Dolby noise-reduction system; will



handle up to 10 1/2" reels; 4/2 track; response

30-25,000 Hz ± 2 dB, 25-27,000 Hz ± 3 dB (both at 15 ips); speed tolerance $\pm 0.3\%$; wow 0.04% max at 15 ips (weighted); crosstalk attenuation 50 dB in stereo at 1000 Hz; has full complement of inputs, outputs, controls; peak reading meters; crossfield heads; mike & line mixing facilities; logic circuit with memory; 45 cm \times 43.5 cm \times 18.5 cm. Comes with 10 1/2" empty reel, NAB adapters, input-output connection cord. Remote control, pitch control kit, and rack mounting kit available at optional extras. \$1150.00

TEAC

2300S Stereo Tape Deck

Two-speed (7 1/2 & 3 3/4 ips) four-track, two-channel deck. Features push-button transport control with logic circuitry; dual VU meters; separate bias/equalization switches; record/pause lights; total remote-control capability. Has dual-speed hysteresis synchronous capstan motor and two eddy-current induction reel motors. Response 30-24,000 Hz at 7 1/2 ips; 30-16,000 Hz at 3 3/4 ips; wow & flutter 0.08% at 7 1/2 ips. (S + N)/N 58 dB. 17 5/16" \times 15 7/16" \times 8 1/2" D. \$499.50

3300S Stereo Tape Deck

Two-speed (7 1/2 & 3 3/4 ips), four-track, two-channel deck. Will handle up to 10 1/2" reels; offers remote-control capability; push-button transport control with logic circuitry; dual level bias oscillator for low-noise recording; d.c.-coupled equalization network. Features dual VU meters; pause control with indicator light; separate mike/line level controls; tape/source monitor switch; stereo headphone jacks; 4-digit resettable tape counter. 17 5/16" W \times 17 5/16" H \times 8 5/16" D. \$699.50
3300S-2T. Same except two-track, two-channel with 15 or 7 1/2 ips speeds. \$739.50

4300 Auto-Reverse Stereo Deck

Two speed (7 1/2 & 3 3/4 ips), three-motor, four-head stereo deck with automatic reverse. Features push-button transport control, pause control with indicator light, dual VU meters; separate equalization switches; separate mike/line inputs; separate mike/line level controls. Will handle up to 7" reels; records in four-track, 2-channel stereo. Includes memory counter for automatic repeat and memory marker level guides. Response 30-28,000 Hz; wow &



flutter 0.06% both at 7 1/2 ips. (S + N)/N 55 dB. 17 5/16" \times 19 1/4" \times 8 1/2" \$679.50

3340S 4-Channel Tape Deck

Four-channel, three-motor, three-head stereo tape deck with 15 & 7 1/2 ips speeds. Features "Simul-Sync" which allows recording four discrete but fully synchronized channels on each track of a 4-track tape; permits synchronized overdubbing, professional mix-down and special effect tapes. Up to eight inputs (four mike, four line) can be recorded simultaneously. Push-button transport control with logic circuitry. Has 4/8 pole dual-speed hysteresis synchronous motor and two eddy-current induction reel motors. Hyperbolic-shape Permaflux heads, shielded for max. channel separation and protection from leakage flux fields. Unit

includes separate bias level and EQ switches; total remote capability; four expanded-scale VU



meters; 2-ch/4-ch play switch; front & rear stereo headphone jacks; pause control with indicator light; Quik-Lok reel holders. Response 25-24,000 Hz at 15 ips; 25-22,000 Hz at 7 1/2 ips; wow & flutter 0.04% at 15 ips, 0.06% at 7 1/2 ips. (S+N)/N 55 dB. 17 3/16" W x 20 1/2" H x 8 3/4" D \$1149.50

2340R 4-Channel Tape Deck

Four-channel, three-motor, three-head deck which includes 2-ch play with automatic reverse. Has front-panel bias switch; 8 source mixing ability (4 line, 4 mike); four separate VU meters; tape/source monitor switches; mike inputs; mike/line level controls; output level controls. Records 7 1/2 or 3 3/4 ips; will accept up to 7" reels; wow & flutter 0.08% at 7 1/2 ips; response 30-22,000 Hz at 7 1/2 ips. (S+N)/N 55 dB. 17 3/16" W x 18 3/4" H x 8 3/4" D \$899.50

Headphones



SP-3XC Headphones

Frequency response 10-14,000 Hz. 3.2 to 600 ohms impedance. 10-ft. coiled cord. Brown \$15.95

K-6LC Dynamic Headphones

Frequency response 10-16,000 Hz. Distortion unmeasurable at 95 dB SPL. 3.2 to 600 ohms impedance. 10-ft. coiled cord. Individual earphone volume controls. Brown/beige .. \$29.95
Model K-6. Same except without volume controls \$19.95

KO-727B Dynamic Headphones

Frequency response 10-16,000 Hz. Distortion unmeasurable at 95 dB SPL. 3.2 to 600 ohms impedance. 10-ft. coiled cord. 19 ounces. Dark green finish \$34.95

PRO-4AA Dynamic Headphones

Frequency response 10-20,000 Hz. Distortion is negligible at 95 dB SPL. 3.2 to 600 ohms impedance. 10-ft. coiled cord. 19 ounces. Fluid-filled earcups for ambient noise isolation \$65.00

HV-1 Dynamic Headphones

Has 2" dia. driver & will operate from 3.2 to 600 ohm outputs. Response 20-20,000 Hz; capacity 5 V continuous with provision for 14 dB-SPL transient peaks. 9.3 ounces. 10-ft coiled cord \$44.95

HV/1a Stereophones

Features low-mass "Decilite" driver elements for coverage 15-20,000 Hz; will operate from outputs of 3.2 to 600 ohms; dist. 0.5% at 109 dB SPL; will handle 5 V rms continuous with provision for 14-dB SPL transient peaks; acoustical sponge ear cushions; extendable headband with self-adjusting, pivoting yokes and soft padded vinyl cover; 3-conductor coiled cord (10-ft extended); 9.3 ounces \$49.95

HV/1LC Dynamic Headphones

Has 2" velocity operated driver; designed to operate from 3.2 to 600 ohm outputs. Response



15-20,000 Hz; capacity 5 V rms continuous with provision for 14 dB-SPL transient peaks miniature rotary-type volume/balance control per earcup; 9.9 ounces, less cord; 3-conductor, 10-ft coiled cord; acoustical sponge earcushions, self-adjusting headband with pivoting yokes and padded vinyl cover \$54.95

ESP-6 Electrostatic Headphones

Frequency response 30-19,000 Hz \pm 5 dB. Sensitivity 80 dB SPL (reference 0.0002 dyne/cm²). Distortion less than 0.2% at 110 dB SPL. 4 to 16 ohms impedance. 10-ft. coiled cord. 27 ounces. Black, fluid-filled earcups for ambient noise isolation. Self-contained polarizer \$130.00

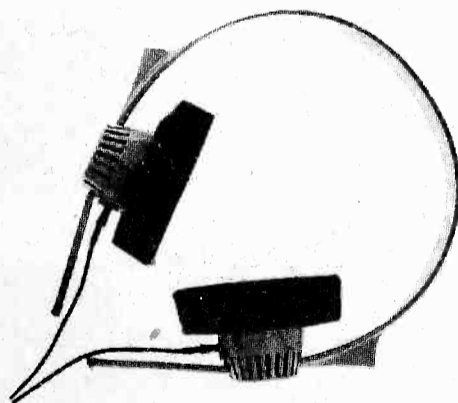
ESP-9 Electrostatic Headphones

Frequency response 15-15,000 Hz \pm 2 dB. Sensitivity 80 dB SPL (reference 0.0002 dyne/cm²). Distortion less than 0.2% at 110 dB SPL. 4 to 16 ohms impedance. 6-ft. coiled cord. 19 ounces. Black, fluid-filled earcups for ambient noise isolation. Designed for critical studio monitoring \$175.00



HD44 Headphone

Lightweight stereo headphone (1.2 ounces without cable). Patented dynamic "open-aire" system with under-the-chin configuration. 600 ohms/ch. Response 52-10,000 Hz. Normal power 1 mW/ch (1.41 V) for average listening level. Comes equipped with a 10-foot cable. \$26.95



HD414 Headphone

Patented dynamic "open-aire" design. 2000 ohms/ch. Response 20-20,000 Hz. Sensitivity 17.7 μ bar/V. Normal power 1 mW/ch (1.41V) for sound pressure of 102 dB. HD 1% at 22 V & 1000 Hz. Can be connected to any preamp output. 5 ounces without cord. 10-ft. cable \$45.95

HD424 Headphone

Deluxe dynamic headphone with patented "open-aire" design. 2000 ohms/ch. Response 15-20,000 Hz. Sensitivity 17.7 μ bar/V. Normal power 1 mW/ch (1.41 V) for sound pressure of 102 dB; HD less than 1% at 22 V and 1000 Hz. Can be connected to any preamp output. 6.5 ounces without cord. Removable head and ear cushions. 10-ft cable. \$74.95



The company carries a complete line of tape accessories for use with open-reel, cassette, and 8-track equipment.

- 30-2150. Cleaning pen for tape heads \$1.95
- 30-126. Kleentape for open-reel recorder heads \$2.25
- 30-026. Tape cleaning cloth \$0.90
- 30-129. Tape Care Kit, Jr. contains head cleaner, cotton swabs, and cleaning cloth \$1.60
- 30-630. "Blast-off" tape head cleaner, 3-oz. aerosol can \$1.95
- 30-128. Same except in 6-oz aerosol can \$2.50
- 30-124-1. Recording head cleaner, 2-oz bottle \$1.00
- 30-124-2. Recording head lubricant, 2-oz bottle \$1.00
- 30-636. Tape player care kit contains cleaner and head lubricant, two 6" brushes, 10 plastic pouches to protect tape reels, cassettes, or cartridges \$2.95



117 Dynamic Range Enhancer

A compressor/expander that permits listener to restore up to 20 dB of the dynamic range missing from records, tapes, or FM broadcasts. As a classical compressor/expander, allows the recordist to make full dynamic range tapes on moderately priced recorders and obtain 20 dB or more improvement (S+N)/N \$159.00

discwasher

dII Record Cleaning System

System comprises a two-part kit containing special fluid and soft-pile fiber brush. Removes micro-dust, fingerprints, and cigarette smoke. Also eliminates destructive biological growth. Leaves no residue. Complete kit. \$12.95
Replacement fluid \$2.25

EDITALL

KP-2 Editing Kit

Complete kit includes splicing block, 30 splicing tapes, demagnetized razor blade, and grease pencil for 1/4" audio tape \$4.50



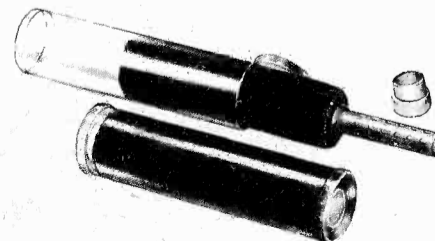
Dust Bug Record Cleaner

An easy-mounting record cleaner which tracks over the grooves. Supplied with anti-static agent \$8.00

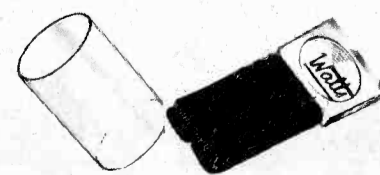


Record Care Equipment

- PR Disc Preener \$5.00
- PA-MK4 Hi-Fi Parastat \$16.50
- PA-MK11A Manual Parastat \$19.95

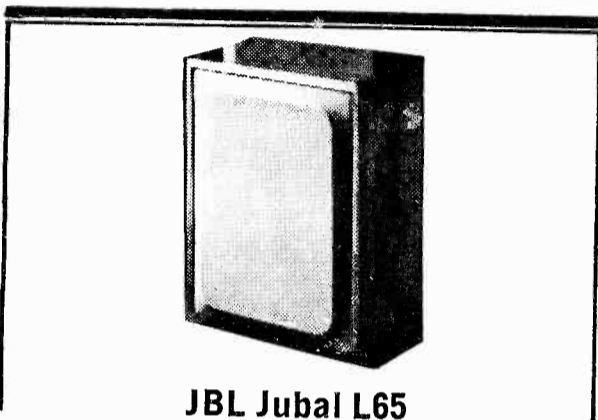


- NF Anti-Static Formula Fluid \$3.00
- RWB Record Wash Brush \$5.50



- SC Stylus Cleaner \$2.00

point of price and performance, the firm passes on the following specifications: Overall Acoustic — Frequency Response (Hz), ± 3 dB 35 Hz-20 kHz, ± 6 dB 28 Hz-30 kHz. Minimum RMS Power Required, 20 Watts. Maximum RMS Power Handling, 75 Watts. Low Frequency Transducer—Type, Dynamic, Acoustic Suspension. Cone Diameter, 10 in. (254 mm). Voice Coil Diameter, 1.5 in. (38.1 mm). Total System Resonance, 45 Hz. Q Factor (Damping Characteristic), 1.1. Crossover Configuration, Mass Loaded. Crossover Point (12 dB/octave), 1800 Hz. Impedance (lowest value), 6.9 ohms. High Frequency Transducer—Type, Electrostatic Array, 4 Element. Radiating area, 64 sq. in. (413 cm²). Air Displacement Capabilities (P-P), .025 (.635 mm). Polarization Voltage, 1100 Vdc. Distortion T.H.D. (over operating range), 0.5%. Crossover point (12 dB/octave), 1800 Hz. Dispersion, 60° Horizontal and Vertical.



JBL Jubal L65

James B. Lansing Sound (JBL) announces a new loudspeaker system utilizing professional components for home entertainment applications. Named the Jubal L65, it was conceived as a project to incorporate a high frequency driver which previously had only been used in professional sound systems with a suitable midrange transducer and low frequency loudspeaker for a compact, floor-standing, home entertainment system with studio/quality sound.

The entirely new 3-way loudspeaker system features a unique ultra-high frequency transducer. The high frequency driver model 077, is a horn-loaded ring radiator that is highly efficient with response that extends past the upper range of human hearing. A major part of the story of this driver is its superior dispersion. This ring radiator is combined with a unique exponential/diffraction horn that achieves a horizontal dispersion angle of 130° at 15,000 Hz. At 20,000 Hz the 077 achieves 110° dispersion, providing the listener with clean open highs over a wide expanse of the listening room.

Midrange is an improved version of the 5-inch transducers originally introduced in the popular JBL L100 Century.

The low frequency loudspeaker is a just-developed 12-inch. It incorporates a die cast ring added to the voice coil/cone assembly to provide optimum mass. The result is smoother response than any previous JBL 12-inch loudspeaker.

The cabinet is oiled walnut veneer accented by a smoked glass top and a dimensional stretch cloth grille in Midnight Blue, Earth Brown and Rust Red.

STR P-10 Speaker System

STR's engineers have designed the P-10 for the discriminating audiophile requiring a smaller than average floor standing system.



tem of the highest quality. During the design of the P-10, special emphasis was placed on high efficiency, constant impedance, and low doppler effect distortion. Doppler effect distortion occurs when a speaker is fed two or more separate tones. For example, a 20 Hz tone and 1,000 Hz tone. As the cone moves outward on the positive half of a 20 Hz wave it produces 1,000 Hz relative to its own instantaneous location. But relative to a fixed location such as that of the audiophile in his easy-chair in front of the speaker it is producing a slightly higher note. As the speaker cone reaches its maximum forward excursion, it reverses direction and starts traveling back away from the listener. When this happens the 1,000 Hz note becomes slightly lower in frequency. This effect causes complex program material to lose its clarity. To minimize doppler effect distortion and provide tight, precise midrange performance, a three way design was chosen for the P-10. Three way designs are more complex and costly to implement than two way designs but they are necessary if the high level of performance demanded by today's audiophile is to be achieved.

A 10 inch woofer with a 20 ounce ceramic magnet is used in the P-10. This woofer operates in a tube vented bass reflex enclosure which extends the woofer's lower cut off frequency and gives truly excellent bass response—something that is uncommon in a 10 inch system. By carefully selecting cone materials, spiders, surrounds, voice coils, and cross over points, STR's engineers were able to minimize doppler effect distortion and give the audiophile a truly clean 10 inch system.

For midrange a 4½ inch driver with a 10 ounce ceramic magnet is employed. This unit has a cloth surround and a long throw voice coil to insure large excursion capability. These features combined with STR's nonresonant multifunction acoustic suspension midrange environment insure accurate and precise cone movement and a minimum of coloration.

STR uses Piezoelectric tweeters on the high-end for two reasons. One, they have a transparent airy sound like that offered by electrostatic elements and two, they are highly reliable, much more reliable in fact than conventional dynamic tweeters. Two of these tweeters are mounted on the front of the P-10 in a phased array configuration that provides excellent horizontal dispersion.

Polk Audio Model Nine Speaker System

The exceptional performance which characterizes the Model Nine is not the result of any single feature or facet of its design. Concepts such as Polkaudio's unique "crossoverless" three-way design and the Controlled Dispersion Array, as well as



low-distortion components such as the piezoelectric high-frequency unit and multiple, lightweight high-definition cone drivers, are all important. It is, however, the integration of components and concepts which results in the superior performance which sets the Model Nine apart.

The Model Nine is an attractive free-standing tower which combines four 4½" extended-range drivers, an 8" bass radiator cone, and a piezoelectric high-frequency unit in a Controlled Dispersion Array. The driver complement is arranged on the front and rear baffles of the enclosure to provide a dipolar radiation pattern at the low and mid-frequencies, which gradually progresses to direct radiation of the high frequencies. The drivers are used only in those frequency ranges where they exhibit highest definition. The crossovers between the three ranges are accomplished without the introduction of electrical network and its associated forms of distortion into the circuit.

The six drivers in the Model Nine are critically arranged on the front and rear baffles to provide dipolar (front and rear) radiation of the bass and midrange frequencies, and direct radiation of the higher frequencies. This results in a seemingly sourceless, three-dimensional panorama of sound which retains the precise imaging and detail that is lost in omnidirectional-type speaker systems.



Leslie

Electro Music has introduced a uniquely different new product known as the DVX System.

The DVX System is the result of an extensive research and development project carried out jointly by CBS Laboratories and Electro Music Division of CBS.

The DVX is designed to insure optimum balance of direct and reflected energy by the utilization of a precise dipolar radiating system. This results in the listener being able to pinpoint the stereo sound source more accurately than ever before. This new, highly definitive sound source allows the listener to hear the recorded material in exactly the manner intended by the recording director. Its smooth, extremely low distortion, high efficiency and calibrated azimuth dispersion scale

Silent Partners

If you are involved in the business of professional tape recording, we have an interesting proposition for you.

A couple of silent partners who will work day and night, assure excellent results, let you maintain full control and be unfailingly reliable.

They are the new Revox A700 tape recorder and the Beyer DT109 microphone/headphone combination and both of them come with excellent credentials.

The Revox A700 is the most recent addition to the Revox line which already includes the critically acclaimed A77, a machine which was described by the *Stereophile Magazine* as "unquestionably the best tape recorder we have ever tested."

Of the new Revox A700, "Tape Magazine" says, "We could find no fault with the Revox A700 and fully accept the maker's claim that it bridges the gap between the home and the recording studio." Listening to tapes made on the new Revox A700 is a revelatory experience. Tape hiss is virtually non-existent. The music seems to emerge from a background of velvety silence and at 3¾ ips the absence of extraneous noise is truly startling.



As for the Beyer DT109 microphone/headphones, they are in a class by themselves. Highly sensitive and capable of withstanding immensely high sound pressure without overload or distortion, they feature modular

construction with a unique multi-pin plug in lead allowing separate wiring of left and right headphone channels, independently of the microphone.

Add featherweight comfort and effective ear sealing together with a wide frequency, true cardioid, broadcast quality microphone specially designed to work under extremes of temperature and humidity, and it is easy to understand why the DT109 has become so popular for live remote broadcasting, studio, film, television, disc jockey and language laboratory applications.

Together or separately, our remarkable silent partners could open you ears to recording and broadcasting possibilities you never knew existed.

Your nearest Revox professional/Beyer dealer will be delighted to arrange an introduction.

We think once you have met them you will wonder how you ever did without them.

Illustrations may contain optional extras.

Revox Corporation in USA: 155 Michael Drive, Syosset, N.Y. 11791 & 3637 Cahuenga Boulevard West, Hollywood, California 90068.

Revox in England: Lamb House, Church Street, Chiswick, London W4 2PB.

Revox Sales & Service in Canada:

Revox International: Regensdorf 8105 ZH Althardstrasse 146, Switzerland.

Please tell me where I can see and buy Revox good used machines*

Revox A700
 Revox A77
 Beyer DT 109

Name _____
 Address _____
 City _____ State _____ Zip _____

BSI2 *AS AND WHEN AVAILABLE FROM OUR DEALERS

make it the most advanced and versatile laboratory monitor speaker system available today.

The DVX is a 4-way system and uses an LC type cross-over that provides the following benefits: 1. Almost theoretically perfect curves of the dividing network are achieved by the use of the highest quality components and encompassing design. 2. Minimum phase shift is maintained at the cross-over frequencies. 3. A highly uniform impedance curve is maintained throughout the entire frequency range of the loud speaker system. 4. The 4-way system prevents intermodulation distortion by dividing the frequency spectrum into four separate sections, each of which can function with high efficiency and a minimum of distortion. Of course, the separation of the various segments of the separate isolated drivers further minimizes any intermodulation distortion. 5. Harmonic distortion is also kept to a minimum, as a result of selecting optimum driver units for each segment of the frequency band operating within the ideal performance range for each specific driver.

The DVX System features a variable axis dipolar middle, upper, and high frequency dispersion system.

The dipolar type radiating panel maintains a uniformly precise controlled radiating pattern front and back, which insures the highest possible degree of stereo position perception. The middle, upper and high frequency drivers are mounted on the computer designed panel which can be rotated within the enclosure; this permits horizontal adjustment for optimum directional patterns to maintain best stereo location definition.

The DVX uses high energy 15" woofer, housed in an aperiodic 4th order Butterworth ported enclosure which maintains high efficiency and descends smoothly to the lowest registers.

The middle, upper middle and high frequency ranges may be individually adjusted to raise or lower the level to accommodate a wide range of possible environmental acoustics in which the DVX-580 may be used.

The DVX System is available in two models.

Record Playing Equipment

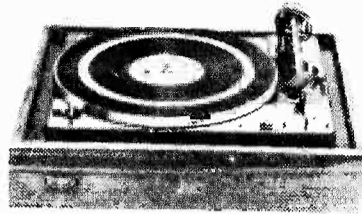


Dual 1229Q

The premier model of this highly acclaimed line of automatic turntables/changers has many unusual design and operating features. For example, the 8¾" tone arm is mounted in a gyroscopic gimbal and parallels record on platter in single-play mode. In multiple-play mode, the Mode Selector shifts tone arm up to parallel center of stack. Continuous-Pole/

108 FORECAST!

synchronous motor drives full-size 12" dynamically-balanced platter that weighs 7 lbs. A built-in illuminated strobe with adjustable viewing angle is integral with pitch-control. Other features include stylus pressure dial calibrated in tenths of a gram, anti-skating mechanism calibrated for conical, elliptical and CD-4 styli and cueing damped in both up and down directions.



PE-3048 Automatic Turntable

The PE-3048 features a counterbalanced tubular tone arm, combination synchronous/induction motor, anti-skating device calibrated for elliptical, conical and CD-4 styli, variable speed control, cueing damped in the up as well as the down direction, single-play spindle that rotates with the platter, self-stabilizing changer spindle holding up to six records, and a one-piece 4.4 lb. dynamically-balanced die-cast platter. The 3048 also incorporates a PE fail-safe feature that prevents the tone arm from descending to the platter unless a record is on it.



BSR McDonald Model 810QX Auto Transcription Turntable

What BSR McDonald refers to as the Transcription series of turntables is represented by the new 810 which, according to the manufacturer, has performance and feature characteristics unsurpassed by any automatic turntable. Ease of operation is facilitated by a series of featherweight push-buttons for any record size. Among the 810's other features are a pre-programmed sequential cam system, a gimbed tone arm, a synchronous motor, a variable speed adjustment, a viscous cueing system that is damped in both directions, damped tone arm descent, stylus overhang and stylus pressure adjustments, dual range anti-skate, a 12-inch 7¼ pound platter, and an extremely long tone arm that, according to BSR McDonald, reduces tracking error to less than 0.5° per inch.

Empire 4000D Phono Cartridge

Empire's new wide response 4000D series phono cartridge features a "4 Dimensional"™ diamond stylus tip. This cartridge will track any record below 1 gram and trace all the way to 50,000 Hz. Empire's "4 Dimensional"™ diamond has a 0.1 mil radius of engagement yet the very low force required for tracking prevents any discernible record wear. Every Empire long-playing cartridge is fully shielded with 4 poles, 4 coils and 3 magnets.

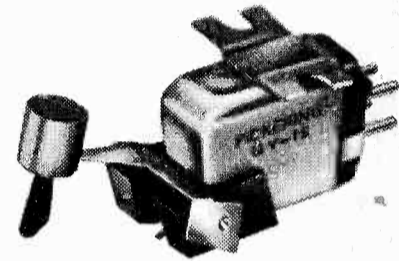


Audio-Technica AT12S CD-4 Phono Cartridge

The Audio-Technica Model AT12S is the newest in the company's series of phono cartridges designed for the CD-4 disc. Said to be of low mass, wide-range design, the new cartridge shares the patented dual magnet construction employed in other AT cartridges.

Unique feature of the AT12S is its low price for a cartridge with a genuine nude Shibata diamond tip.

Use of the Shibata tip and a tapered cantilever permits optimum reproduction of CD-4 recordings, as well as offering reduced record wear and improved tracking with stereo or matrix discs. The cartridges are recommended by the manufacturer for use in either manual or quality automatic turntables.



Pickering UV-15/2400Q Cartridge

The UV-15/2400Q discrete 4-channel cartridge is Pickering's top-of-the-line. It is capable of satisfying all the technical and aesthetic requirements for playback of all the material recorded on both discrete and stereo discs. Its stylus design reduces record wear as well.

The specifications of the Pickering UV-15/2400Q include: Tracking Force, 2 grams ± ½ gram. Frequency Response, 10-50,000 Hz. Channel Separation, 35 dB.



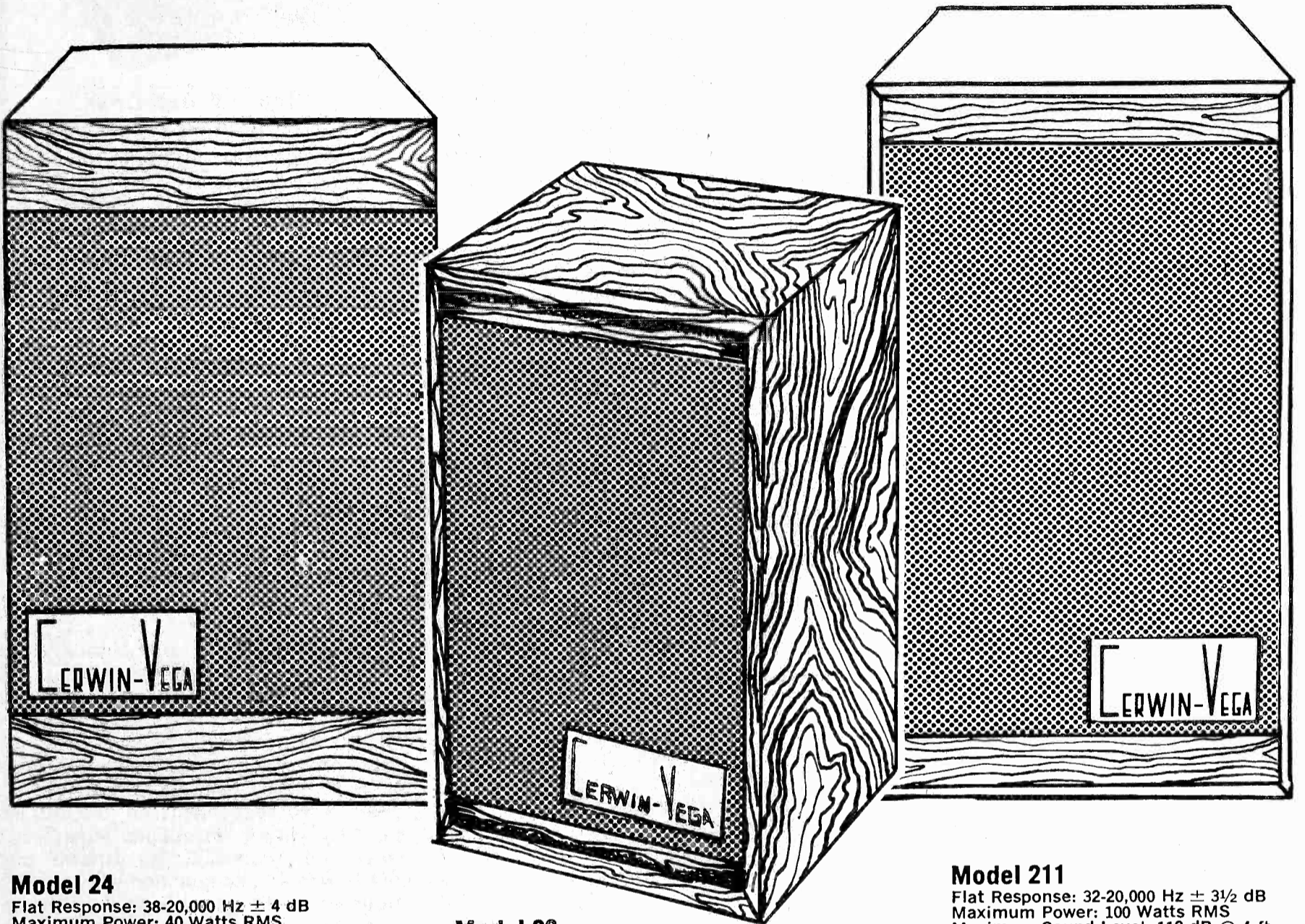
Stanton 681 TRIPLE-E

The Stanton 681 TRIPLE-E offers improved tracking at all frequencies. It achieves perfectly flat frequency response to beyond 20 kHz. It features a dramatically reduced tip mass. Actually, its new ultra miniaturized stylus assembly represents an important advance in stereo cartridge design and construction, with substantially less mass than its predecessor. And this stylus assembly possesses even greater durability than had been previously thought possible to achieve.

The Stanton 681 TRIPLE-E features a new design of both cartridge body and stylus;

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 Maximum Power: 60 Watts RMS
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 Dimensions: 12D x 14½ x 25H
 Price: \$149.50

Model 211

Flat Response: 32-20,000 Hz \pm 3½ dB
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Each 681 TRIPLE-E is guaranteed to meet its specifications within exacting limits, and each one boasts the most meaningful warranty possible: an individual calibration test result is packed with each unit.

Specifications: Frequency response, 10 Hz to 12 kHz $\pm 1/2$ dB between 12 kHz to 22 kHz. Individually calibrated at the factory. Output, 0.7 mV/cm/sec. ± 2 dB. Channel separation, nominal, 35 dB. Tracking force, 1 gram $+1/2$, $-1/4$.



Philips GA-209 Turntable

A number of features, some of which are rather unique, combined with excellent performance make the new Philips GA-209 a very desirable turntable for use in a high-quality playback system. Use of a DC-motor belt-driven system in which motor speed is electronically controlled provides accurate speed as well as low noise.

The turntable motor is not saddled with other functions. There actually are two more motors, one for tone-arm movement and one for cueing. Platter and tone arm share a subchassis that is suspended below the main chassis, a design feature that further isolates motor vibrations and helps reduce susceptibility to external jarrings. The drive system enables the use of a relatively lightweight platter rather than a heavy one to achieve good "flywheel effect." The motor's high torque and the lightweight platter make for very brief startup time.

The platter is a two-piece affair, covered by a ridged rubberized mat on which are imprinted two strobe rings (one for 33, the other for 45 rpm) to help in fine-speed adjustments should they be needed.

The platter weighs 2 lbs., 11 oz. Rumble is very low and flutter is insignificant.

The built-in stylus force gauge consists of a small weighing scale (a moving pointer under an imprinted transparent window) that is attached to a pressure-sensitive lever in the tone-arm rest. This device makes it easy to adjust the vertical tracking force and also serves as a constant check on it since one can read the amount readily each time the arm returns to rest. The antiskating adjustment (Philips calls it side-thrust compensation) has separate scales for elliptical and conical stylus tips. The GA-209 may be used to play a record manually or automatically.



Technics SL-1300 Automatic Direct Drive Turntable

The Technics by Panasonic model SL-1300 turntable combines the outstanding performance of direct-drive design with the convenience of fully automatic, single-play

operation. When the start switch is activated, the platter begins to rotate and the stylus is set down in the lead-in groove of the record. After play is completed, the arm is lifted off and returned to its rest position, and the motor is turned off. This is achieved without any sacrifice in such characteristics as wow and flutter, rumble, long-term speed stability, reliability or any of the other widely recognized virtues of direct-drive design, formerly available only in manual turntables.

Other features include:

An innovative Memo-Repeat mechanism that permits the user to select from one to five repeat plays of a recording before automatic shut-off—or to dial indefinite repeat.

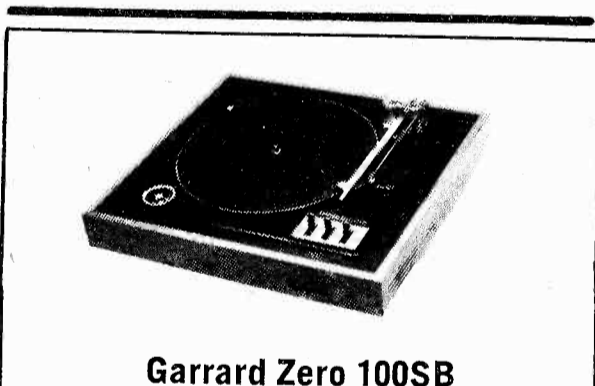
A new high-performance tone arm. Its extra length (9-1/16" from pivot to stylus tip), greater than in any other automatic player, assures exceptionally low tracking-angle error. It is a low-mass, low-friction type, using gimbal suspension, with very low arm resonance.

Independent variable-pitch controls for each speed (33 and 45 rpm) that do not interact with each other, so that precise, uncompromised settings can be made for each speed without the need for constant resetting.

A combination prismatically-directed stroboscopic lamp and on-off indicator that works in conjunction with stroke markings along the flange of the over-size turntable platter.

A single-scale, reliable anti-skating adjustment.

In addition, the SL-1300 features damped cueing, a record-size selector, a universal-type, four-prong low-mass plug-in cartridge shell and attractive low-silhouette styling. The die-cast aluminum base includes a hinged, removable, acrylic dust cover.



Garrard Zero 100SB

The new Garrard Zero 100SB utilizes a four-pound dynamically-balanced die-cast zinc alloy platter. The flywheel effect of this high-inertia platter helps to smooth out even the tiniest fluctuations of speed that may be caused by the motor or drive system.

The drive system uses a flexible belt to isolate any possible vibrations of the motor from the platter.

The motor used to power the Zero 100SB is the Garrard Synchro-Lab, which combines the advantages of a powerful four-pole induction motor with those of a constant-speed synchronous type.

The Zero 100SB is equipped with Garrard's unique Zero Tracking Error Tonearm, the first and only tone arm to eliminate even the slightest amount of horizontal tracking error in an automatic turntable. The arm uses a calibrated, sliding weight in lieu of springs, to set stylus pressure. It also employs a variable control that works on the familiar magnetic principle of

like poles that repel each other to provide precise anti-skating force. It is adjustable for spherical or elliptical styli. A built-in automatic record counter to keep track of how many LP sides have been played provides users with a convenient reminder for checking stylus wear.



New BIC Belt Drive Programmed Turntable

The Model 980 BIC Belt Drive Programmed Turntable can function as a straight manual turntable, so-called "automatic manual," automatic repeat-play manual or an automatic turntable with record-changing capabilities.

The BIC Programmed Turntable, along with its less expensive brother the Model 960, are the only record-changing units with belt-drive. All other automatic turntables drive the platter via an intermediate idler wheel, which is subject to uneven wear, flat spots and flutter and rumble. The BIC 980 and 960 use a 24-pole low-speed (300 RPM) synchronous motor with an inaudible fundamental vibration frequency of 5 Hz. Other automatic turntables use high speed motors (generally 1800 RPM) with an audible fundamental vibration frequency of 30 Hz, frequently a cause of rumble and distortion.

The BIC 980 is the only turntable with record changing capability using a solid state electronic frequency generator module to adjust speed. No mechanical linkages are involved. The electrically generated reference frequency can be adjusted for $\pm 3\%$ pitch variation. Because the speed is not dependent on the AC line, speed stability is maintained regardless of power line frequency. The variable pitch control works in conjunction with a lighted strobe visible through a window on the unit plate.

BIC Programmed Turntables are named for a unique mechanism, the Programmer, by which a single record can be repeated up to six times before the machine automatically shuts-off. The Programmer is also used for automatic play of up to six different records.

Critical anti-skating and stylus pressure functions are accomplished in a unique way. Rather than using separate scales for elliptical and conical styli, as other automatics do, the BIC 980 and 960 incorporate tandem controls, operating along a single scale for both anti-skating and stylus pressure settings. They may be operated singly or together. A separate control at the base of the tone arm adjusts the scale to read for elliptical or conical styli. The scale and controls are conveniently located within the gimbaled tone arm mount. The unique construction of the gimbaled mount assures virtually constant stylus pressure over one to six records.

Other features incorporated are a gimbaled tone arm with precision needle bear-

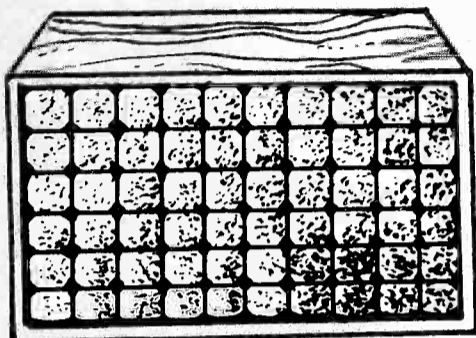
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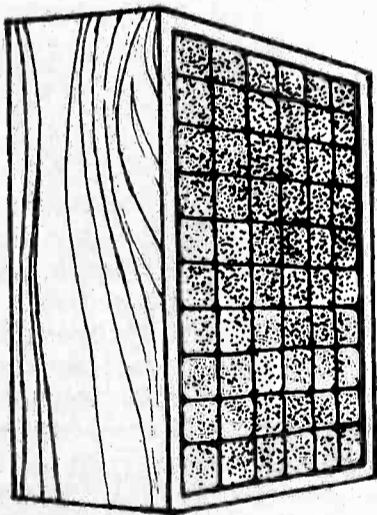
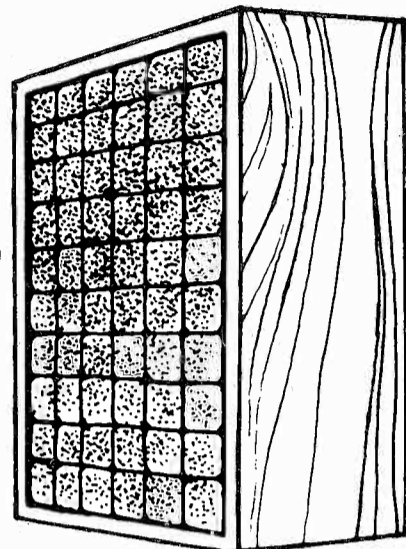
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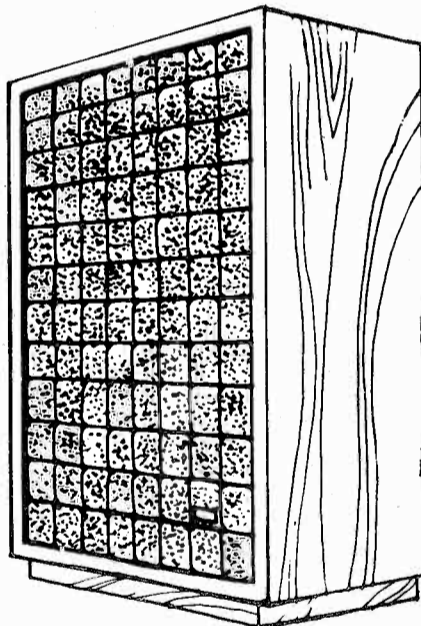
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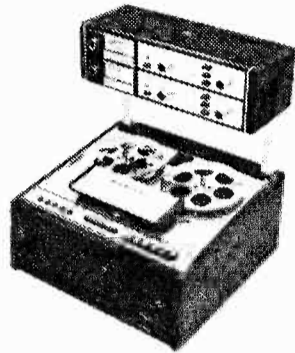
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ings; 15° vertical tracking adjustment for a stack of records; solid 12" precision cast single piece platter; die-cast isolated tone arm counterweight; rotating center spindle; stainless steel human-engineered tone arm fingerlift; virtually non-existent tracking error (35/100 of a degree per inch) and an extended tone arm rest for stylus protection plus a lock which secures the tone arm on the rest automatically.

Tape Equipment



**Dokorder Model 9200
Deluxe Tape Deck**

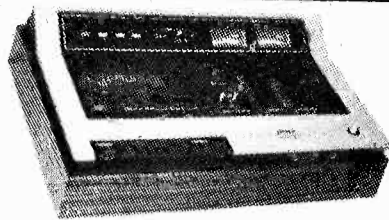
This sophisticated 6-head, 3-motor, bi-directional RECORD/PLAYBACK unit provides features and design excellence to bring home recording to nearly professional standards.

Of great convenience for any home recording enthusiast is the bi-directional record facility which automatically reverses at the end of the reel, to provide continuous recording for up to 1½ hours at 7½ ips, with an automatic memory to program the order of selections for playback. Automatic continuous reverse/repeat playback is also possible, providing hours of uninterrupted musical enjoyment, until the unit is stopped. A third position of the Program Switch simply turns the unit off automatically at the end of PLAY or RECORD in one direction only.

Central to the fine performance of the 9200 is its fully electronic operation. All the functions of tape transport and speed change are controlled electronically, without a single mechanical switch in the entire signal path from input to output. The result is a remarkably smooth, quiet operation, with instant response from the solenoid controls. Three precision motors, including a 2-speed hysteresis synchronous center capstan drive, minimize wow and flutter to a low 0.6% at 7½ ips. Solid-state logic circuitry with digital IC's controls and changes transport functions quickly and smoothly with computer efficiency and ease.

For finest quality recording and reproduction, the 9200 provides variable bias control coupled to a built-in calibration meter, allowing the correct bias to be set precisely for optimum performance from normal or low-noise/high-output tapes. A number of other professional features—i.e. mixing capability of MIC and line inputs; console control for sound-on-sound/sound-with-sound/echo recording; lockable pause control; full tape source monitoring; new, easy tape-load design; and extremely fast winding time of 95 seconds for 1800 feet of

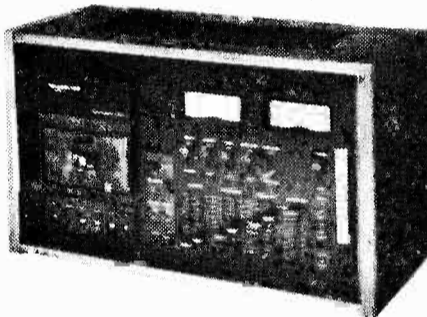
tape—add to the ease and enjoyment of operating the new 9200.



**Sony TC-137SD Stereo
Cassette Deck**

Outstanding features of the Sony TC-137SD include: Ferrite and Ferrite head with symphase recording capability, MIC/line mixing, Dolby, TMS, 3 position tape select switch with the new Sony Ferrichrome E.Q. included, line-out volume control, 4 function indicator mode lamps, three digit memory tape counter, peak limiter, pause control with lock, peak level indicator and ultra high frequency bias.

Additional convenience features are record interlock, non-magnetizing record head, stereo headphone monitor jack, large calibrated VU meters, straight line record level controls, microphone and auxiliary inputs, and complimentary walnut base.



**Nakamichi 1000
Cassette Tape Deck**

The Nakamichi 1000 represents a major breakthrough in cassette tape recorder technology.

For the first time, a cassette machine offers the kind of performance and reliability normally associated with reel-to-reel recorders.

Starting from scratch, Nakamichi engineers have created an entirely new system, the Tri-Tracer, that solves most of the problems previously associated with recording in the cassette format.

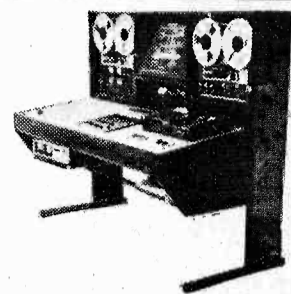
The heart of the Tri-Tracer System is a true three head configuration with separate erase, record and playback heads. As a result, the 1000 not only offers professional off-the-tape monitoring, but more importantly extends high frequency response to beyond 20,000 Hz.

Unconditional speed ability together with low wow and flutter are assured by a two motor tape transport that features a closed-loop, Dual-Capstan System with a feedback-controlled D.C. motor which maintains constant speed over a wide range of line voltage and frequency variations.

Superb signal-to-noise ratio is achieved through specially designed low noise electronics augmented by two separate noise reduction systems (Dolby NR and DNL-Dynamic Noise Limiter). When used in series, noise may be reduced by more than 13 dB.

A unique built-in record head azimuth alignment beacon guarantees outstanding performance every time.

Some notable additional features include automatic shut-off, memory and automatic rewind, peak reading meters with an expanded 45 dB range and three separate mic inputs.



TEAC Creative Tape Center

The TEAC creative Tape Center is intended to be used in stores to demonstrate the capabilities of the tape medium. But there is little doubt that they would be happy to sell one to any possessing the desire and the loot.

The console features the TEAC four-channel 3340S reel-to-reel tape deck with Simul-Sync, the 3300S two-channel stereo tape deck, or combinations thereof, the 360 Dolby cassette deck and the Model 2 mixer, six-track mixing panel, three microphones and remote control pushbuttons.

Additionally, eight color flow charts are provided to offer a visual map of the four recording techniques that a recordist may employ, including monaural recording, stereo recording, echo and sound-on-sound. The polarized charts graphically and visually display the flow of basic signals as they pass through the tape recorder.

While the Center serves as a learning tool that teaches the consumer-recordist how to create his own music through the creative use of a tape recorder's variable functions, it also serves to make audibly apparent the fact that the recordist can be literally a conductor, devising and directing whatever combination of sounds he wishes.

The TEAC console allows either dealer or consumer to take a pre-recorded tape, or one of TEAC's demonstration "Music Minus You" tapes, and build a complete musical composition, one track at a time, in any manner the recordist desires. The recordist also can mix down from four-channel to stereo, again in any proportion the recordist desires, emphasizing those musical elements he chooses. The results are then recorded in stereo.



**Bang & Olufsen
Beocord 2200 Cassette Deck**

Review of technical specifications can provide an objective method for evaluating and comparing stereo components. However, this can be so only when data is obtained under similar conditions, with standardized measurement techniques, and presented in a manner which allows direct comparison. Unfortunately, many manufacturers do not provide data which is sufficiently comprehensive to permit this type of evaluation. It is also possible for manufacturers to present data calculated from average values. Thus, when the equipment

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concerned is in actual operation, its values will be both above and below the stated figures. The policy of Bang & Olufsen is to present only minimum values in published specifications. This means that the performance of any Bang & Olufsen component will never be lower than the values stated.

The Beocord 2200 boasts these impressive specifications: Speed deviation, $<\pm 1.5\%$. Fast Forward and Rewind, 70 sec. Frequency range, 30-14,500 Hz. Signal-to-noise ratio without Dolby, >52 dB. With Dolby, >61 dB. Erasure, >70 dB. Erase frequency, 80 kHz. Wow and flutter, $<\pm 0.12\%$.



Wollensak Model 8075

Performance comparable to that of top quality cassette recorders is claimed for this 8-track deck by 3M/Wollensak.

The Model 8075 cartridge deck, which incorporates the Dolby noise suppression circuit, has been designed to use the new 3M Scotch brand classic proprietary ferric oxide tape which will boost the frequency response of the recorder to the 15,000 Hz range.

Designed with a tape selector switch, the Model 8075 two-channel record/playback cartridge deck can record and play standard cartridge tapes (the kind used in most car tape players). The high performance electronics of the new machine were designed specifically for use with the new tape, 3M said.

When used with standard tape, the frequency response is $+3$ dB at 30-12 kHz; with the Scotch brand Special High Performance tape it is $+3$ dB at 30-15 kHz.

The Dolby circuit functions in both the recording and playback modes, and in conjunction with Dolbyized FM broadcasts. The circuits reduce background noise, improving the signal-to-noise ratio.

With the Dolby System in operation, the signal-to-noise ratio is better than 60 dB at 4000 Hz and above. With the Dolby System off, the signal-to-noise ratio is better than 50 dB.

Miscellaneous

Superex TL-3 Trans-Linear Headphones

The Trans-linear headphone enables the user to enjoy maximum listening pleasure and still be able to hear outside sounds. In perfecting the trans-air principle, Superex has produced a model with unparalleled smoothness and a frequency response of 25-20,000 Hz. The Trans-linear model will be produced in the company's all new black and chrome design. It comes complete with a fully adjustable steel and aluminum headband, and exclusive slip-on earcushions which allow for easy replacement.

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3M "Classic" Recording Tape

Unexcelled high-frequency performance and universal compatibility with cassette recorders are claimed for the new Scotch brand "Classic" line of cassette tape introduced by the 3M Company.

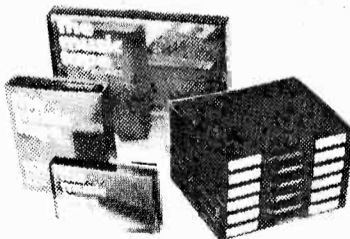
The tape uses 3M proprietary dual-layer technology to combine low-noise ferric oxide and chromium dioxide in a ferri-chrome tape.

Overall higher output, excellent low-frequency response, and high-frequency response superior or equal to that of low-noise ferric oxide and "chrome" tape is claimed, when the tape is played on a machine either without a "chrome" switch or with it in a "non-chrome" setting. High-frequency performance claimed is 7 dB higher than "Scotch" High-Energy cassettes, with 2 dB greater maximum output. When compared to "chrome" tape in the "chrome" switch setting, the high-frequency performance is equal; the low-frequency performance is 5 dB superior.

The new tape permits higher recording and playback quality with cassette recorders which do not have a special bias switch for chromium-dioxide tape.

Recorders with a two-position switch ("normal" and "chrome") should be used in the "normal" position with the new tape and those with three-position switches should be set at the "high-performance" setting.

"Classic" tape is also available in 8-track, and open-reel formats. Performance specifications for these are comparable to the cassette tape, but different tape formulations are being used.



The Music Tape by Capitol

The music tape BY CAPITOL is a premium-grade, blank recording tape for the audio buff which is now available in cassette, open reel and 8-track cartridge.

Designed for the discerning buyer, the music tape features fine sound sensitivity with higher output and less noise than conventional tape.

Manufactured by Capitol Magnetic Products, a division of Capitol Records, Inc., the new blank tape gives the user a performance edge for the recording of his favorite sounds. Its ferric oxide formulation offers extra high output, low noise recording for full dimensional sound.

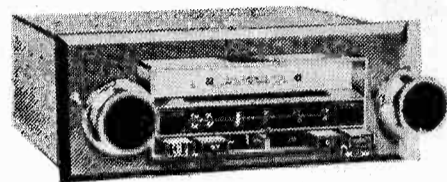
Cassettes and cartridges of the new tape are jamproof. The cassette tape has a textured carbon backcoating to insure a smooth, even wind. The music tape's cartridge incorporates a lubricated tape in a housing with two separate large capacity storage areas to prevent loose tape from twisting and jamming.

In the reel to reel tape, winding problems are prevented by an inclusive carbon backcoating, known as cushion-aire™.

The music tape BY CAPITOL is available in all popular sizes. Cassettes are sold in 45, 60, 90 and 120-min. lengths, packaged either singly in plastic hinged boxes or as a two-pack in a Capitol Magnetic Products' stak-pak™, an interlocking unit which forms a miniature chest of drawers when coupled with other stak-pak units.

Cartridges are sold in 45- 60- 90- and 100-min. lengths.

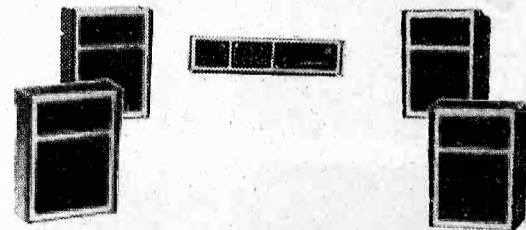
Reel-to-reel tape is sold in 1200-ft. and 1800-ft. lengths on 7 in. reels and 2500-ft. lengths on 10½ in. reels.



Clarion Model 659 Automobile AM/FM Stereo Cassette System

The Clarion Model 659 is an in-dash car AM/FM stereo cassette player. It is superbly engineered, to deliver excellent AM/FM or FM stereo broadcast reception, as well as being somewhat unique in these days of 8-track auto tape systems in that it features cassette capability. Fast forward/fast rewind and automatic reverse controls on cassette play give the unit great flexibility.

Developed by the world's largest car stereo manufacturer, the Clarion Corporation of America, Model 659 boasts top quality and performance with deluxe features that include: stereo/mono switch, AM/FM switch, stereo indicator light, and local/distant switch for maximum sensitivity, minimum inter-station noise. The 4-track, 2-channel cassette player features: tape function light, eject switch, end-of-tape warning tone, and power output circuitry that protects the unit from overload. The Clarion 659 uses a standard American type nose piece and will fit most cars with its adjustable shaft.



Admiral Model STC 1511 Four Channel System

This new Admiral modular system plays pre-recorded discrete stereo 8-track 4-channel tapes and SQ stereo FM radio broadcasts and SQ records, as well as standard stereo FM/AM radio broadcasts and stereo and monaural records. The 5-piece system features stereo and 4-channel headphone-jacks, eight sensitive Alnico V quality speakers in four acoustically matched enclosures, and all wood cabinets with a walnut-grained vinyl finish.

The Music Hall

PRESENTS

Accuphase by TEAC

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ACCUPHASE T-101 FM STEREO TUNER

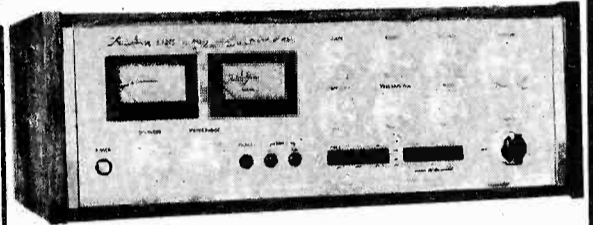
Features: High Stability Front End, Variable Selectivity IF Circuit, Wideband Detector Circuit, Phase Locked Loop Stereo Demodulator, Independent Multipoll Meter plus many other outstanding features. Wooden Cabinet shown is optional.

This superior equipment has been reviewed by the Hirsch-Houck Laboratories and compared to the Rolls Royce Standards—It surpasses many competitors in "Construction Quality, Human Engineering (Including Operating Flexibility) and Sound Quality." The Music Hall Rockville Store *only* is prepared to fully demonstrate the quality characteristics of Accuphase and show why you should own this quality equipment.

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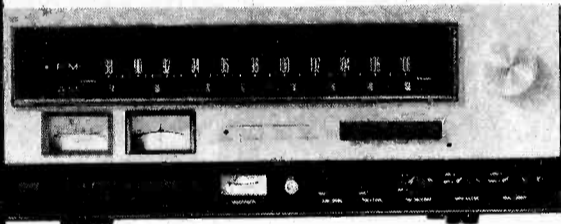
ACCUPHASE E-202 INTEGRATED STEREO AMPLIFIER

Features: Continuous Power Output of 100 Watts per channel minimum Rms at 8 ohms load, from 20-20,000 Hz, with less than 0.1% total Harmonic Distortion, Speaker Damping Control, Power Level Meters Indicate Power Output, High Fidelity Equalizer Circuits, 3 Tape Deck Connections, Well-regulated Power Supply assumes outstanding stability. Foolproof protection circuits safeguards Power Transistors and Speakers — and More. Wooden cabinet shown is optional.



3/5 MUSIC HALL WARRANTY

On all matched component systems you receive at no extra cost 3 full years parts and labor guarantee on all electronics items and 5 full years parts and labor guarantee on all speakers. This excludes only the stylus and phono cartridge.



ACCUPHASE T-100 Low Distortion AM/FM Tuner

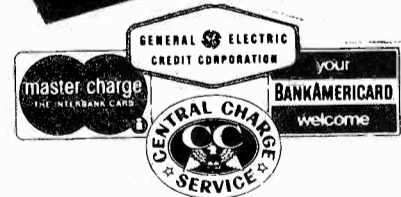
Features: Advanced Design FM Front End, 15 Stage Linear Phase Filter in FM IF circuit, Wideband FM Detector, Phase Locked Loop Stereo Demodulator, Independent Multipath Meter, Low Distortion AM Tuner—and More. Wooden cabinet shown is optional.

SEE US AT THE WASHINGTON HI FI MUSIC SHOW

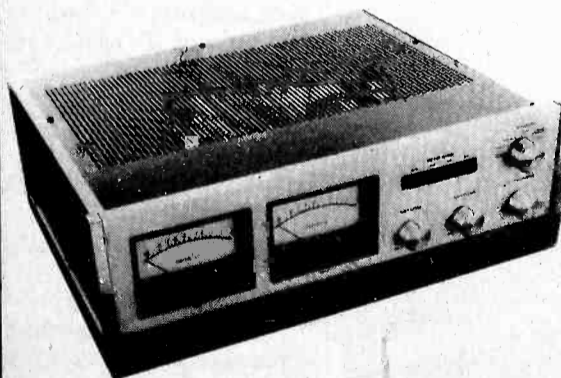
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ACCUPHASE C-200 STEREO CONTROL AMPLIFIER

Features: Differential Amplification, easily handles Dynamic Range Inputs, Low Enhancements Circuit has fine adjustment of "Presence," Phono Input Level Control has 10 dB variation, Susic Filter prevents intermodulation distortion. 10-Step Base and 10-Step Treble Controls, Low and High Filters, and More. Wooden cabinet shown is optional.



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Features: Every stage is Push-Pull driven, Triple Push-Pull Output Stages, heavy duty Stable Power Supply, dependable speaker Protection Circuit, Bandpass Filters, large size Power Meters—and More. Wooden cabinet shown is optional.

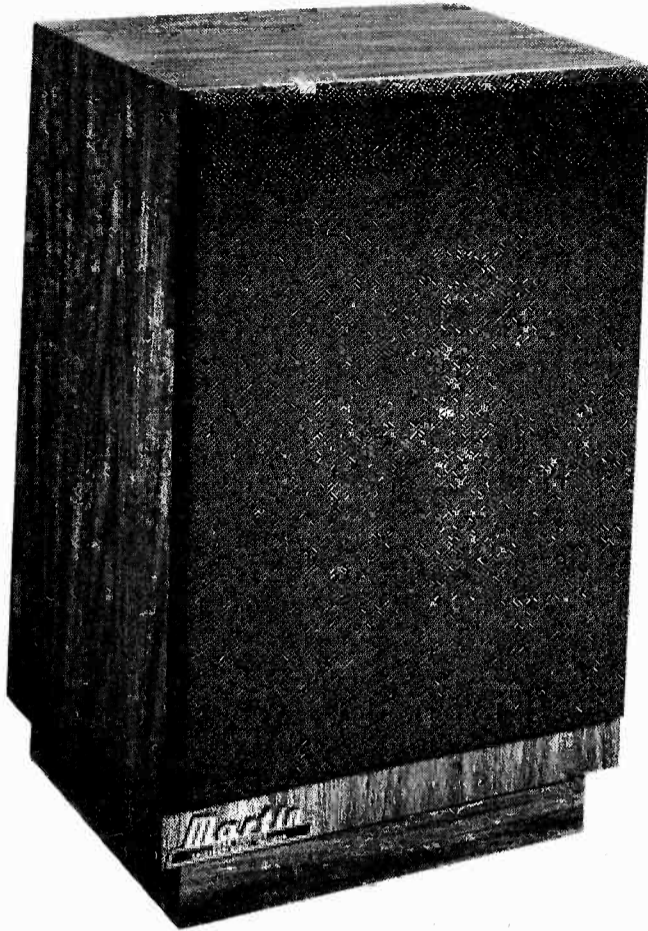
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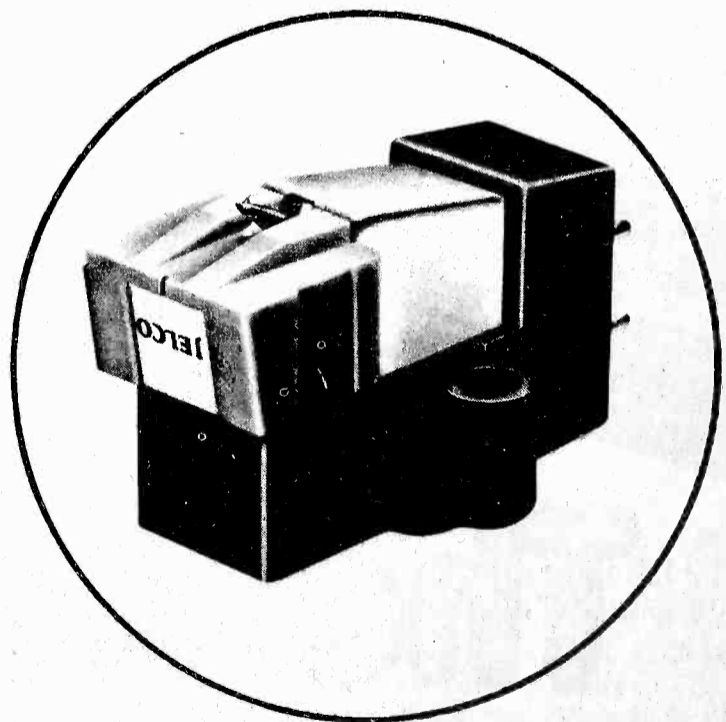
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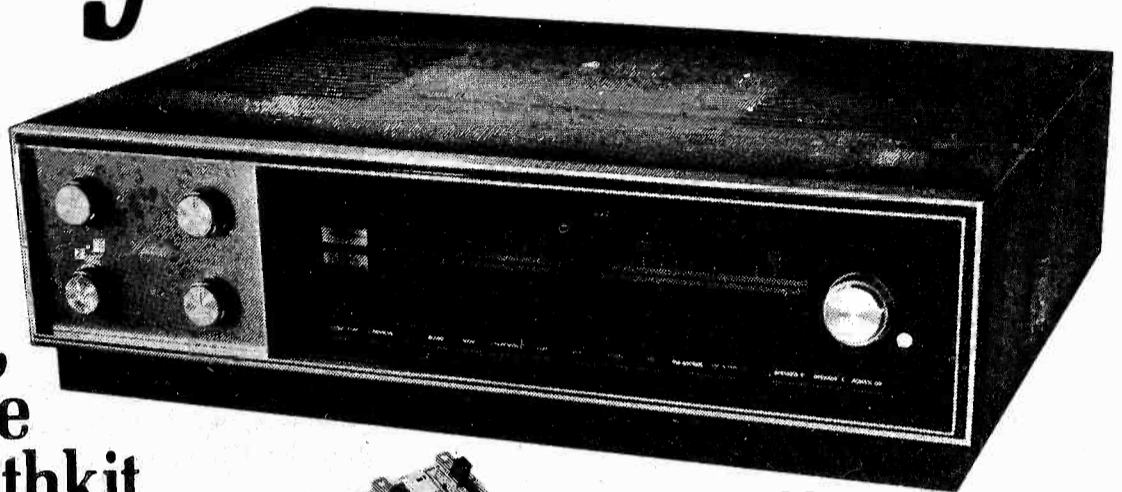
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(We've made it even easier, in the Heathkit AR-1500A)



How to improve a classic

The Heathkit AR-1500 set new standards for stereo performance when it was introduced in 1971. So, in designing the AR-1500A, we set out with two goals in mind: first, to make our best receiver even better and second, to make it even easier to build than before.

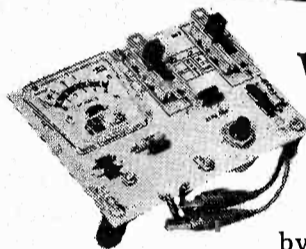
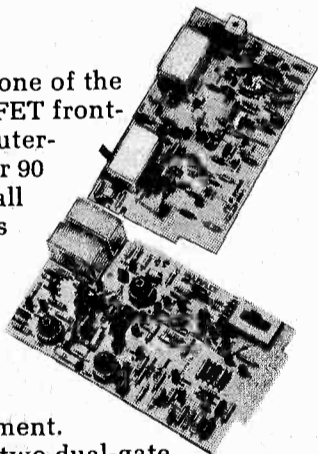
The "inside" story

To start with, the FM tuner ranks as one of the finest in the industry, with its 4-ganged FET front-end; sensitivity under $1.8 \mu\text{V}$; two computer-designed 5-pole LC filters delivering over 90 dB selectivity; a 1.5 dB capture ratio. It all means you'll hear more FM stations, less noise and practically no interference.

Our new phase lock loop multiplex demodulator maintains excellent separation at all frequencies, not just 1000 Hz so FM stereo will sound even better. And the new multiplex section requires only one simple adjustment.

Even the AM rates hi-fi status — with two dual-gate MOSFETS, one J-FET and a 12-pole LC filter. And we improved the Automatic Gain Control to keep AM signals rock steady.

The amplifier is so good we had a hard time improving it — 60 watts per channel at 8 ohms, less than 0.25% total harmonic distortion, 0.1% or less intermodulation distortion. So we refined it by adding an impedance-sensing device to the protective circuitry. It prevents false triggering at low frequencies, which means deep, solid bass with less noise.



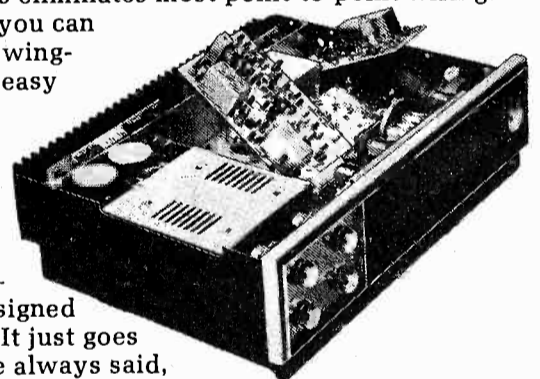
Who can build it?
Anyone!

You can build the AR-1500A even if you've never built a kit before. The illustrated assembly manual guides you step by step and a separate check-out meter tests the work as you go. The parts for each subassembly and a wiring harness eliminates most point-to-point wiring.

And since you built it, you can service it. The meter and swing-out circuit boards make it easy to keep your AR-1500A in peak operating condition year after year.

Without a doubt the AR-1500A is one of the world's finest stereo receivers. It ought to be — it's been painstakingly designed to be handcrafted by you. It just goes to prove what people have always said, "if you want it done right, do it yourself."

Kit AR-1500A, less cabinet, 53 lbs., mailable 429.95
ARA-1500-1, walnut veneer case (as shown), 8 lbs., mailable.. 27.95



AR-1500A SPECIFICATIONS — AMPLIFIER — Power Output at 8 ohms: 60 watts per channel with less than 0.25% total harmonic distortion from 20-20,000 Hz, both channels driven. Frequency response (1 watt level): -1 dB, 9 Hz to 80 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: 4-16 ohms, optimized for 8 ohms. FM SECTION (Monophonic): Sensitivity: $1.8 \mu\text{V}$. Selectivity: 90 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: $50 \mu\text{V}$ with external input; $300 \mu\text{V}$ per meter with radiated input. Selectivity: 20 dB at 10 kHz; 60 dB at 20 kHz. Image Rejection: 70 dB at 600 kHz; 50 dB at 1400 kHz. IF Rejection: 70 dB at 100 kHz. Dimensions: Overall — $18\frac{1}{2}'' \text{ W} \times 5\frac{1}{2}'' \text{ H} \times 13\frac{3}{4}'' \text{ D}$.
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PERCHANCE TO DREAM

by h. donald spatz

I had an extraordinary dream the other Sunday afternoon.

Before I tell you about it in all its ephemeral detail, let me take a moment to state with absolute candor that I am a baseball fan. True, I cannot quote batting averages by the yard, nor do I know who played third base for the Giants in 1942, but I love the game and have followed it for years. I visit Memorial Stadium as often as possible during the season. I am devoted to the Orioles and I want that team to remain in, and represent, the City of Baltimore. I have read with great interest of the efforts to build a new downtown sports complex as a means to boost attendance at games, and as these words are written, various negotiations are in progress to enable the present owner of the baseball team to unload his possession, the asking price reputed to be \$12 million. No arrangements have as yet been achieved, but I am certain they will be. I am sure that, ultimately, a way, and the means, will be found to secure the Orioles on the local scene. I devoutly hope so.

Now, with that firmly established in print, back to my dream.

With the Sunday *New York Times* opened in my lap, a column by Harold Schonberg half digested, I dozed off. Perhaps it was the chocolate-coated artichokes I had had with my dinner. In any case, I drifted away on the wings of morpheus . . .

And I was somewhere in the United States, in a city with a population of about one million. I was in what appeared to be a restaurant, eavesdropping on several men who were eating lunch. One fellow, downing a martini, said wasn't it too bad the folks who ran the local symphony orchestra wanted to get out from under and then turn the controls over to somebody else. And, he added, wasn't it rough that the orchestra needed a whopping bunch of dough to remain healthy and firmly entrenched as one of the city's major civic assets.

"How was that again?" asked one of his companions.

"What did the Rams do last week?" asked another.

"Please pass the butter," said the third.

Undaunted, the first man, tackling another martini, observed that it was too bad the crisis had arisen, since the orchestra had made such great strides under its new conductor. "That man is a genius. Vladimir Bunch knows where it's at."

"Vladimir who?" said one companion. "Is he that new line-backer—?" asked the second.

"Pass the salt," said the third.

At which point, Man Number One went to the john and never returned.

Subsequently, the Mayor of the city, in a burst of civic concern, appointed a blue ribbon committee to study the orchestra's problem and come up with a solution. This committee included a podiatrist, two carpenters and a bookie. The committee met once, drank coffee and ate rum buns, and adjourned. No further meetings have been scheduled.

There had previously been a widespread rumor that the orchestra would move to another city if a suitable concert hall could not be provided. A chiropractor who had once taken a correspondence school course in architecture, drew up plans for a magnificent multi-million dollar structure to be built in the heart of downtown. This palatial edifice, complete with a removable dome to permit outdoor concerts in good weather, plus a two acre indoor lake for performances of Handel's *Water Music*, would also serve the local opera company and various other community cultural organizations. Unfortunately, the plans were drawn on the back of a menu at a suburban beer joint, and were thrown out with the trash.

One leading merchant, when told that Kalamazoo and Perth Amboy, N. J., had put in bids to have the orchestra move to their communities, said: "If they don't like it here, let 'em go back where they came from."

. . . I drifted away on the wings of morpheus . . .

When someone asked where the money was coming from to pay for a new concert hall, a member of the Ladies Auxiliary said: "We could hold a bake sale."

The media did their part to help the musicians. One paper ran a two-inch story, but unfortunately the local basketball team had won a game the night before, and the coverage of that event filled the customary 16-page sports section, plus, and the two-incher wound up in the obituaries. Radio stations ran 10-second spots and one TV outlet filmed an interview with the president of the orchestra's board of directors, but as it happened, a player on the local ice hockey team stubbed his toe tripping over his kid's roller skates, and because of this momentous last-minute news story the interview tape was scrapped.

There had been some grumbling in the community because several of the orchestra's members were considered over-paid. The first piccolo, for example, having had an outstanding season the year before (only six errors in 145 concerts, all those occurring in Stockhausen and Webern) had wangled a new cost-of-living contract for himself, and the triangle player had missed the first four concerts of the season as he

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held out for a juicier contract on the grounds that he had not once fallen asleep on the bench while waiting for his big moment in *L'Après Midi d'Un Faun*. But, in general, the public was unconcerned. Unconcerned to the point of apathy. Nevertheless, one citizen was heard to remark: "I guess Twerk (the piccolo player) is worth it. He's held the Golden Lip Award ever since leaving Curtis."

The season had started with considerable promise, with a motorcade through the city watched by 452 citizens. The orchestra's conductor, Maestro Bunch, was in the lead car, his white mane flying in the breeze, his baton arm draped around Fire Moon, prominent author and strip tease artist. Yet, attendance lagged, and box office returns went from rancid to rotten. There was talk that people were afraid to go out at night because the crime wave had reached tidal proportions. "Nuts!" said Hubert Broom, a dentist and one of the orchestra's leading supporters. "Look what happens when Wrought Iron, The Tin Cannonball, or one of those other crazy rock groups comes to town. You can't even steal a ticket!"

"It's television," somebody else said. "People stay home to watch the tube."

There was a chorus of: "What's to watch?"

Obviously, the problem went deeper.

Broom, with tears in his eyes, said it was a hell of a shame. The orchestra was highly regarded, and in league competition it had come off with high honors, finishing at or near the top in the annual World's Series Concerts six years running. Broom was so shaken, he drowned himself in his bathtub the next day.

Gladys Twern, chairman of the orchestra's cupcake committee, had a few acerbic comments of her own. "We've been playing free concerts for thousands of kids from all over the state for years. The little bastards have grown up now and they are card-carrying adults. Where are they? Hasn't any culture rubbed off on them? I don't see them at our concerts."

Wilbert Q. Dump, retired president of the Historical Society, supposed that maybe America was too young, as a nation. We hadn't yet had time to develop an appetite for the finer things. "Balderdash!" said his wife. "You're ninety, and I'm eighty-six." The remark made no sense, but they were both stone deaf and nobody paid any attention to them anyway.

It remained for Sol Klunker, the orchestra's bassoon player, to sum up the entire situation and put it in perspective. Speaking to a regional gathering of the S.O.B. (Society of Bassoonists) he said, in part: "You want I should tell you what's with the arts and humanities in this city? You want to know why we play to a houseful of empty seats without no people? You want to know why in a pig's eye ain't nobody building a concert hall for us?" Sol blew a mean bassoon, but his English left something to be desired. He had been traded the year before from Cleveland, and he had won the Most Valuable Player Award in 1971. He commanded respect, plus which he had a loud voice.

"What's wrong? I'll tell you what's wrong. Money we got coming from out our ears if it's sports we're playing. But Beethoven? No! Crime it ain't, likewise television. Who cares from mugging or even murder if it's Ali and Foreman knocking their brains out or Elvis Pressman screaming his guts out. For baseball \$12 million is as easy as falling off a duck's back. Pigskins and goalposts, sure, how much do you need? Cat gut and Mozart, who cares? A sport's team might fold and leave town, the whole city moans and gnashes from teeth. The orchestra might collapse, so what else is new?" By this time Klunker's face was beet red, and he pounded his lectern so hard splint-

ers flew in all directions. He added a few choice comments concerning the general intellectual level of the populace, then drew a deep breath and thundered: "I tell you, when it comes to classical music, the people of this town just don't give a —!"

Right then, I woke up. This was, you remember, a dream.

Note: *Mr. Spatz insists the above piece implies no commentary on or comparison with places, persons or organizations, living, dead, or otherwise. The treatise came about solely as the result of a gastronomic indiscretion.—Ed.*

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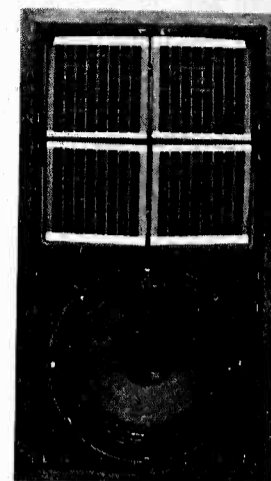
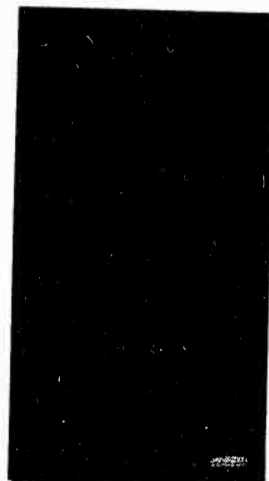
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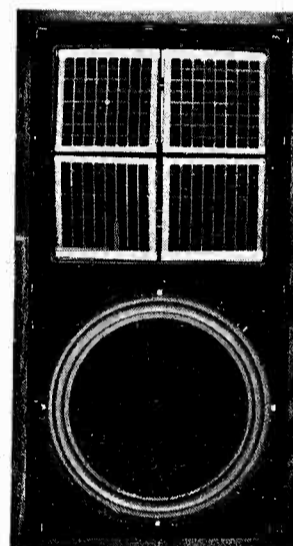
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PRODUCT INFORMATION PRESENTATION

The myriad of companies manufacturing high fidelity component speaker systems seems to be virtually limitless, and each company, including ourselves, vehemently claiming that their product is the *only* accurate reproducer of sound. It must be confusing to one trying to decide which speaker system will give the highest degree of accuracy in relation to a given price. We would not be so pretentious as to say that Janszen Electrostatic is the only "ultimate" reproducer. There are other companies manufacturing speaker systems utilizing the electrostatic principle that deserve consideration. There are even some dynamic systems, and recently an air motion transformer horn, that in recent years, have come closer to the electrostatic in their acoustical characteristics. But, we believe that it is generally accepted among knowledgeable people and technical experts, that by the laws of physics it is not possible in the present state of the art for any speaker other than the electrostatic, to achieve the ultimate goal: accurate reproduction. Janszen was the original electrostatic manufacturer in the United States, and holds the major base patents on electrostatic speakers. Also, Janszen has developed and manufactured electrostatic loudspeakers for over 20 years, considerably longer than anyone else in the industry. We feel that our electrostatics offer to the serious listener, a level of sophistication, manufacturing technology, and performance that is associated with the theoretical excellence of a speaker system that many strive for, but few accomplish.



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Z-412A



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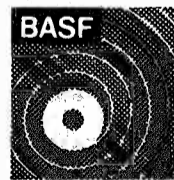
And we're making the same introductory offer on the LH Super C60 and C90 cassettes. In addition we're making the same half-price offer on our BASF/LH 8-track cartridges in 90 minute lengths.

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than the LH Super. The tape for less noise and more sound. With a wider dynamic range than other high density tapes, BASF/LH Super also provides 50% more playback volume at the same level. With a BASF/LH Super you're assured of a lot less distortion... and a lot more pure sound. And like all BASF cassettes it's guaranteed jamproof.

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WAMU "Recollections", the oldest radio nostalgia program in the Washington-Baltimore area, celebrates its 12th year on WAMU with a special five-hour "Big Broadcast" on Sun. evening, Feb. 2, from 7 pm until midnight.

Host John Hickman will feature complete programs from the golden age of network radio. Among them will be one of Will Rogers's last broadcasts before his untimely death in 1935 . . . an exclusive news report by Bob Trout on secluded billionaire Howard Hughes . . . popular film star Dick Powell will again portray "Richard Diamond, Private Detective" . . . Robert Young will star as General Mark Clark on a "Cavalcade of America" broadcast . . . you'll hear William N. Robson's classic production of Irvin S. Cobb's seething tale of vengeance, "Snake Doctor" . . . a rare broadcast of Maurice Chevalier's only network radio series . . . and singer Dorothy Kirsten guests on the popular Cities Service Concert with Paul Lavalie and the Band of America. Other complete programs in this "Big Broadcast" will include: Melody Ranch, This is Paris, The Gulf Headliners, Information Please, and Highways in Melody.

WBJC announces a new program, Old Grass New Grass, beginning February 5 at noon. Betsy Rutherford will host this hour program. Ms. Rutherford, a traditional mountain musician, plays banjo, guitar, and autoharp. She gives concert-lectures and performs in her band, The New Ruby Tonic Entertainers. Her group performs primarily for colleges and square dances.

Brian Macdonald will be the new host of AM Baltimore beginning in February, every day from 6 am to 10 am.

Carousel, another new program, begins in February. Carousel will air Mon. through Fri. from 10 am to noon. Bill Quinn will host this show which will include a broad spectrum of music from Broadway to Hollywood, as well as provide commentary, interviews, and features. Bill has an extensive broadcasting background (See January Forecast!).

Also beginning in February, note two further time changes. Dance Theatre, hosted by Deborah London, will move from noon Wed. to 8 pm Wed. NPR Theatre will be broadcast Sun. evenings at 11 pm.

WCAO will begin broadcasting last autumn's Baltimore Symphony concerts on Feb. 2nd at 8 pm. These special broadcasts will be aired every Sun. throughout Feb. Program details are contained in the "Listening Guide."

WETA changes its early evening program schedule, in response to suggestions of-
122 FORECAST!

ferred by listeners through the annual listener survey. Metronome returns to the air with classical music at 8:00 pm Mon., Wed. and Fri. and at 7:45 on Tues. and Thurs. The Tues. and Thurs. programs will be in matrix quadriphonic and will more than double the amount of quadriphonic material broadcast on WETA. Steve Ember will continue to present an hour of the newest four-channel releases on his Saturday Show. Quadriphonic recordings on Metronome will expand as more material becomes available and eventually all five days will be included.

Inside Jean Shepherd moves to Tues. and Thurs. at 7:00 pm. Theatre of the Air will move up one half-hour to 7:30 pm on Mon. and Theatre Royale, now heard on Wed., will take over the 7:30 pm Mon. position after all of the Theatre of the Air programs have been broadcast. Radio Revisited continues on Fri., but at 7:30 pm instead of 8:00. More old-time radio programs will be added to the schedule as funds permit. The BBC comedy series I'm Sorry, I'll Read That Again will now be heard at 7:00 pm and Washington Straight Talk will be heard Fri. at 7:00 pm. Potter's House, a forum on local issues, moves from Thurs. to Wed., at 7:00 pm.

One weekend change for February is the addition of Wall Street Week, Sun. at 5:30 pm. Anyone concerned with managing his or her money in these times of inflation will appreciate the knowledgeable comments of host Louis Rukeyser and his guests.

Programs from the 1974 Salzburg Festival continue on In Concert, Thurs. evenings at 8:30.

WGMS The Boston Symphony (Sun. at 2 pm) will be featuring music of Schoenberg this month. Transfigured Night will be accompanied by Stravinsky's complete Firebird on Feb. 1; the following week will feature the complete Gurrelieder of Schoenberg. Seiji Ozawa conducts.

The Cleveland Orchestra (Wed. at 9 pm) this month presents conductors Louis Lane, Kurt Masur and Vaclav Neumann in

varied programs from Severance Hall in Cleveland.

The Metropolitan Opera broadcast (Sat. at 2 pm) will this month present **Don Giovanni; Tosca; Das Rheingold;** and a double feature of **Bluebeard's Castle** and **Gianni Schicchi.**

The National Gallery continues its live quadriphonic broadcasts from the East Garden of the Gallery. This month's guests are the Potomac String Trio; pianist Thomas Mastroianni; tenor Howard Hensel; and the Trio Elvetico.

Music of America (Mon. at 10 pm) will feature an Abraham Lincoln Birthday program on Feb. 10. Salute to the States (Tues. at 9 pm) presents tributes this month to Oregon, Pennsylvania, Rhode Island and South Carolina.

On Thurs. evenings at 9 a new program, Orchestral Showcase, features some of the world's finest orchestras, with special emphasis on the fine groups from this country.

Musical Holiday this month will be visiting Austria, the Philippines, Central Africa and Venezuela.

WGTS Opera is the word for February, and Karen Stuart presents four performances of the classics on Monday night's World of Opera (9:05). On Feb. 3, Mozart's **Abduction from the Seraglio;** Feb. 10: Tchaikovsky's **Eugene Onegin;** Feb. 17: Mozart's **Marriage of Figaro;** and Feb. 24: Puccini's **Turandot.**

And as a prelude to this month's Opera Society of Washington production, Carole Cramer features a conversation with David Baber, managing director of the Society, on The Sounding Board (Sun., Feb. 2, 8 pm). The show will also include recorded highlights of memorable past performances by the Society.

The American Theatre Organ Society Concert is heard Sat. at 11 pm. Hosted by Jerry Cunningham, this half-hour program features music and interviews with theater organ performers on instruments from around the world. This month, artists from England, Richmond, Alexandria, and San Francisco will be heard.

QUADRIPHONIC BOX SCORE

WETA: The Steve Ember Saturday Show in quadriphonic (2-3 pm).

WEZR: One selection every quarter hour throughout the day and evening.

WGMS: The National Gallery of Art Concert

"live" each Sunday evening at 7. The Cleveland Orch. every Weds. at 9 pm.

WGTEB: Two quadriphonic shows weekly: with Euclid (Mon., 7 am and Fri., 7 pm).

WHFS: Tuesday and Thursday 8-9 pm.

WJMD. Seven nights a week from 8-9 pm, 2-2:30 pm on Sundays.

WKTK: Every day from Noon through 7 pm.

WMAR: Mon., Tues., Weds., Fri. 8-8:30 pm; Thurs. 8-9 pm; Sat. 2-2:30 pm, Sun 2-2:30 pm.

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Radio Radical

by gino bardi

Edward Merritt, whose unassuming voice occupies many hours of WAMU air time, lives in an unassuming apartment on Connecticut Avenue. He drinks "good wines—or those potable with water." The night I visited him, we had the latter, from a jug of Franzia, a wine so dry he dubbed it astringent, and we sat at opposite ends of a nearly empty living room, with the single object of furniture (other than that beneath us) being a radio in a wooden cabinet almost unbelievably old. Mr. Merritt does not "live" in this apartment, as he does not "listen" to this radio. He has other residences and other radios around the country. He touches base on Connecticut Avenue during those few hours he is not at WAMU.

The first thing I wanted to know was how it is humanly possible to do as many hours of air time as he does. He is seemingly on all night, all afternoon and occasionally in the morning. And, while I was asking questions, Why?

We talked past midnight, the hour for his Nightwatch classical program, and I got the answer to my first question. He tapes the appropriate commentary and a technician splices in the appropriate music (hopefully!) and puts Ed Merritt on the air while he peacefully sips diluted Franzia with me. Ah, the miracles of electronics. My next question was answered next. "I believe in radio," he explained. "In spite of TV, I think in the long run, radio is going to prove that it is the medium that conveys the information." Radio allows the listener to participate . . . "it supplies all the necessary concomitants to the presentation and the listener provides the rest, constructing the news or drama or whatever it is out of his own imagination to recreate the situation. This is something television doesn't do. Radio is the medium that captures the mind."

These are hopeful words for something that so often seems mired in bargain-basement commercials, horrifying music and obnoxious jocks that all seem hell bent on turning a fast buck. Merritt, who has worked for listener supported WAMU for nine years is as enthusiastic about public radio as he is about radio in general.

He has harsh words for "garbage peddlers" who glut the air waves with "beautiful music" ("But it isn't beautiful music at all . . . it's musical garbage. . .") and classical stations who "seem to have discovered movements of symphonies which last two-and-a-half minutes—followed by four commercials—followed by another forty-second musical selection, and that by another four commercials . . ." He has "been kicking around commercial radio for a long time" so he knows the territory. His own concept of radio is one of responsibility—that radio has a responsibility to the

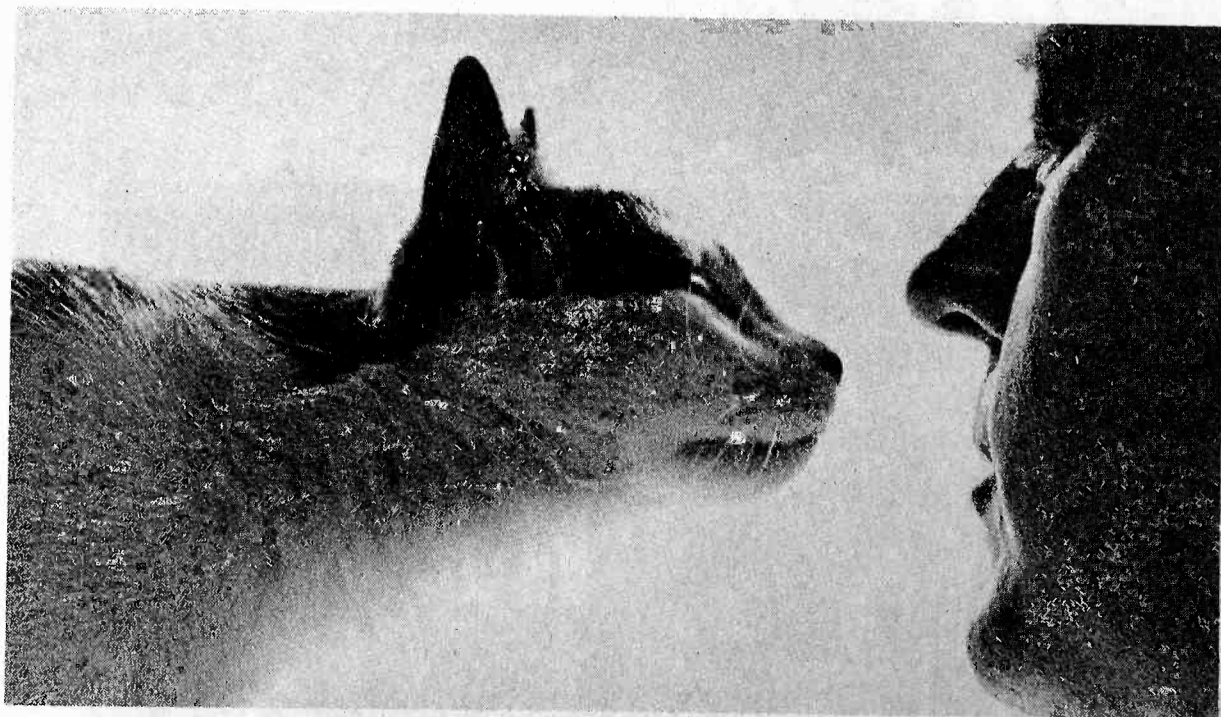
people—a trust—to play that which people want to hear, at the same time informing them.

Public radio, which occupies nearly all his time now, excites him—it's a different world. "I believe very strongly that the part of the media that will be able to inform the public and keep them **au courant** as to what is **really** going on is the radio—and in this instance public radio . . . I think there is a tremendous excitement in being involved in public radio because there are no inhibitions—we can do anything we want to do. I cannot recall any time when anyone has ever told me what to do or say or not to do or say. There have been occasions when someone has said to me "What are you DOING?" And my response has been . . . (a brief gesture, here). And that has been that."

He is seemingly on all night, all afternoon . . .

Some of the more controversial or unusual examples of his, at times unorthodox, programming have included the introduction of a classical composer from Communist Rumania, the playing of operas or classical works not heard before in D.C. and interviews with controversial writers of all sorts. He has interviewed literally hundreds of people on his show on an irregular schedule ("we never know who will be in town") and found all of them to be interesting and valuable additions to his show. Well, nearly all: Several years ago he recalls, "there were a number of books out on the vegetable oil and whipped cream school of sex . . . I interviewed a few of these . . . uh, couples . . . and I realized that, at least at my age, they didn't have much to say." Recently, he talked with William Conrad, TV's Cannon, and past star of the original radio Gun Smoke

Ed Merritt and friend.



series, which Merritt is resurrecting, along with many other fine examples of radio drama, for rebroadcast in 1975.

WAMU constantly tries to adjust their programming to the needs of the listeners, and the freedom from commercial pressures allows the station to program a wide variety of music and talk shows. In January, his program Opera House was dropped in favor of a Big Band show, in response to listener feedback. Rather than concentrating on a single concept of the "typical listener" (white-male-age-twenty-five-to-thirty-five-college-graduate, etc.), WAMU strives to serve the **total** listener—twenty-four hours a day of different programming. "I strongly suspect that we have the most varied format in the country"

Ed Merritt is a radio radical—a man who sees his job and his profession, not as a place to spend eight hours a day between twelve-hour naps, but as a tool to some greater good. He is proud of his work and his station and it looks to me like it would take more than money to drag him out of the studios of WAMU back to commercial radio. He revealed a firm handle on the eventual responsibility the media has to the public. "The number of cowards in positions of considerable influence in this country," he says, almost in disbelief, "is larger than any intelligent person can imagine. The public broadcasters can serve the country, by calling a spade a spade—if they can get themselves out from under any one of a half dozen inhibitions . . . If these kinds of stations can develop in the city, providing people with the facts and commentary as they become available, this kind of broadcast facility will have a very strong and very forceful and affirmative effect, and be a very hopeful force in the political development of our country. This is why I am as excited as I am about being involved with the station I am with and doing what I am doing."

When I arrived home, after speaking with Ed Merritt, I turned on my radio. There he was, politely and quietly highlighting the classical music spliced into his show by a WAMU staffer. It was the correct music.

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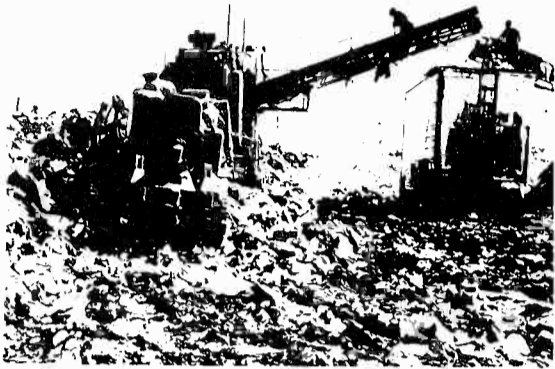
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Recycling in a Major Key



"If the solid waste in all major urban areas were converted to fuel, it would supply enough energy for the nation's entire residential and commercial lighting."—U.S. Environmental Protection Agency.

But,

Who cares?

Somebody cares. And fortunately for the Washington area the "big" somebody that cares is the Tinplate Producers, American Iron and Steel Institute. Why fortunately? Because to get the message to an audience that has proved responsive on other occasions, the Institute is sponsoring a program series on WGMS that will combine good music with information on the advancements being made across the country in re-cycling materials and in solid waste management.

"Household refuse is a low-sulfur fuel that helps preserve air quality as it conserves other fuel resources."

But,

Who is doing anything about it?

Baltimore is one city that's doing something about it. A pyrolysis system which will convert solid waste into fuel gas for the production of steam to heat and cool municipal office buildings is under construction there. Baltimore also has two detinning plants, where tin is reclaimed and recycled, cutting down on expensive waste. And Baltimore is only one of dozens of cities across the nation that are taking steps to reuse what we throw away.

"More than \$1 billion worth of metals alone is discarded annually in the solid waste stream. Recovery and recycling of these metals can conserve energy and natural resources and reduce the volume of materials sent to landfills."

But,

Can just anyone help?

Yes, anyone can help. In the state of Washington litter was reduced by 90% by involving everyone.

"Revenues generated by the sale of reclaimed materials can help offset collection and disposal costs."

But,

Do public officials know this?

Public officials are studying these ideas, although, one must admit that at present not many seem to be involved.

"New technologies for recovery and reuse of the various components of household refuse will permit many communities to reduce in significant amounts the waste going to landfill."

But,

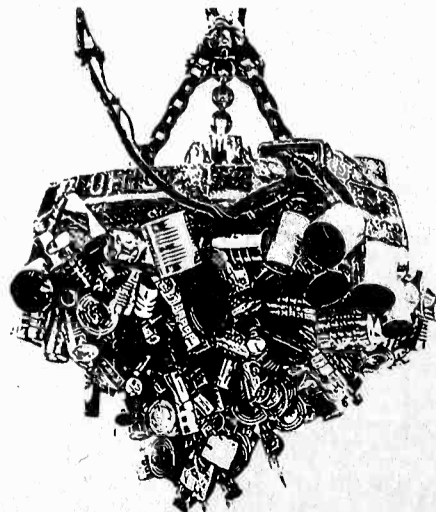
What difference do all these ideas make, anyway?



These ideas can make all the difference between a bearable future and an unbearable one.

And to help make the future bearable, the Institute is sponsoring 26 weeks of "Orchestral Showcase" on WGMS. The series, slated to begin in the first part of February, will showcase great orchestras from all over the world. More importantly for us, local orchestras will be featured and the program will be made available to stations in other cities.

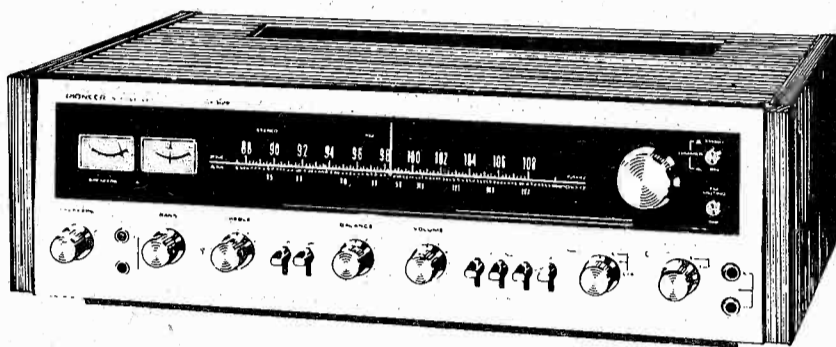
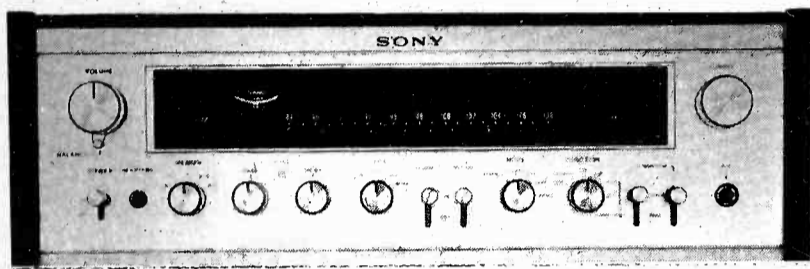
In the "intermissions" representatives from the localities in the U.S. that have ventured upon the exciting—and rewarding—ways to recycle, reclaim, and use garbage will report on their projects. What they are doing, how they went about it, and what the results have been will be discussed. Lest anyone think it odd that a music program has been chosen to carry the message, remember that in music—as in all the arts—ideas are constantly recycled, reclaimed, and reused for everyone's enjoyment.



Illustrations courtesy of Tinplate Producers, American Iron and Steel Institute.

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2:00 PM WBAL Metropolitan Opera
 2:00 PM WGMS Metropolitan Opera
 2:00 PM WITF The Opera
 8:00 PM WCAO Opera

SUNDAY

1:00 PM WETA Opera, Etc.
 3:00 PM WGTS Vocal Scene

OTHER NATIONS

MONDAY THROUGH FRIDAY

11:45 AM WGTS Week at the U.N. (Wed.)
 1:00 PM WGTS French in the Air (Thurs.)
 6:00 PM WGTS BBC Science Magazine (Wed.)
 6:30 PM WITF Overseas Assign.(Britain) (Mon.)
 6:30 PM WITF BBC Science Magazine (Fri.)
 8:00 PM WBJC Internat'l Festival (Mon.)
 8:00 PM WGMS Musical Holiday (Wed.)
 11:00 PM WITF Classics of French Music (Tues.)
 11:00 PM WITF Music from Germany (Thurs.)
 12:00 Mdt WITF Mbari-Mbayo (Thurs.)

SATURDAY

7:05 AM WGMS Adventures in Judaism
 11:00 AM WHFS Indian Hour
 12:00 Nn WAMU Pa' La Loma
 12:00 Nn WETA Charter Flight
 4:00 PM WAMU Mbari-Mbayo

SUNDAY

9:00 AM WHFS Korean Hour
 9:05 AM WAVA Wash. Jewish Hour/Max Resnick
 10:30 AM WHFS Jewish Musical Hall
 11:00 AM WHFS Indian Hour
 12:00 Nn WAMU Music from Germany
 12:30 PM WHFS Italian Melodies
 2:30 PM WGTS Melody Time (Germany)
 4:00 PM WGTS Sweet Music (Indian)
 00 PM WHFS Armenian Hour
 5:00 PM WHFS German Hour
 6:00 PM WHFS Greek Family Hour
 7:00 PM WHFS Francophonía
 8:00 PM WHFS International Hour
 9:00 PM WHFS Korean Hour
 12:00 Mdt WITF Melody Time (Germany)

PROGRESSIVE MUSIC

MONDAY THROUGH FRIDAY

6:00 AM WGTB Dave Selvin Show (Thurs., Fri.)
 6:00 AM WMAL Lynn McIntosh
 6:00 AM WGTB (Q)Quad with Euclid (Mon.)
 7:00 AM WHFS Progressive Rock with Ty
 9:30 AM WGTB Radio Free Shire
 10:00 AM WHFS Prog. Rock with David
 11:00 AM WMAL Tom Curtis
 12:00 Nn WGTB Bruce Rosenstein (Wed. & Fri.)
 12:00 Nn WGTB Jill Shapiro (Tues.)
 1:00 PM WHFS Prog. Rock with Josh
 1:00 PM WTKT (Q)Prog. Rock w/Larry Harjjs
 3:00 PM WMAL Pete Larkin
 3:15 PM WGTB Spiritus Cheese
 5:00 PM WAMU Ol Howard's Rock 'N' Roll
 5:00 PM WHFS Prog. Rock with Cerphe
 5:00 PM WTKT (Q)Progressive Rock
 7:00 PM WGTB (Q)Quad with Strider (Fri.)
 7:00 PM WMAL Bill O'Connor
 Fulltime WGTB Progressive Music
 Fulltime WHFS Progressive Rock
 Fulltime WITF Non-Stop Rock

SATURDAY AND SUNDAY

12:00 Nn WBJC Sunday Underground
 12:00 Nn WGTB Sophie's Parlor (Sat.)
 8:00 PM WAMU Time Machine (Sat.)
 Fulltime WGTB Progressive Music
 Fulltime WHFS (Q)Progressive Rock
 Fulltime WITF Non-Stop Rock
 Fulltime WMAL Progressive Rock

PUBLIC AFFAIRS

MONDAY THROUGH FRIDAY

5:55 AM WHFS Gilbert Gude (Tues.)
 6:00 AM WBJC AM Baltimore
 9:00 AM WAMU Kaleidoscope w/Home
 9:00 AM WGTS Overseas Mission (Fri.)
 10:00 AM WETA Live Cover. of Senate Hearings
 11:00 AM WAMU Family Counsel (Tues.)
 11:00 AM WAMU Profiles (Wed.)
 11:00 AM WAMU Mind & Body (Thurs.)
 11:00 AM WAMU 51 Percent Women (Fri.)
 11:30 AM WGTS Sound of Listen (Wed.)
 11:30 AM WGTS In Black America (Thurs.)
 11:45 AM WGTS Week at U.N. (Wed.)
 1:00 PM WGTS Mont.Cnty. Comments (Tues.)
 1:30 PM WGTS Univ.College Journal (Thurs.)
 2:45 PM WGTB Radio Free Women (Mon.)
 2:45 PM WGTB Simran (1st & 3rd Tues.)
 2:45 PM WGTB The Place (2nd & 4th Tues.)
 2:45 PM WGTB Fireside Flak (Wed.)
 2:45 PM WGTB Critique (Thurs.)
 2:45 PM WGTB Watchdog (Fri.)
 5:00 PM WETA All Things Considered
 5:00 PM WITF All Things Considered
 5:30 PM WGMS Preview
 6:00 PM WGTS Dialogues on Involvement (Tues.)
 6:00 PM WGTS Consumer's Notebook (Thurs.)

6:30 PM WBJC Fine Tuning (Mon.)
 6:30 PM WBJC Great Atlantic Radio Consp.(T.F.)
 6:30 PM WBJC Politics & People (Wed.)
 6:30 PM WBJC Dialogue (Thurs.)
 6:30 PM WBJC Insight (Fri.)
 6:30 PM WETA Talk of the Town
 6:00 PM WGTB Them & Us (Mon.)
 6:00 PM WGTB Interface (Fri.)
 6:00 PM WGTB People (1st & 3rd & 5th Wed.)
 6:00 PM WGTB Friends (Tues.)
 6:00 PM WGTB Open Forum (Thurs.)
 6:00 PM WGTB Interface (2nd & 4th Wed.)
 6:30 PM WGTS All Things Considered
 6:30 PM WITF Overseas Assignment (Mon.)
 6:30 PM WITF Behind the Headlines (Tues.)
 6:30 PM WITF Conversations at Chicago (Wed.)
 7:00 PM WAMU Options (M-W-F)
 7:00 PM WETA Potter's House (Wed.)
 7:00 PM WETA Wash. Straight Talk
 7:30 PM WAMU Future of (Fri.)
 7:30 PM WAMU Overseas Mission (Tues.)
 7:30 PM WGTS Univ. College Journal (Wed.)
 8:00 PM WGTS Firing Line (Tues.)
 8:00 PM WGTS Options (Thurs.)
 9:00 PM WAVA In Conversation
 12:00 Mdt WGTS Casper Citron (Mon.-Thurs.)
 12:00 Mdt WMAL Barry Farber

SATURDAY

5:00 AM WAVA Washington Window
 8:30 AM WGTB Taking Time for Children
 2:45 PM WGTB Radio Free Women
 5:00 PM WETA All Things Considered
 5:30 PM WETA Washington Week in Review
 6:00 PM WGTB Friends
 11:00 PM WAVA Overseas Mission
 12:00 Mdt WGTS All Things Considered

SUNDAY

6:00 AM WGAY Mont. County Comments
 6:00 AM WHFS Univ. of Detroit Town Hall
 6:00 AM WMAR Overseas Mission
 6:15 AM WGAY Prince Georges People
 6:25 AM WHFS Md.Dept. of Education
 6:45 AM WHFS Mont. County Comments
 6:30 AM WGAY Moments of Inspiration
 6:30 AM WMAR Man to Man
 6:45 AM WGAY Religion in Wash.
 7:00 AM WGAY United Planning Organization
 7:00 AM WHFS Washington Window
 7:00 AM WMAR Md. Drug Abuse Admin.
 7:15 AM WGAY Cap. Comment/A.A.
 7:30 AM WGAY Md.Nat'l Cap.Park & Plan.Comm.
 7:45 AM WGAY Consumers in Action
 8:00 AM WGAY Young Lawyers Present
 8:30 AM WHFS Mont. County Comments
 5:00 PM WETA All Things Considered
 5:30 PM WETA Wall Street Week
 6:30 PM WAMU As Others See Us
 7:00 PM WBJC Baltimore Happenings
 7:30 PM WAMU Thirty Minutes
 12:00 Mdt WMAL Barry Farber
 12:00 Mdt WGTS All Things Considered

RELIGION

MONDAY THROUGH FRIDAY

5:30 AM WHFS Written Word
 6:00 AM WGTS This is Sligo (Thurs.)
 6:30 AM WAVA Man to Man-4th Presby. Church
 11:30 AM WGTS Eternal Light (Fri.)
 5:45 PM WGTS Voice of Prophecy
 6:00 PM WGTS Why A Christian College (Mon.)
 6:00 PM WGTB Church World News (Fri.)
 6:15 PM WGTB Dialog (Fri.)
 6:45 PM WGTB Safari (Fri.)
 7:00 PM WGTB Music for Spirit
 10:00 PM WGTS Sacred Artist (Fri.)
 12:30 AM WGTS Voice of Prophecy

SATURDAY

5:45 AM WHFS Challenge for Today
 7:05 AM WGMS Adventures in Judaism
 11:00 AM WGTS Sound of Worship
 2:00 PM WGTS History of a Hymn
 3:30 PM WGTS Scripture
 4:00 PM WGTS Sacred Concert Hour
 12:30 AM WGTS Voice of Prophecy

SUNDAY

6:00 AM WWDC Religious Programming
 7:00 AM WJMD Inspirational Music
 7:15 AM WGAY Moments of Inspiration
 7:30 AM WGAY Religion in Washington
 7:30 AM WGTS Scripture
 7:30 AM WHFS Lutheran Hour
 7:45 AM WMAR Pallotine Mission
 8:00 AM WGMS Back to God
 8:00 AM WMAR Christ Lutheran Church
 8:05 AM WHFS Ode Ship of Zion
 8:30 AM WGMS Way of Life
 8:30 AM WGTS Music on High
 8:45 AM WGMS Changed Lives
 9:00 AM WJMD Voice of Prophecy
 9:05 AM WAVA Wash. Jewish Hour/Max Resnick
 9:30 AM WGMS Trinitarian Church
 9:30 AM WGTS Protestant Hour
 10:30 AM WGTS Choice of Prophecy
 11:00 AM WAVA 4th Presby. Church
 11:30 AM WGTS The Pulpit

5:00 PM WAMU Sunday Scholar Series
 5:45 PM WGTS Voice of Prophecy
 10:45 PM WAVA Religion in the News

SCIENCE

MONDAY THROUGH FRIDAY

5:15 AM WHFS Agriculture USA
 5:45 AM WHFS Let's Talk About the Atom (W)
 5:55 AM WHFS Space Story (Wed.)
 9:00 AM WGTS Human Condition (Wed.)
 9:00 AM WGTS BBC Science Magazine (Thurs.)
 11:00 AM WAMU Mind & Body (Thurs.)
 11:00 AM WGTS Cook's Corner
 6:20 PM WAVA Eden's Garden (Fri.)
 6:00 PM WGTS BBC Science Magazine (Wed.)
 6:30 PM WITF BBC Science Magazine (Fri.)
 7:20 PM WAVA Eden's Garden (Fri.)
 7:30 PM WAMU Ecology & Human Env. (M & W)
 8:00 PM WGTS Perspectives on Health (M & W)

SUNDAY

8:00 AM WAMU Ecology & Human Env.
 5:15 PM WHFS Agriculture USA
 5:30 PM WGTS Science, Scripture & Salvation

SPORTS PLAY-BY-PLAY

MONDAY THROUGH FRIDAY

1:00 PM WMAL Wash. Redskins (Sun.)
 1:15 PM WAVA Race Reports
 7:45 PM WAVA College Basketball (GW & AU)

SYMPHONIC

MONDAY THROUGH FRIDAY

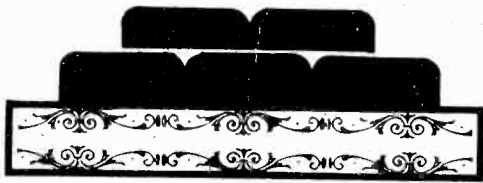
6:00 AM WETA A.M.-1
 6:00 AM WGTS Daybreak
 7:00 AM WITF Music at Seven
 8:30 AM WITF Music Ante Meridiam
 9:00 AM WETA A.M.-2
 10:30 AM WGMS Listener Survey
 12:00 Nn WETA P.M.-with Steve Ember
 1:00 PM WITF Music from Oberlin (Mon.)
 1:00 PM WITF Kent in Concert (Thurs.)
 1:30 PM WAMU Measure by Measure
 2:00 PM WITF Music Post Meridiam
 2:00 PM WGTS Sacred Artist (Mon.)
 2:00 PM WGTS Vocal Scene (Tues.)
 2:00 PM WGTS First Hearing (Wed.)
 2:00 PM WGTS Telemann Society (Thurs.)
 3:00 PM WGMS Homeward Serenade
 3:00 PM WGTS BBC Prom.Concert (Mon.)
 3:00 PM WGTS BBC Concert Hall (Tues.)
 3:00 PM WGTS Concert Hour VI (Wed.)
 3:00 PM WGTS Keyboard Immortals (Thurs.)
 3:00 PM WGTS Dutch Concert Hall (Fri.)
 4:00 PM WGTB Afternoon Serenade
 7:00 PM WGMS G.T.E. Hour
 7:00 PM WITF Music at Seven
 8:00 PM WBJC Internat'l Festival (Mon.)
 8:00 PM WBJC Stereo Concert Hall (Wed.)
 8:00 PM WBJC Orchestral Hall (Fri.)
 8:00 PM WCAO Maestro Symphony
 8:00 PM WETA Metronome
 8:00 PM WITF Boston Symphony (Mon.)
 8:00 PM WITF Cleveland Orch. (Thurs.)
 8:00 PM WITF Library of Congress Concerts (F)
 8:30 PM WETA Boston Pops Concert (Mon.)
 8:30 PM WETA Phillips Collection Concerts (Tu.)
 8:30 PM WETA Phila.Orch.Concerts (Wed.)
 8:30 PM WETA Foreign Fest.Concerts (Thurs.)
 8:30 PM WETA Library of Congress Concerts (F)
 9:00 PM WBJC Cleve.Orch. (Mon.)
 9:00 PM WBJC Boston Symphony (Tues.)
 9:00 PM WGTS Musical Masterpieces (Tues.)
 9:00 PM WGTS Spotlight (Wed.)
 9:00 PM WGTS Music of the Ages (Thurs.)
 9:00 PM WGMS Cleve. Orch. (Wed.)
 9:00 PM WGMS World's Great Orch. (Thurs.)
 9:00 PM WBJC NPR Concert (Fri.)
 10:00 PM WGTB Sacred Artist (Fri.)
 11:00 PM WETA Classical Grooves
 11:30 PM WGTS Reverie (Mon.-Thurs.)
 12:00 Mdt WITF Kent in Concert (Tues.)

SATURDAY

6:00 AM WETA Classical Weekend
 10:00 AM WITF Osborg's Choice
 10:30 AM WGTS Art of Pipe Organ
 12:00 Nn WITF BBC Music Showcase
 1:00 PM WETA (Q)Steve Ember
 1:05 PM WGMS Luncheon Concert
 2:30 PM WGTS Afternoon Serenade
 6:00 PM WGTB Auditorium Organ
 6:30 PM WGTS Choral Masterpieces
 8:30 PM WITF Boston Pops Concert

(Continued on page 159)

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Opera Box

(Day of month precedes the fraction bar: /) ●STEREO

ABDUCTION FROM THE SERAGLIO, Mozart-●WGTS 3/9:05pm; ●WBJC 13/8pm
AIDA, Verdi-●WCAO 8/8pm

BLUEBEARD'S CASTLE, Bartok-●WGMS 22/2pm; ●WITF 22/2pm

CAVALLERIA RUSTICANA, Mascagni-●WCAO 22/8pm
CIRCUS PRINCESS, THE, Kalman-WBJC 25/8pm

DON GIOVANNI, Mozart-●WGMS 1/2pm; ●WITF 1/2pm

EL CAPITAN, Sousa-●WBJC 27/8pm
EUGENE ONEGIN, Tchaikovsky-●WGTS 10/9:05pm

GIANNI SCHICCI, Puccini-●WGMS 22/2pm; ●WITF 22/2pm

LES INDES GALANTES, Rameau-●WBJC 20/8pm

MARIA STUARDA, Donizetti-●WETA 16/1pm
MARRIAGE OF FIGARO, THE, Mozart-●WETA 2/1pm; ●WGTS 17/9:05pm

MERRY WIDOW, THE (Part I), Lehar-WBJC 4/8pm; WBJC 11/8pm (Part II).

RHEINGOLD, DAS, Wagner-●WGMS 15/2pm; ●WITF 15/2pm

RIGOLETTO, Verdi-●WCAO 1/8pm
RODELINIA, Handel-●WETA 23/1pm

SONG OF NORWAY, THE, Grieg-WBJC 18/8pm
TENDER LAND, THE, Copland-●WBJC 6/8pm
TOSCA, Puccini-●WGMS 8/2pm; ●WITF 8/2pm
TROVATORE, IL, Verdi-●WCAO 15/8pm
TURANDOT, Puccini-●WGTS 24/9:05pm

WOZZECK, Berg-●WETA 9/1pm

1 DON GIOVANNI, Mozart-●WGMS 2pm
DON GIOVANNI, Mozart-●WITF 2pm
RIGOLETTO, Verdi-●WCAO 8pm
2 MARRIAGE OF FIGARO, THE, Mozart-●WETA 1pm
3 ABDUCTION FROM THE SERAGLIO, Mozart-●WGTS 9:05pm

4 MERRY WIDOW, THE, Lehar (Part I)-WBJC 8pm

6 TENDER LAND, THE, Copland-●WBJC 8pm

8 AIDA, Verdi-●WCAO 8pm

TOSCA, Puccini-●WGMS 2pm; ●WITF 2pm

9 WOZZECK, Berg-●WETA 1pm

10 EUGENE ONEGIN, Tchaikovsky-●WGTS 9:05pm

11 MERRY WIDOW, THE, Lehar (Part II)-WBJC 8pm

13 ABDUCTION FROM THE SERAGLIO, Mozart-●WBJC 8pm

15 RHEINGOLD, DAS, Wagner-●WGMS 2pm; ●WITF 2pm

TROVATORE, IL, Verdi-●WCAO 8pm

16 MARIA STUARDA, Donizetti-●WETA 1pm

17 MARRIAGE OF FIGARO, THE, Mozart-●WGTS 9:05pm

18 SONG OF NORWAY, THE, Grieg-WBJC 8pm

20 LES INDES GALANTES, Rameau-●WBJC 8pm

22 BLUEBEARD'S CASTLE, Bartok-●WGMS 2pm; ●WITF 2pm

CAVALLERIA RUSTICANA, Mascagni-●WCAO 8pm

GIANNI SCHICCI, Puccini-●WGMS 2pm; ●WITF 2pm

23 RODELINIA, Handel-●WETA 1pm

24 TURANDOT, Puccini-●WGTS 9:05pm

25 CIRCUS PRINCESS, THE, Kalman-WBJC 8pm

27 EL CAPITAN, Sousa-●WBJC 8pm

Technics

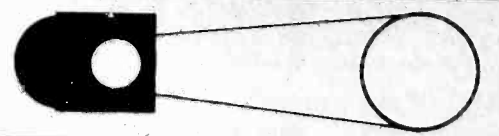
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Broadway Spotlight

(Day of month precedes the fraction bar: /) ●STEREO

CABARET-●WBJC 28/12Nn

CARNIVAL-●WBJC 14/12Nn

FIDDLER ON THE ROOF-●WGAY 23/1pm

FUNNY GIRL-●WBJC 21/12Nn

FUNNY THING HAPPENED ON THE WAY TO THE FORUM-●WGAY 9/1pm

GEORGE M-●WGAY 2/1pm

1776-●WGAY 16/1pm

TAKE ME ALONG-●WBJC 7/12Nn

2 GEORGE M-●WGAY 1pm

7 TAKE ME ALONG-●WBJC 12Nn

9 A FUNNY THING HAPPENED ON THE WAY TO THE FORUM-●WGAY 1pm

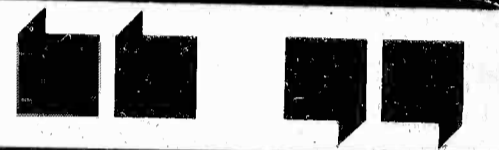
14 CARNIVAL-●WBJC 12Nn

16 1776-●WGAY 1pm

21 FUNNY GIRL-●WBJC 12Nn

23 FIDDLER ON THE ROOF-●WGAY 1pm

28 CABARET-●WBJC 12Nn



The Spoken Word

(Day of month precedes the fraction bar: /) ●STEREO

ACT OF FAITH-WAMU 24/9:30pm

ADVENTURE OF THE SPECKLED BAND, THE-WITF 4/10:30pm

FALLER, KEVIN, Show Me the Way to go Home-WETA 2/8pm

FOUR QUARTETS OF T.S. ELIOT-WAMU 17/9:30pm

GUNN, JAMES, Open Warfare-WAMU 28/9:30pm

LEIBER, FRITZ, The Moon is Green-WAMU 7/9:30pm

LOVELACE, JOHN, Slim-WAMU 3/9:30pm

REED, LARRY, The Reunion of Olives & Daisies-WETA 2/8pm

ROBINSON, FRANK, The Girls from Earth-WAMU 21/9:30pm

ROBINSON, FRANK, The Reluctant Heroes-WAMU 14/9:30pm

SATTERMAN, BRUCE, Thanks for the Memories-WAMU 10/9:30pm

SILVER BLAZE-WITF 5/10:06pm

THOMAS, DYLAN, Return Journey from Swansea-WITF 16/7pm

VLIET, R.G., Clem Maverick-WETA 9/8pm

2 FALLER, KEVIN, Show Me the Way to go Home-WETA 8pm

REED, LARRY, The Reunion of Olives & Daisies-WETA 8pm

3 LOVELACE, JOHN, Slim-WAMU 9:30pm

4 ADVENTURE OF THE SPECKLED BAND-WITF 10:30pm

5 SILVER BLAZE-WITF 10:06pm

7 LEIBER, FRITZ, The Moon is Green-WAMU 9:30pm

9 VLIET, R.G., Clem Maverick-WETA 8pm

10 SATTERMAN, BRUCE, Thanks for the Memories-WAMU 9:30pm

14 ROBINSON, FRANK, The Reluctant Heroes-WAMU 9:30pm

16 THOMAS, DYLAN, Return Journey from Swansea-WITF 7pm

17 FOUR QUARTETS OF T.S. ELIOT-WAMU 9:30pm

21 ROBINSON, FRANK, The Girls from Earth-WAMU 9:30pm

28 GUNN, JAMES, Open Warfare-WAMU 9:30pm

renaissance

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that defines
state of the art

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you'll be there

For an audition or information

Contact

Stereo
Sound

4419 John Marr Drive Annandale, Va.

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The Week at a Glance / Daily



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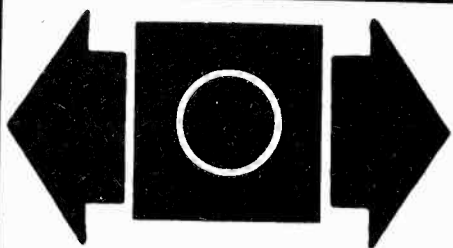
7 AM	8 AM	9 AM	10 AM	11 AM	12 Noon	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM	12 Mdt
WAMU-FM 88.5 ● MORNING LINE with Craig Oliver	WETA-FM 90.9 ● A.M. classical music, time & weather with Bill Cerri (May be pre-empted in part by live coverage of major events)	WBJC-FM 91.5 ● AM BALTI-MORE ● THEN AND NOW	WJTS-FM 91.2 ● DAYBREAK PUBLIC AFFAIRS D.C. SCHOOL RADIO COOK'S CORNER PUBLIC AFFAIRS NOON NOTES	WJAD 94.7 ● LIVELY BLEND OF FAMILIAR MUSIC interspersed with Nat'l. and local news time & temp. AI Soper News each hour	WBAL-FM 97.9 ● MUSIC IN STEREO (classics)	WGAT 99.5 ● THE SOUND OF MUSIC	WVDC-FM 101.1 ● THE JOHNNY HOLIDAY SHOW ● THE DICK HEMBY SHOW	WHFS 102.3 ● PROGRESSIVE ROCK with Ty	WCAO-FM 102.7 ● MAESTRO MORNING ● MAESTRO LUNCHEON ● MAESTRO AFTERNOON ● MAESTRO EVENING	WGMS-FM 103.5 ● FRED EDEN ● MASTERS OF THE BAROQUE ● LISTENER SURVEY ● LUNCHEON AT THE KENNEDY CENTER ● THE LISTENING BOOTH ● MUSIC FOR A FEW ● FORWARD SERENADE ● SERENADE ● SERENADE PREVIEW NEWS & FEATURES ● SERENADE NEWS ● THE G.T.E. HOUR ● FINE ARTS PROGRAMS VARY-see "Listening Guide" for specific details ● SPECTRUM ● AFTER HOURS (till 6:00 am)	WITH-FM 104.3 NEWS NEWS ● NON-STOP ROCK NEWS NEWS	WAVA-FM 105.1 ALL NEWS BROADCASTING with Carl Kassel, Allen Schaerel, James Limbach, Nat Albright, Walt Starling ALL NEWS BROADCASTING with James Limbach, Carl Kassel, Allen Schaerel, Pat Mochel, Carol Rieke, Mike Rushlow ALL NEWS BROADCASTING with Mike Rushlow, Jay W. Moore, Carol Rieke, Walt Starling, and Nat Albright, Bill Torrey ALL NEWS BROADCASTING with Jay W. Moore, Bill Torrey	WMAZ-FM 106.5 ● THE SOUND OF STEREO Beautiful Music News 5 of and 25 after each hour ● THE SOUND OF STEREO 106 Beautiful Music ● THE SOUND OF STEREO 106 Beautiful Music 5 min. news 5 of each hour. ● QUAD BROADCASTS ● THE SOUND OF STEREO 106 Beautiful Music ● THE SOUND OF STEREO 106 Beautiful Music News 5 of	WEZR 106.7 ● E-Z RADIO (easy listening arrangements of popular tunes by leading artists in uninterrupted quarter hour segments News on the hour)	WMAZ-FM 106.5 ● THE SOUND OF STEREO Beautiful Music News 5 of and 25 after each hour ● THE SOUND OF STEREO 106 Beautiful Music ● THE SOUND OF STEREO 106 Beautiful Music 5 min. news 5 of each hour. ● QUAD BROADCASTS ● THE SOUND OF STEREO 106 Beautiful Music ● THE SOUND OF STEREO 106 Beautiful Music News 5 of	WTKT 105.7 ● PROGRESSIVE ROCK with Tom Slambaugh (5am-10am) ● PROGRESSIVE ROCK with John Reeves ● PROGRESSIVE ROCK with Scott Stephens ● PROGRESSIVE ROCK with Larry Allen (Mid-5am)	WMAZ-FM 107.3 ● LYNN McINTOSH SHOW ● TOM CURTIS SHOW ● PETE LARKIN SHOW ● BILL O'CONNOR SHOW ● IN CONCERT

STEREO

The Week at a Glance / Sunday



7 AM	8 AM	9 AM	10 AM	11 AM	12 Noon	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM	12 Mdt
WMAU-FM 88.5 FOLK MUSIC and BERNSTEIN	WMAU-FM 88.5 ECOLOGY	WMAU-FM 88.5 STAINED GLASS BLUE GRASS	WMAU-FM 88.5 GALAXIS	WMAU-FM 88.5 SINGER'S WORLD	WMAU-FM 88.5 MUSIC FROM GERMANY	WMAU-FM 88.5 IN PRAISE OF MUSIC with Tom Morrison	WMAU-FM 88.5 OPERA, ETC with Dean Dalton	WMAU-FM 88.5 THE NEW THING ROOT MUSIC SHOW	WMAU-FM 88.5 THE SUN. SCHOLARS SERIES	WMAU-FM 88.5 AS OTHERS SEE U.S. E	WMAU-FM 88.5 30 MINUTES TALES OF TIME & SPACE	WMAU-FM 88.5 SOUND STAGE	WMAU-FM 88.5 RECOLLECTIONS w/ John Hickman	WMAU-FM 88.5 THE BIG SOUND w/ Ed Merritt	WMAU-FM 88.5 NIGHT-WATCH with Ed Merritt	WMAU-FM 88.5	WMAU-FM 88.5
WETA-FM 90.9 CLASSICAL WEEKEND with Martin Goldsmith	WETA-FM 90.9 COM-POSERS FORUM	WETA-FM 90.9 SUNDAY UNDERGROUND	WETA-FM 90.9 OPERA, ETC with Dean Dalton	WETA-FM 90.9 ALL THINGS CONSIDERED WALL STREET WEEK	WETA-FM 90.9 FOLK WEEKEND with Mary Cliff	WETA-FM 90.9 NPR THEATRE	WETA-FM 90.9 CONCERT OF THE WEEK	WETA-FM 90.9 CLASSICAL GROOVES with Yale Lewis	WETA-FM 90.9 NPR THEATRE	WETA-FM 90.9 OLD MASTERS REVISITED	WETA-FM 90.9 THE SOUNDING BOARD	WETA-FM 90.9 FIRST HEARING	WETA-FM 90.9 IN RECITAL	WETA-FM 90.9 BBC CONCERT HALL	WETA-FM 90.9 ALL THINGS CONSIDERED VOICE OF PROPHECY	WETA-FM 90.9	WETA-FM 90.9
WBAJ-FM 91.5 MUSIC APPRECIATION GROUND	WBAJ-FM 91.5 SUNDAY UNDERGROUND	WBAJ-FM 91.5 BEGINNINGS (Talk)	WBAJ-FM 91.5 AUDITORIUM ORGAN	WBAJ-FM 91.5 NPR CONCERT OF THE WEEK	WBAJ-FM 91.5 MELODY TIME	WBAJ-FM 91.5 VOCAL SCENE (Opera)	WBAJ-FM 91.5 SWEET MUSIC (INDIAN)	WBAJ-FM 91.5 UKRAINIAN RADIO HR. SCIENCE	WBAJ-FM 91.5 FROM THE MIDWAY	WBAJ-FM 91.5 BAND CONCERT	WBAJ-FM 91.5 THE SOUNDING BOARD	WBAJ-FM 91.5 FIRST HEARING	WBAJ-FM 91.5 IN RECITAL	WBAJ-FM 91.5 BBC CONCERT HALL	WBAJ-FM 91.5 ALL THINGS CONSIDERED VOICE OF PROPHECY	WBAJ-FM 91.5	WBAJ-FM 91.5
WJMD 94.7 INSPIRATIONAL MUSIC songs of inspiration and meditation	WJMD 94.7 THE VOICE OF PROPHECY	WJMD 94.7 THE SOUND OF THE GOOD LIFE	WJMD 94.7 Q 4-Channel Broadcast	WJMD 94.7 THE BEAUTIFUL LISTENING EXPERIENCE	WJMD 94.7 THE SOUND OF MUSIC	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)	WJMD 94.7 MUSIC IN STEREO (classics)
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WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)	WZZR 106.7 MUSIC OF INSPIRATION (3 hours of religious programs)
WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW	WMAU-FM 107.3 LYNN MCINTOSH SHOW



Listening Guide

Stereo Station

*The suffix "-FM" is intentionally omitted in the program log

If unable to find a particular station listed under a specific time, refer back to a previous listing for that station. FM programs vary in length, and do always start on the hour or half-hour. The program information contained in this log conforms to the information submitted by the individual stations, is presented in the good faith that it is accurate and complete.

N indicates program preceded by a newscast.

① Saturday

- 6:00 A.M.
WAMU JAZZ ANTHOLOGY-with George Mercer. Duke of Dixieland.
WETA CLASSICAL WEEKEND-w/Martin Goldsmith-BOYCE Sym.#4 in F (Ang36951)[6]; HAYDN Quartet in Bb, Op.76, #4 (Vox596)[22]; POULENC Suite Francaise (Ang36519)[13]; HANDEL Ballet Music from Alcina (Argo686)[20]; REICHA Wind Quintet in A, Op.91, #5 (CR22160110)[26]; SCHUBERT Sym.#2 in Bb (Lon6772)[29]; BARTOK Suite from Wooden Prince (Turnabout34086)[24].
WGMS PETE JAMERSON SHOW
WGTB MORNING MUSICAL NEWS-news, features, & prog. music.
WGTS DAYBREAK-Light music plus Health Watch & The Written Word.
- 6:30 A.M.
WGMS (6:45)ON THE CORNER
- 7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Irish Folk Music.
WGMS ADVENTURES IN JUDAISM
- 7:30 A.M.
WGMS PETE JAMERSON SHOW
- 8:00 A.M.
WAMU BLUEGRASS-w/Gary Henderson & Katy Daley exploring historical trends in bluegrass music since its inception.
WGTS YOUR STORY HOUR-Enrichment for children.
- 8:30 A.M.
WGTB TAKING TIME FOR CHILDREN-a program of music, stories & poetry for young at heart. Produced by Eleanor Hickey.
- 9:00 A.M.
WBJC MARRIAGE & THE FAMILY-Reruns of two Soc. 103 programs heard Tuesday & Thursday.
WETA CLASSICAL WEEKEND-w/Martin Goldsmith-GRIEG Holberg Suite, Op.40 (Argo670)[20]; CHAUSSON String Quartet Op.35 (MHS1351)[30]; HINDEMITH Der Schwanendreher for Viola (Nonesuch 71239)[28]; MOZART Sonata #11 in A, K.331 (Lon6866)[21]; DVORAK Sym.#6 in D (Lon6495)[47]; BACH Cantata #5 Wo soll ich fliehen hin (SK-W2/1-2)[23].
WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY... Classic Jazz & Blues from 20's, 30's & 40's with history & commentary provided by Royal.
- 9:30 A.M.
WGTS SATURDAY SEMINAR-Discussions center around moral & ethical issues.
- 11:00 A.M.
WBJC AN HOUR WITH...
WGTS SOUND OF WORSHIP-Live broadcast of Adventist Church.
- 11:30 A.M.
WGMS MASTERS OF THE BAROQUE-BUXTEHUDE Suite #6 in c, Picht-Axenfeld (MHS879); TELE-MANN Don Quichotte Suite, Beaucamp (PHC9003).
- 12:00 NOON
WAMU PA' LA LOMA-an anthology of Latin & Afro-Cuban music presented by Hector Corporan.
WBJC MUSIC FROM THE OLD COUNTRY
WCAO MAESTRO LUNCHEON
WETA CHARTER FLIGHT-w/Mary Cliff.

- WGMS** AT THE KEYBOARD-Emil Gilels, p.-BACH-SILOTTI Prelude in b, Gilels (SRB04110); HAYDN Piano Concerto in D, Gilels/Barshai (M3309-8); MEDTNER Sonata Reminiscenza in a, Op.38, Gilels (SRB04110); PROKOFIEV Love for 3 Oranges: Scherzo & March, Gilels (SRB04110).
WGTB SOPHIE'S PARLOR-a program of feminist music.
- 12:30 P.M.
WGTS AFTERNOON SERENADE-Inspirational music & talk.
- 1:00 P.M.
WAMU SPIRITS KNOWN & UNKNOWN-w/Gerald Lee. Black music, news, interviews, poetry & information sharing.
WETA QSTEVE EMBER'S SATURDAY SHOW-new classical music releases, matrix quadriphonic, pre-recorded tapes & miscellaneous surprises.
WGMS LUNCHEON CONCERT-SMETANA Ma Vlast: Vysehrad, Karajan (139037); DEBUSSY-BUSSER Printemps, Boulez (M30483); DE FALLA La Vida Breve: Interlude & Dance #1, Reiner (LSC2230).
- 2:00 P.M.
WBJC FOLK FESTIVAL U.S.A.-Minstrel of Appalachia-8th Annual Bascom Lamar Lunsford Mountain Music Festival.
WGMS METROPOLITAN OPERA BROADCAST-MOZART Don Giovanni.
- 2:30 P.M.
WGTB (2:45)RADIO FREE WOMEN-discussion of current women's issues by Feminist Radio Network.
- 3:00 P.M.
WGTB (3:15)SATURDAY'S CHEESE-progressive music, live local artists & homegrown electronix w/Skip Pizzi.
- 4:00 P.M.
WAMU MUSIKI YA TUNYA-Azikwe Msimang-Bormann explores influence of African music on Calypso, Latin & contemporary music.
WBJC FOLK MUSIC & BERNSTEIN
- 5:00 P.M.
WAMU JAZZ REVISITED-w/Hazen Schumacher.
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WGMS INTERMEZZO
WGTS SACRED CONCERT-ORGAN VESPERS-Feat. Nancy Edison, organ teacher at Blue Mountain Academy in Hamburg, Pennsylvania.
- 5:30 P.M.
WAMU THIS IS RAGTIME-w/Terry Waldo who traces evolution of ragtime through recordings, interviews, & discussions of ragtime performers & composers-Odd Ball Ragtime.
WBJC EXPLORATIONS IN JAZZ
WETA WASHINGTON WEEK IN REVIEW
- 6:00 P.M.
WAMU QUARTET-w/Ed Clark. Art of American Barber-shop Quartet is explored.
WETA FOLK WEEKEND-two hours of folk music with Mary Cliff.
WGMS IN THE WIND-KRUMPHOLZ Sonata in f, for flute & harp, Rampal/Laskine (BC1317); HUSA Music fro Prague 1968, Univ. of Mich.Sym.Band (CRS4134); PEZEL Sonata #65, N.Y. Trumpet Ens. (H71301).
WGTB FRIENDS-program about gay people in Wash. area, produced by Stonewall Nation Media Collective
WGTS AUDITORIUM ORGAN-GREENE Voluntary in b; PURCELL Trumpet Tune & Bell Sym.: Piston-Chromatic Study on name of Bach; LISZT Prelude & Fugue on Bach; John Obetz, o.

- 6:30 P.M.
WGTB EVENING ALTERNATIVE NEWS
WGTS CHORAL MASTERPIECES-HAYDN The Creation, Parts II & III. Agnes Giebel, Waldemar Kmentt, Gottlob Frick, Bavarian Radio Chorus & Orch./Jochum (PHS2903); MORALES Magnificat, Roger Wagner Chorale with strings & cembalo/Wagner (Ang-36012).
- 7:00 P.M.
WAMU SEALED BEAM-w/Robert Parish. Off & Fumbling Again-A follow-up to highly acclaimed 'bloopet' program of a year ago.
WGMS FIRST HEARING
WGTB ANDI FISHMAN SHOW-prog. music.

- 7:30 P.M.
WMJS SPOTLIGHT ON COUNTRY-Glen Campbell.

BALTIMORE SYMPHONY POPS CONCERT
 Saturday, February 8
GEORGE SHEARING QUINTET
 LYRIC THEATRE, 8:15 p.m. Call 837-5691

- 8:00 P.M.
WAMU TIME MACHINE-w/Bill Barber reviewing rock 'n' roll hits of past.
WCAO MAESTRO OPERA-VERDI-Rigoletto with Cornell MacNeil as Rigoletto, Joan Sutherland as Gilda, Renato Cioni as Duke of Mantua, Cesare Siepi as Sparafucile, Fernando Corena as Count Montemone, & Stefania Malagu as Maddalena; Chorus & Orch. of Accademia Di Santa Cecilia, Rome/Sanzogno. Sung in Italian. (OSA1332)[136].
WETA JAZZ PLUS-Yale Lewis presents traditional & contemporary jazz plus interviews with prominent musicians, occasional live & tape-delayed jazz concerts, blues, ragtime & related music.
WGMS FIGURES OF SPEECH
WGTS MUSICAL MEMORIES-Tonight's program is entitled Two Loves Have I, & features Jean Lautzenheiser vs GENII the computer on Mighty Wurlitzer.

Saturday, Feb. 8 8:30 pm
 Concert Hall, Kennedy Center
CARLOS MONTOYA
Flamenco Guitarist
 Call 393-4433 for Ticket Info.
 Washington Performing Arts Society

- 8:30 P.M.
WBJC JAZZ EXTRAVAGANZA
WMJS (8:45)SPOTLIGHT ON COUNTRY-Norma Jean.
- 9:00 P.M.
WAMU SOUND, COLOR & MOVEMENT-Russell Williams explores inseparable relationship between musicians, movement & music.

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Capital letters indicate major keys; lower case, minor keys. General descriptions for programs are given with the first listing for the month. Conductor's name follows the fraction bar (/). Parenthesis indicate record mfg. no. (XOO). Brackets indicate approximate length of selection in minutes: [OO].

GENERAL ABBREVIATIONS

a	alto
b	bass
bn	bassoon
br	baritone
bv	baroque violin
c	contralto
ce	cello

cl	clarinet	h	harp
cor	cornet	hc	harpsichord
ct	counter-tenor	hm	harmonica
d	drums	h	horn
db	double bass	l	lute
eh	english horn	m	mandolin
f	flute	ms	mezzo-soprano
fh	french horn	n	narrator
g	guitar	o	organ

ob	oboe	Sym.	Symphony	viga	viola da gamba
Orch.	Orchestra	t	tenor		
p	piano	tb	trombone		
per	percussion	tr	trumpet		
ph	post horn	ty	tympani		
Phil.	Philharmonic	v	violin		
r	recorder	vc	violinello		
s	soprano	vi	viola		
sx	saxophone	vida	viola d'amore		

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- 10:00 P.M.
 WGMS ●BUZZ BALL SHOW—prog music w/ Kevin Lanigan.
 ●PAN AMERICAN UNION CONCERT—Nerine Barrett, Jamaican pianist, —MENDELSSOHN Prelude & Fugue, Op. 35; SCHUBERT Sonata in a, Op. Posth.; CHOPIN 24 Preludes, Op. 28.
- 10:30 P.M.
 WMJS ●SPOTLIGHT ON COUNTRY—Glaser Brothers.
- 11:00 P.M.
 WGTS ●AMERICAN THEATRE ORGAN SOCIETY—Theatre organ music recorded at Gaumont State Theatre in Kilburn, England, feat. Sidney Torch on Wurlitzer.
- 11:30 P.M.
 WGTS ●I'M SORRY I'LL READ THAT AGAIN—Comedy from BBC.
- 12:00 MIDNIGHT
 WAMU ●NIGHTWATCH—classical music throughout night with Edward Merritt.
 WBJC ●JAZZ EXPERIENCE
 WCAO ●MAESTRO SYMPHONY—BEETHOVEN Sym.#8 in F, Op. 93 (H3619)(27).
 WGTB ●CORPUS CALLOSUM—w/Ken Moss & Rich Stevens; features Classical/Progressive Rock combinations.
 WGTS ALL THINGS CONSIDERED

2 Sunday

- 6:00 A.M.
 WAMU ●JAZZ ANTHOLOGY—with George Mercer: Three Guitars.
 WETA ●CLASSICAL WEEKEND—with Martin Goldsmith: RAMEAU Pygmalion Over. (802893)(8); DEBUSSY Sonata for flute, viola & harp (DG2530049)(17); BRIXI Organ Concerto in F (34244)(19); BEETHOVEN Cello Sonata in A, Op. 69 (32360016)(29); STRAUSS Metamorphosen (35976)(23); SCHUMANN Over., Scherzo & Finale (2310)(16); KUHLAU Incidental Music from Elf-Hill (34230)(31).
 WGMS ●PETE JAMERSON SHOW
 WGTB ●TOO SOON AFTER SATURDAY NIGHT SHOW—Progressive music with Furry Rick & Chuck Ulysses Farley.
- 7:00 A.M.
 WAMU ●FOLK MUSIC & BERNSTEIN—with Maury Bernstein.
 WGTS ●MORNING MEDITATIONS—Inspirational music & features.
- 8:00 A.M.
 WAMU ●ECOLOGY & HUMAN ENVIRONMENT—with Dr. Martha Sager, Professor, Environmental Systems Management Studies, American University (see listings for previous Monday & Wednesday, 7:30pm)
 WGMS ●(7:57)BACK TO GOD
- 8:30 A.M.
 WGMS Mennonite Hour/CHANGED LIVES
- 9:00 A.M.
 WAMU ●STAINED GLASS BLUEGRASS—Gary Henderson & Katy Daley combine best of bluegrass & gospel music for 90 minute Sunday morning presentation.
 WBJC ●MUSIC APPRECIATION—Reruns of three Music 103 programs heard Mon., Wed., Fri. this week at 9:00am.

WASHINGTON HIGH FIDELITY MUSIC SHOW

FEBRUARY 7, 8 & 9

HOTEL WASHINGTON

WASHINGTON, D.C.

- WCAO ●MAESTRO MORNING
 WETA ●(8:55)CLASSICAL WEEKEND—with Martin Goldsmith: SIBELIUS Karelia Suite, Op. 11 (8669)(19); TELEMANN Trio Sonata in e (71124)(12); SMETANA Quartet #1 in E, From My Life (7144)(30); BERWALD Sinfonie Capricieuse (1319)(26); WAGNER Prelude & Liebestod from Tristan (3610)(16); PALESTRINA Missa Brevis (60187)(25); STRAVINSKY Petrouchka (6009)(35).
 WGMS (9:15)CHRISTIAN SCIENCE CHURCH
 WGTB DISK MEMORY SHOW—Alan Lee features collector items from formative days of Rock & Roll, plus interviews with personalities from era of 1955-62.
- 9:30 A.M.
 WGMS TRINITARIAN CHURCH
- 10:00 A.M.
 WGMS ●SUNDAY SYMPHONY—BEETHOVEN Sym.#4 in Bb, Op. 60, Jochum (6500089); DVORAK Slavonic Dance in F, Op. 46 #4, Neumann (SAT22523).
- 10:30 A.M.
 WAMU ●GALAXIS—with David Goessling & Paul Iadarola who survey & present contemporary music of all kinds
 WBJC ●INTRODUCTION TO SOCIOLOGY—Repeats of 3 Sociology 101 programs heard Mon., Wed., Fri. this week at 9:30am.
- 11:00 A.M.
 WGMS ●CHORAL CLASSICS—BOYCE O where shall wisdom be found, Dearnley (OS25279); BRUCKNER Te Deum in C, Barenboim (S36615); DUMONT Benedictus, Fremaux (MHS608).
- 11:30 A.M.
 WAMU SINGER'S WORLD—with Wayne Conner,
 WGTS BEGINNINGS—Call-in program offering counseling & referral.
- 12:00 NOON
 WAMU ●MUSIC FROM GERMANY—with David Berger.
 WBJC ●SUNDAY UNDERGROUND
 WCAO ●MAESTRO LUNCHEON
 WETA ●COMPOSERS' FORUM—David Krane.
 WGMS ●THIS WEEK IN WASH./NAT'L. SYM. NOTES
 WGTB ●STUMP JUMPERS' SIT-IN—with Tex & Greg. Country rock, C & W bluegrass & good old rock & roll.
- 12:30 P.M.
 WAMU ●IN PRAISE OF MUSIC—2 hours of sacred & choral music with Tom Morrison.
 WGMS ●MUSIC ROOM—DEBUSSY La Plus Oue lente, Heifetz/Bay (LSC5017); RACHMANINOFF Suite #1 for 2 pianos, Op. 5, Fantasy, Vronsky/Babin (LSC2648); ZELENSKA Sonata #6 in c for 2 oboes, bassoon, & continuo, New England Ens. (CRS1814)
 WGTS ●AUDITORIUM ORGAN—GREENE Voluntary in b; PURCELL Trumpet Tune & Bell Sym.; PISTON Chromatic Study on name of Bach; LISZT Prelude & Fugue on Bach, John Obetz, o.
- 1:00 P.M.
 WETA ●OPERA, ETC.—with Dean Dalton: MOZART Le Nozze Di Figaro, feat. Geraint Evans, Reri Grist, Elisabeth Soderstrom & Werner Hollweg.
 WGAY ●MATINEE AT ONE—George M.
 WGTS ●CONCERT OF WEEK—Three of America's great composers are honored in this Trio of Thirds: HARRIS Sym.#3; SCHUMAN Sym.#3; COPLAND Sym.#3, Nat'l. Sym./Dorati, from Nat'l. Public Radio.
- 1:30 P.M.
 WGMS ●VOCALISE—Leslie Guinn, br: FOSTER There's a good time coming; Sweetly She Sleeps, My Alice Fair; Gentle Anne; I am nothing but a plain old soldier, Kolish (H71268).
- 2:00 P.M.
 WCAO ●MAESTRO AFTERNOON
 WGMS ●(1:55)BOSTON SYMPHONY ORCHESTRA—Berkshire Fest. Concert/Ozawa: SCHOENBERG Verklarte Nacht, Op. 4; STRAVINSKY The Firebird: complete ballet music.
- 2:30 P.M.
 WAMU ●NEW THING ROOT MUSIC SHOW—2 1/2 hours of classic & contemporary jazz with Rusty Hassan.
 WGTS ●MELODY TIME—Light classical music from Deutsche Welle.
- 3:00 P.M.
 WGTB ●JERKY JOHN SHOW—Progressive music with John Hofstetter.
 WGTS ●VOCAL SCENE—Opera, operetta & art songs, with commentary on vocal arts.
- 4:00 P.M.
 WGMS ●THE PLECTRUM—FERRABOSCO Pavan, Bream (LSC2924); CHAMBONNIERES Chaconne in F, Kipnis (MS7326); BACH Prelude in c, BWV. 999, Yepes (2530462); RONCALLI Gigue, Ghiglia (S-37015); PARISH-ALVERS Concerto in g for harp & orch., Zabaleta/Burgos (S37042); CERVANTES Contra danza, Ybarra (WST17152).
 WGTS ●SWEET MUSIC—Indian music & commentary.
- 5:00 P.M.
 WAMU SUNDAY SCHOLARS SERIES—Presented in cooperation with Wash. Hebrew Congregation feat. talks by

- foremost Jewish scholars, authors, artists & scientists.
 WBJC ALL THINGS CONSIDERED
 WETA ALL THINGS CONSIDERED
 WGMS ●CRITIC'S CHOICE
 WGTS ●UKRAINIAN MELODY HOUR—Music from Ukraine.
- 5:30 P.M.
 WBJC ●VOICE IN THE WIND
 WETA I'M SORRY I'LL READ THAT AGAIN
- 6:00 P.M.
 WCAO ●MAESTRO EVENING
 WETA ●FOLK WEEKEND—Two hours of folk music with Mary Cliff.
 WGMS ●SOUL OF CLASSICS
 WGTB ●MEDICATED GOO SHOW—with Geoffrey Brown & Wil Madison.
 WGTS FROM THE MIDWAY—Public lecture series from Chicago Univ.
- 6:30 P.M.
 WAMU AS OTHERS SEE US—Host John Anspacher & foreign press correspondants discuss how international press reports on news developments in U.S.
 WBJC ●SORRY, I'LL READ THAT AGAIN
 WGMS ●ARS NOVA
- 7:00 P.M.
 WAMU THIRTY MINUTES—Overseas Mission.
 WBJC ●BALTIMORE HAPPENINGS
 WGMS ●NATIONAL GALLERY OF ART CONCERT
 WGTS ●BAND CONCERT—Band music at its best: Marches by Alex Lithgow.
- 7:30 P.M.
 WAMU TALES OF TIME & SPACE—with Drusilla Campbell.
 WMJS ●(7:45)SPOTLIGHT ON COUNTRY—Jeanne Praett.
- 8:00 P.M.
 WAMU SOUND STAGE—Weekly radio dramas presented in cooperation with Nat'l. Public Radio, Street 70 Radio Theatre Workshop, C.B.C., B.B.C. & other national international & local sources.
 WBJC ●OLD MASTERS REVISITED
 WCAO ●MAESTRO SYMPHONY—BEETHOVEN Sym.#3 in Eb, Op. 55 (H3619)(53).
 WETA NATIONAL PUBLIC RADIO THEATER—Show Me the Way to Go Home by Kevin Faller; Reunion of Olives & Daisies by Larry Reed.
 WGTS ●SOUNDING BOARD—Talent showcase for Wash. area.
- 8:30 P.M.
 WGMS ●SERENATA
 WMJS ●(8:45)SPOTLIGHT ON COUNTRY—Jan Howard.
- 9:00 P.M.
 WAMU RECOLLECTIONS—with John Hickman: Tonight Recollections begins at 7:00 with 5-hour Big Broadcast celebrating its 12th Anniversary on air.
 WETA ●CONCERT OF WEEK—RAVEL Pavane pour une infante defunte Miroirs; SATIE Premier Gymnopedie, Croquis et agaceries d'un gros bonhomme en bois; DEBUSSY Ballade, Danse, Le plus que lente, L'Isle joyeuse.
 WGMS ●(8:55)RADIO SMITHSONIAN
 WGTB ●ABSTRACTION SHOW—Progressive music with John Paige, emphasis on Imported LP's.
 WGTS ●FIRST HEARING—New recordings are auditioned by panel of critics.
- 9:30 P.M.
 WGMS ●ORCHESTRAL MASTERWORKS—BACH Brandenburg Concerto #1 in F, BWV. 1046, Loveday/Ledger/Tilney/Marriner (6700045); HAYDN Sym. #95 in c, Jochum (2530420); MAHLER Sym.#2 in c, Resurrection, Armstrong/Baber/Bernstein (MS-32681).
- 10:00 P.M.
 WAMU ●BIG SOUND—Two hour program featuring music of Big Band era with host Ed Merritt.
 WGTS ●IN RECITAL—SCHUBERT Quintet in A, Op. 114; RAVEL Intro. & Allegro, Melos Ens., Peter Frank, p.
- 10:30 P.M.
 WMJS ●(10:45)SPOTLIGHT ON COUNTRY—Lawanda Lindsey.
- 11:00 P.M.
 WBJC ●NPR THEATER
 WETA ●CLASSICAL GROOVES—with Yale Lewis: BEETHOVEN Serenade for flute (M31309)(25); CHOPIN Sonata in g (S36591)(24); HAYDN String Quartet #69, Op. 64 (KHB20339)(17); SCHUMANN Papillons Op. 2 (DGG139316)(14); BERWALD Stor Septet (CS6672)(23); REICHARDT Rondeau in Bb (CE31007)(9).
 WGTS ●BBC PROMENADE CONCERT—ELGAR Over., Froissart; MOZART Concerto in G for flute & orch., K. 313; ARNOLD Over., Peterloo, BBC Sym./Arnold, Douglas Whittaker, f.
- 12:00 MIDNIGHT
 WAMU ●NIGHTWATCH—with Edward Merritt.
 WGTB ●MYSTIC EYES—with Steve Lorber, feat. English music of 60's, Punk Rock, & backgrounds of today's British & American music.
 WGTS ALL THINGS CONSIDERED—News magazine from Nat'l. Public Radio.

3 Monday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-with George Mercer. Original Dixieland Jazz Band.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-with Bill Cerri-BACH Double Concerto in d (S36841)(17); HOLST St. Paul's Suite (S3688-3)(13); DITTERSDORF Serenade in F, for Orch. (MHS985)(19); HUMMEL Trumpet Concerto in E♭ (CRL27002)(20).
WGMS ●FRED EDEN SHOW
WGTS ●QUADRIPHENIA WITH EUCLID-quadriphonic progressive music in SQ & QS systems.
WGTS ●DAYBREAK-Light classical music plus Health Watch, Written Word, & Mutual News.

6:30 A.M.
WAMU READING ALOUD-with Bill Cavness.

7:00 A.M.
WAMU ●MORNINGLINE-Craig Oliver.
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC ●MUSIC APPRECIATION-Music 103 from Comm. College of Baltimore.
WETA ●A.M.-with Bill Cerri-MENDELSSOHN Sextet Op. 110 (PHS6500170)(24); SUSATO Twelve Dances from The Danserye 1551 (S36851)(25); MOZART Flute Concerto, K.313 (PHS6500379)(25); SAINT-SAENS Sym.#2 in a (S36995)(23); SHOSTAKOVICH Piano Concerto #1 (MS6392)(22); Sym.#5 in d, Op.47 (R40004)(44); WEINBERGER Polka & Fugue from Schwanda (S60098)(10).
WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTS ●MORNING ALTERNATIVE NEWS

9:30 A.M.
WBJC INTROD. TO SOCIOLOGY-Soc.101 from Comm. College of Baltimore.
WGTS ●RADIO FREE SHIRE-with Prof. Mota. Feat. entertainment listing, astrological forecast, live local artists, & progressive morning music.
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT-Stories, games & activities for pre-school & early-grade children.

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS-Live coverage of important hearings & other events as scheduled; classical music continues until noon when there are no happenings.
WGMS ●LISTENER SURVEY-DVORAK Carnival Over., Op.92, Fiedler (LSC3315); MENDELSSOHN Piano Concerto #1 in g, Op.25, Serkin/Ormandy (MS7185); TCHAIKOVSKY Sym.#2 in c, Op.17, Little Russian, Markevitch (PHS900205); LIA-DOV Baba Yaga, Op.56, Svetlanov (SR40159).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU ●(10:55)VOICES IN THE WIND-an arts magazine from Nat'l Public Radio with Oscar Brand.
WGTS ●COOK'S CORNER-Discussion of all aspects of food, cooking & nutrition.

11:30 A.M.
WGMS ●MASTERS OF THE BAROQUE-HANDEL Harpsichord Suite #4 in d, Goldsbrough (OLS144); ALBINONI Oboe Concerto in d, Op.9,#2, Lardrot/Boettcher (VSD2138).
WGTS 200 YEARS-A look at America on eve of Bicentennial.

12:00 NOON
WAMU READING ALOUD-with Bill Cavness.
WBJC ●HOLLYWOOD SOUNDSTAGE
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-with Bob Davis.
WGTS ●SOPHIE'S PARLOR-a program of feminist music & information.
WGTS ●NOON NOTES-A potpourri of music, announcements & features.

12:30 P.M.
WAMU NEWS DAY/LEHNT DEUTSCH

1:00 P.M.
WAMU ●MEASURE BY MEASURE-with Edward Merritt-MOZART Sym.#23 in D, K.181.
WBJC ●WBJC SPECIALS-Drama, music, poetry & Nat'l Press Club Luncheons are featured.
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-GALLIARD Sonata #5, Bobo/Grierson (S125); BEETHOVEN Adagio in E♭, for mandolin & harpsichord, Wa.43,#2, Scivittaro/Veyron-Lacroix (H71227); BRAHMS Piano Trio #2 in C, Op.87, Szeryng, Fournier/Rubinstein (ARL-0138).
WGTS ●SACRED ARTIST-Re-broadcast of last Friday's program. Dr. Paul Calloway, dir. of music at Washington Cathedral & dir. of Cathedral Choral Soc. is the guest.

2:30 P.M.
WGTS ●(2:45)Programs from Feminist Radio Network-discussion of current women's issues.

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTS ●(3:15)SPIRITUS CHEESE NATURAL RHYTHM SHOW-with Mark Gorbulew; features live interviews with National recording artists, plus prog. jazz.
WGTS ●BBC PROMENADE CONCERT-BRUCKNER Sym. #6 in A, BBC Sym.Orch./Downes.

4:00 P.M.
WAMU ●(3:55)BOOKMARK-with Edward Merritt.
WGTS ●AFTERNOON SERENADE-BORODIN Nocturne for String Orch., Strings of Phila.Orch./Ormandy (MS6224); CHOPIN Concerto #2 in f, N.Y.Phil./Schippers; Andre Watts,p, (MS6955).

4:30 P.M.
WAMU NEWS DAY
WBJC ●NEWS CAPSULE-30 minute of news of Balto. area.

5:00 P.M.
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WGMS ●PREVIEW/RENE CHANNEY
WGTS ●POP MUSIC-USA-a ten-part series on history of popular music in USA. Presented in cooperation with Northern Virginia Comm. College.

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTS ●INTERFACE
WGTS WHY A CHRISTIAN COLLEGE-Philosophy of Christian education at Columbia Union College.

6:30 P.M.
WBJC FINE TUNING
WETA TALK OF THE TOWN
WGTS ●TWO HOURS FROM TAURUS-live & recorded prog. music with Geri.
WGTS ALL THINGS CONSIDERED-News magazine from Nat'l Public Radio.

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Radio Retrospect w/ Neil Ellis 1939, Part I/It's a Crime Mr. Collins.
WGMS ●G.T.E.HOUR-BARTOK Dance Suite, Boulez (M-31368); LITOLFF Concerto Symphonique #4 in d, Op.102, Remoortel (GS1035).
WITF ●MUSIC AT SEVEN

7:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-with Dr. Martha Sager-Natural Recycling.
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Roger Miller.

8:00 P.M.
WAMU ALL THINGS CONSIDERED-w/Susan Stamberg & Bob Edwards.
WBJC ●INTERNATIONAL FESTIVAL-Trad., folk & concert music from Germany.
WCAO ●MAESTRO SYMPHONY-BEETHOVEN Sym.#5 in c, Op.67 (H3619)(39).
WETA RADIO REVISITED
WGMS ●INVITATION TO THE DANCE
WGTS PERSPECTIVES ON HEALTH-Physicians, nurses & other health professionals discuss a variety of health-related topics. Call-in format when live.

8:30 P.M.
WETA ●(8:25)IN CONCERT: Boston Pops Orch./Dickson-HASSEN Valdres March; ROSSINI Over. to Barber of Seville; GRAINER (arr.) Londonderry Air; STRAUSS Tales from Vienna Woods, Waltzes; SAINT-SAENS Piano Concerto #2 in g, Op.22.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-La Costa.

9:00 P.M.
WBJC ●CLEVELAND ORCHESTRA-/Masur-GLUCE Over. STRAUSS Four Last Songs; HINDEMITH Boston Sym.; TCHAIKOVSKY Sym.#4.
WGMS ●ROYAL INSTRUMENT-Music for organ & instruments; Woodwinds-BARBER Toccata Festiva; Biggs, Phila./Ormandy (MS6398); Martin Sonata

da Chiesa w/Alain & Rampa (MHS1277); Krebs Fantasia; Kotesier Partia for English horn & organ; Biggs, van der Lik (M31961).

WGTB ●EVENING ALTERNATIVE NEWS
WGTS ●(9:05)WORLD OF OPERA-MOZART Abduction from Seraglio with Peter Schrier, Arleen Auger, Harald Neukirch, Otto Mellies, Kurt Moll; Dresden State Orch./Bohm(DGG2709051).

9:30 P.M.
WAMU COLUMBIA WORKSHOP-Slim by John Lovelace. (Orig.Brdcst. 3/2/46). Produced & directed by Howard G.Bames; starring Elliott Reed & Robert Dryden. About a ride over Rockies on a freight train.
WGTB ●BEAD INTERVALS-with Marty. Prog. music.

10:00 P.M.
WAMU ●BLUEGRASS-w/Gary Henderson & Katy Daley.

WGMS ●MUSIC OF AMERICA-Quincy Porter Birthday Program-PORTER Piano Sonata, Jochum (NEC107); Concerto for viola & orch., Angerer/Schoenders (DST6410); String Quartet #3 (1930), Kohon St. Qt. (CRI253).

10:30 P.M.
WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Tommy Overstreet.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-w/Tony Riggs-BACH Suite #1 (SIB6085)(25); BACH Sym.#20 in B♭ (HB73027)(25); MOZART Quartet #14 in G, K.387 (ARL10760)(30); HAYDN Quartet Op.50,#2 (DGG2530440)(22); TARTINI Flute Concerto (CB1293)(11).
WGMS ●SPECTRUM

11:30 P.M.
WGTS ●REVERIE-Music for quiet time of day.
WITF RADIO READER

12:00 MIDNIGHT
WAMU ●NIGHTWATCH-classical music throughout night with Edward Merritt.
WGMS ●AFTER HOURS-(until 6:00 am).
WGTS ●ABNORMAL RADIO HOURS-w/Mike Hogan.
WGTB CASPER CITRON-Interviews cover all areas of interest.
WITF ●NPR THEATER-A double bill. The first, The Night Bathers by Leo Goldman, is an absurdist drama in which night bathers, seeking reality, jump from their tubs into the dark seas on a journey to nowhere; it is strangely humorous. The second play, Thinking About Vera Cruz by Annie Leaton, portrays a silent collusion between a couple who know that the journeys they think about will never happen because fear of experience will cause them to reject their plans, thus they are comfortable in their fantasizing.

4 Tuesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-with George Mercer: Lester Young.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-SOR Sonata in C, Op.25 (ARL10711) [25]; MOZART Concerto for 2 pianos in E♭, KV.365 (DGG2530456)(33); DEBUSSY Petite Suite (S37064)(14); HAYDN Sym.#94, Surprise (M32-101)(26).
WGMS ●FRED EDEN SHOW
WGTS ●RAVENSDALE-with Gandalf & Charlie, features progressive rock & roll & other assorted weirdness.
WGTS ●DAYBREAK-Light classical music plus Health Watch, Written Word & Mutual News.

6:30 A.M.
WAMU READING ALOUD-with Bill Cavness.

7:00 A.M.
WAMU ●MORNINGLINE-with Craig Oliver.
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN

9:00 A.M.
WAMU KALEIDOSCOPE/HOME-with Irma Aandahl & Diane Rehm.

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WETA ●A.M.-with Bill Cerri; BRAHMS Sym.#2 (DGG25-30125)[47]; TCHAIKOVSKY Sym.#1 in g, Winter Dreams (SR40261)[43]; BACH Harpsichord Concerto #2 (CS6392)[22]; STRAVINSKY Card Game, Jeu De Cartes (SR40219)[24]; OFFENBACH Gaité Parisienne (SRI75014)[28]; VERACINI Trumpet Concerto (MHS1019)[7].
WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTV ●ALTERNATIVE MORNING NEWS
WITF ●MUSIC ANTE MERIDIEM

9:30 A.M.
WGTV ●RADIO FREE SHIRE
WGTV D.C. PUBLIC SCHOOLS RADIO PROJECT-Stories games & activities for pre-school & early-grade children.

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS-Live coverage of important hearings & other events as scheduled.
WGMS ●LISTENER SURVEY-HAYDN Sym.#17 in F, Góberman (32160166); PROKOFIEV Sym.#7, Op. 131 (1953), Martinon (LSC2288); KHACHATURIAN Gayne: Ballet Suite, Dorati (SR90209); POULENC Pastourelle, Tacchino (S36602).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH-David Eccleston brightens up your morning with light entertainment.

11:00 A.M.
WAMU FAMILY COUNSEL-Susan Liebman hosts program devoted specifically to family problems & solution.
WGTS ●COOK'S CORNER-Discussion of all aspects of food, cooking & nutrition.

11:30 A.M.
WGMS ●MASTERS OF BAROQUE-ZELENKA Suite in F, Jenkins (DL710141).
WGTS I'M SORRY I'LL READ THAT AGAIN

12:00 NOON
WAMU READING ALOUD-with Bill Cavness.
WBJC ●FOLK ROOTS
WCAO ●MAESTRO AFTERNOON
WETA ●P.M.-with Steve Ember.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER
WGTV ●SILLY JILLY SHOW-with Jill Shapiro.
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/LET'S PRACTICE JAPANESE

1:00 P.M.
WAMU ●MEASURE BY MEASURE-with Edward Merritt: MOZART Sym.#24 in bb, K.182.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS MONTGOMERY COUNTY COMMENTS

1:30 P.M.
WGTS THE HUMAN CONDITION

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-CORREGGIO Canzon vigesima terza a 5, Remsen (AV1007); HUMMEL Quartet in Eb for clarinet & strings, Glazer/Kohon Str. Qt. (STDL500960); KODALY Alto Sonata, Op. 4, Shapiro/Wild (H71155).
WGTS VOCAL SCENE
WITF ●MUSIC POST MERIDIEM

2:30 P.M.
WGTV ●(2:45)SIMRAN-Spiritual affairs show with Baldev Singh.

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTV ●(3:15)SPIRITUS CHEESE-with Mark Gorbulew.

WGTS ●IN RECITAL-BACH 3 Drinking Songs; J.C.BACH Midst silent shades; W.F.BACH Presto; C.P.E. BACH Phyllis & Thirsis; J.C.F. BACH Trio Sonata; J.E.BACH Peacock & Nightingale; J.S.BACH Recitative & Final Chorus, Secular Cantata #206, Jennifer Vyvyan,s, Grayston Burgess,ct, Ian Partridge,t, Geoffrey Shaw,b, Philip Ledger,hc.

4:00 P.M.
WAMU ●(3:55)BOOKMARK-with Edward Merritt.
WGTS ●AFTERNOON SERENADE-MOZART Concerto in Eb for 2 pianos, K.365, Marlboro Fest.Orch./Schneider, Rudolf Serkin & Peter Serkin,p's,(MS-6847); RAVEL Mother Goose Suite, Orch.de Paris/Baudo (S36683).

4:30 P.M.
WAMU NEWS DAY-John Merli presents latest news, weather & sports.
WBJC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED
138 FORECAST!

5:30 P.M.
WETA WALL STREET WEEK
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS NEWS (6:20)RENE CHANNEY
WGTV ●FRIENDS-Gay news, culture & info.
WGTS DIALOGUES ON INVOLVEMENT-Timely discussions on topics affecting daily lives.

6:30 P.M.
WBJC GREAT ATLANTIC RADIO CONSPIRACY
WETA TALK OF THE TOWN
WGTS ALL THINGS CONSIDERED

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Guy Travers' Airlane Album, Maurice Chevalier & Charles King are featured; Phil Harris/Alice Fay Show 1949.
WGMS ●G.T.E. HOUR-C.P.E.BACH March in F, Wq. 187 #1, Netherlands Wind Ens.(6599172); BERLIOZ Symphonie Fantastique, Op.14, Beecham (S-60165).
WGTV ●RANDOM RADIO HOURS-with Pamela Evans.
WITF ●MUSIC AT SEVEN

7:30 P.M.
WAMU OVERSEAS MISSION-with Mike Marlow.
WMSJ ●(7:45)SPOTLIGHT ON COUNTRY-Cal Smith.

8:00 P.M.
WAMU ALL THINGS CONSIDERED-with Susan Stenberg & Bob Edwards.
WBJC WORLD OF OPERATTA-LEHAR Merry Widow, Part 1, feat. Elizabeth Harwood, Teresa Stratas, Werner Hollweg, Rene Kollo, Zoltan Kelemen, Chorus of German Opera of Berlin, Berlin Phil.Orch./Karajan.
WCAO ●MAESTRO SYMPHONY-MAHLER Sym.#9 (CSA 2220)[78].
WETA (O)METRONOME-with Tony Riggs.
WGMS ●A VARIABLE FEAST
WGTS FIRING LINE-Host William F.Buckley, Jr., debates domestic & foreign issues with names-in-news.

8:30 P.M.
WETA ●(8:25)IN CONCERT-Phillips Collection Concert, feat. Fest.Cham.Players, Baroque Ens.
WMSJ ●SPOTLIGHT ON COUNTRY-Diana Trask.

9:00 P.M.
WBJC ●BOSTON SYMPHONY-Ozawa,cond.: SCHOENBERG String Setet, Op.4, arr.for String Orch.; STRAVINSKY The Firebird: Complete ballet music.
WGMS ●SALUTE TO THE STATES-Oregon: LEWIS Divertimento for 6 instruments, Aeolian Ch.Players (CRI263); LISZT La Tombe et la Rose, Melis/Miklos (LPX1272); HARRISON Suite for violin, piano & small orch., A.&M.Aiemian/Stokowski (CRI114); GILMORE Duo for flute & violin, Dankel/Graham, Tape; D'INDY Sym.on French Mountain Air, Op.25, Ormandy (Y31274); BERGSMAS Chameleon Variations, Aushalamov (CRI140); KAUFMAN Suite for violin & piano, L.&A Kaufman (ORS 7152).
WGTV ●ALTERNATIVE NEWS
WGTS ●(9:05)MUSICAL MASTERPIECES-STRAUSS Alpine Sym., Royal Phil.Orch./Kempe (LSC2923); TCHAIKOVSKY Piano Concerto #2 in G, Op.44, Moscow Radio Sym./Rozhdestvensky, Igor Zhukov, p.(SR40097); DVORAK Sym.#8 in G, Cleve.Orch./Szell (S36043); CHOPIN Ballade in g, Op.23, Arturo Benedetti Michelangeli,p,(DG2530236).

9:30 P.M.
WAMU ●CAPITAL CASTAWAYS-with Simon Winchester & guests.
WGTV ●CJ THOMPSON-Live concerts from local establishments (Childe Harold) & progressive music & poetry.

10:00 P.M.
WAMU ●BLUEGRASS-with Gary Henderson & Katy Daley.

10:30 P.M.
WMSJ ●(10:45)SPOTLIGHT ON COUNTRY-George Jones.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-with Tony Riggs: STAMITZ Flute Concerto in D (2533085)[15]; MOZART Serenade in c, KV388 (802907LY)[11]; BACH Over.#3 in D, BWV.1068)[KHG20332] [22]; BEETHOVEN Fifteen Variations (CS6727) [25]; SCHUBERT String Quartet in g (DGG139194) [19]; RAMEAU Concert for Sextet, fourth concert (MS103)[6].
WGMS ●SPECTRUM

11:30 P.M.
WGTS ●REVERIE-Music for quiet time of day.

12:00 MIDNIGHT
WAMU ●NIGHTWATCH-with Edward Merritt. Requests for musical selections may be made by calling 686-2690.

WGMS ●AFTER HOURS
WGTV ●KLARK KENT & COLLECTIVE STATE OF QUACK
WGTS CASPER CITRON

5 Wednesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-w/George Mercer-Swinging the Boogie.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-with Bill Cerri-HAYDN Cassation in G, (HV11,9) (KHB21224)[16]; BACH Keyboard Concerto in A (WST14110)[14]; GRAF Quartet #2 in G, for Flute, Violin & Violoncello (KBF21195) [13]; VIVALDI Concerto Grosso in d, Op.3, #11 (VSD707/8)[12].
WGMS ●OFRED EDEN
WGTV ●RAVENSDALE-w/Gandalf & Charlie. Feat. prog. rock & roll & other assorted wierdness.
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC ●MUSIC APPRECIATION-Music 103 from Comm. College of Baltimore.
WETA ●A.M.-with Bill Cerri-PAGANINI Concerto per Violino, #6 (DGG2530467)[40]; MAHLER Sym.#3 (DGG2707036)[96]; ELGAR Enigma Variations (S36120)[31].

WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTV ●MORNING NEWS
WGTS HUMAN CONDITION-Conversations about people & mental health.
WITF ●MUSIC ANTE MERIDIEM-MOZART Sym.#20 in D, K.133 (MS183)[17]; MENDELSSOHN Piano Concerto #2 in d (MS6128)[23]; BACH Cantata #18, Gleichwie der Regen und Schnee vom Himmel faellt (198441)[17]; STRAVINSKY Capriccio for Piano & Orch. (MS6947)[17]; ALKAN Symphonie for Piano (LSC2815)[23]; FAURE Music for Pelleas et Melisande (CS6227)[17]; BLOCH Scherzo fantasque for Piano & Orch. (LSC2801)[9]; GOLD-MARK Rustic Wedding Sym. (MS7261)[44].

9:30 A.M.
WGTV ●RADIO FREE SHIRE
WBJC INTROD. TO SOCIOLOGY-Soc.101 from Comm. College of Baltimore.
WGTV ●RADIO FREE SHIRE
WGTS D.C. SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS
WGMS ●LISTENER SURVEY-HANDEL Solomon; Over., Bonyng (CS6586); MOZART Sym.#39 in Eb, K.543, Boehm (139160); SMETANA Ma Vlast: The Moldau, Keiberth (SMT1066); JANACEK Sinfonietta, Op.60, Abbado (CS6620).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU ●(10:55)PROFILES-a mini-kaleidoscope featuring interviews, specials, reviews, contributors & drama.
WGTS ●COOK'S CORNER

11:30 A.M.
WGMS ●MASTERS OF THE BAROQUE-SCHUETZ Deutsches Magnificat, SWV.494, Gillesberger (501160); BACH Sonata #2 in Eb, for flute & harpsichord, Nicolet/K. Kielter, S.K/Richter (SMT-1148).
WGTS SOUND OF LISTEN/WEEK AT U.N.

12:00 NOON
WAMU READING ALOUD
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●LUNCHEON AT KENNEDY CENTER-with Bob Davis.
WGTV ●BRUCE ROSENSTEIN SHOW-prog. music.
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/FRENCH IN THE AIR

1:00 P.M.
WAMU ●MEASURE BY MEASURE-w/Edward Merritt. MOZART Sym.#25 in g, K.183.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS-Interviews, speeches, documentaries.

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-ROUPIN Les Nations: La Piemontoise, Quadro (TK11550); PAGANINI Guitar Quartet #1, Goseo/Qt. de-torino (SPA04);

(SMT1066); SMETANA Ma Vlast: Sarka, Kubelik (2707054); TCHAIKOVSKY Piano Concerto #1 in b Op.23, Argerich/Dutoit (2530112).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU INTERVIEWS, ETC.-Contributors.
WGTS **COOK'S CORNER**

11:30 A.M.
WAMU MIND & BODY-with Diane Rehm & guests.
WGMS **MASTERS OF BAROQUE-PACHELBEL** Lute Suite in f#, Gerwig (H71229); **CORRETTE** Concerto Comique #14 for horns & orch., La Choisy, Paillard (CC3).
WGTS **IN BLACK AMERICA**-Examination of problems blacks face in contemporary America.

12:00 NOON
WAMU READING ALOUD
WBJC **LEARNING THE BLUES**
WCAO **MAESTRO LUNCHEON**
WETA **P.M.**-with Steve Ember.
WGMS **(11:55)LUNCHEON AT KENNEDY CENTER**-Bob Davis.
WGTB **MIKE CULLEN SHOW**-Progressive music.
WGTS **NOON NOTES**
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/ITALIAN BY EAR

1:00 P.M.
WAMU **MEASURE BY MEASURE**-MOZART Sym.#26 in Eb, K.184.
WBJC **SPECIALS**
WGMS **BULLETIN BOARD/LISTENING BOOTH**
WGTS (1:15) MENTAL HEALTH MATTERS

1:30 P.M.
WGTS **UNIVERSITY COLLEGE JOURNAL**-Magazine of arts, politics & current thinking in academic world from Md.Univ.

2:00 P.M.
WBJC **JAZZ IN STEREO**
WCAO **MAESTRO AFTERNOON**
WGMS **MUSIC FOR A FEW-FRESCOBALDI** Canzona #1, Schwarz/Feves/Katz (DC6481); **DVORAK** Piano Quintet in A, Op.81, Curzon/Vienna Phil. Ont.(CS6357); **MOZART** Larghetto for flute & piano, Pellerite/Webb (RE7023).
WGTS **TELEMANN SOCIETY**-Music of Telemann & his contemporaries is presented.

2:30 P.M.
WGTS **CRITIQUE**-Critical review of plays, movies, books & art & interviews with authors, actors, playwrights. Hosted by Ruth Stenstrom & Geri Calkins.

3:00 P.M.
WGMS **TONIGHT IN WASHINGTON/RENE CHANNEY**
WGTS **(3:15)SPIRITUS CHEESE**
WGTS **KEYBOARD IMMORTALS**-Performances of renowned piano works.

4:00 P.M.
WAMU **(3:55)BOOKMARK**
WGTS **(4:05)AFTERNOON SERENADE**-LISZT Les Preludes, N.Y.Phil./Bernstein (M2S699); **DEBUSSY** Children's Corner, Arturo Benedetti Michelangelo, p.(DG2530196).

4:30 P.M.
WAMU NEWS DAY
WBJC **NEWS CAPSULE**

5:00 P.M.
WAMU **OL HOWARD'S ROCK 'N' ROLL JUKEBOX**
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WGMS **OPREVIEW/RENE CHANNEY**

6:00 P.M.
WCAO **MAESTRO EVENING**
WGMS **STOCK REPORT/BUSINESS REPORT**
(6:20)RENE CHANNEY
WGTS **OPEN FORUM**-Public access program.
WGTS **CONSUMER'S NOTEBOOK**

6:30 P.M.
WBJC DIALOGUE

Dual
Factory Service available at
WASHINGTON ELECTRONICS SERVICE CO.
2930-A Patrick Henry Drive
Falls Church, Va. • 533-9595
Factory Service for 40 Manufacturers

DEBUSSY Le petit berger, Pellerit/Miller (RE70-10).

WGTS **FIRST HEARING**-New recordings are auditioned by panel of critics.
WITF **MUSIC POST MERIDIEM-MOZART** Piano Concerto #8 in C, K.246 (CS6501)19]; **BEETHOVEN** Sym.#4 in Bb (CS6512)37]; **IBERT** Trois pieces breves (60169)17]; **SAINT-SAENS** Variations for Two Pianos on a Theme by Beethoven (CS-6533)17]; **SCHUMANN** Piano Quintet in Eb (LSC-6188)32]; **TCHAIKOVSKY** Sleeping Beauty: Suite (ARL10169)55].

2:30 P.M.
WGTS **(2:45)FIRESIDE FLAK**-Interviews with prominent Georgetown Univ. personalities.

3:00 P.M.
WGMS **TONIGHT IN WASHINGTON/RENE CHANNEY**
WGTS **(3:15)SPIRITUS CHEESE**
WGTS **CONCERT HOUR**-Quality orchestral music.

4:00 P.M.
WAMU **(3:55)BOOKMARK**
WGTS **AFTERNOON SERENADE**-BRUCKNER Quintet in F, Melos Quartet, Enrique Santiago, vi, (CE31-014); **GERSHWIN** Concerto in F, for piano & orch., Phila.Orch./Ormandy, Phillippe Entremont, p, (MS-7013).

4:30 P.M.
WAMU NEWS DAY
WBJC **NEWS CAPSULE**

5:00 P.M.
WAMU **OL' HOWARD'S ROCK 'N' ROLL JUKEBOX**
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS **OPREVIEW/RENE CHANNEY**

6:00 P.M.
WCAO **MAESTRO EVENING**
WGMS **STOCK REPORT/BUSINESS REPORT**
(6:20)RENE CHANNEY
WGTS **INTERFACE**
WGTS **BBC SCIENCE MAGAZINE**-Recent research & discovery in scientific world.

6:30 P.M.
WBJC **POLITICS & PEOPLE**
WETA TALK OF THE TOWN
WGTS **SOPHIE'S PARLOR**-feminist music, news, & information with Jill Shapiro.
WGTS ALL THINGS CONSIDERED

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Ray Knight w/ records Suspende.
WGMS **G.T.E. HOUR**-DVORAK Cello Concerto in b, Op. 104, Rose/Ormandy (MS6714); **BRITTEN** A Simple Sym., Op.4, Marriner (S36883).
WITF **MUSIC AT SEVEN**-Goberman-DEBUSSY Prelude a l'apres-midi d'un faune (32160226)11]; **HAYDN** Sym.#8 in G, Le Soir (32160052)21]; **PROKO-FIEV** Lieutenant Kije: Suite (32160084)20].

7:30 P.M.
WAMU **ECOLOGY & HUMAN ENVIRONMENT**-w/Dr. Martha Sager-Technological Recycling.
WGTS **UNIVERSITY COLLEGE JOURNAL**-A magazine of arts, politics & current thinking in academic world. Produced by Univ. College, Univ. of Maryland.
WMJS **SPOTLIGHT ON COUNTRY**-Stonemans.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC **DANCE THEATER**
WCAO **MAESTRO SYM.-MAHLER** Sym.#4 in G (MS68-33)57].
WETA **(Q)METRONOME**-with Tony Riggs.
WGMS **MUSICAL HOLIDAY-AUSTRIA-WOLF** Als ich auf dem Euphrat schiffte, I.Wolf/Isepp (UNS205); **MOZART** Piano Concerto #1 in F, R.37, Ande (1-39447); **SCHOENBERG** Fantasy for violin & piano, Op.47, Baker/Gould (M2S769); **STRAUSS** Sgibt nur a Wien, Boskovsky (CS6641); **SCHUBERT** Marche caracteristique in C, Op.121,#1, Badura-Skoda/Demus (139-107).
WGTS **PERSPECTIVES ON HEALTH**
WITF **NPR OPERA THEATER-COPLAND** The Tender Land. A young girl in an isolated rural community discovers herself & begins to leave childhood to take her place in the world. Production is from Univ. of Kansas Theatre & School of Fine Arts.

8:30 P.M.
WETA **(8:25)IN CONCERT**: Phila. Orch./Ormandy-**BEETHOVEN** Sym.#1 in C, Op.21; **IVES** Three Places in New England; **BRAHMS** Concerto #1 in d for piano & Orch., Op.15.
WMJS **(8:45)SPOTLIGHT ON COUNTRY**-Johnny Paycheck.

9:00 P.M.
WBJC **STEREO CONCERT HALL**-LISZT Sonata in b,

Alexander Slobodyanik, p, (M33119); **MUSSORG-SKY** Songs & Dances of Death, Jennie Tourel, ms, Leonard Bernstein, p, (Y232880); **RACHMANINOFF** Sym.#2, Bolshoi Theater Orch./Svetlanof (M33-121).

WGMS **CLEVELAND ORCH.-/Lane**; Severance Hall Concert; **Bruno Canino & Antonio Ballista**, duo-p's, -**RAVEL** Le Tombeau de Couperin; **BERIO** Concerto for 2 pianos; **BEETHOVEN** Sym.#6 in F, Op.68, Pastoral.

WGTS **ALTERNATIVE NEWS**
(9:05)SPOTLIGHT-Music of Igor Stravinsky-Petrouchka, L'Orchestre de la Suisse Romande/Ansermet (TVS34383); Rite of Spring, Boston Sym.Orch./Thomas (DGG2530252); Concerto for piano & wind instruments, Orchestre de Paris,/Ozawa; **Michel Beroff**, p, (S36875); **Appolon Musagete**, Berlin Phil./von Karajan (DGG2530065); Sym. in 3 Movements, Columbia Sym.Orch./Stravinsky (MS-6331).

9:30 P.M.
WAMU **GUNSMOKE**-starring William Conrad. A new saloon owner comes to Dodge & brings his wicked past with him.
WGTS **ABSTRACTION SHOW**-w/John Paige. Feat. interviews with prominent national & international artists & their music.

10:00 P.M.
WAMU **BLUEGRASS**-w/Gary Henderson & Katy Daley.
WITF (10:06) **STORIES OF SHERLOCK HOLMES**-Basil Rathbone reads Silver Blaze.

10:30 P.M.
WMJS **(10:45)SPOTLIGHT ON COUNTRY**-Freddie Hart.

11:00 P.M.
WBJC **INSIDE JEAN SHEPHERD**
WETA **CLASSICAL GROOVES**-w/Tony Riggs-BRAHMS Sonata in F, Op.99 (S36544)29]; **BEETHOVEN** Piano Trio #5 in Eb (SE3771)31]; **LISZT** Sonata in b'(S36383)32]; **BACH** Flute Concerto in Bb (MHS881)21].
WGMS **SPECTRUM**

11:30 P.M.
WGTS **REVERIE**
WITF **RADIO READER**

12:00 MIDNIGHT
WAMU **NIGHTWATCH**
WGMS **AFTER HOURS**
WGTS **KEYBOARD FILTER**-w/Scott Sommers & Johnathan Eberhart.
WGTS **CASPER CITRON**

6 Thursday

5:30 A.M.
WAMU **JAZZ ANTHOLOGY**-Bix Beiderbecke.

6:00 A.M.
WBJC **AM BALTIMORE**
WETA **A.M.**-with Bill Cerri: **HANDEL** Concerto Grosso #12 (2533088)4]; **MOZART** Piano Concerto #17 in G (MS7245)31]; **Trumpet Concerto in D** (S37063)12]; **KHATCHATURIAN** Fantastic Waltz #3 (CS6694)4].
WGMS **FRED EDEN**
WGTS **FAMOUS MOURNING SHOW**-Progressive music with David Selvin.
WGTS **DAYBREAK**

6:30 A.M.
WAMU **READING ALOUD**

7:00 A.M.
WAMU **MORNINGLINE**
WCAO **MAESTRO MORNING**
WITF **MUSIC AT SEVEN**

9:00 A.M.
WAMU **KALEIDOSCOPE/HOME**
WBJC **MARRIAGE & THE FAMILY**-Soc.103.
WETA **A.M.**-with Bill Cerri: **GLIERE** Bronze Horseman (SR400103)46]; **WIENIAWSKI** Violin Concerto #1 in f# (S36903)28]; **SHOSTAKOVICH** Sym.#7 (1942) (SRB4107)75]; **BACH** Brandenburg Concerto #1 (M231398)22].

WGMS **TODAY IN WASHINGTON/FRED EDEN**
WGTS **ALTERNATIVE MORNING NEWS**
WGTS **BBC SCIENCE MAGAZINE**-Recent research & discovery in scientific world.
WITF **MUSIC ANTE MERIDIEM**

9:30 A.M.
WGTS **RADIO FREE SHIRE**
WGTS **D.C. PUBLIC SCHOOLS RADIO PROJECT**

10:00 A.M.
WBJC **CAROUSEL**
WETA **HAPPENINGS**
WGMS **LISTENER SURVEY**-CHOPIN Waltz in Db, Op. 64 #1, Minute Waltz, Entremont (M30063); **SCHUBERT** Sym.#8 in b, Unfinished, Keilberth

THURSDAY

WGTB ● **MARK GARBIN SHOW**-Progressive music.

7:00 P.M.

WAMU ● **WOMEN DARE DAILY**-College level course examining history & role of women in variety of disciplines & environments, with Roberta Hollander.
WBJC ● **SOUNDS LIKE YESTERDAY**-Kevin Lysaght features girl vocalists of Swing Era: Life of Riley, '47.
WETA ● **(Q)METRONOME**-with Tony Riggs.
WGMS ● **G.T.E. HOUR-BERLIOZ** Waverly Over., Op. 2b, Davis (835367); BRUCKNER Sym.#0 in d, Die Nullte, Haitink (PHS900131).
WITF ● **MUSIC AT SEVEN**

7:30 P.M.

WMJS ● (7:45) **SPOTLIGHT ON COUNTRY**-Harrison Jones

8:00 P.M.

WAMU ● **ALL THINGS CONSIDERED**
WBJC ● **OPERA THEATER-COPLAND** Tender Land, soloists, chorus, Univ. of Kansas Theater & School of Fine Arts/McKinney.
WCAO ● **MAESTRO SYMPHONY-DVORAK** Sym.#6 in D, Op. 60 (LSC3017)[41].
WETA ● **RADIO REVISITED**
WGMS ● **COLLAGE**
WGTS ● **NATIONAL TOWN MEETING**
WITF ● **CLEVELAND ORCHESTRA**-Masur, cond., Hanne-Lore Kuhse, s: SCHUBERT Rosamunde: Over.; STRAUSS Four Last Songs; HINDEMITH Concert Music for strings & brass; TCHAIKOVSKY Sym.#4 in f.

8:30 P.M.

WETA ● (8:25) **IN CONCERT**-International Festival.
WMJS ● (8:45) **SPOTLIGHT ON COUNTRY**-Blue Ridge Ram

9:00 P.M.

WGMS ● **WORLD'S GREAT ORCHESTRAS**
WGTB ● **ALTERNATIVE NEWS**
WGTS ● (9:05) **MUSIC OF AGES**-Romantic Period: GRIEG Incidental Music for Peer Gynt, Halle Orch./Barbirolli, Ambrosian Singers (S36531); SMETANA Die Moldau, NBC Sym./Toscanini (VIC12-45); RIMSKY-KORSAKOV Sym.#2, Antar, Moscow Radio Sym./Ivanov (SR40230); TCHAIKOVSKY Sym.#6, Vienna Phil./Abbado (DG2530350).

9:30 P.M.

WAMU ● **I'M SORRY, I'LL READ THAT AGAIN**
WGTB ● **COSMIC AMBIGUITY**-Progressive music with Craig Siegenthaler.

10:00 P.M.

WAMU ● **BLUEGRASS**-Gary & Katy present best of music, interviews, live bands & festivals.
WITF ● **EARPLAY**-Properties by E.G. Burrows is verse drama in which British actress Fanny Kemble defies her slave-holder American husband by virorougly writing against slavery & for human rights.

10:30 P.M.

WMJS ● (10:45) **SPOTLIGHT ON COUNTRY**-Ray Price.

11:00 P.M.

WBJC ● **INSIDE JEAN SHEPHERD**
WETA ● **CLASSICAL GROOVES**-with Tony Riggs: BETHOVEN Cello Sonata #5 in D, Op. 102 (36384) [22]; BENDA Flute Concert in e (KMB20838)[19]; VIVALDI Four Seasons (35877)[43]; ABEL Concert in B for violin (KB21191)[18]; MOZART Piano Sonata #1 (MS7097)[10].
WGMS ● **SPECTRUM**

11:30 P.M.

WGTS ● **REVERIE**
WITF ● **RADIO READER**

12:00 MIDNIGHT

WAMU ● **NIGHTWATCH**
WGMS ● **AFTER HOURS**
WGTB ● **ME & THE ANIMALS**
WGTS ● **CASPER CITRON**

7 Friday

5:30 A.M.

WAMU ● **JAZZ ANTHOLOGY**-w/George Mercer-Fats Waller.

6:00 A.M.

WBJC ● **AM BALTIMORE**
WETA ● **A.M.**-with Bill Cerri-HAYDN String Quartet in G (DFF2530302)[20]; MOZART Violin Concerto #4 (S36894)[26]; MENDELSSOHN Capriccio Brillante, Op. 22 (MS7423)[12]; DUKAS Sorcerer's Apprentice (MS7437)[11].
WGMS ● **FRED EDEN**
WGTB ● **MORNING MUSICAL NEWS**-w/Dave Selvin.
WGTS ● **DAYBREAK**

6:30 A.M.

WAMU ● **READING ALOUD**

7:00 A.M.

WAMU ● **MORNINGLINE**
WCAO ● **MAESTRO MORNING**
WITF ● **MUSIC AT SEVEN-PEZEL** Suite for Brass (MS-140 FORECAST!

● **TELEMANN Flute in F, for Recorder, Viola da gamba & Continuo** (H71119)[8]; WEBER Clarinet Quintet in Bb (TV34151)[24]; MOZART Divertimento in Bb, K. 137 (H71207)[10]; HAYDN Two Menuetti ballabili (Dance-Minuetts) (H71141) [5]; TARTINI Violin Concerto in d (MS6953)[16]; BENDA Flute Sonata in D (VICS1503)[11]; RIMSKY-KORSAKOV Tale of the Tsar Saltan: Suite (CS6012)[19].

9:00 A.M.

WAMU ● **KALEIDOSCOPE/HOME**
WBJC ● **MUSIC APPRECIATION**-Music 103 from Comm. College of Baltimore.
WETA ● **A.M.**-with Bill Cerri-RHEINBERGER Organ Concerto in F (M32297)[25]; MAHLER Sym.#4 in G (802888LY)[54]; MOZART Haydn-Serenade (DG-G2530290)[58]; DVORAK Sym.#3 in Eb (CS65-25)[36].
WGMS ● **TODAY IN WASHINGTON/FRED EDEN**
WGTB ● **POP MUSIC-USA**-a ten-part series on history of popular music in USA. Presented in cooperation with Northern Virginia Comm. College.
WGTS ● **OVERSEAS MISSION**-Officials discuss their work in the Third World.
WITF ● **MUSIC ANTE MERIDIEM-SHOSTAKOVICH** Age of Gold: Suite (SR40062)[18]; SIBELIUS Pohjola's Daughter (MS6744)[13]; PROKOFIEV Piano Sonata #3 in a (MS6925)[7]; BARTOK Miraculous Mandarin: Suite (CS6399)[18]; MOZART Sym.#3 in Bb K. 319 (MS6858)[19]; DOWLAND (Six) Lute Songs (LSC2819)[18]; HANDEL Music for Royal Fireworks (CS6236)[15]; CANTELOUBE (Seven) Songs of the Auvergne (LSC2795)[23]; CHAUSSON Sym. in Bb (LSC2647)[32].

9:30 A.M.

WBJC ● **INTROD. TO SOCIOLOGY**-Soc. 101 from Comm. College of Baltimore.
WGTB ● **RADIO FREE SHIRE**
WGTS ● **D.C. PUBLIC SCHOOLS RADIO PROJECT**

10:00 A.M.

WBJC ● **CAROUSEL HAPPENINGS**
WETA ● **HAPPENINGS**
WGMS ● **LISTENER SURVEY-FRANCK** Intrada VII (1608) Paillard (MS120); BACH Brandenburg Concerto #1, in F, BWV. 1046, Harmoncourt (SAWT9459); BRAHMS Double Concerto in a, Op. 102, Szeryng/Starker/Haitink (6500137); SMETANA Ma Vlast: from Bohemia's Fields & Groves, Sargent (SIB-6003).

10:30 A.M.

WAMU ● **KALEIDOSCOPE/90 MINUTES 'TIL LUNCH**

11:00 A.M.

WAMU ● **51 PERCENT WOMEN**-in observance of International Woman's Year, Irma Aandahl examines present status.
WGTS ● **COOK'S CORNER**

11:30 A.M.

WAMU ● **TO BE ANNOUNCED**
WGMS ● **MASTERS OF THE BAROQUE-KUHNAU** Biblical Sonata #1: Combat between David & Goliath, Kipnis (M3X32325); AVISON Concerto in A, Op. 9, #11, Murriner (SOL264).
WGTS ● **ETERNAL LIGHT**-Documentary series on Jewish history & culture.

12:00 NOON

WAMU ● **READING ALOUD**
WBJC ● **BEST OF BROADWAY**-Take Me Along.
WCAO ● **MAESTRO LUNCHEON**
WETA ● **P.M.**-with Steve Ember.
WGMS ● (11:55) **LUNCHEON AT KENNEDY CENTER**-with Bob Davis.
WGTB ● **BRUCE ROSENSTEIN SHOW**-prog. music.
WGTS ● **NOON NOTES**
WITF ● **READING ALOUD**

12:30 P.M.

WAMU ● **NEWS DAY**

1:00 P.M.

WAMU ● **MEASURE BY MEASURE-MOZART** Sym.#27 in G, K. 199.
WBJC ● **SPECIALS**
WGMS ● **BULLETIN BOARD/LISTENING BOOTH**
WGTS ● **OPTIONS**
WITF ● **COMPOSERS' FORUM**-David Krane is Martin Bookspan's guest for an interview & to introduce some of his own music--Celebration; Chamber Suite Concertant; Adventures of Pinocchio; Piano Sonata; Songs of Innocence & of Experience.

2:00 P.M.

WBJC ● **JAZZ IN STEREO**
WCAO ● **MAESTRO AFTERNOON**
WGMS ● **MUSIC FOR A FEW-BACH** Partet #2 in d, BWV. 1004: Chaconne, Grumiaux (PHS2900); HAYDN String Quartet #31 in G, Op. 77, #1, Amadeus Qt. (138980); LA BARRE Sonata in G, L'Inconnue, Rampal/Veyron-Lacroix (HCR7001).
WGTS ● **YOUNG CAREER-IVES** Sonata #2; SZYMANOWSKI From Three Myths; BARTOK Sonata #2; Hanna Lachert, v, from National Public Radio.
WITF ● **MUSIC POST MERIDIEM-GLAZUNOV** Camaval Over. (LSC3130)[9]; TCHAIKOVSKY Violin Concerto in D (LSC2865)[32]; VAUGHAN WILLIAMS Fantasia on Old104th Psalm Tune (S36742)[15];

SIBELIUS Scaramouche (CS6824)[21]; SVENDSEN Romance in G, for Violin & Orch. (6580047) [7]; LISZT Piano Sonata in b (S36784)[28]; MOZART Serenade #7 in D, K. 250, Haffner (S-36915)[55].

2:30 P.M.

WGTB ● (2:45) **WATCHDOG**-consumer affairs produced by Center for Science in Public Interest.

3:00 P.M.

WGMS ● **TONIGHT IN WASHINGTON/RENE CHANNEY**
WGTB ● (3:15) **SPIRITUS CHEESE**
WGTS ● **DUTCH CONCERT HALL-STRUSS** Ein Heldenleben A Hero's Life, Amsterdam Concertgebouw Orch Herman Kneibers, v, Haitink. From Radio Nederland.

4:00 P.M.

WAMU ● (3:55) **BOOKMARK**
WGTS ● (4:05) **AFTERNOON SERENADE-BRAHMS** String Quartet #1 in c, Op. 51, #1, Cleveland Quartet (VCS7102); CHABRIER Espana, Phila. Orch./Ormandy (ARD10002).

4:30 P.M.

WAMU ● **NEWS DAY**
WBJC ● **NEWS CAPSULE**

5:00 P.M.

WAMU ● **DOL' HOWARD'S ROCK 'N' ROLL JUKEBOX**
WBJC ● **ALL THINGS CONSIDERED**
WETA ● **ALL THINGS CONSIDERED**
WITF ● **ALL THINGS CONSIDERED**

5:30 P.M.

WETA ● **WALL STREET WEEK**
WGMS ● **PREVIEW/RENE CHANNEY**

6:00 P.M.

WCAO ● **MAESTRO EVENING**
WGMS ● **STOCK REPORT/BUSINESS REPORT** (6:20) **RENE CHANNEY**
WGTB ● **INTERFACE**-a weekly presentation by WGTB News Dept.

6:30 P.M.

WBJC ● **INSIGHT**
WETA ● **TALK OF THE TOWN**/with Tony Riggs.
WGTB ● **QUADRIPHENIA WITH EUCLID**-prog. music, feat. quadriphonic releases in SQ & QS systems.

7:00 P.M.

WBJC ● **SOUNDS LIKE YESTERDAY**-Profile w/Marty Cohen; FBI In Peace & War; Serial Theater Adventure by Morse Chapter 7.
WGMS ● **G.T.E. HOUR-DVORAK** Husitska Over., Op. 67, Lowicki (6500286); BEETHOVEN Sym.#7 in A, Op. 92, Jochum (6500090).
WGTS ● **MUSIC FOR THE SPIRIT**-Contemporary sacred music.
WITF ● **MUSIC AT SEVEN-Richter-HANDEL** Belshazzar: Over. (2530342)[5]; HAYDN Sym.#101 in D, Clock (138782)[25]; BACH Suite #2 in b, for Flute & Strings (198272)[24].

7:30 P.M.

WAMU ● **THE FUTURE OF...**-Hollis Vail of World Future Soc. & guests discuss society's alternative futures.
WMJS ● (7:45) **SPOTLIGHT ON COUNTRY**-George Jones.

8:00 P.M.

WAMU ● **ALL THINGS CONSIDERED**
WBJC ● **ORCHESTRA HALL**
WCAO ● **MAESTRO SYM.-MENDELSSOHN** Sym.#3 in a Op. 56, Scotch (MS6976)[37].
WETA ● **(Q)METRONOME**-w/Tony Riggs.
WGMS ● **COLLECTOR'S SHELF**-Ossip Gabrilwitch b birthday program (b.2/7/1878).

8:30 P.M.

WETA ● (8:25) **IN CONCERT**: Library of Congress Concert-Jan de Gaetani, ms, accompanying pianist to be announced.
WMJS ● (8:45) **SPOTLIGHT ON COUNTRY**-Dolly Parton.

Friday, Feb. 14 8:30 pm
Concert Hall, Kennedy Center
MOSCOW BALALAIKA ENSEMBLE & LUDMILA ZYKINA
Call 393-4433 for Ticket Info,
Washington Performing Arts Society

9:00 P.M.

WBJC ● **NPR CONCERT OF WEEK-Aldo Ciccolini, p,** RAVEL Pavane pour une Infante defunte Miroirs; SATIE Premier Gymnopedie, Croquis et agaceries d'un gros bonhom me en bois; DEBUSSY Ballade, Danse, Le plus que lente, L'Isle joyeuse.
WGMS ● **METRO SPECIAL**
WGTB ● **ALTERNATIVE NEWS**
WGTS ● **NEWS**

9:30 P.M.

WAMU ● **X MINUS ONE**-award-winning science-fiction series The Moon is Green by Fritz Leiber. A wanderer in the world after a nuclear war tries to charm a girl hidden inside a shelter to come out.
WGTB ● **CHRIS THOMPSON SHOW**-prog. music & poetry.

10:00 P.M.
WAMU JERRY GRAY SHOW-two hours of Country/Western music & light entertainment.
WGMS SINGFEST
WGTS SACRED ARTIST-Eliot Galkin, music critic of Baltimore Sun is tonight's guest.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-w/Tony Riggs-BEETHOVEN Trio in c, Op.9,#3 (802895LY)[24]; MOZART Serenade for 13 Wind Instruments (DGG25-30136)[47]; VIVALDI p.106 Il favorito (PHS65-00690)[15]; HAYDN Divertimento in D (MS110) [15]; Sonata #58 in C (Hob.XVI:48) (ORH112) [12].
WGMS SPECTRUM
WGTS MUSICA ANTIQUA-Sacred music composed before the Rococco.

11:30 P.M.
WGTS REVERIE
WITF RADIO READER
12:00 MIDNIGHT
WAMU NIGHTWATCH
WBJC JAZZ 91
WGMS AFTER HOURS
WGTB BUZZZZ BALL SHOW-prog. music w/Kevin Langan.
WGTS ANTE MERIDIAN-Quiet religious music to end day

8 Saturday

5:00 A.M.
WAMU JAZZ ANTHOLOGY-Vic Dickenson.
WETA CLASSICAL WEEKEND-with Martin Goldsmith: CORELLI Concerto Grosso in a (895)[13]; TURINA Danzas Fantasticas (36195)[18]; STAMITZ Viola Concerto in D, Op.1 (34221)[23]; SCHUMANN Five Pieces in Folk Style (32160027)[18]; RAVEL Intro. & Allegro (36290)[11]; MOZART Divertimento #11 in D, K.251 (1335)[26]; BERNSTEIN Three Dances from On the Town (32174) [10]; MENDELSSOHN Sym.#1 in c, Op.11 (802856)[29].
WGMS PETE JAMERSON SHOW
WGTB MORNING MUSICAL NEWS
WGTS DAYBREAK

6:30 A.M.
WGMS (6:45)ON THE CORNER
7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Folk Music-USA.
WGMS ADVENTURES IN JUDAISM
WITF COLLECTOR'S CORNER

7:30 A.M.
WGMS PETE JAMERSON
8:00 A.M.
WAMU BLUEGRASS
WGTS YOUR STORY HOUR
WITF ONCE UPON A TIME

8:30 A.M.
WGTB TAKING TIME FOR CHILDREN

9:00 A.M.
WBJC MARRIAGE & THE FAMILY
WETA CLASSICAL WEEKEND-POULENC Story of Babar the Elephant (36357)[27]; BACH Italian Concerto (6141)[13]; BRITTEN Four Sea Interludes from Peter Grimes (36215)[17]; NIELSEN Serenata in Vano (34109)[9]; SCHUBERT Incidental Music from Rosamunde (2937)[28]; PROKOFIEV Cello Sonata, Op.119 (2875)[23]; SIBELIUS Suite from Pelleas & Melisande (40031) [23]; D'INDY Sym. on French Mountain Air (312-74)[25].
WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY

9:30 A.M.
WGTS SATURDAY SEMINAR

10:00 A.M.
WITF OSBORG'S CHOICE

11:00 A.M.
WBJC AN HOUR WITH
WGTS SOUND OF WORSHIP

11:30 A.M.
WGMS MASTERS OF BAROQUE-RAMEAU Le Tabourin, Kipnis (BC1289); BACH Suite #1 in C, BWV.10-66, Leppard (839792).

12:00 NOON
WAMU PA' LA LOMA
WBJC MUSIC FROM OLD COUNTRY
WCAO MAESTRO LUNCHEON

WETA CHARTER FLIGHT
WGMS AT THE KEYBOARD-Bracha Eden & Alexander Tamir, duo-p's: SCHUBERT Rondo, Our Friendship is invariable, Op.138 (CS6694); SAINT-SAENS Variations on theme of Beethoven, Op.35 (CS65-33); MILHAUD Scaramouche Suite (CS6434); BRAHMS Hungarian Dances #'s 1-3 (CS6434).
WGTB SOPHIE'S PARLOR
WITF CONCERT HOUR-DVORAK Othello Over.; Sym. #8 in G.

12:30 P.M.
WGTS AFTERNOON SERENADE

1:00 P.M.
WAMU SPIRITS KNOWN & UNKNOWN
WETA STEVE EMBER'S SATURDAY SHOW
WGMS LUNCHEON CONCERT-STADLER Sym. in Eb, Jordan (CTS32); SIBELIUS Sym.#5 in Eb, Op.82 (1914-15), Maazel (CS6488); STRAUSS Napoleleon March, Op.156, Boskovsky (CS6232).

1:30 P.M.
WITF SINGER'S WORLD

2:00 P.M.
WBJC FOLK FESTIVAL U.S.A.-Flatpickin: 34d Nat'l. Guitar Flatpicking Championship.
WGMS METROPOLITAN OPERA BROADCAST-PUCCINI Tosca.
WITF METROPOLITAN OPERA-PUCCINI Tosca.

2:30 P.M.
WGTB RADIO FREE WOMEN

3:00 P.M.
WGTB (3:15)SATURDAY'S CHEESE

4:00 P.M.
WAMU MUSIKI YA TUNYA
WBJC FOLK MUSIC & BERNSTEIN
WGTS SACRED CONCERT

5:00 P.M.
WAMU JAZZ REVISITED
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WGMS IN RECITAL-Walter Trampler, vi: MORLEY 3 Pieces for 2 violins, Phillips (OR398); VIVALDI Concerto in d for viola, strings & continuo, Goberman (MHS4); HINDEMITH Sonata, Op.11 #4 for viola, piano (1922), Turini (LSC3012); BARBER Arietta variata & Presto, Wilson, McCracken (OR-398).

5:30 P.M.
WAMU THIS IS RAGTIME-Novelty Ragtime.
WBJC EXPLORATIONS IN JAZZ
WETA WASHINGTON WEEK IN REVIEW

6:00 P.M.
WAMU QUARTER
WCAO MAESTRO EVENING
WETA FOLK WEEKEND
WGMS IN THE WIND-SCHIEDT Canzona, N.Y. Trumpet Ens.(H71301); KREUTZER Grand Septet in Eb, Vienna Octet mem.(CS6672); KABALEVSKY Largrc Lottridge/Chilton (RE7055).
WGTB FRIENDS
WGTS AUDITORIUM ORGAN-MARCELLO Psalm 20; PACHELBEL Toccata in e; BACH When in Hour of Deepest Need; BACH Before Thy Throne I Now Stand; BACH Fantasy & Fugue in g, John Obetz, o.
WITF FOLK MUSIC

6:30 P.M.
WGTB EVENING ALTERNATIVE NEWS
WGTS CHORAL MASTERPIECES-FAURE Requiem, Tantum Ergo; J.S.BACH Aria, Cantata 18 My Soul's Delight, All Saints' Church Choirs, Frederick Monks, o & choirmaster; HAYDN Nelson Mass in d, Budapest Choir, Hungarian St.Sym.Orch./Ferencsik (DG139195).

7:00 P.M.
WAMU SEALED BEAM-Atwater Kent Frolics: Ozzie & Harriet; music for whole family.
WGMS FIRST HEARING
WGTB ANDI FISHMAN SHOW
WITF MUSIC OF BIG BANDS

7:30 P.M.
WMTS (7:45)SPOTLIGHT ON COUNTRY-Tammy Wynette.

8:00 P.M.
WAMU TIME MACHINE
WCAO MAESTRO OPERA-VERDI Aida, feat. Renata Tebaldi (Aida), Carlo Bergonzi (Radames), Cornell MacNeil (Amonasro), Vienna Phil.Orch./Karajan, Singverein Der Gesellschaft Der Musikfreunde, Reinhold Schmidt, chorus-master, sung in Italian, (OSA1313)[160].
WETA JAZZ PLUS
WGMS FIGURES OF SPEECH
WGTS MUSICAL MEMORIES-Those Good Old Minstrel Days.
WITF JAZZ REVISITED

8:30 P.M.
WBJC JAZZ EXTRAVAGANZA

WITF BOSTON POPS
WMTS (8:45)SPOTLIGHT ON COUNTRY-Barbara Mandrell.

Saturday, Feb. 15 8:30 pm
Sunday, Feb. 16 3:00 pm
Concert Hall, Kennedy Center
CLEVELAND ORCHESTRA
Lorin Maazel, Conductor
Call 393-4433 for Ticket Info.
Washington Performing Arts Society

9:00 P.M.
WAMU SOUND, COLOR & MOVEMENT
WGTB BUZZ BALL SHOW

10:00 P.M.
WGMS TEXTILE MUSEUM: KINDLER FOUNDATION CONCERT-Margot Nystrom, Swedish pianist: KAR-KOFF Sonata, Op. 2; HAYDN Sonata in C; CHOPIN Impromptu in F#, Op. 36; PETRASSI Toccata; SCHUBERT Sonata in B, Op.147.

10:30 P.M.
WITF GOON SHOW
WMTS (10:45)SPOTLIGHT ON COUNTRY-Ray Price.

11:00 P.M.
WGTS AMERICAN THEATRE ORGAN SOCIETY-Jimmy Boyce in concert on Grand Barton Theatre Organ in Virginia Theatre, Alexandria, Va.
WITF FOLK FESTIVAL, U.S.A.

11:30 P.M.
WGTS I'M SORRY I'LL READ THAT AGAIN

12:00 MIDNIGHT
WAMU NIGHTWATCH
WBJC JAZZ EXPERIENCE
WCAO MAESTRO SYMPHONY-SCHUMANN Sym.#3 in Eb, Op.97, Rhenish (S36689)[58].
WGMS (11:58)AFTER HOURS
WGTB SORPUS CALLOSUM
WGTS ALL THINGS CONSIDERED

9 Sunday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Edmond Hall.
WETA CLASSICAL WEEKEND-w/Martin Goldsmith-HANDEL Organ Concerto #6 in Bb (S36599)[10]; BEETHOVEN Trio in Bb, Op.11 (MHS963)[20]; IBERT Symphonie Concertante for Oboe & Orch. (RCA2945)[28]; VERACINI Recorder Sonata in G (D710049)[9]; PONCHIELLI Dance of the Hours (S35833)[10]; SCHUBERT Shepherd on the Rock, Op.129 (Col6236)[13]; CHAUSSON Sym. in Bb (STS15145)[32]; MOZART Church Sonata #8 in A, K.225 (PHS670061)[7]; VAUGHAN-WILLIAMS Sym.#3, Pastoral (Ang36532)[34].
WGMS PETE JAMERSON SHOW
WGTB TOO SOON AFTER SATURDAY NIGHT SHOW

7:00 A.M.
WAMU FOLK MUSIC & BERNSTEIN-w/Maury Bernstein.
WGTS MORNING MEDITATIONS
WITF OSBORG'S CHOICE

8:00 A.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-See listings for previous Monday & Wednesday, 7:30 pm.
WGMS (7:57)BACK TO GOD

8:30 A.M.
WGMS MENNONITE HOUR/CHANGED LIVES

9:00 A.M.
WAMU STAINED GLASS BLUEGRASS-Gary Henderson & Katy Daley combine best of bluegrass & gospel music.
WBJC MUSIC APPRECIATION-Reruns of three Music 103 programs heard Mon., Wed., & Fri. at 9:00.
WCAO MAESTRO MORNING
WETA CLASSICAL WEEKEND-w/Martin Goldsmith-HEISE King & Marshall Over. (T34308)[10]; BEETHOVEN Sonata in c#, Op.27,#2 (Col32342) [16]; MASSENET Scenes Alsaciennes (STS150-33)[23]; HAYDN Sinfonia Concertante in Bb (STS-15234)[20]; BACH Flute Sonata in Eb, S.1031 (ODY31925)[11]; VERDI Te Deum (Ang36125) [16]; BRUCKNER Sym.#7 in E (DGG2707026) [69].

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SUNDAY

WGTB DISK MEMORY SHOW-Alan Lee features collector items from formative days of rock & roll.
WITF LET'S PRETEND

9:30 A.M.
WGMS TRINITARIAN CHURCH
WITF SINGING & MARCHING ALONG-Old-Style--New Style.

10:00 A.M.
WGMS SUNDAY SYMPHONY-BEETHOVEN Consecration of House, Over., Op.124, Karajan (270704-6); BRAHMS Sym.#3 in F, Op.90, Walter (Y32-225).
WITF FIRST EDITION

10:30 A.M.
WAMU GALAXIS-w/David Goessling & Paul Iadarola.
WBJC INTROD. TO SOCIOLOGY-Repeats of three Soc. 101 programs heard Mond., Wed., Fri., at 9:30 am.

11:00 A.M.
WGMS CHORAL CLASSICS-ANON. Ecce quod natura, Clemencic (22160144); HAYDN Missa Solemnis #10 in Bb, Theresienmesse, Sporenbeg/Greeny/Mitchinson/Krause/Guest (ZRG5500); HASELBOCK Erschienen ist der herrlich Tag, Mittergrad-negger (MCS9078).
WITF UTAH SYMPHONY

11:30 A.M.
WAMU SINGER'S WORLD-w/Wayne Conner.
WGTS BEGINNINGS-Call-in program offering counseling & referral.

12:00 NOON
WAMU MUSIC FROM GERMANY-w/David Berger.
WBJC SUNDAY UNDERGROUND
WCAO MAESTRO LUNCHEON
WETA COMPOSERS' FORUM: David Winkler.
WGMS THIS WEEK IN WASH./NAT'L SYM. NOTES
WGTB STUMP JUMPERS' SIT-IN-w/Tex & Greg.

12:30 P.M.
WAMU IN PRAISE OF MUSIC-w/Tom Morrison.
WGMS (12:25)MUSIC ROOM-w/commentary by Patrick Hayes-GRETRY String Quartet #6 in c, Liege St. Qt. (MBM2); BOCCHERINI String Quintet in a, Op. 47, #1, Kehr/ens. (TV34094); SCHUMANN Andante & Variations in A, Op.46 for 2 pianos, Ogdon/Lucas (ZRG721).
WGTS AUDITORIUM ORGAN-MARCELLO Psalm 20; PACHELBEL Toccata in e; BACH When in the Hour of Deepest Need; BACH Before Thy Throne I Now Stand; BACH Fantasy & Fugue in g; John Obetz, o.

1:00 P.M.
WETA OPERA, ETC.-w/Dean Dalton-BERG Wozzeck Feat. Walter Berry, Isabel Strauss & Fritz Uhl; BERLIOZ Requiem with London Sym. Orch. & Chorus.
WGAY MATINEE AT ONE-A Funny Thing Happened on the Way to the Forum.
WGTS CONCERT OF WEEK-Music of Beethoven-32 Variations in c, Op. Posth.; Sonata #16 in G, Op. 31, #1; Fantasy in g, Op.77, 33 Variations on a Waltz by Diabelli, Op.120; Polonaise in C, Op. 89; Bagatelle in C, Op.33, #5; Bagatelle in A, Op. 119, #1; Hans Richter-Haaser, p, From Nat'l Public Radio.
WITF MY WORD

1:30 P.M.
WGMS VOCALISE-Victoria de los Angeles, s, -CORRADO Gentil dama, de los Angeles/Ars. Musical (S-35888); VALDERRABANO Mi querer tanto vos quiere; ANON. Si la roche se hace oscura; GABRIEL No so yo quien la descubre; MILAN Aquel Caballero, de los Angeles/Ars. Musical (S35888).
WITF MELODY TIME

2:00 P.M.
WCAO MAESTRO AFTERNOON
WGMS (1:55)BOSTON SYM.ORCH.-Berkshire Fest. Concert-SCHOENBERG Gurrelieder, Phyllis Curtin, s, James McCracken & Jerry Jennings, t's, Lili Chookasian, c, David Arnold, br, George London, n, Tanglewood Festival Chorus/Ozawa.
WITF MUSIC POST MERIDIEM-Feb. 5 program (last Wednesday) is repeated.

2:30 P.M.
WAMU NEW THING ROOT MUSIC SHOW-w/Rusty Hassan.
WGTS MELODY TIME-Light classical music from Deutsche Welle.

3:00 P.M.
WGTB JERKY JOHN SHOW-w/John Hofstetter.
WGTS VOCAL SCENE

4:00 P.M.
WGMS THE PLECTRUM-BYRD Wolsey's Wilde, Kipnis (M3X32325); TELEMANN Canon, S.&E. Abreu (M30575); PICCINI Tenore detto il nerca-tello, Satch (KS528); PAGANINI Sonatina #4 for violin & guitar, Gosieliens (SPA04); COUPERIN Les Folies francoises, Puyana (6700035); POULENC Sarabande, Ghiglia (S36849).
WGTS SWEET MUSIC-Indian music & commentary.
142 FORECAST!

WAMU SUNDAY SERIES
WBJC ALL THINGS CONSIDERED
WETA WALL STREET WEEK
WGMS CRITIC'S CHOICE
WGTS UKRANIAN MELODY HOUR
WITF ALL THINGS CONSIDERED

5:30 P.M.
WBJC VOICE IN THE WIND
WETA I'M SORRY I'LL READ THAT AGAIN
WITF VOICES IN THE WIND

6:00 P.M.
WCAO MAESTRO EVENING
WETA FOLK WEEKEND-w/Mary Cliff.
WGMS SOUL OF THE CLASSICS
WGTB MEDICATED GOO SHOW-w/Geoffrey Brown & Wil Madison.
WGTS FROM THE MIDWAY

6:30 P.M.
WAMU AS OTHERS SEE US
WBJC SORRY, I'LL READ THAT AGAIN
WGMS STARS NOVA
WITF JAKE & THE KID-Woman Trouble.

7:00 P.M.
WAMU THIRTY MINUTES
WBJC BALTIMORE HAPPENINGS
WGMS NATIONAL GALLERY OF ART CONCERT
WGTS BAND CONCERT-Today's program presents U.S. Navy Band.
WITF ART OF ACTING: Sir Ralph Richardson talks to Michael Elliott about his stage & film career. He protests he has nothing to say about acting, but this is, of course, nonsense.

7:30 P.M.
WAMU TALES OF TIME & SPACE-w/Drusilla Campbell.
WITF MY MUSIC
WMJS (7:45)SPOTLIGHT ON COUNTRY-Ronnie Milsap.

8:00 P.M.
WAMU SOUND STAGE
WBJC OLD MASTERS REVISITED
WCAO BALTIMORE SYMPHONY BROADCAST-/Com-mission; David Bar Ilan, p, -WAGNER Over. to Faust; STARER Piano Concerto #3; LISZT Piano Concerto #1; BEETHOVEN Sym.#8.
WETA NATIONAL PUBLIC RADIO THEATER-Clem Maver-rick: by R.G. Vliet.
WGTS SOUNDING BOARD-A talent showcase for Wash. area.
WITF PHILADELPHIA ORCH.-/Ormandy; Daniel Baren-boim, p, -BEETHOVEN Sym.#1 in C; IVES Three Places in New England; BRAHMS Piano Concerto #1 in d.

8:30 P.M.
WGMS SERENATA
WMJS (8:45)SPOTLIGHT ON COUNTRY-Jan Howard.

9:00 P.M.
WAMU RECOLLECTIONS-w/John Hickman-Campbell Playhouse starring Orson Welles, Jackie Cooper & Walter Catlett in a special adaptation of Mark Twain's Huckleberry Finn.
WETA CONCERT OF WEEK-CHOPIN Twelve Etudes, Op.10; Twelve Etudes, Op.25; Recital given during 1974 Univ. of Maryland International Piano Fest. Intermission feature includes conversation with the pianist.
WGMS (8:55)RADIO SMITHSONIAN
WGTB ABSTRACTION SHOW-w/John Paige.
WGTS FIRST HEARING

9:30 P.M.
WGMS ORCHESTRAL MASTERWORKS-J.S.BACH Little Fugue in g, Ormandy (MS7514); J.C.F. BACH Sym.#20 in Bb (1794), Mueller-Buehl (HB-73027); BERG 3 Pieces for Orch., Op.6 (1914) Dorati (SR90316); BEETHOVEN Violin Concerto in D, Op.61, Oistrakh/Cluytens (S35780); BAR-TOK Concerto for Orch. (1943), Reiner (VICS11-10).

10:00 P.M.
WAMU BIG SOUND-Music of Big Band era with host Ed Merritt.
WGTS IN RECITAL-J.N.BACH 3 Drinking Songs; J.C. BACH Midst Silent Shades; W.F.BACH Presto; C.P.E.BACH Phyllis & Thirsi; J.C.F.BACH Trio Sonata; J.E.BACH Peacock & the Nightingale; J.S.BACH Recitative & Final Chorus from Secular Cantata #207; Jennifer Vyvyan, s, Grayston Bur-gess, ct, Ian Partridge, t, Geoffrey Shaw, b, Philip Ledger, hc.
WITF YOUNG CAREER

10:30 P.M.
WMJS (10:45)SPOTLIGHT ON COUNTRY-Tex Ritter.

11:00 P.M.
WBJC NPR THEATER
WETA CLASSICAL GROOVES
WGTS BBC PROMENADE CONCERT-BRUCKNER Sym. #6 in A, BBC Sym.Orch./Downes.

12:00 MIDNIGHT
WAMU NIGHTWATCH-w/Edward Merritt.
WCAO MAESTRO SYM.-BRUCKNER Sym.#9 in d, (MS-6171)[59].

WGTB CRITIC'S CHOICE-w/Steve Lomer.
WGTS ALL THINGS CONSIDERED
WITF BALDWIN-WALLACE CONCERT

10 Monday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Lionel Hampton.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-MOZART Concerto #12 in A for piano (M3-1728)[26]; BOYCE Sym.#7 (S36951)[10]; ROD-RIGO Fantasia Para Un Gentilhombre (MS7063) [22]; LAMBERT Rio Grande (S37001)[15].
WGMS FRED EDEN
WGTB CUADROPHENIA WITH EUCLID
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-MOLTER Sym. in C for 4 trumpets (H71301)[6]; MOZART Divertimento #16 in Bb, K.289 (CS6350)[13]; BACH Chromatic Fantasy & Fugue in d (S60099)[14]; CLEMENTI Piano Concerto in C (TV34375)[23]; CORELLI Concerto grosso in D, Op.6 #7 (S36130)[12]; HAYDN Sym.#14 in A (STS15310)[15]; STRAUSS Gypsy Baron: Treasure Waltz (LSC2500)[8]; TCHAIKOVSKY Capriccio Italjen (MS6258)[16].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WETA A.M.-ELGAR Cello Concerto in e (DGG139128) [26]; MENDELSSOHN Double Concerto (WST1716 6)[39]; SHOSTAKOVICH Sym.#3 May First (SR-40245)[27]; BEETHOVEN Creatures of Prometheus (M30082)[64]; GERSHWIN American in Paris (MG 30073)[18].
WGMS TODAY IN WASHINGTON/FRED EDEN
WGTB ALTERNATIVE MORNING NEWS
WITF MUSIC ANTE MERIDIEM-BLISS March Welcome the Queen (STS15112)[7]; IBERT Divertissement (VICS1053)[15]; MACDOWELL Suite #2, Indian (SR90422)[33]; STRAUSS Dance Suite after Couperin (S60030)[20]; SATIE Socrate (S36846) [37]; BACH Toccata & Fugue in d, S.565 (MS62-61)[9]; BRAHMS Viola Sonata #2 in Eb (60011) [18]; MOZART Sym.#41 in C, K.551, Jupiter (C S6479)[27].

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC CAROUSEL
WETA HAPPENINGS
WGMS LISTENER SURVEY-PONCE Preludio, Williams, Puyana (M31194); CHOPIN Concert Rondo in F, Op.14, Krakowiak, Weissenberg/Skowaczewski (S3723); SCHUBERT Sym.#9 in C, D.944, Great, Karajan (139043); DVORAK Slavonic Dance #8 in g, Op.46 #8, Kosler (CS02051).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU (10:55)VOICES IN THE WIND
WGTS COOK'S CORNER

11:30 A.M.
WGMS MASTERS OF BAROQUE-COUPERIN Suite in D, Leonhardt (VICS1370).
WGTS 200 YEARS

12:00 NOON
WAMU READING ALOUD
WBJC HOLLYWOOD SOUNDSTAGE
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB SOPHIE'S PARLOR
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/LERNT DEUTSCH
WITF MUSIC FROM GERMANY

1:00 P.M.
WAMU MEASURE BY MEASURE-MOZART Sym.#28 in C, K.200.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS
WITF MUSIC FROM OBERLIN

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON

WGMS MUSIC FOR A FEW-DEMACHI Trio in G, Wen- del/San Steinbeck (CTS32); CHADWICK String Quartet #4 in e, Kohon Qt.(SVBX5301); GINAS- TERA Pampeana #2, Rejto (ORS7282).

2:30 P.M. WGTB (2:45)PROGRAMS FROM FEMINIST RADIO NETWORK

3:00 P.M. WGTB (3:15)SPIRITUS CHEESE WGTB BBC PROMENADE CONCERT-HAYDN Sym.#98 in Bb; RAWSTORNE Concerto for 2 pianos & orch., Lon.Phil./Pritchard, Brenda Lucas & John Ogdon, p's.

4:00 P.M. WAMU (3:55)BOOKMARK WGTB (4:00)AFTERNOON SERENADE-BERLIOZ Harold in Italy, Op.16, Boston Sym./Munch, William Primrose,vi,(LSC2228); DELIUS Paris, Song of Great City, Royal Liverpool Phil.Orch./Groves (S36870)

5:00 P.M. WAMU NEWS DAY WBJC NEWS CAPSULE

5:30 P.M. WMTA WALL STREET WEEK WGTB WALL STREET WEEK WGMTS PREVIEW/RENE CHANNEY WGTB POP MUSIC-USA

6:00 P.M. WCAO MAESTRO EVENING WGTB STOCK REPORT/BUSINESS REPORT WGMTS (6:20)RENE CHANNEY WGTB INTERFACE WGTB WHY A CHRISTIAN COLLEGE

6:30 P.M. WBJC FINE TUNING WMTA TALK OF THE TOWN WGTB TWO HOURS FROM TAURUS-Progressive music. WGTB ALL THINGS CONSIDERED WITF OVERSEAS ASSIGNMENT

7:00 P.M. WBJC SOUNDS LIKE YESTERDAY-Radio Retrospect with Neil Ellis 1939, Part II; Danger with Granger. WMTA I'M SORRY, I'LL READ THAT AGAIN WGTB G.T.E. HOUR-RIMSKY-KORSAKOV Sym.#1 in e, Op.1, Khaikin.(SR40094); BERG Violin Con- cert, Stern/Bernstein (MS6373).

WITF MUSIC AT SEVEN-Beecham,cond.: GRIEG Symphonic Dance in A (S60000)151; SIBELIUS Symphonic Poem The Oceanides (S35458)101; SAINT-SAENS Symphonic Poem Le Rouet d'Om- phale (S35505)101; BIZET Sym. in C (S60192) 1291.

7:30 P.M. WAMU ECOLOGY & HUMAN ENVIRONMENT-Solid Waste Management. WMTA THEATRE OF THE AIR WMTS (7:45)SPOTLIGHT ON COUNTRY-Sjonny James.

8:00 A.M. WAMU ALL THINGS CONSIDERED WBJC INTERNATIONAL FESTIVAL WCAO MAESTRO SYMPHONY-SCHUMAN Sym.#8 (MS- 6512)1301. WMTA METRONOME-with Tony Riggs. WGTB PERSPECTIVES ON HEALTH WITF BOSTON SYMPHONY-Ozawa,cond., Joseph Sil- verstein,v: SCHOENBERG Violin Concerto; BRAHMS Sym.#1 in c. Taped at Berkshire Music F Fest.Aug.23.

8:30 P.M. WMTA (8:25)IN CONCERT-Boston Pops Orch./Dick- son, Laurence Thorsternberg,soloist: COATES Knightsbridge March; BERLIOZ Roman Carnival Over.; GADE Jalousie; OFFENBACH Suite from Gaites Parisienne. WMTS (8:45)SPOTLIGHT ON COUNTRY-Marie Osmond.

9:00 P.M. WBJC CLEVELAND ORCHESTRA-Neumann,cond.: ZELENKA Over.; MENDELSSOHN Violin Concerto; BRUCKNER Sym.#6. WGTB ROYAL INSTRUMENT-GABRIELI Canzona in 7th Tone a 8; Ricercare for Organ; Canzona in 9th tone

a 12, Biggs/Tarr (MS7142); VIVIANI Sonata Prima Andre/Alain; Sonata Seconda, Andre/Alain (MHS- 782); LITAIZE Cortege, E.M.Guenther/Brass Ens. TELEMANN Heldenmusik, Biggs/New England Brass (MS6354); BACH Herzlich tut mich verlan- gen, Andre/Cochereau (Philips6517002); DUPRE Heroic Poem, Biggs/Peress (M31193).

WGTB ALTERNATIVE NEWS WGTB WORLD OF OPERA-TCHAIKOVSKY Eugene Onegin, Bolshoi Theatre Orch.& Chorus, Galina Vishnevskaya,s, Tamara Sinyavskaya,c, Yuri Ma- zurok,br, Vladimir Atlantov,t./Rostropovich (SRCL 4115).

9:30 P.M. WAMU COLUMBIA WORSH P-Thanks for Memories by Bruce Satterman 3/9/46. Produced & directed by Guy delaChapa, starring Wm.Brian, a soldier looks back on wartime memories of England & France. WGTB BEAD INTERVALS

10:00 P.M. WAMU BLUEGRASS WGTB MUSIC OF AMERICA-Abraham Lincoln Birthday Program: IVES Lincoln, Great Commoner, Gregg, Smith Singers/Stokowski (M432504); BACON Ford's Theatre, Few Glimpses of Easter Week, Schoenherr (DST6415); COPLAND Lincoln Por- trait, Ormandy (MS6684). WITF COLLECTOR'S CORNER

10:30 P.M. WMTS (10:45)SPOTLIGHT ON COUNTRY-Ferlin Husky.

11:00 P.M. WBJC INSIDE JEAN SHEPHERD WMTA CLASSICAL GROOVES-BORODIN Quintet in c (CS6636)1211; BEETHOVEN String Quartet Op. 18 #3 (6500181)1261; SCHUBERT Trout Quintet (DGG136488)1351; BOCCHERINI Quintet in C, Op. 37 #7 (ZRG569)1201; BACH Chromatic Fantasy & Fugue in d (M30062)101.

WGTB SPECTRUM WITF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M. WGTB REVERIE WITF RADIO READER

12:00 MIDNIGHT WAMU NIGHTWATCH WGTB AFTER HOURS WGTB ABNORML RADIO HOURS WGTB CASPER CITRON WITF EARPLAY 75-Properties by E.G.Burrows is verse drama in which British actress Fanny Kemble defies her slave-holder American husband by vigorously writing against slavery & for human rights.

11 Tuesday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Franz Jackson's Original Jazz All-stars.

6:00 A.M. WBJC AM BALTIMORE WMTA A.M.-with Bill Cerri-BEETHOVEN Piano Con- ceto #1 in C (DGG139023)1431; HAYDN Guitar Quar- tet (MS7163)1191; BRAHMS Variations on a Theme by Haydn (MS6965)1181; MOZART Horn Concerto #1 (S36840)191.

WGMTS FRED EDEN WGTB RAVENSDALE WGTB DAYBREAK

6:30 A.M. WAMU READING ALOUD

7:00 A.M. WAMU MORNINGLINE WCAO MAESTRO MORNING WITF MUSIC AT SEVEN-BRAHMS Hungarian Dances: #1s 17-21 (MS6241)101; HAYDN Divertimento in D, for Flute & Strings (S36148)101; HANDEL Concerto grosso in g, Op.6,#6 (CSA2309)1161; CARULLI Twelve Romances for Two Guitars (TV- 34341)121; DONIZETTI La Favorita: Act III Ballet Music (CS6343)191; BRITTEN Soires Musicales (MS834)1111; GRIEG Holberg Suite (TV- 34404)1181; MOZART Sym.#27 in G, K.199 (H71244)221.

9:00 A.M. WAMU KALEIDOSCOPE/HOME WBJC MARRIAGE & THE FAMILY-Soc.103 from Comm. College of Baltimore.

WMTA A.M.-with Bill Cerri-TCHAIKOVSKY Francesca Da Rimini (PHS6500634)251; MOZART Dissonan- zen-Quartett #19 in C (KHB20344)321; MAHLER Sym.#10 (PHS6700067)801; WALTON Varia- tions on a Theme by Hindemith (MS6736)231; TELEMANN Trumpet Concerto (DGG136517)1111. WGMTS TODAY IN WASHINGTON/FRED EDEN WGTB ALTERNATIVE MORNING NEWS

WITF MUSIC ANTE MERIDIEM-VERDI Aida: Grand March (ARL10450)181; HAYDN Piano Concerto in D (TV34073)1191; TCHAIKOVSKY Serenade in C, for Strings (VCS10099)311; MOZART Flute So- nata #4 in F (Y32970)191; BACH-BUSONI Cha- conne in d (CS6866)141; SCHUMANN Novellen: #5 in D, #6 in A (6500396)141; HAYDN Quartet in C, Op.74, #1 (HM42SD)191; PARISH-AL- VARS Harp Concerto in g (S36742)251; VAUGHAN WILLIAMS Sym.#8 in d (S36625)291.

9:30 A.M. WGTB RADIO FREE SHIRE WGTB D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M. WBJC CAROUSEL WMTA HAPPENINGS WGTB LISTENER SURVEY-MOZART Cosi Fan Tutte: Over., K.588, Klenperer (S36289); HUMMEL Piano Concerto in a, Op.85, Gallig/Paulmueller (TV34028); BEETHOVEN Sym.#2 in D, Op.36, Beecham (S35509); BERLIOZ Damnation of Faust: Rakoczy March, Bernstein (MS7271).

10:30 A.M. WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M. WAMU FAMILY COUNSEL WGTB COOK'S CORNER

11:30 A.M. WGTB MASTERS OF THE BAROQUE-BOISMORTIER Concerto in a, Op.28,#3, Erdelyi (LPX11321); VIVALDI Concerto in d, Op.3 #11 from L'Estro Armonico, P.250, I.Cellisti (ORS7035). WGTB I'M SORRY I'LL READ THAT AGAIN

12:00 NOON WAMU READING ALOUD WBJC FOLK ROOTS WCAO MAESTRO LUNCHEON WMTA P.M.-with Steve Ember. WGTB (11:55)LUNCHEON AT KENNEDY CENTER- with Bob Davis. WGTB SILLY JILLY SHOW WGTB NOON NOTES WITF READING ALOUD

12:30 P.M. WAMU NEWS DAY/LET'S PRACTICE JAPANESE WITF GOON SHOW

1:00 P.M. WAMU MEASURE BY MEASURE-MOZART Sym.#29 in A, K.201. WBJC SPECIALS WGTB BULLETIN BOARD/LISTENING BOOTH WGTB MONTGOMERY COUNTY COMMENTS WITF BALDWIN-WALLACE CONCERT

1:30 P.M. WGTB HUMAN CONDITION

2:00 P.M. WBJC JAZZ IN STEREO WCAO MAESTRO AFTERNOON WGTB MUSIC FOR A FEW-MOZART String Quartet #22 in Bb, K.589, Todyo Qt. (2530468); BRAHMS 16 Waltzes, W.&B. Klien (TV34041); NAGEL March, Swallow/Wingreen (RE7015). WGTB VOCAL SCENE WITF MUSIC POST MERIDIEM-New Releases.

2:30 P.M. WGTB (2:45)SIMRAN-w/Baldev Singh.

3:00 P.M. WGTB TONIGHT IN WASHINGTON/RENE CHANNEY WGTB (3:15)SPIRITUS CHEESE WGTB IN RECITAL-MOZART String Quartet in d, K. 421; Clarinet Quintet in A, K.581; Amadeus String Quartet, Gervase de Peyer,cl.

4:00 P.M. WAMU (3:55)BOOKMARK WGTB (4:00)AFTERNOON SERENADE-MENDELSSOHN Concerto in E, for 2 pianos & orch., Phila Orch./ Ormandy; Arthur Gold & Robert Fizdale,p's (Y31- 532); SCHUBERT Trio #2 in Bb, Jascha Heifetz, v, William Primrose,vi, Gregor Piatigorsky,ce, (LSC2563).

4:30 P.M. WAMU NEWS DAY WBJC NEWS CAPSULE

PICKERING Replacement Cartridges & Styli available at WASHINGTON ELECTRONICS SERVICE CO. 2930-A Patrick Henry Drive Falls Church, Va. 533-9595 Factory Service for 40 Manufacturers

Table with station call letters and frequencies: WTOP-FM 95.5, WETA-FM 99.9, WBJC-FM 91.3, WGTB-FM 91.9, WRND 94.7, WRAL-FM 97.9, WGY 99.5, WWDC-FM 101.1, WNS 102.3, WCAO-FM 102.7, WGMTS-FM 103.5, WITF-FM 104.3, WAVA-FM 105.1, WKTK 105.7, WMAR-FM 106.5, WEIR 106.7, WMAZ-FM 107.3

5:30 P.M.
WAMU 01 HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS 02 PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO 03 MAESTRO EVENING
WGMS 04 STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTB 05 FRIENDS
WGTS 06 DIALOGUES ON INVOLVEMENT

6:30 P.M.
WBJC GREAT ATLANTIC RADIO CONSPIRACY
WETA TALK OF THE TOWN-w/Tony Riggs.
WGTS ALL THINGS CONSIDERED
WITF HEADLINES/MUSIC MAGAZINE

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Guy Travers' Airline Album; Buddy Clark & Fannie Brice are featured/ Jimmy Durante 1948.
WETA INSIDE JEAN SHEPHERD
WGMS 07 G.T.E. HOUR-STRAUSS Thus Spake Zarathustra, Op.30, Haitink (6500624); SCHUMANN Sym. in g, Andrae (KBB21421).
WGTB 08 RANDOM RADIO HOURS
WITF 09 MUSIC AT SEVEN-/Bonyng-ROSSINI Torvaldo e Dorliska: Over. (CS6486)18]; GLIERE Harp Concerto (OS26110)26]; LUIGINI Ballet egyptien (CSA2232)22].

7:30 P.M.
WAMU OVERSEAS MISSION
WETA (QX7:45)METRONOME-w/Tony Riggs.
WMJS 10 (7:45)SPOTLIGHT ON COUNTRY-Eddy Arnold.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC WORLD OF OPERATTA-LEHAR Merry Widow (Pt. II).
WCAO 11 MAESTRO SYM.-PROKOFIEV Sym.#6, Op.111 (LSC2834)42].
WGMS 12 A VARIABLE FEAST-w/Paul Hume.
WGTS FIRING LINE-Host William F. Buckley, Jr.
WITF 13 FM RADIO THEATER-The Alien Corn.

8:30 P.M.
WETA 14 (8:25)IN CONCERT: Phillips Collection Concert; Arlene Portney, p.
WMJS 15 (8:45)SPOTLIGHT ON COUNTRY-Vikki Carr.

9:00 P.M.
WBJC 16 BOSTON SYMPHONY-/Ozawa-SCHOENBERG Gurrelieder, Parts I, II & III.
WGMS 17 SALUTE TO THE STATES: Pennsylvania-FRANKLIN String Quartet, Kohon Qt. (SVBX5301); FOSTER Open Thy Lattice, love: Some Folks, Wagner Chorale (S36071); YARDUMIAN Sym.#1, Ormandy (MS6859); WILDER Piano Suite, Sayder (RC70-58); PERSICHETTE Serenade for violin, cello, & piano, Op.17, Temple U.Trio (CRS4117); SAINT-SAENS Samson & Delilah: Mon coeur s'ouvre a ta voix, Homer (LCT1039); SMIT Copernicus, Smit (DC7178).
WGTB 18 ALTERNATIVE NEWS
WGTS 19 (9:05)MUSICAL MASTERPIECES-DVORAK Sym.#7 in d, Berlin Phil./Kubelik (DGG2530127); BACH Goldberg Variations; Peter Serkin, p. (LSC-2851); RAVEL Daphnis & Chloe (complete ballet) Ambrosian Singers & New Philharmonia Orch./de Burgos (S36471).
WITF 20 RECITAL: ALDO CICCOLINI-RAVEL Pavane pour une Infante defunte; Miroirs; SATIE Premier Gymnopedie; Croquis et agaceries d'un gros bon-homme en bois; DEBUSSY Ballade; Danse; La plus que lente; L'Isle joyeuse. At intermission there is an interview with the pianist.

9:30 P.M.
WAMU 21 CAPITAL CASTAWAYS-w/Simon Winchester.
WGTB 22 C.J. THOMPSON

10:00 P.M.
WAMU 23 BLUEGRASS-w/Gary Henderson & Katy Daley.

10:30 P.M.
WMJS 24 (10:45)SPOTLIGHT ON COUNTRY-Sammi Smith.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA 25 CLASSICAL GROOVES-w/Tony Riggs-TARTINI Violin Concerto in Bb, D.117 (PHS6500784)20]; DVORAK Piano Trio in g, Op.26 (PHS6703015)32]; BEETHOVEN Quartet in a (M330084)28]; BARTOK Sonata #1 for Violin & Piano (M30944)32].
WGMS 26 SPECTRUM
WITF 27 MY WORD

11:30 P.M.
WGTS 28 REVERIE
WITF RADIO READER

12:00 MIDNIGHT
WAMU 29 NIGHTWATCH
WGMS 30 AFTER HOURS
144 FORECAST!

WGTB 31 CLARK KENT & COLLECTIVE STATE QF QUACK
WGTS CASPER CITRON
WITF 32 KENT IN CONCERT

12 Wednesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Jug Band Music.

6:00 A.M.
WBJC 33 AM BALTIMORE
WETA 34 A.M.-BRAHMS Variations on theme by Paganini (MS7276)23]; BEETHOVEN Sym.#2 (DGG138-801)32]; WAGNER Die Meistersinger (S36871); MOZART Violin Concerto #3 in G, K.216 (835-112AY)22].
WGMS 35 FRED EDEN
WGTB 36 RAVENSDALE
WGTS 37 DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU 38 MORNINGLINE
WCAO 39 MAESTRO MORNING
WITF 40 MUSIC AT SEVEN

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WETA 41 A.M.-BACH Brandenburg Concerto #3 (67000-45)14]; KODALY Hary Janos (S60209)22]; RACHMANINOFF Piano Concerto #1 (STS15225)24]; MENDELSSOHN Concerto in e (S36963)29]; FIELD Concerto #2 in Ab for piano (CE31-006)30]; STRAUSS Ein Heldenleben (Y31922)43].
WGMS 42 TODAY IN WASHINGTON/FRED EDEN
WGTS THE HUMAN CONDITION
WITF 43 MUSIC ANTE MERIDIEM-MEYERBEER Le Prophete: Coronation March (ARL10450)4]; J.C.F. BACH Sym.#20 in Bb (HB73027)25]; BRUCH Scottish Fantasy for violin & orch. (LSC2603)26]; BRAHMS Variations in f# (2530335)20]; BEETHOVEN Piano Concerto #4 in G (MS7199)35]; KORNGOLD Violin Concerto in D (S36999)25]; SIBELIUS Sym.#5 in Eb (LSC2996)31].

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB 44 RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC 45 CAROUSEL
WETA HAPPENINGS
WGMS 46 LISTENER SURVEY-DANICAN Philidor: March for 4 drums, Kuentz (139431); MOZART Sym.#35 in D, K.385, Haffner, Munchinger (CS6625); RACHMANINOFF Piano Concerto #3 in d, Op.30, Watts/Ozawa (M30059); ROSSINI William Tell: Ballet Music, Barbirolli (SRV250).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU 47 (10:55)PROFILES
WGTS 48 COOK'S CORNER

11:30 A.M.
WGMS 49 MASTERS OF BAROQUE-GEMINIANI Concerto Grosso in C, Op.7 #3, I Musici (PHC9010); TELEMANN Die Hoffnung est mein Leben, Fischer-Dieskau/Ens.(S36327).
WGTS SOUND OF LISTEN/WEEK AT UNITED NATIONS

12:00 NOON
WAMU READING ALOUD
WBJC 50 NEW GRASS-OLD GRASS
WCAO 51 MAESTRO LUNCHEON
WETA 52 P.M.-with Steve Ember.
WGMS 53 (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB 54 BRUCE ROSENSTEIN SHOW
WGTS 55 NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/FRENCH IN THE AIR
WITF 56 JAZZ REVISITED

1:00 P.M.
WAMU 57 MEASURE BY MEASURE-MOZART Sym.#30 in D, K.202.
WBJC 58 SPECIALS
WGMS 59 BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS
WITF 60 FOLK MUSIC

2:00 P.M.
WBJC 61 JAZZ IN STEREO
WCAO 62 MAESTRO AFTERNOON
WGMS 63 MUSIC FOR A FEW-LAWES Sonata #1 in g, Eliz.Consort/Dart (ZRG555); HAYDN Piano Sonata in Eb, Weissenberg (LSC3111); FALLA Concerto for harpsichord, flute, oboe, clarinet, violin & cello, Puyana/Ens./Mackerras (6505001).

WGTS 64 FIRST HEARING
WITF 65 MUSIC POST MERIDIEM-KODALY Dances of Marosszek (MS7034)14]; STRAUSS Ein Heldenleben (LSC2641)42]; STRAVINSKY Duo Concertant for violin & piano (60183)15]; SCHUMANN Sym.#2 in C (D3S725)40]; CHOPIN Ballade #2 in F (CS126)8]; DEBUSSY Images pour Orch.: Complete (2530145)37]; POULENC Suite francaise (S36519)12].

2:30 P.M.
WGTB 66 (2:45)FIRESIDE FLAK

3:00 P.M.
WGMS 67 TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB 68 (3:15)SPIRITUS CHEESE
WGTS 69 CONCERT HOUR

4:00 P.M.
WAMU 70 (3:55)BOOKMARK
WGTS 71 AFTERNOON SERENADE-SAINT-SAENS Sym.#1 in Eb ORTF Orch./Martinon (S36995); BRAHMS Tragic Over., Op.81, Columbia Sym./Walter (Odyssey31924).

4:30 P.M.
WAMU NEWS DAY
WBJC 72 NEWS CAPSULE

5:00 P.M.
WAMU 73 HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS 74 PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO 75 MAESTRO EVENING
WGMS 76 STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTB 77 PEOPLE SHOW
WGTS 78 BBC SCIENCE MAGAZINE

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TALK OF THE TOWN-with Tony Riggs.
WGTB 79 SOPHIE'S PARLOR
WGTS ALL THINGS CONSIDERED
WITF CONVERSATIONS AT CHICAGO

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Ray Knight with Records: The Shadow.
WGMS 80 G.T.E. HOUR-BAX Over. to Picaresque Comedy, Buketoff (LSC3005); TCHAIKOVSKY Sym.#3 in D, Op.29, Polish, Rozhdstvensky (SR40263).
WITF 81 MUSIC AT SEVEN-Ansermet, cond.: LIADOV Baba-Yaga (STS15066)3]; STRAVINSKY Pulcinella: Suite (STS15011)22]; DEBUSSY Petite Suite (CS6227)13]; FRANCK Le Chasseur maudit (CS6222)15].

7:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Hazardous Substances in Natural Environment.
WGTS UNIVERSITY COLLEGE JOURNAL
WMJS 82 (7:45)SPOTLIGHT ON COUNTRY-Olivia Newton John.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC 83 DANCE THEATER
WCAO 84 MAESTRO SYMPHONY-MENDELSSOHN Sym.#1 in c, Op.1 (MS7391)31].
WETA 85 METRONOME-with Tony Riggs.
WGMS 86 MUSICAL HOLIDAY-Philippines: JOHNSON Bamboo Tree; HAWHANESS Island of Mysterious Bells, N.Y.Harp Ens.(CRS4130); JOSTIN Jungle, Stokowski (CRI267); GIDEON The Seasons of Time Mandac/ens.(DC7117).
WGTS PERSPECTIVES ON HEALTH
WITF 87 NPR OPERA THEATRE-BERLIOZ La Damnation de Faust. While not actually an opera, Berlioz's dramatic legend has often been performed by opera companies. This performance is from 1974 Cincinnati May Fest. James Levine, cond., feat. Kenneth Riegel (Faust), Regine Crespin (Marguerite), Michael Devlin (Mephistofeles).

8:30 P.M.
WETA 88 (8:25)IN CONCERT-Phila.Orch./Ormandy, Marilyn Costello, h, Murray Panitz, f; MOZART Concerto in C for flute; HWA YIAN-CHUN Moon Reflected in 2 Fountains; TCHAIKOVSKY Sym.#6 in b, Op.74.
WMJS 89 (8:45)SPOTLIGHT ON COUNTRY-Elvis Presley.

9:00 P.M.
WBJC 90 STEREO CONCERT HALL-BACH B Minor Mass, Gundula Janowitz, s, Christa Ludwig, ms, Peter Schrier, t, Robert Kems, br, Karl Ridderbusch, b, Vienna Singverein, Berlin Phil.Orch./Karajan (DG-2709049).
WGMS 91 CLEVELAND ORCHESTRA-Severance Hall Concert, Vera Zorina, n, Tatiana Troyanos, mezzo, Seth McCoy, t, Paul Benningfield, t, Tom Krause, br, Yi-Kuei Sze, b, Cleve.Orch.Chorus/Lane: STRAVINSKY Persephone; Oedipus Rex.
WGTB 92 ALTERNATIVE NEWS

GTS ●SPOTLIGHT-BEETHOVEN Sym.#3 (Eroica), N.Y.Phil./Bernstein (MS6774); Sonata #23 in f, Op.57, Emil Gilels, p. (DG2530406); Sym.#9 in d, New England Cons.Chorus, Boston Sym./Munch (VICS1660).

3:30 P.M.
AMU GUNSMOKE-Matt searches for Dane Shaw, gun-fighter who rode with Billy the Kid.

GTB ●ABSTRACTION SHOW

4:00 P.M.
AMU ●BLUEGRASS

5:30 P.M.
MJS ●SPOTLIGHT ON COUNTRY-Loretta Lynn.

1:00 P.M.
BJC INSIDE JEAN SHEPHERD
ETA ●CLASSICAL GROOVES-BEETHOVEN String Quartet #10 (Philips6500180)(32); RAVEL String Quartet (M300650)(29); SCHUBERT Sonata in c, D.958 (6500415)(29); FRANCK Sonata in A (S3 6937)(30).

GMS ●SPECTRUM
ITF ●MY MUSIC/MUSIC NOTES

1:30 P.M.
GTS ●REVERIE
ITF RADIO READER

2:00 MIDNIGHT
AMU NIGHTWATCH
GMS ●AFTER HOURS
GTB ●KEYBOARD FILTER
GTS CASPER CITRON
ITF ●COMPOSER'S FORUM-David Winkler: Flute Concerto; Double Concerto; Piano Concerto.

13 Thursday

3:30 A.M.
AMU JAZZ ANTHOLOGY-Saxaphones of Jazz in Solo.

4:00 A.M.
BJC ●AM BALTIMORE
ETA ●A.M.-with Bill Cerri-SCHUBERT Sym.#4 (CS-6682)(27); ROSSINI String Sonata #1 (ZRG506)(12); BEETHOVEN Sonata #5, Op.10.#1 (PHS-6500179)(17); STAMITZ Sinfonia Concertante (M31369)(22).

GMS ●FRED EDEN
GTB ●FAMOUS MOURNING SHOW
GTS ●DAYBREAK

5:30 A.M.
AMU READING ALOUD

6:00 A.M.
AMU ●MORNINGLINE
CAO ●MAESTRO MORNING
ITF ●MUSIC AT SEVEN-CHABRIER Bouree fantasque (S60108)(7); CAMPRA Le Ballet des Ages (TV-34376)(21); JOPLIN-HOSSACK Entertainer Ballet: Act I (Act II is presented tomorrow morning) (M33-185)(22); CLARKE Rondo Caprice for Trumpet & Piano, From the Shores of the Mighty Pacific (H71-298)(6); SCARLATTI Sinfonia #2 in D, for Flute, Trumpet & Strings (198466)(8); MOZART Concerto in Eb, for Two Pianos, K.365 (MS6274)(23); STRAUSS Die Frau ohne Schatten: Suite (S600-97)(19).

7:00 A.M.
AMU KALEIDOSCOPE/HOME
BJC MARRIAGE & THE FAMILY-Soc.103.
ETA ●A.M.-with Bill Cerri-MOZART Sym.#39 in Eb, K.550 (PHS6500559)(30); BARTOK Violin Concerto #2 (PHS6500021)(28); HAYDN Sym.#95 in c (MQ32598)(23); SIBELIUS Sym.#2 (Y300-46)(44); MENDELSSOHN Concerto for Two Pianos in A (Y31532)(31).

VGMS ●TODAY IN WASHINGTON/FRED EDEN
VTB ●ALTERNATIVE MORNING NEWS
VGTS BBC SCIENCE MAGAZINE
VTF ●MUSIC ANTE MERIDIEM-Listener Requests.

8:30 A.M.
VTB ●RADIO FREE SHIRE
VGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

9:00 A.M.
VBBC ●CAROUSEL HAPPENINGS
VETA ●LISTENER SURVEY-WAGNER Lohengrin: Pre-lude, Act III, Boult (S36871); BEETHOVEN Piano Sonata #8 in c, Op.13, Pathetique, Barenboim (S36424); MOZART Flute Concerto #2 in D, K.314, C.&P.,Monteux (CS6400); PROKOFIEV Peter & the Wolf, Op.67, Ritchard/Omandy (MS-6027).

10:30 A.M.
VAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU INTERVIEWS, ETC.
WGTS ●COOK'S CORNER

11:30 A.M.
WAMU MIND & BODY-w/Diane Rehm.
WGMS ●MASTERS OF THE BAROQUE-REUSNER Padieana, Williams (MS6939); HANDEL Concerto Grosso in C, Alexander's Feast, Richter (2533-159).

WGTS IN BLACK AMERICA

12:00 NOON
WAMU READING ALOUD
WBBC ●LEARNING THE BLUES
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●11:55)LUNCHEON AT KENNEDY CENTER-with Bob Cullen.

WGTS ●MIKE CULLEN SHOW
WGTS ●NOON NOTES
WTF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/ITALIAN BY EAR
WTF ●MY WORD

1:00 P.M.
WAMU ●MEASURE BY MEASURE-MOZART Sym.#31 in D, K.297.
WBBC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS MENTAL HEALTH MATTERS
WTF ●KENT IN CONCERT

1:30 P.M.
WGTS UNIVERSITY COLLEGE JOURNAL-A re-broadcast of Wed. 7:30 pm program.

2:00 P.M.
WBBC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-CHOPIN-HAMMOND Valse in c#, Hammond/Lesko (RE7005); KODALY String Quartet #1, Op.2, Roth Qt. (PHC9093); MOSZ-KOWSKI Etude Caprice, Lowry/Kohn (RE7003).

WGTS ●TELEMANN SOCIETY-Music of Telemann & his contemporaries is presented.
WTF ●MUSIC POST MERIDIEM-STRAUSS Commemorative Waltz Munchen (LSC3135)(10); TCHAIKOV-SKY Fantasy Hamlet (CS6841)(17); SPOHR Nonet in F (CS201)(31); WAGNER Das Rheingold: Highlights (conducted by Karajan (136437)(54); MENDELSSOHN Violin Concerto in e (MS7313)(29); SIBELIUS Sym.#6 in d (139032)(29).

2:30 P.M.
WGTS ●(2:45)CRITIQUE

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTS ●(3:15)SPIRITUS CHEESE
WGTS ●KEYBOARD IMMORTALS

4:00 P.M.
WAMU ●(3:55)BOOKMARK
WGTS ●AFTERNOON SERENADE-GRIEG Holberg Suite, Stuttgart Chamber Orch./Munchinger (STS-15044); BACH Sonata #1 in g, for solo violin. Wanda Wilkomirska, v. (CS2040).

4:30 P.M.
WAMU NEWS DAY
WBBC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
WBBC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WTF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTS ●OPEN FORUM
WGTS CONSUMER'S NOTEBOOK

6:30 P.M.
WBBC DIALOGUE
WETA TALK OF THE TOWN-w/Tony Riggs.
WGTS ●MARK GARBIN SHOW
WGTS ALL THINGS CONSIDERED
WTF ●AGES OF SCIENCE

7:00 P.M.
WAMU WOMEN DARE DAILY-w/Roberta Hollander.
WBBC SOUNDS LIKE YESTERDAY-Kevin Lysaght feat. rare Glen Miller recording; My Favorite Husband.
WETA INSIDE JEAN SHEPHERD
WGMS ●G.T.E.HOUR-HAYDN Sym.#83 in g, The Hen, Karajan (S36868); DVORAK Violin Concerto in a, Op.53, Ricci/Sargent (CS6215).

WTF ●MUSIC AT SEVEN-/Preire-RIMSKY-KORSAKOV Capriccio espagnol (S35951)(15); BIZET Carmen: Prelude, Chorus of Street Boys, Habanera, Toreador Song (S36312)(18); POULENC Model Animals (S36421)(22).

7:30 P.M.
WETA (QX7:45)METRONOME-w/Tony Riggs.
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Wilburn Brothers.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBBC ●OPERA THEATER-MOZART Abduction from Seraglio, Arleen Auger, s, Reri Grist, s, Peter Schrier, t, Leipzig Radio Chorus, Dresden State Orch./Bohm (DG2709051).

WCAO ●MAESTRO SYM.-SCHUBERT Sym.#8 in b, Unfinished (LSC2516)(23).

WGMS ●COLLAGE
WGTS NATIONAL TOWN MEETING
WTF ●CLEVELAND ORCH.-Neumann, Vaclav Hudecek, v,-ZELENKA Over.; MENDELSSOHN Violin Concerto in e, BRUCKNER Sym.#6 in A.

8:30 P.M.
WETA ●(8:25)IN CONCERT: International Music Fest. SCHUMANN Piano Concerto in a, Op.54, DVORAK Sym.#8 in G, Op.88; Vienna Phil./von Karajan; Maurizio Pollini, p.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Glen Campbell.

9:00 P.M.
WGMS ●ORCHESTRAL SHOWCASE
WGTS ●ALTERNATIVE NEWS
WGTS ●MUSIC OF THE AGES-Romantic Era-LISZT Les Preludes, N.Y.Phil./Bernstein (M2S699); MENDELSSOHN A Midsummer Night's Dream, Chicago Sym.Orch./Martinon (VICS1628); BEETHOVEN Music to Goethe's Egmont, Op.84, Berlin Phil./von Karajan (DGG2530301); BEETHOVEN Leonore Over.'s I, II, & III, Berlin Phil./von Karajan (DGG2707046); SCHUBERT 20 Waltzes, Op.127, Jacques Abram, p. (ORS130).

9:30 P.M.
WAMU 1'M SORRY, I'LL READ THAT AGAIN
WGTS ●COSMIC AMBIGUITY

10:00 P.M.
WAMU ●BLUEGRASS-w/Gary Henderson & Katy Daley.
WTF ●EARPLAY 75-A double bill. First, Voices in My Head by Rose Goldemberg, is a dramatized documentary recalling sounds, images & emotions of Great Depression in America. Second, Buster Is Upstairs by Anne Leaton, shows an aging couple who, believing they detect a mysterious presence in their darkened room, identify it with their own physical & emotional deprivations.

10:30 P.M.
WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Carl & Pearl Butler.

11:00 P.M.
WBBC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-w/Tony Riggs-BEETHOVEN Piano Trio in G (M530065)(38); VIVALDI Concerto in F, for Violin (M32230)(12); MOZART Divertimento in D (DGG139008)(48); BACH Sinfonia in E, for Double Orch., Op.18,#5 (H71165)(17).

WGMS ●SPECTRUM
WTF ●GOON SHOW

11:30 P.M.
WGTS ●REVERIE
WTF RADIO READER

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGMS ●AFTER HOURS
WGTS ●ME & THE ANIMALS
WGTS CASPER CITRON
WTF MBARI, MBAYO

14 Friday

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14
FRIDAY

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-MENDELSSOHN Violin Concerto in e (65-00465)[27]; J.C.F. BACH Sym.#20 in Bb (HB7-3027)[25]; MOZART Sym.#33 in Bb, K.319 (MS 6858)[19]; BACH Brandenburg Concerto #1 (6700-045)[21].
WGMS ●FRED EDEN
WGTB ●MORNING MUSICAL NEWS
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-LISZT Hungarian Rhapsody #6 (LSC3297)[10]; SAMMARTINI Soprano Recorder Concerto in F (198466)[13]; BACH Toccata & Fugue in F (H71252)[15]; HUMMEL Concertino in G for piano & orch.(TV34348)[18]; TCHAIKOVSKY Swan Lake: Act III Grand pas de deux, Black Swan (CS6343)[10]; JOPLIN-HOSSACK Entertainer Ballet: Act II (M33185)[27]; BEETHOVEN Music for Ritterballet (TV34409)[12].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC ●MUSIC APPRECIATION
WETA ●A.M.-MOZART Haffner Serenade (S36915)[55]; SCHUBERT String Quartet in G (DGG139103)[44]; RACHMANINOFF Sym.#2 in e (S36954)[59].
WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTB ●POP MUSIC-USA
WGTS OVERSEAS MISSION
WITF ●MUSIC ANTE MERIDIEM-RIMSKY-KORSAKOV Russian Easter Over.(MS6875)[15]; LIADOV Eight Russian Folk Songs for Orch.(SR40159)[15]; RACHMANINOFF Piano Concerto #4 in g (LSC2788)[27]; VAUGHAN WILLIAMS In Fen Country (S-36532)[14]; TIPPETT Quartet #1 in A (MCS2123)[20]; COPLAND Billy the Kid (M31823)[21]; F. HAYDN Over.to English Opera (H71197)[4]; M. HAYDN Violin Concerto in A (839757)[19]; F. HAYDN Sym.#92 in G, Oxford (S36919)[31].

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS
WGMS ●LISTENER SURVEY-WAGNER Dawn & Siegfried's Rhine Journey from Gotterdammerung, Kampertsbusch (OSA1204); SMETANA Tabor, From MaVlast, Sargetn (SIB6003); MOZART Serenade #13 in G, K.525, Eine Kleine Nachtmusik, Solti (STS15141); SCHUMANN Piano Concerto in a, Op.54, Fleisher/Szell (Y30668).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU 51% WOMEN
WGTS ●COOK'S CORNER

11:30 A.M.
WGMS ●MASTERS OF BAROQUE-CAVALLI La Didone: Aeneas' Farewell, Leppard (S36431); VERACINI Sonata in b, Op.#3, Farraresi/Sgrizzi (HC73008).
WGTS THE ETERNAL LIGHT

12:00 NOON
WAMU READING ALOUD
WBJC ●BEST OF BROADWAY-Carnival.
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB ●BRUCE ROSENSTEIN SHOW
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY
WITF I'M SORRY, I'LL READ THAT AGAIN

1:00 P.M.
WAMU ●MEASURE BY MEASURE-MOZART Sym.#32 in G, K.318.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS
WITF ●COMPOSERS' FORUM-David Winkler: Flute Concerto; Double Concerto; Piano Concerto.

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-PURCELL Fantasia in D on a ground, Leonhardt Consort (SAW9535); NISLE Septet in Ab, Consortum/Musicum (KBF21189); PETER String Quintet #1 in D, Fine Arts Qnt.(DX-SA7197).
WGTS ●YOUNG CAREER-BRAHMS Three Intermezzos, Op.117; SCHUMANN Sym honic Etudes, Op.13, Juliana Markova,p.
WITF ●MUSIC ANTE MERIDIEM-VEJVANOVSKY In-

trada in C (6500110)[3]; MOZART Piano Concerto #17 in G, K.453 (S37002)[31]; RESPIGHI Roman Festivals (MS6587)[24]; NIELSEN Helios Over.(LSC2958)[13]; DELIUS Violin Sonata #2 (CS2069)[13]; SIBELIUS Violin Concerto in d (M-30068)[29]; STEFAN WOLPE Quartet for trumpet, tenor saxophone, piano & percussion (H71302)[13]; BRAHMS Sym.#1 in c (6500519)[44].

2:30 P.M.
WGTB ●(2:45)WATCHDOG

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB ●(3:15)SPIRITUS CHEESE
WGTS ●DUTCH CONCERT HALL-GOULD Interplay, American Concertette; GERSHWIN Rhapsody in Blue; BERWALD Sinfonia Singuliere, Phil.Orch.of Netherlands/Macal, Daniel Wayenberg,p.

4:00 P.M.
WAMU ●(3:55)BOOKMARK
WGTS ●AFTERNOON SERENADE-LISZT Hungarian Fantasy, New Philharmonia Orch./Ozawa, Philippe Entremont,p,(M31075); PROKOFIEV Sym.#1, classical, New Philharmonia Orch./Burgos (S36-427).

4:30 P.M.
WAMU NEWS DAY
WBJC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT ●(6:20)RENE CHANNEY
WGTB ●INTERFACE

6:30 P.M.
WBJC CONSUMER'S REVOLUTION
WETA TALK OF THE TOWN
WGTB ●QUADROPHENIA WITH EUCLID
WITF BBC SCIENCE MAGAZINE

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Profiles with Marty Cohen; Memorable Moments from Radio; Serial Theater Adventure by Morse Chapter 8.
WETA WASHINGTON STRAIGHT TALK
WGMS ●G.T.E. HOUR-MENDELSSOHN Piano Concerto #2 in d, Op.40, Ogdon/Ceccato (KS531); KODALY Variations on Hungarian Folk Tune, The Peacock, Lehel (138875).
WGTS ●MUSIC FOR THE SPIRIT
WITF ●MUSIC AT SEVEN-Solti, cond.: MUSSORGSKY Khovanshchina: Prelude (CS6503)[5]; GOUNOD Faust: Ballet Music (CS6216)[16]; BEETHOVEN Sym.#5 in c (CS6092)[32].

7:30 P.M.
WAMU THE FUTURE OF
WETA RADIO REVISITED
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Carter Family.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ORCHESTRA HALL
WCAO ●MAESTRO SYMPHONY-VAUGHAN WILLIAMS Sym.#8 in d (S36625)[28].
WETA ●METRONOME-with Tony Riggs.
WGMS ●COLLECTOR'S SHELF-Ignaz Friedman birthday program, 2/14/1882.
WITF RECITAL: AGUSTIN ANIEVAS-CHOPIN Twelve Etudes, Op.10; Twelve Etudes, Op.25. At intermission there is conversation with the pianist.

8:30 P.M.
WETA ●(8:25)IN CONCERT-Library of Congress, French Trio: ROUSSEL Trio, Op.58; SCHONBERG String Trio, Op.45; BEETHOVEN Trio in G, Op. 9 #1.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Sandy Posey.

9:00 P.M.
WBJC ●NPR CONCERT OF WEEK-CHOPIN Twelve Etudes, Op.10; Twelve Etudes, Op.25.
WGMS ●METRO SPECIAL
WGTB ●ALTERNATIVE NEWS
WGTS NEWS

9:30 P.M.
WAMU X MINUS ONE-Reluctant Heros by Frank Robinson. Interesting realistic saga of moon base staff.
WGTB ●CHRIS THOMPSON SHOW

10:00 P.M.
WAMU JERRY GRAY SHOW
WGTS ●SACRED ARTIST-The Brothers, Wash.-based singing group, present program of spirituals & gospel music.
WITF JAZZ DECADES

10:30 P.M.
WMJS ●SPOTLIGHT ON COUNTRY-Bobby Lewis.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-HUMMEL Septet in d Op.74 (SOL290)[29]; CAMBINI Quartet in D (ORC781)[34]; BEETHOVEN Piano Sonata #29 Bb, Op.106 (ORB125)[37]; MOZART Divertimenti, K.138 (6500536)[12].
WGMS ●SPECTRUM
WGTS ●MUSICA ANTIQUA

11:30 P.M.
WITF RADIO READER

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBJC ●JAZZ 91
WGMS ●AFTER HOURS
WGTB ●BUZZZZ BALL SHOW
WGTS ●ANTE MERIDIAN
WITF MUSIC OF BIG BANDS

15 Saturday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Ragtime Piano.
WETA ●CLASSICAL WEEKEND-LECLAIR Violin Sonata in D (111)[11]; WOLF Italian Serenade (802725)[8]; STRAUSS Vienna Blood Waltz (5005)[9]; MOZART Sym.#38 in D, Prague (2721007)[25]; RIMSKY-KORSAKOV Trombone Concerto (40108)[11]; DEBUSSY Dances, Sacree et Profane (736)[11]; CHAUSSON Quelques Dances for piano (69-06)[12]; BARTOK Dance Suite (6407)[18]; HAYDN Cello Concerto in C (6419)[26]; GLIERE Suite from Red Poppy (34218)[19].
WGMS ●PETE JAMERSON SHOW
WGTB ●MORNING MUSICAL NEWS
WGTS ●DAYBREAK

6:30 A.M.
WGMS (6:45)ON THE CORNER

7:00 A.M.
WAMU JOHN DILDINE & FOLK MUSIC-Pete Seeger in 1950.
WCAO ●MAESTRO MORNING
WGMS ADVENTURES IN JUDAISM
WITF COLLECTOR'S CORNER

7:30 A.M.
WGMS ●PETE JAMERSON SHOW

8:00 A.M.
WAMU ●BLUEGRASS
WGTS YOUR STORY HOUR
WITF ONCE UPON A TIME

8:30 A.M.
WGTB ●TAKING TIME FOR CHILDREN

9:00 A.M.
WBJC ●MARRIAGE & THE FAMILY
WETA ●(8:55)CLASSICAL WEEKEND-PRAETORIUS Suite of Dances (198166)[15]; WEBER Grand Pot Pourri, Op.20 (34306)[22]; SCHUMANN Trio in g, Op.17 (6500296)[23]; VORISEK Sinfonia in D (6500203)[28]; SIBELIUS Lemminkainen's Homeward Journey (60208)[7]; TELEMANN Cantata, Ihr Volker, Hort (36904)[15]; VIEUXTEMPS Violin Concerto #4, Op.31 (900195)[30]; STAMITZ Serenade, Op.28 (524)[11]; LISZT Les Preludes (35636)[16].
WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY

9:30 A.M.
WGTS SATURDAY SEMINAR

10:00 A.M.
WITF OSBORG'S CHOICE

11:00 A.M.
WBJC ●AN HOUR WITH
WGTS ●SOUND OF WORSHIP

11:30 A.M.
WGMS ●MASTERS OF BAROQUE-RAMEAU-MOTTL Ballet Suite from Platee, Mahler (VSD2098); LECLAIR Flute Sonata #3 in e, Bk.2 #1, Rampal/Veyron/Lacroix (OLS150).

12:00 NOON
WAMU PA' LA LOMA
WBJC ●MUSIC FROM OLD COUNTRY
WCAO ●MAESTRO LUNCHEON
WETA ●CHARTER FLIGHT
WGMS ●ON THE KEYBOARD-Philippe Entremont,p; DEBUSSY Arabesque #1 in E (MS6938); CHOPIN Ballade #4 in f, Op.52 (M30076); RACHMANINOFF Rhapsody on theme by Pagani, Op.43 (1934), Ormandy (M31801); PADEREWSKI Minuet in G (M31406).
WGTB ●SOPHIE'S PARLOR
WITF ●INTRODUCTION TO DAS RHEINGOLD-As preparation of this afternoon's Metropolitan Opera broadcast, Walter Sheppard gives some background to

Wagner's Ring cycle & introduces musical materials of Das Rheingold. Copies of Study Guide to The Ring are available for \$1.50 to Supporting Members & \$2.00 non-members.

12:30 P.M.
WGTS ●AFTERNOON SERENADE

1:00 P.M.
WAMU ●SPIRITS KNOWN & UNKNOWN
WETA ●(O)STEVE EMBER'S SATURDAY SHOW
WGMS ●LUNCHEON CONCERT-LORTZING Zar und Zimmermann, Gieaster (136432); NIELSEN Sym.#1 in g, Op.7 (1892), Ormandy (MS7004); PROKOFIEV Cinderella: Waltz & Midnight, Ansermet (CS6242).

2:00 P.M.
WBJC ●FOLK FESTIVAL U.S.A.-Eisteddfod, Anglo folk music: Performers, Gordon Bok, Norman Kennedy, Margaret MacArthur, Alan Block, Dwane Thorpe, Dick Fegy, & Fenning's All-Star String Band.

WGMS ●(1:55)METROPOLITAN OPERA-WAGNER Das Rheingold.
WITF ●METROPOLITAN OPERA-Das Rheingold.

2:30 P.M.
WGTS ●(2:45)RADIO FREE WOMEN

3:00 P.M.
WGTS ●(3:15)SATURDAY'S CHEESE

Saturday, Feb. 22 3:00 pm
Concert Hall, Kennedy Center
ROBERT JORDAN
Pianist
Call 393-4433 for Ticket Info.
Washington Performing Arts Society

4:00 P.M.
WAMU ●MUSIKI YA TUNYA
WBJC ●FOLK MUSIC & BERNSTEIN
WGTS ●SACRED CONCERT

5:00 P.M.
WAMU JAZZ REVISITED
WBJC ALL THINGS CONSIDERED
WGMS ●IN RECITAL-Eugene Fodor, v. PAGANINI Caprices Op.1 #1's 17 & 24 for solo violin; WIENIAWSKI Polonaise brillante, Op.4, Feldman; YSAYE Balade, Sonata, Op.27 #2 for solo violin (ARL107-35); SAINT-SAENS Introduction & Rondo Capriccioso, Leinsdorf (ARL10781); TCHAIKOVSKY Valse-Scherzo, Op.34, Feldman (ARL10735); PROKOFIEV Love for 3 Oranges: March, Arr. Heifetz, Feldman (ARL10735).

5:30 P.M.
WAMU THIS IS RAGTIME-Band Ragtime vs. Orch. Ragtime
WBJC ●EXPLORATIONS IN JAZZ

6:00 P.M.
WAMU ●QUARTET
WETA ●FOLK WEEKEND
WGMS ●IN THE WIND-KAUFMAN Partita (1907), American Ww. Ont. (CR4075); SCHUBERT Sonata for flute & piano in a, D.821, Linde/Kontarsky (2533175); JOHNSON Suite for horns, Horn Club of L.A. (S36036).
WGTS ●FRIENDS
WITF ●AUDITORIUM ORGAN-SWEELINCK Variations on Choral Our Father Who Art in Heaven; DANDRIEU 3 Pieces for Organ; MESSIAEN Vision of Church Eternal; ALAIN Litanies, John Obetz, o.
WITF ●FOLK MUSIC

6:30 P.M.
WGTS ●EVENING ALTERNATIVE NEWS
WGMS ●CHORAL MASTERPIECES-BRUCKNER 150th Psalm, Berlin Opera Choir, Berlin Phil./Jochum (DG136552); RACHMANINOFF Vespers, USSR Russian Chorus, Alexander Sveshnikov, director (SRB4124).

7:00 P.M.
WAMU ●SEALED BEAM-Interview with former Air Force Captain who was shot down over North Vietnam, taken prisoner of war, & held in captivity for over 4 years. Comparison of media coverage of World War II conflict, & war in Southeast Asia.

WGMS ●FIRST HEARING
WGTS ●ANDI FISHMAN SHOW
WITF MUSIC OF BIG BANDS

7:30 P.M.
WJMS ●(7:45)SPOTLIGHT ON COUNTRY-Charley Pride.

8:00 P.M.
WAMU ●TIME MACHINE
WCAO ●MAESTRO OPERA-VERDI Il Trovatore, feat. Leontyne Price (Leonora), Richard Tucker (Manrico), Leonard Warren (Count di Luna), Rosalind Elias (Azucena), Giorgio Tozzi (Ferrando), Rome Opera House Orch. & Chorus/Basile, sung in Italian (LSC6150)1311.

WETA ●JAZZ PLUS
WGMS FIGURES OF SPEECH
WGTS ●MUSICAL MEMORIES-Valentine's Day Music with such favorites as I Love You Truly & Love's Old Sweet Song.
WITF JAZZ REVISITED

BALTIMORE SYMPHONY POPS CONCERT
Saturday, February 22
WHITTEMORE and LOWE, Duo-Pianists
LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:30 P.M.
WBJC ●JAZZ EXTRAVAGANZA
WITF ●BOSTON POPS
WJMS ●(8:45)SPOTLIGHT ON COUNTRY-Brenda Lee.

9:00 P.M.
WAMU ●SOUND, COLOR & MOVEMENT
WGTS ●BUZZ BALL SHOW

10:00 P.M.
WITF ●GOON SHOW
WJMS ●(10:45)SPOTLIGHT ON COUNTRY-Roger Miller.

11:00 P.M.
WGTS ●AMERICAN THEATRE ORGAN SOCIETY-Dick Leibert plays night Wurlitzer in Byrd Theatre, Richmond, Va.
WITF ●FOLK FESTIVAL, U.S.A.

Saturday, Feb. 22 8:30 pm
Concert Hall, Kennedy Center
ROBERT MERRILL - RICHARD TUCKER
Call 393-4433 for Ticket Info.
Washington Performing Arts Society

11:30 P.M.
WGTS I'M SORRY, I'LL READ THAT AGAIN

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WBJC ●JAZZ EXPERIENCE
WCAO ●MAESTRO SYMPHONY-SHOSTKOVICH Sym.#1 in F, Op.10 (MSC6124)301.
WGMS ●(11:58)AFTER HOURS
WGTS ●CORPUS CALLOSUM
WGTS ALL THINGS CONSIDERED

16 Sunday

6:00 A.M.
WAMU JAZZ ANTHOLOGY-Cozy Cole & the Big Beat.
WETA ●CLASSICAL WEEKEND-w/Martin Goldsmith-TELEMANN Concerto Grosso #1 in D (CT5612) [11]; SPOHR Violin Concerto #8 in a (O278)171; TCHAIKOVSKY Serenade for String, Op.48 (Argo 584)301; STAMITZ Orchestral Trio in C (MG117) [11]; PROKOFIEV Classical Sym., Op.25 (ODY-32160084)115; JANACEK In the Mist (DG2707-055)14; DE LALANDE Te Deum (MHS514)39; BEETHOVEN Sym.#8 in F, Op.93 (Col30281) [27].

WGMS ●PETE JAMERSON SHOW
WGTS ●TOO SOON AFTER SATURDAY NIGHT SHOW

7:00 A.M.
WAMU ●FOLK MUSIC & BERNSTEIN-w/Maury Bernstein.
WGTS ●MORNING MEDITATIONS
WITF OSB ORG'S CHOICE

8:00 A.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-w/Dr. Martha Sager.
WGMS ●(7:57)BACK TO GOD

8:30 A.M.
WGMS MENNONITE HOUR/CHANGED LIVES

9:00 A.M.
WAMU ●STAINED GLASS BLUEGRASS-w/Gary Henderson & Katy Daley.
WBJC ●MUSIC APPRECIATION-Reruns.
WCAO ●MAESTRO MORNING
WETA ●(8:55)CLASSICAL WEEKEND-w/Martin Goldsmith-STRAUSS Morning Papers Waltz (DG2530-027)111; MOZART Trio in Eb, K.498, Kegelstatt (PHS6500073)211; RAMEAU Suite de Dances (O60024)211; BRAHMS Organ Fugue in aB, (TV43018)6; MENDELSSOHN String Quartet in d, Op.13 (RCA3137)28; PURCELL Suite from Fairy Queen (ODY32160310)111; BERG Violin Concerto (Col6373)26; RAVEL Menuet Antique

(2001)6; BERLIOZ Symphonie Funebre et Triomphale (PHS802913)351.
WGMS ●(9:15)CHRISTIAN SCIENCE CHURCH
WGTS ●DISK MEMORY SHOW
WITF LET'S PRETEND

9:30 A.M.
WGMS TRINITARIAN CHURCH
WITF SINGING & MARCHING ALONG-Musical Traditions Through the Year.

10:00 A.M.
WGMS ●SUNDAY SYMPHONY-MOZART Magic Flute: Over., Davis (S60037); DVORAK Sym.#5 in F, Op.76, Rowicki (PHC9098).
WITF FIRST EDITION

10:30 A.M.
WAMU ●GALAXIS-w/David Goessling & Paul Iadarola.
WBJC ●INTROD. TO SOCIOLOGY-Repeats.

11:00 A.M.
WGMS ●CHORAL CLASSICS-DE SABIA Cantigas de Santa Maria, Grennberg (DL79416); MOZART Mass #14 in C, K.317, Coronation: Gloria, Markevitch (136491); HOLST Hymn of Jesus, Op.37, Boulton (CS6324).
WITF ●UTAH SYMPHONY

11:30 A.M.
WAMU SINGER'S WORLD-w/Wayne Conner.
WGTS BEGINNINGS-Call-in program offering counseling & referral.

12:00 NOON
WAMU ●MUSIC FROM GERMANY-w/David Berger.
WBJC ●SUNDAY UNDERGROUND
WCAO ●MAESTRO LUNCHEON
WETA ●COMPOSERS/ FORUM: John Watts.
WGMS ●THIS WEEK IN WASH./NAT'L SYM. NOTES
WGTS ●STUMP JUMPERS' SIT-IN-w/Tex & Greg.

12:30 P.M.
WAMU ●IN PRAISE OF MUSIC-w/Tom Morrison.
WGMS ●(12:25)MUSIC ROOM-w/commentary by Patrick Hayes-CAMBINI String Quartet, Op.40, #3, Schaffer Qt. (SVBX5300); BAUM Divertimento for Wind Trio (1961/62), Winterthur Trio (CTS48); MENDELSSOHN Fantasy in #, Op.28, Kalichstein (LSC3239).
WGTS ●AUDITORIUM ORGAN-SWEELINCK Variations on Choral Our Father Who Art in Heaven; DANDRIEU 3 Pieces for Organ; MESSIAEN Vision of Church Eternal; ALAIN Litanies; John Obetz, o.

1:00 P.M.
WETA ●OPERA, ETC.-w/Dean Dalton-DONIZETTI Maria Stuarda; Feat. Beverly Sills, Eileen Farrell, Stuart Burrows & Louis Quilico.
WGAY ●MATINEE AT ONE-1776.
WGTS ●CONCERT OF WEEK-RAVEL Pavane pour une Infante defunte; Miroirs; SATIE Premier Gymnopédie; Croquis et agaceries d'un gros bonhom; DEBUSSY Ballade; Danse; Le plus que lente; Aldo Ciccolini, p.
WITF ●MY WORD

1:30 P.M.
WGMS ●VOCALISE-Wilfred Brown, t.-BRITTEN Songs from Chinese, Brown/Williams (32160398); DODGSON Trotty Wag Tail, the peasant Poet, the Fox, Brown/Williams (32160398).
WITF ●MELODY TIME

2:00 P.M.
WCAO ●MAESTRO AFTERNOON
WGMS ●(1:55)BOSTON SYMPHONY ORCH.
WITF ●MUSIC POST MERIDIEM-SCHUMANN Scenes from Goethe's Faust; Benjamin Britten conducts soloists, Aldebrugh Festival Singers, Wandsworth School Choir & English Chamber Orch. (OSA121-00)117.

2:30 P.M.
WAMU ●NEW THING ROOT MUSIC SHOW-w/Rusty Has-san.
WGTS ●MELODY TIME-Light classical music from Deutsche Welle.

3:00 P.M.
WGTS ●JERKY JOHN SHOW-w/John Hofstetter.
WGTS ●VOCAL SCENE

4:00 P.M.
WGMS ●THE PLECTRUM-ANON. Divisions Upon an Italian Ground, Linde/Ragossnig (KHB29376); FROBERGER Toccata #10 in F, Leonhardt (VICS-

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1494); WEISS Suite in E: Allemande, Yepes (25-30096); SPOHR Sonata Concertante, Op.114 for harp & violin, Kaufman/McDonald (ORS7262); TARREGA Recuerdos de la Alhambra, Parkening (S36020); TANSMAN Cavatina Suite, Parkening (S36019).
WGTS SWEET MUSIC
WITF HARRISBURG SYM.ORCH.: Concert for Young People. David Epstein comments on & conducts performances of Prelude to Wagner's Die Meistersinger & Tchaikovsky's Romeo & Juliet Over.-Fantasia. Taped at Forum on Jan.26. This broadcast is made possible by a gift from Mrs.Clyde E.Smith.

5:00 P.M. *Common 1978*

WAMU SUNDAY SCHOLARS SERIES
WBJC ALL THINGS CONSIDERED
WGMS CRITIC'S CHOICE
WGTS UKRANIAN MELODY HOUR
WITF ALL THINGS CONSIDERED

5:30 P.M.
WBJC VOICE IN THE WIND
WETA WALL STREET WEEK
WITF VOICES IN THE WIND

6:00 P.M.
WCAO MAESTRO EVENING
WETA FOLK WEEKEND-w/Mary Cliff.
WGMS SOUL OF THE CLASSICS
WGTB MEDICATED GOO SHOW-w/Geoffrey Brown & Wil Madison.
WGTS FROM THE MIDWAY

6:30 P.M.
WAMU AS OTHERS SEE US
WBJC SORRY, I'LL READ THAT AGAIN
WGMS STARS NOVA
WITF JAKE & THE KID-Nature's Got Her Flags A'Flyin.

7:00 P.M.
WAMU THIRTY MINUTES
WBJC BALTIMORE HAPPENINGS
WGMS NATIONAL GALLERY OF ART CONCERT
WGTS BAND CONCERT-Today's guest is Colonel Chester Whiting, first director of U.S.Army Field Band.
WITF RETURN JOURNEY FROM SWANSEA-Dylan Thomas narrates his own radio drama.

7:30 P.M.
WAMU TALES OF TIME & SPACE-w/Drusilla Campbell.
WITF MY MUSIC
WMJS (7:45)SPOTLIGHT ON COUNTRY-Buck Owens.

8:00 P.M.
WAMU SOUND STAGE
WBJC OLD MASTERS REVISITED
WCAO BALTIMORE SYMPHONY BROADCAST-/Commissioner; Isaac Stern, v, with Baltimore Sym.Chorus; BRAHMS Nanie; BORODIN Sym.#2.
WETA NATIONAL PUBLIC RADIO THEATER
WGTS SOUNDING BOARD
WITF PHILADELPHIA ORCH.-/Ormandy; Marilyn Costello, h, Murray Panitz, f, -COPLAND Preamble for a Solemn Occasion; MOZART Concerto for Flute, Harp & Orch., K.299; TCHAIKOVSKY Sym.#6 in b, Pathetique.

8:30 P.M.
WGMS SERENATA
WMJS (8:45)SPOTLIGHT ON COUNTRY-Charley Rich.

9:00 P.M.
WAMU RECOLLECTIONS-w/John Hickman-A Feb.2, 1943 broadcast of *Suspense* starring Bela Lugosi in The Doctor Prescribed Death & a Jan. 4, 1950 broadcast of Bing Crosby Show with special guest, Al Jolson.
WETA CONCERT OF WEEK-CHOPIN Twenty-four Preludes, Op.28; BACH-BUSONI Chaconne (From the Violin Partita #2); STRAUSS-TAUSIG Man lebt nur einmal; KREISLER-RACHMANINOFF Liebesfreud; Recital given during 1974 Univ. of Maryland International Piano Festival.
WGMS (8:55)RADIO SMITHSONIAN
WGTB ABSTRACTION SHOW
WGTS FIRST HEARING

9:30 P.M.
WGMS ORCHESTRAL MASTERWORKS-MOZART Sym.#40 in g, K.550, Boehm (138815); PISTON Sym.#2 (1943), Thomas (2530103); BERLIOZ Harold in Italy, Op.16, Primrose/Munch (LSC2228); SCHUMANN Sym.#2 in C, Op.61, Inbal (6500-288).

10:00 P.M.
WAMU BIG SOUND-Music of Big Band era.
WGTS IN RECITAL-MOZART String Quartet in d, K.421; Clarinet Quintet in A, K.581; Amadeus String Quartet with Gervase de Peyer, cl.
WITF YOUNG CAREER

10:30 P.M.
WMJS (10:45)SPOTLIGHT ON COUNTRY-Statler Brothers.

11:00 P.M.
WBJC NPR THEATER
WETA CLASSICAL GROOVES
WGTS BBC PROMENADE CONCERT-HAYDN Sym.#98
148 FORECAST!

in Bb; RAWSTHORN Concerto for 2 pianos & orch.; London Phil./Pritchard; Brenda Lucas & John Ogdon, p's.

12:00 MIDNIGHT
WAMU NIGHTWATCH
WGTB MYSTIC EYES-w/Steve Lorber.
WGTS ALL THINGS CONSIDERED
WITF BALDWIN-WALLACE CONCERT

17 Monday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Jabbo Smith

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-VIVALDI Concerto in C for Piccolo (MS61-31)[12]; J.C.F.BACH Sextet in C (MS104)[16]; MOZART Sym.#40 (6500559)[27]; TELEMANN Trumpet Concerto (DGG136517)[11].

WGMS FRED EDEN
WGTB QUADROPHENIA WITH EUCLID
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN-MOURET Fanfares: Rondeau (H71009)[2]; ANCAIX L'Horloge de flore for oboe & orch.(LSC2945)[16]; BEETHOVEN Four Pieces for mandolin & harpsichord (TV34110)[25]; VIVALDI Concerto in G for 2 mandolins & strings (TV34-153)[13]; DELIBES La Source: Suite (CS6026)[23]; STAMITZ Quartet in D for flute, violin, horn & cello (H71125)[12]; HUMMEL Rondo brilliant on Russian Folk Theme for piano & orch.(VICS1533)[16].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC MUSIC APPRECIATION
WETA A.M.-CHOPIN Piano Concerto #2 (S35729)[33]; HAYDN Sym.#22 in Eb (CM9481)[25]; BERLIOZ Sym.Fantastique (Y31923)[46]; DE FALLA Three Cornered Hat (36235)[40]; STRAVINSKY Jeu De Cartes (M31921)[22].

WGMS TODAY IN WASHINGTON/FRED EDEN
WGTB ALTERNATIVE MORNING NEWS
WITF MUSIC ANTE MERIDIEM-SATIE Parade (S364-86)[16]; RAVEL Tzigane for violin & orch.(802-708)[11]; MOZART Clarinet Quintet in A, K.581 (CS6379)[28]; DVORAK Romance for violin & orch.(MS6876)[13]; CHOPIN Cello Sonata in g (S36937)[27]; ELGAR Serenade in e for strings (VICS1377)[14]; C.P.E.BACH Prelude in D; Organ Sonata #1; Adagio in d (LSC2793)[15]; BEETHOVEN Sym.#6 in F, Pastoral (LSC2614)[40].

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC CAROUSEL
WETA HAPPENINGS
WGMS LISTENER SURVEY-MENDELSSOHN Calm Sea & Prosperous Voyage, Op.27, Munchinger (STS-15076); BIZET Sym. in C (1855), Martinon (VICS1628); MACDOWELL Piano Concerto #2 in d, Op.23, Szidon/Downes (2530055); DE FALLA La Vida Breve: Dance #1, Burgos (S36195).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU (10:55)VOICES IN THE WIND
WGTS COOK'S CORNER
11:30 A.M.
WGMS MASTERS OF BAROQUE-BACH Chorale Fantasia S.8, Rudolf (WST17151); BARSANTI Sonata in C for flute & continuo, Zuppiger/Sgrizzi (HC73008)
WGTS 200 YEARS

12:00 NOON
WAMU READING ALOUD
WBJC HOLLYWOOD SOUNDSTAGE
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB SOPHIE'S PARLOR
WGTS NOON NOTES
WITF READING ALOUD-Bill Cavness is reading Tolstoy's War & Peace.

12:30 P.M.
WAMU NEWS DAY/LERNT DEUTSCH
WITF MUSIC FROM GERMANY

1:00 P.M.
WAMU MEASURE BY MEASURE-MOZART Sym.#33 in bb, K.319.

WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS
WITF MUSIC FROM OBERLIN

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-BUESSER Andante & Scherzo, Benedetti/Sanders (RE7029); MENDELSSOHN String Quartet #4 in e, Op.44 #2, Claremont Ql.(S19); BERNSTEIN Sonata for clarinet & piano, Drucker/Hambro (Y30492).

WGTS SACRED ARTIST-Re-broadcast of last Friday's program. The Brothers, Wash.-based singing group, present program of spirituals & gospel music.

WITF MUSIC POST MERIDIEM-SMETANA Symphonic poem #3, Haakon Jarl (2530248)[16]; MENDELSSOHN Sym.#3 in a, Scotch (2530126)[40]; BRAHMS Violin Sonata #2 in A (CS6549)[21]; Piano Quartet #3 in c (LSC6188)[35]; LISZT Mephisto Waltz #3 (S60170)[9]; LUTOSLAWSKI Concerto for orch.(S36045)[27]; STRAUSS Burleske in d for piano & orch.(VICS1101)[20].

2:30 P.M.
WGTB (2:45)PROGRAMS FROM FEMINIST RADIO NETWORK

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB (3:15)SPIRITUS CHEESE
WGTS BBC PROMENADE CONCERT-HANDEL Excerpts from Samson, English Cham.Orch., BBC Chorus/Ledger.

4:00 P.M.
WAMU (3:55)BOOKMARK
WGTS AFTERNOON SERENADE-ELGAR Piano Quintet in a, Op.84, Aeolian String Quartet, Leonard Cassini, p, (ST7260); TCHAIKOVSKY Capriccio Italien, Czech Phil.Orch./Anserl (Crossroads2216-0086).

4:30 P.M.
WAMU NEWS DAY
WBJC NEWS CAPSULE

5:00 P.M.
WAMU SOL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WGMS PREVIEW/RENE CHANNEY
WGTB POP MUSIC-USA

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTB INTERFACE
WGTS WHY A CHRISTIAN COLLEGE

6:30 P.M.
WBJC FINE TUNING
WETA TALK OF THE TOWN
WGTB TWO HOURS FROM TAURUS
WGTS ALL THINGS CONSIDERED
WITF OVERSEAS ASSIGNMENT

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Radio Retrospect with Neal Ellis 1939, Part III; Fibber McGee & Molly 1946.

WETA I'M SORRY, I'LL READ THAT AGAIN
WGMS G.T.E. HOUR-TCHAIKOVSKY Tempest, Symphonic Fantasy, Svetlanov (SR40166); PROKOFIEV Sym.#2, Op.40, Leinsdoz (LSC3061).
WITF MUSIC AT SEVEN-Wolff, cond.: MASSENET Orchestral Suite #4, Scenes Pittoresques (STS-15033)[16]; GLAZUNOV The Seasons (STS151-08)[38].

7:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Pesticides & Insecticides.
WETA THEATRE OF THE AIR
WMJS SPOTLIGHT ON COUNTRY-Barbara Fairchild.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC INTERNATIONAL FESTIVAL-Music from India.
WCAO MAESTRO SYMPHONY-RACHMANINOFF Sym.#3 in a, Op.44 (MS7081)[38].
WETA METRONOME-with Tony Riggs.
WGTS PERSPECTIVES ON HEALTH
WITF BOSTON SYMPHONY-Ozawa, cond.: SCHOENBERG Verklarte Nacht; STRAVINSKY The Firebird; taped at Berkshire Music Fest.on August 24.

8:30 P.M.
WETA (8:25)IN CONCERT-Boston Pops Orch./Fiedler, Richard & John Contiguglia, soloists: SCHUBERT Marche Militaire; MOZART Eine Eleine Nachtmusik, K.525; WAGNER Siegfried's Ordeal by Fire, from Siegfried; POULENC Concerto in d for 2 pianos.
WMJS (8:45)SPOTLIGHT ON COUNTRY-Danny O'Keefe

9:00 P.M.
WBJC CLEVELAND ORCHESTRA-Barnert, cond.:

19 Wednesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Jango Reinhart.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-CIMAROSA Concerto for oboe & strings in C (DGG139152)[11]; DANZI Cello Concerto in e (TV34306)[28]; BACH Suite #2 in b for flute (TV-34219)[22]; COPLAND Red Pony (MS6583)[24].

WGMS ●FRED EDEN
WGTB ●RAVENSDALE
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-BACH Brandenburg Concerto #6 in Bb (CSA2225)[19]; SCHUMANN Konzertstück in F for 4 horns (H71044)[19]; BIZET Carmen: Suite #2 (M31800)[17]; MOZART Festival Sonata #13 in G for organ & orch., K.274 (M329-85)[3]; PURCELL Music for Virtuoso Wife (H710-77)[14]; COATES Three Elizabeths (SR90439)[21]; HOLST Hammersmith: Prelude & Scherzo (SR-90197).

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC ●MUSIC APPRECIATION
WETA ●A.M.-DOHNANYI Piano Concerto #2 (S35538)[27]; MAHLER Sym.#4 in G (CS6781)[52]; GRIEG Concerto in a for piano & orch., Op.16 (Y30668)[30]; HAYDN Cello Concerto in C (6500381)[26]; DEBUSSY String Quartet (M30650)[25]; COPLAND Billy the Kid (M30114)[21].
WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTB ●ALTERNATIVE MORNING NEWS
WGTS THE HUMAN CONDITION
WITF ●MUSIC ANTE MERIDIEM-HANDEL Susanna: Over. (2530342)[5]; PLEYEL Sinfonia Concertante in Bb for violin, viola & orch. (M32937)[23]; SCHUBERT Sym.#1 in D (CS6772)[29]; WALTON Portsmouth Point Over. (S37001)[6]; HOLST Choral Sym. (S37030)[50]; SAINT-SANES La Jeunesse d'Hercule (S37009)[18]; DVORAK Cello Concerto in b (S60136)[39].

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS
WGMS ●LISTENER SURVEY-DEBUSSY Prelude to Afternoon of Faune, Munch (VICS1323); RAVEL Piano Concerto in G (1931), Weissenberg/Ozawa (S36785); HAYDN Sym.#104 in D, Lon., Beecham (SGCR7198); RIMSKY-KORSAKOV Sadko, Op.5, Sea Episode, Ansermet (CS6036).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU ●(10:55)PROFILES
WGTS ●COOK'S CORNER

11:30 A.M.
WGMS ●MASTERS OF BAROQUE-BACH 6 Little Preludes, Valenti (MS6516); VIVALDI L'Estro Armonico: Concerto in D, Op.3 #1, P.146, Marri-ner (ZRG733).
WGTS SOUND OF LISTEN/WEEK AT UNITED NATIONS

12:00 NOON
WAMU READING ALOUD
WBJC ●NEW GRASS-OLD GRASS
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB ●BRUCE ROSENSTEIN SHOW
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/FRENCH IN THE AIR
WITF ●JAZZ REVISITED

1:00 P.M.
WAMU ●MEASURE BY MEASURE-MOZART Sym.#35 in D, K.385, Haffner.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WITF ●FOLK MUSIC

2:00 P.M.
WBJC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-HANDEL Flute Sonata in e, Op.1 #1, Linde/Koch/Richter (2530060);

150 FORECAST!

SZYMANOWSKI Mythes, Wilkomerska/Barbesa (CS02050); FRANCAIX Divertimento for bassoon & strings, Waterhouse/Melos Ens.(S36586).
WGTS ●FIRST HEARING
WITF ●MUSIC POST MERIDIEM-BACH Piano Concerto #7 in g (MS7001)[14]; GABRIELI Three Canzonas for brass, winds, strings & organ (MS7142)[10]; GEMINIANI Enchanted Forest (H71151)[32]; PROKOFIEV L'enfant prodigue: Suite (CS6538)[19]; SIBELIUS Sym.#1 in e (M30232)[37]; STRAUSS Horn Concerto in c (CS6519)[15]; BRAHMS Violin Concerto in D (6500299)[39].

2:30 P.M.
WGTB ●(2:45)FIRESIDE FLAK

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB ●(3:15)SPIRITUS CHEESE
WGTS ●CONCERT HOUR

4:00 P.M.
WAMU ●(3:55)BOOKMARK
WGTS ●AFTERNOON SERENADE-SCHUMANN Sym.#4 Boston Sym./Leinsdorf (LSC2701); IVES String Quartet #1, Juilliard Quartet (MS7027).

4:30 P.M.
WAMU NEWS DAY
WBJC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT
●(6:20)RENE CHANNEY
WGTB ●INTERFACE
WGTS BBC SCIENCE MAGAZINE

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TO BE ANNOUNCED
WGTB ●SOPHIE'S PARLOR
WGTS ALL THINGS CONSIDERED
WITF CONVERSATIONS AT CHICAGO

7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Ray Knight with records; Lone Ranger.
WETA POTTER'S HOUSE
WGMS ●G.T.E. HOUR-JOLIVET Cello Concerto #2, Rostropovich/Jolivet (STU70509); BEETHOVEN Sym.#5 in c, Op.67, Davis (6500462).
WITF ●MUSIC AT SEVEN-Kubelik, cond.: SCHUMANN Manfred: Over. (138908)[12]; DVORAK Sym.#9 in e, From New World (2530415)[43].

7:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Heavy Metals: Other By-Products of Technology.
WGTS UNIVERSITY COLLEGE JOURNAL
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Kenny Price.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ●DANCE THEATER
WCAO ●MAESTRO SYMPHONY-SHOSTAKOVICH Sym.#5 (LSC2866)[47].
WETA ●METRONOME-with Tony Riggs.
WGMS ●MUSICAL HOLIDAY-Central Africa: WILDER Effie the Elephant, Bobo/Grierson (S125); ROSSINI Short Excursion Train, Bobo/Grierson (S60216); ALGERIA Ise Oluwa Kole Paje O, Bobo/Grierson (DC6485); AUBER Crown Diamonds; Over., Paray (SR90377#2); BURUNDI Sheperd's Flute, Paray (H72057).
WGTS PERSPECTIVES ON HEALTH
WITF ●NPR OPERA THEATRE-Newest Opera in World.

Next Weds., Feb. 26 and Thurs., Feb. 27
BALTIMORE SYMPHONY ORCHESTRA
Sergiu Comissiona, Conductor
Leonid Kogan, Violin
Mendelssohn, Symphony No. 1
Schuller, New work
Lalo, Symphonie Espagnole
LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:30 P.M.
WETA ●(8:25)IN CONCERT-Phila.Orch./Stein: BERGER La Parola; TCHAIKOVSKY Concerto in D for violin & orch., Op.35; SCHUMANN Sym.#2 in C, Op.61.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-David Rodgers.

9:00 P.M.
WBJC ●STEREO CONCERT HALL-WOLF Songs, Dietrich Fischer-Dieskau, br, Daniel Barenboim, p, (DG-2709053); MAHLER Sym.#2 in c, Resurrection, Lee Venora, s, Jennie Tourel, ms, Collegiate Chorale N.Y.Phil./Bernstein (M4X31432).

WGMS ●CLEVELAND ORCHESTRA-Curt Masur, cond., Hanne-Lorrie Kuhse, s; GLUCK Over.; STRAUSS 4 Last Songs; HIMDEMITH Boston Sym.; TCHAIKOV SKY Sym.#4 in f, Op.36.

WGTB ●ALTERNATIVE NEWS
WGTS ●SPOTLIGHT-RACHMANINOFF Suite from opera Aleka, USSR Sym./Svetlanov (SR40253); Concerto in c, Phila.Orch./Ormandy, Rubinstein, p, (AR D10031); Preludes Op.23 #1-8, Ruth Laredo, p, (M32938); Rhapsody on Theme of Paganini, Boston Pops Orch./Fiedler, Leonard Pennario, p, (LSC2678); Symphonic Dances, Moscow Phil./Kondrashin (SR40093).

9:30 P.M.
WAMU GUNSMOKE-Matt brings a woman to Dodge... she was captured by Indians ten years ago & now she plans to meet her husband.
WGTB ●ABSTRACTION SHOW

10:00 P.M.
WAMU ●BLUEGRASS
WITF ●YOUNG CAREES-Hanna Lachert, v.

10:30 P.M.
WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Willis Brothers.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-LECLAIR Violin Concerto, Op.10 #5 in E (TV34212)[17]; WEBER Concerto #1 for clarinet (TV341515)[20]; DITTERSDORF Sinfonia Concertante for contrabass, viola & Orch. in D (WST17060)[16]; BEETHOVEN Sonata #28 in A, Op.101 (M31239)[23]; GIULIANI Le Rossiniadne, Op.121 (ARL10711)[15]; CHOPIN Sonata in b (M31128)[24].

WGMS ●SPECTRUM
WITF ●MY MUSIC/MUSIC NOTES

11:30 P.M.
WGTS ●REVERIE
WITF RADIO READER

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGMS ●AFTER HOURS
WGTB ●KEYBOARD FILTER
WGTS CASPER CITRON
WITF ●COMPOSER'S FORUM-John Watts is Martin Bookspan's guest for interview & introduce some of own music: Donnez Pas Crs Gueux; Elegy to Chimney: In Memoriam; Laugharne.

20 Thursday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Player Pianos & Nickelodeons.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-with Bill Cerri-SCHUBERT Sym.#4 in c (Tragic) (S36592)[27]; DVORAK Serenade in d, Op.44 (SGGC14082)[27]; MOZART Piano Sonata #3 (Col)[11]; BACH Concerto in g (S36841)[11].
WGMS ●FRED EDEN
WGTB ●FAMOUS MOURNING SHOW
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD
7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-BEETHOVEN Name-Day Over. (2707046)[7]; BEETHOVEN Wind Trio in C (H71-025)[20]; GLAZUNOV Saxophone Concerto (H71-030)[13]; MILHAUD Suite francaise (SR90173)[16]; ADAM Giralda: Over. (CS6643)[8]; BRIXI Organ Concerto in F (TV34244)[19]; HAYDN Sym.#55 in Eb, Schoolmaster (STS15127)[23].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC MARRIAGE & THE FAMILY-Soc.103.
WETA ●A.M.-with Bill Cerri-HAYDN Concerto for Organ, Viola, Strings in C (PHS6700052)[32]; MENDELSSOHN String Sym.#9 (ZRG5467)[26]; LISZT Greatest Hits of 1850's (LSC3259)[20]; MENDELSSOHN Sym.#4 in A, Op.90 (M313819)[30]; VAUGHAN WILLIAMS A London Sym. (S368-38)[43]; SHOSTAKOVICH Piano Concerto #2 (S-36805)[20].

WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTB ●ALTERNATIVE MORNING NEWS
WGTS BBC SCIENCE MAGAZINE
WITF ●MUSIC ANTE MERIDIEM-GLIERE Bronze Horseman: Suite #2 (SR40103)[24]; PROKOFIEV Piano Concerto #2 in g (VICS1071)[30]; DUTILLEUX Le Loup: Suite (S35932)[16]; BEETHOVEN Sextet in Eb, for Horns & Strings (SVBX579)[19]; HAYDN Sinfonia Concertante in Bb (2530398)[23]; BRUCH Six Klavierstücke: Op.12 (S36997)[12]; BRAHMS Sym.#4 in e (Y32373)[43].

9:30 A.M.
WGTB ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC CAROUSEL
WETA HAPPENINGS
WGMS LISTENER SURVEY-AUBER La Neige: Over., Bonyne (CS6744); VIEUXTEMPS Violin Concerto #5 in a, Op.35 (1858), Zukerman/Mackerras (MS7422); CHAUSSON Sym. in Bb, Op.20, Munch (LSC2647); LISZT Hungarian Rhapsody in Eb, Karajan (2530077).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU INTERVIEWS, ETC.
WGTS COOK'S CORNER

11:30 A.M.
WAMU MIND & BODY
WGMS MASTERS OF THE BAROQUE-PURCELL Chaconu in g, Murriner (S36883); MOURET Les Fes-tes de thalie: Ballet Suite, A.Colson Ens. (500-630).
WGTS IN BLACK AMERICA

12:00 NOON
WAMU READING ALOUD
WBJC LEARNING THE BLUES
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-with Bob Davis.
WGTB MIKE CULLEN SHOW
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/ITALIAN BY EAR
WITF MY WORD

1:00 P.M.
WAMU MEASURE BY MEASURE-MOZART Sym.#36 in C, K.425, Linz.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS (1:15)MENTAL HEALTH MATTERS
WITF KENT IN CONCERT

1:30 P.M.
WGTS UNIVERSITY COLLEGE JOURNAL-Re-broadcast of Wed., 7:30 pm program.

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-MOZART Trio in Eb, K.498, Kegelsatt, Bryner/Ireland/Bishop (6500-073); KRAUS Sonata for viola & flute, E.&P. Zukerman (M32842); NIELSEN Chaconne, Op.32, Ogdon (LSC3002).
WGTB TELEMANN SOCIETY
WITF MUSIC POST MERIDIEM-TCHAIKOVSKY Variations on a Rococo Theme (139044)[19]; RACHMANINOFF Vairations on a Theme by Corelli (CS-6822)[20]; CHOPIN Variations on La ci darem la mano from Mozart's Don Giovanni (SC3723)[16]; HANDEL Semele: Where'er you walk; Solomon: Entrance of Queen of Sheba (M30058)[8]; EICHER Harp Concerto #1 in c (139112)[18]; MOZART String Quintet in g, K.516 (LSC2738)[30]; OFFENBACH-FAUWIN Le Violoneux: Fantasie (SRV242)[4]; BERLIOZ Symphonie fantastique (M30587)[53].

2:30 P.M.
WGTB (2:45)CRITIQUE

3:00 P.M.
WGMS TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB (3:15)SPIRITUS CHEESE
WGTS KEYBOARD IMMORTALS

4:00 P.M.
WAMU (3:55)BOOKMARK
WGTS AFTERNOON SERENADE-SMETANA Over. Bartered Bride, Chicago Sym.Orch./Reiner (VICS-1424); SIBELIUS Symphonic Poem Tapiola, Royal Phil.Orch./Beecham (S60000).

4:30 P.M.
WAMU NEWS DAY
WBJC NEWS CAPSULE

5:00 P.M.
WAMU OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO MAESTRO EVENING
WGMS STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
WGTB OPEN FORUM

6:30 P.M.
WBJC DIALOGUE
WETA TO BE ANNOUNCED
WGTB MARK GARBIN SHOW
WGTS ALL THINGS CONSIDERED
WITF SAGES OF SCIENCE

7:00 P.M.
WAMU WOMEN DARE DAILY
WBJC SOUNDS LIKE YESTERDAY-Kevin Lysaght feat. trumpeters of Swing Era.
WETA INSIDE JEAN SHEPHERD
WGMS G.T.E.HOUR-C.P.E.BACH March in C, Wq. 185,#2, Neth.Wind Ens. (6599172); DVORAK Sym.#1 in c, Bells of Zlonice, Kertesz (CS6523).
WITF MUSIC AT SEVEN-/Lewis-STRAUS Till Eulenspiegel's Merry Pranks (SPC21054)[16]; RACHMANINOFF Piano Concerto #2 in c (SPC21057) [38].

7:30 P.M.
WMJS (7:45)SPOTLIGHT ON COUNTRY-Tanya Tucker.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC OPERA THEATER-RAMEAU Les Indes Galantes, soloists, chorus, instrumental ensemble/Malgoire (M332973).
WCAO MAESTRO SYM.-HAYDN Sym.#84 in Eb (MS-6948)[24].
WGMS COLLAGE
WGTS NATIONAL TOWN MEETING
WITF CLEVELAND ORCH.-/Bamert; Walter Klien,p,-HAYDN Sym.#88 in G; SCHUMANN Konzertstück; MENDELSSOHN Capriccio brillant; RESPIGHI Church Windows.

8:30 P.M.
WETA (8:25)IN CONCERT: International Music Fest.-Concert by Vienna Phil./Rowicki; Alexis Weissenberg,p,-SZYMANOWSKI Concerto Over. in E, Op.12; TCHAIKOWSKY Concerto for Piano & Orch.#1 in bb, Op.23; BEETHOVEN Sym.#7 in A, Op.92.
WMJS (8:45)SPOTLIGHT ON COUNTRY-Skeeter Davis.

9:00 P.M.
WGMS ORCHESTRAL SHOWCASE
WGTB ALTERNATIVE NEWS
WGTS MUSIC OF THE AGES-20th Century-MAHLER Sym.#9 in D, New Philharmonia Orch./Klemperer (SB3708); FALLA Nights in Gardens of Spain, Orchestre des Concerts Lamoureux, Clara Haskil, p,/Markevich (PHS900034); ELGAR Cello Concerto in e, Op.85, London Sym.Orch./Barbirolli Jacqueline de Pre,ce, (S36338).

9:30 P.M.
WAMU I'M SORRY, I'LL READ THAT AGAIN
WGTB COSMIC AMBIGUITY

10:00 P.M.
WAMU BLUEGRASS
WITF EARPLAY 75-A double bill. First, Show Me the Way to Go Home by Kevin Faller. Second, Reunion of Olives & Daisies by Larry Reed.

10:30 P.M.
WMJS (10:45)SPOTLIGHT ON COUNTRY-Wayne Kemp.

11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA CLASSICAL GROOVES-w/Tony Riggs-MOZART Quintet in A, L.581 (PHS5600073)[35]; BACH Concerto doppio in F, W.46 (KHB29367)[23]; VIOTTI Quartet in c (OLS132)[14]; SZYMANOWSKI Sonata #2 in A, Op.21 (ORS73111)[35]; JARZEBSKI Nova Casa (OR337)[5].

WGMS SPECTRUM
WITF GOON SHOW

11:30 P.M.
WGTS REVERIE
WITF RADIO READER

12:00 MIDNIGHT
WAMU NIGHTWATCH
WGMS AFTER HOURS
WGTB ME & THE ANIMALS
WGTS CASPER CITRON
WITF MBARI, MBAYO



5:30 A.M.
WAMU JAZZ ANTHOLOGY-Bessie Smith.

6:00 A.M.
WBJC AM BALTIMORE
WETA A.M.-HAYDN Sym.#101 in D (S36868)[29]; ROSSINI String Sonata #3 (ZRG506)[14]; VAUGHAN WILLIAMS The Wasps: Over.(LSC32-44)[9]; THOMPS ON Sym.#2 in e (MS7392)[29].
WGMS FRED EDEN
WGTB MORNING MUSICAL NEWS
WGTS DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU MORNINGLINE
WCAO MAESTRO MORNING
WITF MUSIC AT SEVEN

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WETA A.M.-BEETHOVEN Quintet in C, Op.29 (CS66-74)[34]; WALTON Beishazzar's Feast (S36861) [38]; MOZART Flute & Harp Concerto in C (S368-57)[29]; HOLST The Planets (6500072)[52]; KODALY Galanta Dances (MS7034)[17].

WGMS TODAY IN WASHINGTON/FRED EDEN
WGTB POP MUSIC-USA
WGTS OVERSEAS MISSION
WITF MUSIC ANTE MERIDIEM

9:30 A.M.
WBJC INTRO. TO SOCIOLOGY
WGTB RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC CAROUSEL
WETA HAPPENINGS
WGMS LISTENER SURVEY-VERDI La Forza del Destino: Over., Mehta (XPS613); DVORAK Husitska: Over., Op.67 (6500286); TCHAIKOVSKY Sym.#1 in g, Op.13, Winter Dreams, Markevitch (PHS-900223); CHOPIN Etude in a, Op.25 #11, Winter Wind, Pollini (2530291).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU 51% WOMEN
WGTS COOK'S CORNER

11:30 A.M.
WAMU TO BE ANNOUNCED
WGMS MASTERS OF BAROQUE-TELEMANN Over., Suite in #, Rieu (SAWT9440).
WGTS THE ETERNAL LIGHT

12:00 NOON
WAMU READING ALOUD
WBJC BEST OF BROADWAY-Funny Girl.
WCAO MAESTRO LUNCHEON
WETA P.M.-with Steve Ember.
WGMS (11:55)LUNCHEON AT KENNEDY CENTER-Bob Davis.
WGTB BRUCE ROSENSTEIN SHOW
WGTS NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY
WITF I'M SORRY, I'LL READ THAT AGAIN

1:00 P.M.
WAMU MEASURE BY MEASURE-MOZART Sym.#38 in D, K.504, Prague.
WBJC SPECIALS
WGMS BULLETIN BOARD/LISTENING BOOTH
WGTS OPTIONS
WITF COMPOSERS' FORUM-John Watts is Martin Bookspan's guest for interview & introduce some of his own music: Donnez Pas Crs Gueux; Elegy to Chimney; Im Memoriam; Laugharne.

2:00 P.M.
WBJC JAZZ IN STEREO
WCAO MAESTRO AFTERNOON
WGMS MUSIC FOR A FEW-GALLIARD Sonata #6, Pachman/Maxim (RE7019); PROKOFIEV Sonata #7 in Bb, Op.83, Hollander (SF036026); POULENC Sextet for piano & winds, Boston Sym.Cham. Players/Goode (LSC6189).
WGTS YOUNG CAREER-CHOPIN Ballade in Ab, Op.47; Sonata in bb, Op.35; Nocturne in B, Op.62 #1; Scherzo in bb, Op.31, Flavio Varani,p.
WITF MUSIC ANTE MERIDIEM-MENDELSSOHN Incidental Music for Midsummer Night's Dream: Over., Scherzo, Nocturne, Wedding March (MS7002)[27]; BEETHOVEN Quintet in Eb for piano & winds (CS-6494)[27]; DELIUS Sleigh Ride (S60185)[6]; VAUGHAN WILLIAMS Violin Concerto in d, Concerto academico (LSC3178)[16]; ELGAR Falstaff (M32599)[36]; ALEC WILDER Nonet for Brass (S36036)[9]; RACHMANINOFF Sym.#1 in d (CS-6803)[47].

2:30 P.M.
WGTB (2:45)WATCHDOG

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10:00 P.M.
 WGTB ●(3:15)SPIRITUS CHEESE
 WGTS ●DUTCH CONCERT HALL-BRUCKNER Sym.#9 in d, Amsterdam Concertgebouw Orch./Haitink. From Radio Nederland.
 4:00 P.M.
 WAMU ●(3:55)BOOKMARK
 WGTS ●AFTERNOON SERENADE-BEETHOVEN Sym.#8, Boston Sym./Leinsdorf (LSC3098); MARTINU Variations on Slovakian Theme, Walter Joachim, ce, John Newmark, p, (S209).

4:30 P.M.
 WAMU NEWS DAY
 WBJC ●NEWS CAPSULE

5:00 P.M.
 WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
 WBJC ALL THINGS CONSIDERED
 WETA ALL THINGS CONSIDERED
 WITF ALL THINGS CONSIDERED

5:30 P.M.
 WETA WALL STREET WEEK
 WGMS ●PREVIEW/RENE CHANNEY

6:00 P.M.
 WCAO ●MAESTRO EVENING
 WGMS ●STOCK REPORT/BUSINESS REPORT
 ●(6:20)RENE CHANNEY
 WGTB ●INTERFACE

6:30 P.M.
 WBJC CONSUMER'S REVOLUTION
 WETA TO BE ANNOUNCED
 WGTB ●QUADROPHENIA WITH EUCLID
 WITF BBC SCIENCE MAGAZINE

7:00 P.M.
 WBJC SOUNDS LIKE YESTERDAY-Profiles with Marty Cohen inner santum; Serial Theater adventure by Morse Chapter 9.
 WETA WASHINGTON STRAIGHT TALK
 WGMS ●G.T.E. HOUR-MOZART Violin Concerto #1 in B, K.207, Zukerman/Barenboim (M32301); BORODIN Sym.#2 in b, Op.5, Svetlanov (SR-40056).
 WGTS ●MUSIC FOR THE SPIRIT
 WITF ●MUSIC AT SEVEN-Kertesz, cond.: SCHUBERT Fierrabras: Over. (CS6382)[9]; DVORAK Water Goblin (CS6746)[20]; SMETANA Bartered Bride: Furiant (CS6330)[3]; RESPIGHI Pines of Rome (CS6624)[21].

7:30 P.M.
 WAMU THE FUTURE OF
 WETA RADIO REVISITED
 WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Wills Brothers.

8:00 P.M.
 WAMU ALL THINGS CONSIDERED
 WBJC ORCHESTRA HALL
 WCAO ●MAESTRO SYMPHONY-SIBELIUS Sym.#5 in E, Op.82 (LSC2996)[30].
 WETA ●METRONOME-with Tony Riggs.
 WGMS ●COLLECTOR'S SHELF
 WITF ●RECITAL: JORGE BOLET-CHOPIN Preludes, Op.28; BACH-BUSONI Chaconne; STRAUSS-TAUSIG Man lebt nur einmal; Nachtfalter; STRAUSS-SCHULTZ-EVLER Concert Arabesques on An der schoenen blauen Donau Waltzes; KREISLER-RACHMANINOFF Liebesfreud.

8:30 P.M.
 WETA ●(8:25)IN CONCERT-Library of Congress, feat. Roman Totenberg, v, Artur Balsam, p; DVORAK Sonata in F, Op.57; MARTINU Cinq Pieces Breves; ROUSSEL Sonata #2, Op.28; MOZART Six Variations on Theme Helas, j'ai perdu mono amant; SCHUMANN Sonata in d, Op.121.
 WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Glen Campbell.

Friday, Feb. 28 8:30 pm
 Saturday, Mar. 1 8:30 pm
 Lisner Auditorium, G.W.U.
PAUL TAYLOR DANCE COMPANY
 Call 393-4433 for Ticket Info.
 Washington Performing Arts Society

9:00 P.M.
 WBJC ●NPR CONCERT OF THE WEEK-Jorge Bolet, p; CHOPIN Twenty-four Preludes, Op.28; BACH-BUSONI Chaconne; STRAUSS-TAUSIG Man Lebt nur einmal, Nachtfalter; STRAUSS-SCHULTZ-EVLER Concert Arabesques on Beautiful blue Danub Waltzes; KREISLER-RACHMANINOFF Liebesfreud.
 WGMS ●METRO SPECIAL
 WGTB ●ALTERNATIVE NEWS
 WGTS NEWS

9:30 P.M.
 WAMU X MINUS ONE-Girls from Earth by Frank Robinson, Couple of con men on Mars claim they can supply colonists with beautiful girls from earth.
 WGTB ●CHRIS THOMPSON SHOW
 152 FORECAST!

10:00 P.M.
 WAMU JERRY GRAY SHOW
 WGMS ●SINGFEST
 WGTS ●SACRED ARTIST-John Sandmeyer, o & choirmaster of Old Presbyterian Meeting House in Alexandria, presents sacred music of colonial America.
 WITF JAZZ DECADES

10:30 P.M.
 WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Susan Raye.

11:00 P.M.
 WBJC INSIDE JEAN SHEPHERD
 WETA ●CLASSICAL GROOVES-MOZART Dissonant Quartet (DL710118)[27]; KREUTZER Grand Septet (CS6672)[33]; HAYDN Concerto in D for flute (KMB20838)[19]; TELEMANN Suite of Nationalities (5620)[20]; HEINICHEN Violin Concerto in D (MHS789)[8]; MARCELLO Sonata in g (MCS2120)[7].

WGMS ●SPECTRUM
 WGTS MUSICA ANTIQUA

11:30 P.M.
 WITF RADIO READER

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WBJC ●JAZZ 91
 WGMS ●AFTER HOURS
 WGTB ●BUZZZ BALL SHOW
 WGTS ●ANTE MERIDIAN
 WITF MUSIC OF BIG BANDS

22 Saturday

6:00 A.M.
 WAMU JAZZ ANTHOLOGY-Lionel Hampton.
 WETA ●CLASSICAL WEEKEND-ELGAR Cockaigne Over. (PHS835317)[15]; BOCCHERINI Sym.#1 in Bb (MHS651)[11]; PROKOFIEV Cinderella Ballet Suite (3108)[24]; VAUGHAN WILLIAMS English Folksong Suite (Ang36799)[9]; GLINKA Trio Pathetique in d (M60165)[16]; FAURE Pavane, Op.50 (S60096)[7]; VIVALDI Recorder, Concerto in a (M90443)[12]; SCHOENBERG Verklarte Nacht, Op.4 Lon6552[31]; BEETHOVEN Sonata #8 in c, Op.13 (Ang36424)[20].

WGMS ●PETE JAMERSON SHOW
 WGTB ●MORNING MUSICAL NEWS
 WGTS ●DAYBREAK

6:30 A.M.
 WGMS (6:45)ON THE CORNER

7:00 A.M.
 WAMU JOHN DILDINE & FOLK MUSIC-Brent Rogers.
 WCAO ●MAESTRO MORNING
 WGMS ADVENTURES IN JUDAISM
 WITF COLLECTOR'S CORNER

7:30 A.M.
 WGMS ●PETE JAMERSON SHOW

8:00 A.M.
 WAMU ●BLUEGRASS-w/Gary Henderson & Katy Daley.
 WGTS YOUR STORY HOUR
 WITF ONCE UPON A TIME

8:30 A.M.
 WGTB ●TAKING TIME FOR CHILDREN

9:00 A.M.
 WBJC ●MARRIAGE & THE FAMILY-Reruns.
 WETA ●(8:55)CLASSICAL WEEKEND-WAGNER Rienzi Over. (Col32317)[13]; SCHUMANN Fairy Tales, Op.132 (Vic1621)[15]; CORRETTE Le Phenix for 4 Bassoons (34304)[10]; WEBER Horn Concertino in e, Op.45 (BASF20834)[15]; GRIEG Six Poetic Tone Pictures, Op.3 (M40193)[13]; STRAUSS Four Last Songs (Ang36347)[23]; VIVIANI Sonata #2 in C, for Trumpet (N71290)[8]; BARTOK String Quartet #1, Op.7 (D3S717)[31]; GADE Sym.#1 in c, Op.5 (T34052)[36].
 WGTB I THOUGHT I HEARD BUDDY BOLDEN SAY....

9:30 A.M.
 WGTS SATURDAY SEMINAR

10:00 A.M.
 WITF OSBORG'S CHOICE

11:00 P.M.
 WBJC ●AN HOUR WITH....
 WGTS ●SOUND OF WORSHIP

11:30 A.M.
 WGMS ●MASTERS OF THE BAROQUE-CLARKE Trumpet Voluntary Prince of Denmark, Biggs/N.E.Brass Ens. (MS7269); SCARLATTI Duet Clori e Lisa, Uyvan/Morrisa/Dart/Dupre. (OLS154).

12:00 NOON
 WAMU PA' LA LOMA
 WBJC ●MUSIC FROM THE OLD COUNTRY
 WCAO ●MAESTRO LUNCHEON
 WETA ●CHARTER FLIGHT

WGMS ●AT THE KEYBOARD-Joerg Demus, p.
 WGTB ●SOPHIE'S PARLOR

12:30 P.M.
 WGTS ●AFTERNOON SERENADE

1:00 P.M.
 WAMU ●SPIRITS KNOWN & UNKNOWN
 WETA ●(Q)STEVE EMBER'S SATURDAY SHOW
 WGMS ●LUNCHEON CONCERT
 WITF ●MY MUSIC

1:30 P.M.
 WITF SINGER'S WORLD

2:00 P.M.
 WBJC ●FOLK FESTIVAL U.S.A.-Pipestem-A Pledge to Tomorrow-Stage performances-Hank Arbaugh, George Ward, Tommy Tucker & Eastern Border Band.

WCAO ●MAESTRO AFTERNOON
 WGMS ●(1:55)METROPOLITAN OPERA BROADCAST-BARTOK Bluebeard's Castle-PUCCINI Gianni Schicchi-New Productions.
 WITF ●METROPOLITAN OPERA-BARTOK Bluebeard's Castle; PUCCINI Gianni Schicchi.

2:30 P.M.
 WGTB ●(2:45)RADIO FREE WOMEN

3:00 P.M.
 WGTB ●(3:15)SATURDAY'S CHEESE

4:00 P.M.
 WAMU ●MUSIKI YA TUNYA
 WBJC ●FOLK MUSIC & BERNSTEIN
 WGTS ●SACRED CONCERT

5:00 P.M.
 WAMU JAZZ REVISITED
 WBJC ALL THINGS CONSIDERED
 WETA ALL THINGS CONSIDERED
 WGMS ●IN RECITAL-David Oistrakh, v, -TCHAIKOVSKY Valse Scherzo, Op.34, Oistrakh/Yampolsky (S35-354); KODALY 3 Hungarian Dances, Oistrakh/Yampolsky (S35354); BRAHMS Violins Sonata #3 in d Oistrakh/Richter (SR40121); ZARZYKI Mazurka, Oistrakh/Yampolsky (S35354).

5:30 P.M.
 WAMU THIS IS RAGTIME-1940's Ragtime Revival,
 WBJC ●EXPLORATIONS IN JAZZ
 WETA WASHINGTON WEEK IN REVIEW

6:00 P.M.
 WAMU ●QUARTET-w/Ed Clark.
 WCAO ●MAESTRO EVENING
 WETA ●FOLK WEEKEND
 WGMS ●IN THE WIND-BIBER Sonata for 2 Choirs, N.Y. Trumpet Ens. (H713012); MOZART Clarinet Concerto in A, K.622, Leister/Kubelik (136550); UENING Legend for oboe & strings, Larsen/Serebrier (DC6466).

WGTB ●FRIENDS
 WGTS ●AUDITORIUM ORGAN-PACHELBEL Variations on the Chorale Christ, Thou Art My Life, d'Aquin-Noel en recit en Taille; HINDEMITH Sonata #2; John Obetz, o.
 WITF ●FOLK MUSIC-w/Maury Bernstein.

6:30 P.M.
 WGTB ●EVENING ALTERNATIVE NEWS
 WGTS ●CHORAL MASTERPIECES-GOUNOD St. Cecilia Mass, Prague Phil. & Choir/Markevich (DGG139-111); VAUGHAN WILLIAMS Sancta Civitas, King's College Boys' Choir, London Bach Choir, London Sym.Orch./Willcocks (S36751).

7:00 P.M.
 WAMU ●SEALED BEAM-A parody of The Time Machine; the Atwater Kent Frolics: Lone Ranger & Texas Rangers.
 WGMS ●FIRST HEARING
 WGTB ●AN DI FISHMAN SHOW
 WITF MUSIC OF THE BIG BANDS

7:30 P.M.
 WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Bobby Lewis.

BALTIMORE SYMPHONY POPS CONCERT
 Saturday, March 1
 Sergiu Comissiona, Conductor
 Michael Domenico, Tap Dancer
 Ruth Drucker, Soprano
 David Levine, Tenor
 LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:00 P.M.
 WAMU ●TIME MACHINE
 WCAO ●MAESTRO OPERA-MASCAGNI-Cavalleria Rusticana with Giulietta Simionato as Santuzza, Mario Del Monaco as Turiddu, Cornell MacNeil as Alfio, Raquel Satre as Lola, & Anna Di Stasio as Mamma Lucia; Chorus & Orch. of L'Accademia di Santa Cecilia, Rome/Serafin. Sung in Italian.
 WETA ●JAZZ PLUS
 WGMS FIGURES OF SPEECH
 WGTS ●MUSICAL MEMORIES-Tonight's presentation is Angels in Pigtales & is performed by Obernkirchen Children's Choir.
 WITF JAZZ REVISITED

10:30 P.M.
 BJC ●JAZZ EXTRAVAGANZA
 ITF ●BOSTON POPS
 WJS ●(8:45)SPOTLIGHT ON COUNTRY-Tommy Cash.

11:00 P.M.
 AMU ●SOUND, COLOR & MOVEMENT
 GTB ●BUZZ BALL SHOW

12:00 P.M.
 GMS ●PAN AMERICAN UNION CONCERT-Cajo Pagano, Brazilian pianist-BRAHMS Sonata #3 in f, Op.5; CHOPIN Nocturne in c#, Op.27, #1; Scherzo #3 in c#, Op.39; DEBUSSY La Terrasse des audiences duclair de lune; Clair De Lune; WEBER Moto Perpetuo.

1:00 P.M.
 ITF ●GOON SHOW
 MJS ●(10:45)SPOTLIGHT ON COUNTRY-Donna Fargo.

1:30 P.M.
 GTS ●AMERICAN THEATRE ORGAN SOCIETY-Warren Lubich at console of Wurlitzer in Avenue Theatre, San Francisco, Calif.
 ITF ●FOLK FESTIVAL, U.S.A.

2:00 P.M.
 GTS I'M SORRY I'LL READ THAT AGAIN

2:00 MIDNIGHT
 AMU ●NIGHTWATCH
 BJC ●JAZZ EXPERIENCE
 CAO ●MAESTRO SYM.-HAYDN Sym.#49 in f, La Passione (DL710069)[22].
 GTB ●CORPUS CALLOSUM
 GTS ALL THINGS CONSIDERED

23 Sunday

12:00 A.M.
 AMU JAZZ ANTHOLOGY-Cliff Jackson.
 ETA ●CLASSICAL WEEKEND-HANDEL Jephtha Over. (2530342)[8]; HAYDN Sym.#46 in B (15253) [19]; SARRI Sonata in a for flute (32160016)[11]; RAVEL Mother Goose: complete (36110)[29]; HANDEL Concerto Grosso in C (6700050)[13]; STRAVINSKY Fairy's Kiss (6803)[46]; SATIE 3 Pieces in Form of Pear (36482)[12]; FAURE Elegie, Op.24 (6500045)[7].
 GMS ●PETE JAMERSON SHOW
 GTB ●TOO SOON AFTER SATURDAY NIGHT SHOW

1:00 A.M.
 AMU ●FOLK MUSIC & BERNSTEIN
 GTS ●MORNING MEDITATIONS
 ITF OSBORG'S CHOICE

2:00 A.M.
 AMU ECOLOGY & HUMAN ENVIRONMENT
 GMS ●(7:57)BACK TO GOD

3:00 A.M.
 GMS MENNONITE HOUR/CHANGED LIVES

4:00 A.M.
 AMU ●STAINED GLASS BLUEGRASS
 BJC ●MUSIC APPRECIATION
 CAO ●MAESTRO MORNING
 ETA ●(8:55)CLASSICAL WEEKEND-HANDEL Violin Sonata in A, Op.1 #3 (71238)[9]; SAINT-SAENS La Jeunesse d'Hercule (37009)[18]; MOZART Horn Quintet in Eb, K.407 (14132)[18]; TCHAIKOVSKY Serenade Melancolique (35721)[10]; HANDEL Music for Royal Fireworks (36604)[25]; HINDEMITH Kammermusik #7, Op.46, #2 (43112) [17]; GOUNOD-LISZT Fantasie on Faust (34163) [12]; RIMSKY-KORSAKOV Le Coq d'Or Suite (13-63)[25]; HANDEL Chandos Anthem O Praise the Lord (5490)[29].
 GMS (9:15)CHRISTIAN SCIENCE CHURCH
 GTB DISK MEMORY SHOW
 ITF LET'S PRETEND

5:30 A.M.
 GMS TRINITARIAN CHURCH
 ITF SINGING & MARCHING ALONG-Music for Tourists.

6:00 A.M.
 GMS ●SUNDAY SYMPHONY
 ITF FIRST EDITION

6:30 A.M.
 AMU ●GALAXIS
 BJC ●INTRO. TO SOCIOLOGY

7:00 A.M.
 GMS ●CHORAL CLASSICS-Handel Birthday Program, 2/23/1635: HANDEL Solomon from Censer Curling Rise, Menuhin (S36741); Psalm 110: Dixit Dominus, Zylis-Grea/Baker/Lane/Tear/Shirley-Guirk/Willcocks (S36331); Dark sei Dir, Herr, Arndt (136366).
 ITF ●UTAH SYMPHONY

11:30 A.M.
 WAMU SINGER'S WORLD
 WGTS BEGINNINGS

12:00 NOON
 WAMU ●MUSIC FROM GERMANY
 WBJC ●SUNDAY UNDERGROUND
 WCAO ●MAESTRO LUNCHEON
 WETA ●COMPOSERS' FORUM-Jacob Druckman.
 WGMS ●THIS WEEK IN WASH./NAT'L. SYM. NOTES
 WGTB ●STUMP JUMPERS' SIT-IN

12:30 P.M.
 WAMU ●IN PRAISE OF MUSIC
 WGMS ●(12:25)MUSIC ROOM
 WGTS ●AUDITORIUM ORGAN-PACHELBEL Variations on Chorale Christ, Thou Art My Life; AQUIN Noel en recit en Taille; HINDEMITH Sonata #2, John Obetz, o.

1:00 P.M.
 WETA ●OPERA, ETC-HANDEL Rodelinda, opera in 3 acts, feat. Tresa Stich-Randall, Maureen Forrester, Alexander Young & Helen Watts (XWN3320)
 WGAY ●MATINEE AT ONE-Fiddler on the Roof.
 WGTS ●CONCERT OF WEEK-Recital given during 1974 Md.Univ.International Piano Fest.: CHOPIN 12 Etudes, Op.10; 12 Etudes Op.25, Agustin Anievas, p.
 WITF ●MY WORD

1:30 P.M.
 WGMS ●VOCALISE-Rita Streigh, s: SCHUMANN Mes-sages; BRAHMS Lullaby; Unsuccessful Serenade; STRAUSS Cupid; To the Night, Weissenhorn (138-716).
 WITF ●MELODY TIME

2:00 P.M.
 WCAO ●MAESTRO AFTERNOON
 WGMS ●(1:55)BOSTON SYMPHONY ORCHESTRA
 WITF ●MUSIC POST MERIDIEM-2/17 program repeated.

2:30 P.M.
 WAMU ●NEW THING ROOT MUSIC SHOW
 WGTS ●MELODY TIME

3:00 P.M.
 WGTB ●JERKY JOHN SHOW
 WGTS ●VOCAL SCENE

4:00 P.M.
 WGMS ●THE PLECTRUM-CABEGON Diferencias sobre le gallarda milanea (S36926); MORENO-TORRA-BA Fandanguillo, Gomez (STS15072); HANDEL Concerto for harp & orch., Vito/NBC Orch.(ORS-7030); RAMEAU Ganotte & variations in a, Puyana (SR90411); IBERT Entr'acte for flute & guitar, Trapp/Ragossanig (VICS1504); VILLA-LOBEOPrelude #1 in e, Bream (LSC3231).
 WGTS ●SWEET MUSIC

5:00 P.M.
 WAMU SUNDAY SCHOLARS SERIES
 WBJC ALL THINGS CONSIDERED
 WETA ALL THINGS CONSIDERED
 WGMS ●CRITIC'S CHOICE
 WGTS ●UKRAINIAN MELODY HOUR
 WITF ALL THINGS CONSIDERED

5:30 P.M.
 WBJC ●VOICES IN THE WIND
 WETA WALL STREET WEEK
 WITF VOICES IN THE WIND

6:00 P.M.
 WCAO ●MAESTRO EVENING
 WETA ●FOLK WEEKEND
 WGMS ●SOUL OF THE CLASSICS
 WGTB ●MEDICATED GOO SHOW
 WGTS FROM THE MIDWAY

6:30 P.M.
 WAMU AS OTHERS SEE US
 WBJC ●SORRY, I'LL READ THAT AGAIN
 WGMS ●ARS NOVA
 WITF JAKE & THE KID-Hip, Thigh & Shinbone.

7:00 P.M.
 WAMU THIRTY MINUTES
 WBJC ●BALTIMORE HAPPENINGS
 WGMS ●NATIONAL GALLERY OF ART CONCERT
 WGTS ●BAND CONCERT-Sidney Forrest, from Peabody Cons.in Balto., who is former clarinet player with U.S.Marine Band.
 WITF CONVERSATION-with Phyllis Curtin.

7:30 P.M.
 WAMU TALES OF TIME & SPACE
 WITF ●MY MUSIC
 WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Johnny Ridriquez.

8:00 P.M.
 WAMU SOUND STAGE
 WBJC ●OLD MASTERS REVISITED
 WCAO ●BALTIMORE SYMPHONY BROADCAST-Comis-siona, cond., Rudolf Buchbinder, p: CHESLOCK Symphonic Prelude; MOZART Piano Concerto #23;

RACHMANINOFF Rhapsody on theme by Paganini; MENDELSSOHN Sym.#5.
 NATIONAL PUBLIC RADIO THEATER
 WETA ●SOUNDING BOARD
 WGTS ●SYMPHONY PREVIEW-David Epstein, cond.of Harrisburg Sym., joins Walter Sheppard to analyze Mahler's Lieder eines fahrenden Gesellen as preparation for those attending Orchestra's concert at The Forum Tuesday evening.

8:30 P.M.
 WGMS ●SERENATA
 WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Waylon Jennings.

9:00 P.M.
 WAMU RECOLLECTIONS-From wartime era, Adventures of Ellery Queen with Case of Wounded Lieut., & from 9/8/45, Hawaii Calls, first uncensored show from Hawaii after the war; From 3/11/52, Fibber McGee & Molly celebrate their 20th anniversary in radio as Hollywood Becomes Wistful Vista.

WETA ●CONCERT OF THE WEEK-SCHOENBERG Five Pieces for Orch., Op.16; IVES Four Orchestral Pieces, Adagio Sostenuti; Allegretto Sombroso, Tone Roads #3, Scherzo; Over the Pavements; SPOHR Octet in E, Op.32 for clarinet, 2 horns & strings.
 WGMS ●(8:55)RADIO SMITHSONIAN
 WGTB ●ABSTRACTION SHOW
 WGTS ●FIRST HEARING
 WITF ●PHILADELPHIA ORCHESTRA-Stein, cond., Itzhak Perlman, v: BERGER La Parola; TCHAIKOVSKY Violin Concerto in D; SCHUMANN Sym.#2 in C.

9:30 P.M.
 WGMS ●ORCHESTRAL MASTERWORKS

10:00 P.M.
 WAMU ●BIG SOUND
 WGTS ●IN RECITAL-HAYDN String Quartet in d, Op.76 #2; HENZE Arioso for soprano, violin & piano duet, Amadeus String Quartet, Margaret Price, s.

10:30 P.M.
 WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Osborne Brothers.

11:00 P.M.
 WBJC ●NPR THEATER
 WETA ●CLASSICAL GROOVES-SCHUMANN Piano Quintet (MS7266)[30]; MOZART Duo in G, K.423 (839747LY)[15]; BAX Elegiac Trio (ZRG574) [11]; BRAHMS Sonata for 2 pianos (CS6533)[36]; BEETHOVEN Sonata #30 in E, Op.109 (M3X30-938)[20].
 WGTS ●BBC PROMENADE CONCERT-HANDEL Excerpts from Samson, Eng.Cham.Orch., BBC Chorus/Ledger.

12:00 MIDNIGHT
 WAMU ●NIGHTWATCH
 WGTB ●MYSTIC EYES
 WGTS ALL THINGS CONSIDERED
 WITF ●BALDWIN-WALLACE CONCERT

24 Monday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Jazz Concerts & Jam Sessions.

6:00 A.M.
 WBJC ●AM BALTIMORE
 WETA ●A.M.-with Bill Cerri-MOZART String Quintet in C, K.515 (DGG139356)[32]; BACH Concerto #2 in E (S36841)[21]; HANDEL Suite for Harpsichord #1 (M31512)[10]; STRAVINSKY Histoire Du Soldat Suite (MS7093)[24].

WGMS ●FRED EDEN
 WGTB ●QUADRIPHENIA WITH EUCLID
 WGTS ●DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU ●MORNINGLINE
 WCAO ●MAESTRO MORNING
 WITF ●MUSIC AT SEVEN-DVORAK Slavonic Dances, Op.72: #1 in B, #2 in e, #3 in F (MS7208)[13]; WEBER Konzertstück in f, for Piano & Orch. (SRV-293)[16]; LOUIS XIII Ballet de la Merlaison (H71130)[13]; HANDEL Harp Concerto in Bb (H71164) [15]; GERVAISE Three Dances for Trumpet & Organ

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CRL27001[3]; BERLALD Sym. in Eb (CS6602) [27]; MOZART King Thamos: Interludes (STS150-88)[18].

9:00 A.M. WAMU KALEIDOSCOPE/HOME WBJC MUSIC APPRECIATION-Music 103. WETA A.M.-with Bill Cerri-MENDELSSOHN Sym.#4 in A, Op.90, Italian (CS6587)[30]; WIENIAWSKI Violin Concerto #2 in d (M30644)[25]; GLAZUNOV The Seasons (SR40088)[34]; SHOSTAKOVICH Sym.#10 (M30295)[51]; GROFE Grand Canyon Suite (MS7425)[31]. WGMS TODAY IN WASHINGTON/FRED EDEN WGTB ALTERNATIVE MORNING NEWS WITF MUSIC ANTE MERIDIEM-BERLIOZ Waverley Over. (835367)[11]; HAYDN Organ Concerto #1 in C (M32985)[19]; BEETHOVEN Piano Sonata #3 in C (ID6063)[27]; MOLTER Clarinet Concerto #3 in G (198415)[14]; DVORAK Sym.#4 in d (CS-6526)[40]; BENNETT Music for Lady Caroline Lamb (S36946)[23]; ALFVEN Skogen Sover; Jag Langtar Dig (LM2784)[5]; GRIEG Symphonic Dances (LSC3158)[28].

9:30 A.M. WBJC INTROD. TO SOCIOLOGY-Soc.101. WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M. WBJC CAROUSEL WETA HAPPENINGS WGMS LISTENER SURVEY-HANDEL Xerxes: Largo, Fiedler (LSC6082); LISZT Piano Concerto #1 in Eb, Janis/Kondrashin (SR90329); FRANCK Sym. in d, Karajan (S36729); BRAHMS Hungarian Dance #2 in c, Dorati (SR90437).

10:30 A.M. WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M. WAMU 10:55 VOICES IN THE WIND WGTS COOK'S CORNER

11:30 A.M. WGMS MASTERS OF THE BAROQUE-SCARLATTI Sonata in A, L.41, Bonaventura (CS2044); BACH Sonata #3 in g, for cello & harpsichord, BWV.10-29, Starker/Sebok (SR90480). WGTS 200 YEARS

12:00 NOON WAMU READING ALOUD WBJC HOLLYWOOD SOUNDSTAGE WCAO MAESTRO LUNCHEON WETA P.M.-with Steve Ember. WGMS 11:55 LUNCHEON AT KENNEDY CENTER-with Bob Davis. WGTB SOPHIE'S PARLOR WGTS NOON NOTES WITF READING ALOUD

12:30 P.M. WAMU NEWS DAY/LEARN DEUTSCH WITF MUSIC FROM GERMANY

1:00 P.M. WAMU MEASURE BY MEASURE-MOZART Sym.#39 in Eb, K.543. WBJC SPECIALS WGMS BULLETIN BOARD/LISTENING BOOTH WGTS OPTIONS WITF MUSIC FROM OBERLIN

2:00 P.M. WBJC JAZZ IN STEREO WCAO MAESTRO AFTERNOON WGMS MUSIC FOR A FEW-TELEMANN Musique de Table, Prod. I: Flute Qt. in G, Linde/Piquet/Wanzinger/Mueller (ARC732375); SPOHR Double String Qt. in d, Op.65, Heifetz/Baker/Piatigorsky/Ens. (LSC3068); LISZT Polonaise, Anievas (S-36820). WGTS SACRED ARTIST-Re-broadcast of last Friday's program. WITF MUSIC POST MERIDIEM-PROKOFIEV Classical Sym. in D (MS6545)[13]; CHAUSSON Poeme for Violin & Orch. (MS6617)[16]; SOR Guitar Sonata in C (ARL10711)[24]; NIELSEN Saul & David: Prelude to Act II (LSC2961)[6]; BARTOK Concerto for Orch. (S37059)[39]; BRAHMS Alto Rhapsody (S37032)[12]; BEETHOVEN Piano Sonata #21 in C, Waldstein (CS2068)[25]; HAYDN Sym.#97 in C (M30646)[28].

2:30 P.M. WGTB 2:45 PROGRAMS FROM FEMINIST RADIO NETWORK

3:00 P.M. WGMS TONIGHT IN WASHINGTON/RENE CHANNEY WGTB 3:15 SPIRITUS CHEESE WGTS BBC PROMENADE CONCERT-RACHMANINOFF Isle of Dead; SHOSTAKOVICH Violin Concerto #2; State Orch. of USSR/Svetlanov; D.Oistrakh, v.

4:00 P.M. WAMU 3:55 BOOKMARK WGTS AFTERNOON SERENADE-HANDEL Suite in Bb, Igor Kipnis, hc, (BC1298); RIMSKY-KORSAKOV Capriccio Espagnol, Moscow Radio Sym. Orch./Ivanov (SR40193). 154 FORECAST!

4:30 P.M. WAMU NEWS DAY WBJC NEWS CAPSULE

5:00 P.M. WAMU 50L' HOWARD'S ROCK 'N' ROLL JUKEBOX WBJC ALL THINGS CONSIDERED WETA ALL THINGS CONSIDERED WITF ALL THINGS CONSIDERED

5:30 P.M. WETA WALL STREET WEEK WGMS PREVIEW/RENE CHANNEY WGTB POP MUSIC-U.S.A.-ten-part series on history of popular music in the USA.

6:00 P.M. WCAO MAESTRO EVENING WGMS STOCK REPORT/BUSINESS REPORT/ (6:20)RENE CHANNEY WGTB INTERFACE WGTS WHY A CHRISTIAN COLLEGE

6:30 P.M. WBJC FINE TUNING WETA TO BE ANNOUNCED WGTB TWO HOURS FROM TAURUS WGTS ALL THINGS CONSIDERED WITF OVERSEAS ASSIGNMENT

7:00 P.M. WBJC SOUNDS LIKE YESTERDAY-Radio Retrospect w/ Neil Ellis 1936; Nick Carter Master Detective. WETA I'M SORRY I'LL READ THAT AGAIN WGMS G.T.E.HOUR-HINDEMITH Concerto Music, Op. 48 for Solo viola & large Chamber Orch., Hillyer/Mester (LS694); NIELSEN Sym.#6, Sinfonia Semplice, Ormandy (MS6882). WITF MUSIC AT SEVEN-/Szell-SCHUBERT Rosamunde: Over. (MS7002)[11]; STRAUSS Horn Concerto #1 in Eb (Y32889)[16]; KODALY Hary Janos: Suite (MS7408)[23]; GRIEG Peer Gynt: In the Hall of Mountain King (MS6877)[3].

7:30 P.M. WAMU ECOLOGY & HUMAN ENVIRONMENT-Toxicity Tolerance & Resources. WETA THEATRE OF THE AIR/THEATRE ROYALE WMJS 7:45 SPOTLIGHT ON COUNTRY-Carter Family.

8:00 P.M. WAMU ALL THINGS CONSIDERED WBJC INTERNATIONAL FESTIVAL-Trad., folk & concert music from: Switzerland. WCAO MAESTRO SYM.-HAYDN Sym.100 in G, Military (MS6486)[25]. WGTS PERSPECTIVES ON HEALTH WITF BOSTON SYMPHONY-/Ozawa; Phyllis Curtin, s, Lili Chookasian, c, James McCracken & Jerry Jennings, t's, David Arnold, br, George London, n, Tanglewood Festival Chorus; Berkshire Music Center Orch. SCHOENBERG Gurrelieder. Taped at Berkshire Music Fest. on Aug.25.

8:30 P.M. WETA 8:25 IN CONCERT: Boston Pops Orch./Fiedler Lt. Cmmdr.N.E. Muffley & soloist, Rockwell Blake-CHOPIN-GLAZUNOV Polonaise Militaire; WAGNER Over. to Flying Dutchman; OFFENBACH Suite from Gaité Parisienne; RIMSKY-KORSAKOFF Procession of Nobles, from Milada. WMJS 8:45 SPOTLIGHT ON COUNTRY-Skeeter Davis.

9:00 P.M. WBJC CLEVELAND ORCH.-/Maazel-FRANCK Les Djinns; D'INDY Sym.#2. WGMS ROYAL INSTRUMENT-Music for organ & Orch./Strings-GABRIELI Sonata for 3 Violins & Organ, Biggs (MS7142); HANDEL Organ Concerto in Bb, Op.7,#3, Hallelujah, Biggs, London,Boult (M2L-261); COPLAND Sym. for Organ & Orch., Biggs, N.Y.Phil/Bernstein (MS7058). WGTB ALTERNATIVE NEWS WGTS WORLD OF OPERA-PUCCINI Turandot starring Birgit Nilsson & Franco Corelli, Orch. & Chorus of Rome Opera/Molinari-Pradelli (SCL3671).

9:30 P.M. WAMU COLUMBIA WORKSHOP-Act of Faith (3/23/46). Written by Irwin Shaw & adapted by Charles Monroe. A group of soldiers in France are planning a pleasure trip to Paris, when one of them receives an alarming letter from his father commenting on his brother & his reactions to the war. WGTB BEAD INTERVALS

10:00 P.M. WAMU BLUEGRASS WGMS MUSIC OF AMERICA-HARRISON Sym. on G. Samuel. (CRI236); PERKINS Caprice (1964), Blackwood (CRI232). WITF SYMPHONY PREVIEW-Repeated from 8 PM yesterday.

10:30 P.M. WMJS 10:45 SPOTLIGHT ON COUNTRY-Jeanne Seely.

11:00 P.M. WBJC INSIDE JEAN SHEPHERD WETA CLASSICAL GROOVES-BOYCE Sym.#1 in Bb (S36951)[8]; BEETHOVEN String Quartet #12 in

Eb, Op.127 (CS6644)[38]; CHOPIN Sonata in g, (S36937)[28]; BRAHMS Piano Trio #1 in B, (Op. 8) (CS6611)[37].

WGMS SPECTRUM WITF I'M SORRY, I'LL READ THAT AGAIN

11:30 P.M. WGTS REVERIE WITF RADIO READER

12:00 MIDNIGHT WAMU NIGHTWATCH WGMS AFTER HOURS WGTB ABNORMAL RADIO HOURS WGTS CASPER CITRON WITF EARPLAY '75-A double bill. First, Show Me the Way to Go Home by Kevin Fuller, Second, Reunion of Olives & Daisies by Larry Reed.

25 Tuesday

5:30 A.M. WAMU JAZZ ANTHOLOGY-Great Swing Bands.

6:00 A.M. WBJC 6AM BALTIMORE WETA A.M.-TELEMANN Over. in C (CPT612)[18]; MOZART Sym.#36 in C, Linz (S36770)[26]; WAGNER American Centennial March (S36879) [14]; MOZART Horn Concerto #4 in Eb, K.495 (S36840)[16]. WGMS FRED EDEN WGTB RAVENSDALE WGTS DAYBREAK

6:30 A.M. WAMU READING ALOUD

7:00 A.M. WAMU MORNINGLINE WCAO MAESTRO MORNING WITF MUSIC AT SEVEN-SCHUBERT Three Marches militaires (TV34041)[14]; LECLAIR Oboe Concerto in C (MCS2091)[16]; CORRETTE Flute Concerto in G (TV34307)[7]; MOZART Piano Concerto #11 in F, K.413 (M31728)[24]; BACH-WILLIAMS Lute Suite #4 (MS6608)[20]; BEETHOVEN Fourteen Variations in Eb, Piano Trio #10 (SE3771)[16]; BALAKIREV Second Over.on Russian Themes (MCS2080)[12].

9:00 A.M. WAMU KALEIDOSCOPE/HOME WBJC MARRIAGE & THE FAMILY WETA A.M.-STRAUSS Don Quixote (Y32224)[40]; MAHLER Sym.#7 (6700036)[77]; GLIERE Red Poppy (SR40089)[47].

WGMS TODAY IN WASHINGTON/FRED EDEN WGTB ALTERNATIVE MORNING NEWS WITF MUSIC ANTE MERIDIEM-POULENC Les Biches: Suite (S35932)[20]; FRANCK Choral #2 in b (STS15104)[15]; SAINT-SAENS Cello Concerto in a (S36642)[20]; WAGNER Das Liebesverbot; Over. (S36879)[8]; SCHUBERT String Quintet in C (M-32808)[49]; TCHAIKOVSKY Francesca da Rimini (MS6169)[25]; MENDELSSOHN Sym.#5 in d, Reformation (MS7295)[32].

9:30 A.M. WGTB RADIO FREE SHIRE WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M. WBJC CAROUSEL WETA HAPPENINGS WGMS LISTENER SURVEY-CHOPIN Waltz in Ab, Op. 42 2/4 Waltz, Entremont (MS7196); SMETANA Ma Vlast: Blanik, Kubelik (2707054); RACHMANINOFF Vocalise, Op.34 #14, Moffo/Stokowski (LSC2795); PROKOFIEV Sym.#5 in Bb, Op. 100 (1948), Karajan (139040).

10:30 A.M. WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M. WAMU FAMILY COUNSEL WGTS COOK'S CORNER

11:30 A.M. WGMS MASTERS OF BAROQUE-BACH Now is mournful Time, Willcocks (ZRG5234); VEJVANOWSKY Serenada in C, Pesek (22160034).. WGTS I'M SORRY, I'LL READ THAT AGAIN

12:00 NOON WAMU READING ALOUD WBJC FOLK ROOTS WCAO MAESTRO LUNCHEON WETA P.M.-with Steve Ember. WGMS 11:55 LUNCHEON AT KENNEDY CENTER-Bob Davis. WGTB SILLY JILLY SHOW WGTS NOON NOTES WITF READING ALOUD

12:30 P.M. WAMU NEWS DAY/LET'S PRACTICE JAPANESE WITF THE GOON SHOW

12:00 P.M.
WAMU ●MEASURE BY MEASURE-MOZART Sym.#40 in G, K.550.
WJBC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WJTS MONTGOMERY COUNTY COMMENTS
WJTF ●BALDWIN-WALLACE CONCERT

1:30 P.M.
WJTS THE HUMAN CONDITION

2:00 P.M.
WJBC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-STAMITZ Serenades, Op. 28 for flute, horns & bassoon, Richendorf Wind Group (MHS524); HAYDN String Quartet in Bb, Op. #5, Dekany Qt.(SVBX556); STRAUSS Suite in Bb, Op.4 for 13 wind instruments, Neth.Wind Ens. (6500297).
WJTS ●VOCAL SCENE
WJTF ●MUSIC POST MERIDIEM

2:30 P.M.
WJTB ●(2:45)SIMRAN

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WJTB ●(3:15)SPIRITUS CHEESE
WJTS ●IN RECITAL-HAYDN String Quartet in G, Op. 76 #1; SCHUBERT String Quartet in d, Death & Maiden, Amadeus String Quartet.

3:00 P.M.
WAMU ●(3:55)BOOKMARK
WJTS ●AFTERNOON SERENADE-GRIEG 6 Poetic Tone Pictures, Op.3, Moscow Radio Sym./Rozhdestvensky, Viktor Yerkesko,p,(SR40193); DVORAK Carnival Over., Op.92, Chicago Sym./Reiner (VICS 1424).

3:30 P.M.
WAMU NEWS DAY
WJBC ●NEWS CAPSULE

4:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WJBC ALL THINGS CONSIDERED
ETA ALL THINGS CONSIDERED
WJTF ALL THINGS CONSIDERED

4:30 P.M.
ETA WALL STREET WEEK
WGMS ●PREVIEW/RENE CHANNEY

5:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●STOCK REPORT/BUSINESS REPORT ●(6:20)RENE CHANNEY
WJTB ●FRIENDS
WJTS DIALOGUES ON INVOLVEMENT

5:30 P.M.
WJBC GREAT ATLANTIC RADIO CONSPIRACY
ETA TO BE ANNOUNCED
WJTS ALL THINGS CONSIDERED
WJTF HEADLINES/MUSIC MAGAZINE

6:00 P.M.
WJBC SOUNDS LIKE YESTERDAY-Guy Travers' Airline Album, George Jessel & Hellon Kane are featured; My Friend Irma 1947.
WJTS INSIDE JEAN SHEPHERD
WGMS ●G.T.E. HOUR-SIBELIUS Sym.#4 in a, Op.63, Bernstein (M32843); RAVEL Valses Nobles et Sentimentales, Boulez (M32159).
WJTB ●RANDOM RADIO HOURS
WJTF ●MUSIC AT SEVEN-Cham.Sym.of Phila.: WOLF Italian Serenade (LSC2087)[8]; HAYDN Sym.#60 in C, Il distratto (LSC3088)[24]; TCHAIKOVSKY Andante cantabile (LSC3020)[7]; ARENSKY Variations on theme by Tchaikovsky (LSC3020)[14].

6:30 P.M.
WAMU OVERSEAS MISSION
ETA (O)METRONOME-with Tony Riggs.
WJTS ●(7:45)SPOTLIGHT ON COUNTRY-Melba Montgomery.

7:00 P.M.
WAMU ALL THINGS CONSIDERED
WJBC WORLD OF OPERATTA-KALMAN Circus Princess, feat. Margit Schramm, Rudolf Schock, Julius Kationa, Guggi Lowinger, Ferry Gruber, & Bruno Fritz, Chorus of German Opera of Berlin & Berlin Sym./Stolz.
WCAO ●MAESTRO SYMPHONY-KHACHATURIAN Sym. #3 (LSC3067)[23].
WJTS FIRING LINE
WJTF ●RADIO THEATER-Orphee aux Enfers.

7:30 P.M.
WJETA ●(8:25)IN CONCERT-Phillips Collection Concert feat. Ruth Durcker,p.
WJTS ●(8:45)SPOTLIGHT ON COUNTRY-Sammi Jo.

8:00 P.M.
WJBC ●BOSTON SYMPHONY-Ozawa, cond.: RAVEL Le Tombeau de Couperin; RUSH Cloud Messenger;

STRAUSS Don Quixote, Op.35.
WGMS ●SALUTE TO THE STATES-South Carolina: BERNSTEIN On the Waterfront, Bernstein (MS62-51); SATIE In-Piding Clothes, Abravanel (VCS100-37); SCHOENBERG Book of Hanging Gardens, Op. 15, Vanni/Gould (M2S736); ETLER XL Plus One, Bircher (Tape).
WJTB ●ALTERNATIVE NEWS
WJTS ●MUSICAL MASTERPIECES-MOZART Sym. #41, Boston Sym./Leinsdorf (LSC2694); SCHUBERT Sonata in Eb, Peter Serkin,p,(LSC2955); VAUGHAN WILLIAMS Sym.#5 in D, Lon.Phil. Orch./Boult (S36698); HAYDN Cello Concerto in D, Lon.Sym./Barbirolli, Jacqueline du Pre,ce,(S-36580).

9:30 P.M.
WAMU ●CAPITAL CASTAWAYS
WJTB ●CJ THOMPSON

10:00 P.M.
WAMU ●BLUEGRASS

10:30 P.M.
WJMS ●(10:45)SPOTLIGHT ON COUNTRY-Billy Crash Craddock.

11:00 P.M.
WJBC INSIDE JEAN SHEPHERD
WJETA ●CLASSICAL GROOVES-LOCATELLI Concerto Grooso in F, Op.7 #12 (HB29364)[14]; PESCE-TI Sonata #4 (MCS2086)[9]; C.P.E.BACH Concerto for harpsichord, piano & orch.(WST17096) [28]; CHOPIN Sonata, Op.58 (MS6569)[24]; MOZART Sinfonia Concertante for violin, viola & orch.(MS6625)[31]; SCHENK Ciaccona in G (KHB 20357)[8].
WGMS ●SPECTRUM
WJTF ●MY WORD

11:30 P.M.
WJTS ●REVERIE
WJTF RADIO READER

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGMS ●AFTER HOURS
WJTB ●KLARK KENT & COLLECTIVE STATE OF QUACK
WJTS CASPER CITRON
WJTF ●KENT IN CONCERT

26 Wednesday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Swinging Sweet Bands of 30's & 40's.

6:00 A.M.
WJBC ●AM BALTIMORE
WJETA ●A.M.-with Bill Cerri-VIVALDI Concerto in d, for Oboe (MS6131)[11]; HINDEMITH Symphonic Metamorphoses of Themes by Weber (MS6562)[21]; TELEMANN Concerto in C (SR90443)[16]; CHOPIN Polonaise-Fantaisie, Op.61 (PHS6500393) [14].
WGMS ●FRED EDEN
WJTB ●RAVENSDALE
WJTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WJTF ●MUSIC AT SEVEN-HOLBORNE Suite for Brass (H71118)[9]; TELEMANN Faithful Music Master: Flute Sonata in f (H71038)[11]; HAYDN Flute Sonata in G (H71045)[19]; MASSENET Le Cid: Ballet Music (STS15051)[18]; BACH Concerto in C, for Two Harpsichords (BGS70659)[18]; RES-PIGHI Ancient Airs & Dances for Lute: Suite #3 (2-530247)[20]; SMETANA Ma Vlast: Moldau (MS-6879)[12].

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WJBC ●MUSIC APPRECIATION-Music 103.
WJETA ●A.M.-with Bill Cerri-DVORAK Cello Concerto in b (S36046)[43]; RAVEL Daphnis et Chloe (S36-109)[54]; SAINT-SAENS Piano Concerto #5 (SIC-6081)[29]; NIELSEN Sym.#4 (M30293)[40].
●TODAY IN WASHINGTON/FRED EDEN
●ALTERNATIVE MORNING NEWS
WJTS HUMAN CONDITION
WJTF ●MUSIC ANTE MERIDIEM-MOZART Three Marches, K.408 (H71194)[12]; Piano Concerto #14 in Eb, K.449 (HM305D)[22]; Sym.#34 in C, K. 338 (VICS1382)[20]; DEBUSSY Berceuse heroique (SVBX5127)[4]; MILHAUD Suite of Dances, Saudades do Brazil (SPC21094)[27]; Violin Concerto (PHC9105)[27]; RIMSKY-KORSAKOV Sadko: Song of Venetian Guest; Tsar's Bride: Griaznoy's Aria; Snow Maiden; Mizghir's Arioso (M33120)

[12]; TCHAIKOVSKY Sym.#1 in g, Winter Dreams (SR40261)[43].

9:30 A.M.
WJBC INTRO. TO SOCIOLOGY-Soc.101.
WJTB ●RADIO FREE SHIRE.
WJTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WJBC ●CAROUSEL
WJETA HAPPENINGS
WGMS ●LISTENER SURVEY-GLINKA Russlan & Ludmilla Over., Solti (CS6730); BEETHOVEN Sym.#8 in F, Op.93, Munch (LSC6066); BERLIOZ Harold in Italy, Op.16, Primrose/Munch (LSC2228); DVORAK Slavonic Dance in bb, Op.72,#5, Szell (MS-7208).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
WAMU ●(10:55)PROFILES
WJTS ●COOK'S CORNER

11:30 A.M.
WGMS ●MASTERS OF THE BAROQUE-CAVALLI Le Doni- clea: Oh delle mie speranze, Harper/Leppard (S36-431); HANDEL Organ Concerto #10 in d, Op.7, #4, Biggs/Boult (D3S778).
WJTS SOUND OF LISTEN/WEEK AT U.N.

12:00 NOON
WAMU READING ALOUD
WJBC ●NEW GRASS-OLD GRASS
WCAO ●MAESTRO LUNCHEON
WJETA ●P.M.-with Steve Ember.
WGMS ●(11:55)LUNCHEON AT KENNEDY CENTER- with Bob Davis.
WJTB ●BRUCE ROSENSTEIN SHOW
WJTS ●NOON NOTES
WJTF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/FRENCH IN THE AIR
WJTF ●JAZZ REVISITED

1:00 P.M.
WAMU ●MEASURE BY MEASURE-MOZART Sym.#41 in C, K.551, Jupiter.
WJBC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WJTS OPTIONS
WJTF ●FOLK MUSIC-w/Maury Bernstein.

2:00 P.M.
WJBC ●JAZZ IN STEREO
WCAO ●MAESTRO AFTERNOON
WGMS ●MUSIC FOR A FEW-BACH Sonata #2 in D, for cello & harpsichord, Starker/Sebok (SR90480); WEBER Theme & Variations for clarinet & piano, Peyer/Moore (S36640); TOMASINI Quartet, Op.8, Schaeffer (SVBX5300).
WJTS ●FIRST HEARING
WJTF ●MUSIC POST MERIDIEM-DUPARC Symphonic Poem Lenore (LSC3131)[13]; HAYDN Trumpet Concerto in Eb (CRL27002)[16]; BRAHMS Cello Sonata #2 in F (CS6814)[28]; MOZART Concerto in C, for Two Violins & Orch., K.190 (M329-37)[29]; HINDEMITH Sym. Mathis der Maler (MS-6562)[27]; BACH Keyboard Trio Sonata #5 in C (MS7125)[14]; DVORAK Sym.#5 in F (CS6511) [41].

2:30 P.M.
WJTB ●(2:45)FIRESIDE FLAK

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WJTB ●(3:15)SPIRITUS CHEESE
WJTS ●CONCERT HOUR

4:00 P.M.
WAMU ●(3:55)BOOKMARK
WGMS ●AFTERNOON SERENADE-MOZART Eine Kleine Nachtmusik, Boston Sym.Orch./Leinsdorf (LSC26-94); WAGNER A Siegfried Idyll, English Chamber Orch./Barenboim (S36484).

4:30 P.M.
WAMU NEWS DAY
WJBC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
WJBC ALL THINGS CONSIDERED
WJETA ALL THINGS CONSIDERED
WJTF ALL THINGS CONSIDERED

Wollensak 3M Factory Service available at WASHINGTON ELECTRONICS SERVICE CO. 2930-A Patrick Henry Drive Falls Church, Va. 533-9595 Factory Service for 40 Manufacturers

WETA WALL STREET WEEK
WGMS ●●PREVIEW/RENE CHANNEY
6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●●STOCK REPORT/BUSINESS REPORT
(6:20)RENE CHANNEY
WGTB ●PEOPLE SHOW
WGTS BBC SCIENCE MAGAZINE

6:30 P.M.
WBJC POLITICS & PEOPLE
WETA TO BE ANNOUNCED
WGTB ●SOPHIE'S PARLOR
WGTS ALL THINGS CONSIDERED
WITF CONVERSATIONS AT CHICAGO
7:00 P.M.
WBJC SOUNDS LIKE YESTERDAY-Ray Knight w/records.
WETA POTTER'S HOUSE
WGMS ●G.T.E.HOUR-VORISIK Sym. in D, Prague Ch.
Orch. (2216008); SAINT-SAENS Piano Concerto
#3 in E♭, Op.29, Ciccolini/Baudo (SIC6081).
WITF ●MUSIC AT SEVEN-/Rozhdestvensky-SAIN-
SAENS Havanaise (SR40077)(10); SIBELIUS
Romance in C, for Strings (SR40031)(5); TCHAI-
KOVSKY Piano Concerto #3 in E♭ (SR40188)(16);
IPPOLITOV-IVANOV Caucasian Sketches (SR401-
19)(22).

7:30 P.M.
WAMU ECOLOGY & HUMAN ENVIRONMENT-Health &
Technological Environment.
WGTS UNIVERSITY COLLEGE JOURNAL
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-Merle Haggard.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ●DANCE THEATER
WCAO ●MAESTRO SYM.-TCHAIKOVSKY Sym.#5 in e,
Op.64 (LSC3071)(44).
WGMS ●MUSICAL HOLIDAY-Venezuela-BORGES Vols
Venezolano, Ybarra (WST17152); Also works from:
HAHN; LAURO.
WGTS PERSPECTIVES ON HEALTH
WITF ●NPR OPERA THEATRE-Manon.

Next Weds., Mar. 5 and Thurs., Mar. 6
BALTIMORE SYMPHONY ORCHESTRA
Michael Gielen, Conductor
Alfred Brendel, Piano
Schoenberg, Five Pieces
Beethoven, Piano Concerto No. 1
Schumann, Symphony No. 4
LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:30 P.M.
WETA ●●(8:25)IN CONCERT: Phila. Orch./Smith-MO-
ZART Serenade #12 in c, for Wind Instruments, K.
388; PACHELBEL Canon for String Orch.; STRA-
VINSKY Suite from ballet, Pulcinella; SCHUMANN
Sym.#3 in E♭, Op.97, Rhenish.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Buck Owens.

9:00 P.M.
WBJC ●STEREO CONCERT HALL-GADE Sym.#1 in c,
Royal Danish Orch./Hye-Knudsen (TV34052S);
MOZART Concerto #21 in C, for Piano & Orch.,
Emil Gilels, p, Moscow Chamber Orch./Barshai (M-
33098); SLAVENSKI Sinfonia Orienta, soloists,
chorus, Belgrade Phil.Orch./Zoravkovich (LL12-
16).
WGMS ●CLEVELAND ORCH.-Severance Hall Concert;
Yaclov Huderek, v, Yaclov Neuman, cond.-ZELENKA
Over.; MENDELSSOHN Violin Concerto in e, Op.
64 (1844); BRUCKNER Sym.#6 in A.
WGTB ●ALTERNATIVE NEWS
WGTS ●●SPOTLIGHT-Music of Tchaikovsky-Violin Con-
certo in D, Moscow Phil./Oistrakh; Igor Oistrakh, v,
(M40009); Piano Concerto #2 in G, Moscow Radio
Sym./Rozhdestvensky; Igor Zhukov, p, (SR40097);
Manfred Sym., USSR Sym.Orch./Svetlanov (SR-
40028).

9:30 P.M.
WAMU GUNSMOKE-starring William Conrad. A pair of
crooked gamblers come to Dodge & try to bribe Matt
into letting them operate their shady game.
WGTB ●ABSTRACTION SHOW
10:00 P.M.
WAMU ●BLUEGRASS-w/Gary Henderson & Katy Daley.

10:30 P.M.
WMJS ●(10:45)SPOTLIGHT ON COUNTRY-Bill Monroe.
11:00 P.M.
WBJC INSIDE JEAN SHEPHERD
WETA ●CLASSICAL GROOVES-PERGOLESI Italian
Flute Concerto #1 in G (BC1293)(14); HANDEL
Concerto Grosso #2 (Arc2533088)(13); GALUPPI
Concerto #1 in g (MHS874)(14); TELEMANN Paris
Quartett #2 (SAWT9523)(18); TARTINI Violin
Concerto in G (PHS6500784)(20); SCARLATTI
Concerto Grosso #3 (Arc198442)(10); FRANCK
Prelude, Chorale & Fugue (CS2062)(22).
WGMS ●SPECTRUM
WITF ●MY MUSIC/MUSIC NOTES

11:30 P.M.
WGTS ●REVERIE
WITF RADIO READER
156 FORECAST:

12:00 MIDNIGHT
WAMU ●NIGHTWATCH
WGMS ●AFTER HOURS
WGTB ●KEYBOARD FILTER
WGTS CASPER CITRON
WITF ●COMPOSER'S FORUM

27 Thursday

5:30 A.M.
WAMU JAZZ ANTHOLOGY-Henry Red Allen.

6:00 A.M.
WBJC ●AM BALTIMORE
WETA ●A.M.-TELEMANN Suite in a (S37019)(24);
BRAHMS Variations on theme by Haydn (MS6174)
[18]; VAUGHAN WILLIAMS Serenade to Music,
text from Shakespeare (S36698)(14); ROSSINI
Overtures (MS6533)(12).
WGMS ●●FRED EDEN
WGTB ●FAMOUS MOURNING SHOW
WGTS ●DAYBREAK

6:30 A.M.
WAMU READING ALOUD

7:00 A.M.
WAMU ●MORNINGLINE
WCAO ●MAESTRO MORNING
WITF ●MUSIC AT SEVEN-WAGNER Die Feen: Over.
(S36879)(12); TELEMANN Violin Concerto in a
(H71078)(11); J.C.F.BACH Sextet in C for winds
& strings (TV34026)(13); J.S.BACH Oboe Con-
certo in F (MCS2091)(21); BEETHOVEN Six
Themes & Variations for flute & piano (TV34059)
[19]; HAYDN Piano Sonata #49 in E♭ (MCS2095)
[17]; STRAUSS Festive Prelude for organ & orch.
(138866)(13).

9:00 A.M.
WAMU KALEIDOSCOPE/HOME
WBJC MARRIAGE & THE FAMILY
WETA ●A.M.-STRAUSS Graduation Ball (SR175014)
[26]; BEETHOVEN Egmont (CS6675)(48); RACH-
MANINOFF Sym.#2 (MS6110)(47); PROKOFIEV
Concerto #4 for left hand (MS6405)(25); RESPI-
GHI Church Windows (MG32308)(25).
WGMS ●TODAY IN WASHINGTON/FRED EDEN
WGTB ●ALTERNATIVE MORNING NEWS
WGTS BBC SCIENCE MAGAZINE
WITF ●MUSIC ANTE MERIDIEM-Listener Requests.

9:30 A.M.
WGTB ●RADIO FREE SHIRE
WGTS D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
WBJC ●CAROUSEL
WETA HAPPENINGS
WGMS ●LISTENER SURVEY-MOZART Marriage of Fi-
garo, K.492: Over., Walter (MS6356); RESPI-
GHI Antique Dances, Airs: Suite #2, Dorati (SR-
90199); BEETHOVEN Piano Sonata #14 in c#,
Op.27, Moonlight, Rubinstein (LSC3307); MEN-
DELSSOHN Sym.#4 in A, Op.90, Italian, Sawal-
lisch (802718LY).

10:30 A.M.
WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH
11:00 A.M.
WAMU INTERVIEWS, ETC.
WGTS ●COOK'S CORNER

11:30 A.M.
WAMU MIND & BODY
WGMS ●MASTERS OF BAROQUE-BACH Brandenburg
Concerto #6 in B♭, BWV.1051, Britten (CSA22-
25).
WGTS IN BLACK AMERICA

12:00 NOON
WAMU READING ALOUD
WBJC ●LEARNING THE BLUES
WCAO ●MAESTRO LUNCHEON
WETA ●P.M.-with Steve Ember.
WGMS ●●(11:55)LUNCHEON AT KENNEDY CENTER-
Bob Davis.
WGTB ●MIKE CULLEN SHOW
WGTS ●NOON NOTES
WITF READING ALOUD

12:30 P.M.
WAMU NEWS DAY/ITALIAN BY EAR
WITF ●MY WORD

1:00 P.M.
WAMU ●MEASURE BY MEASURE-SCHMIDT Sym.#4 in
C.
WBJC ●SPECIALS
WGMS ●BULLETIN BOARD/LISTENING BOOTH
WGTS (1:15)MENTAL HEALTH MATTERS
WITF ●KENT IN CONCERT

1:30 P.M.
WGTS UNIVERSITY COLLEGE JOURNAL

2:00 P.M.
WBJC ●JAZZ IN STEREO

WCAO ●MAESTRO AFTERNOON
WGMS ●●MUSIC FOR A FEW-CAROSO Barriera: Celes-
giglio, Ulsamer Coll.(2533150); THUILLE Sextet
in B♭, Op.6 for piano & winds, L.A.Wind Ont./
Stevens (ORS7263); TISCHHAUSER Cassation f
string trio, piano & wind qnt., Stradivarius Trio/
Wwd.Ens./Tschupp (CTS48).

WGTS ●TELEMANN SOCIETY-Music of Telemann & his
contemporaries is presented.
WITF ●MUSIC POST MERIDIEM-ARENKY Variations
on theme by Tchaikovsky (LSC3020)(14); DEEM
TAYLOR Rhapsody for strings, winds & piano, Po-
trait of a Lady (DST6417)(12); IVES Sym.#1 in
(CS6816)(31); WAGNER Die Walkure: Todesver-
kundigung, with Flagstad & Svanholm, Solti, cond
(OSA1203)(22); Die Walkure: Wotan's Farewell &
Magic Fire Music, with Nilsson & Hotter, Ludwig
cond.(S60167)(39); HANDEL Concerto grosso in
d, Op.6, #10 (139012)(20); BEETHOVEN Pian-
Sonata #6 in F (MS6686)(11); TELEMANN Suite
in a for flute & strings (S37019)(23).

2:30 P.M.
WGTB ●(2:45)CRITIQUE

3:00 P.M.
WGMS ●TONIGHT IN WASHINGTON/RENE CHANNEY
WGTB ●(3:15)SPIRITUS CHEESE
WGTS ●KEYBOARD IMMORTALS

4:00 P.M.
WAMU ●(3:55)BOOKMARK
WGTS ●●AFTERNOON SERENADE-VAUGHAN WIL-
LIAMS 3 Portraits from England of Elizabeth, Lon-
Sym./Previn (LSC3280); HUMMEL Concerto in E
for trumpet, Consortium Musicum/Lehan, Edward
Tarr, tr,(H71270).

4:30 P.M.
WAMU NEWS DAY
WBJC ●NEWS CAPSULE

5:00 P.M.
WAMU ●OL HOWARD'S ROCK 'N' ROLL JUKEBOX
WBJC ALL THINGS CONSIDERED
WETA ALL THINGS CONSIDERED
WITF ALL THINGS CONSIDERED

5:30 P.M.
WETA WALL STREET WEEK
WGMS ●●PREVIEW/RENE CHANNEY

6:00 P.M.
WCAO ●MAESTRO EVENING
WGMS ●●STOCK REPORT/BUSINESS REPORT
●(6:20)RENE CHANNEY
WGTB ●OPEN FORUM
WGTS CONSUMER'S NOTEBOOK

6:30 P.M.
WBJC DIALOGUE
WGTB ●MARK GARBIN SHOW
WGTS ALL THINGS CONSIDERED
WITF ●AGES OF SCIENCE

7:00 P.M.
WAMU WOMEN DARE DAILY
WBJC SOUNDS LIKE YESTERDAY-Kevin Lysaght
features combos of Swing Era; Bob & Ray Show
1949.
WETA INSIDE JEAN SHEPHERD
WGMS ●G.T.E. HOUR-GOLDENMARK Springtime Over.,
Fiedler (245006); SMETANA Sym.#1 in E, Fes-
tive, Sejna (22160192).
WITF ●MUSIC AT SEVEN-Khachaturian, cond.: KHACHA-
TURIAN Gayne: Suite (CS6322)(18); Violin Con-
certo in d (SR40002)(37).

7:30 P.M.
WETA ●(7:45)METRONOME-with Tony Riggs.
WMJS ●(7:45)SPOTLIGHT ON COUNTRY-John Cash.

8:00 P.M.
WAMU ALL THINGS CONSIDERED
WBJC ●OPERA THEATER-SOUSA El Capitan, Minneso-
ta Opera Company/Huckaby.
WCAO ●MAESTRO SYMPHONY-PROKOFIEV Sym.#4,
Op.47/112 (MS6154)(49).
WGMS ●COLLAGE
WGTS NATIONAL TOWN MEETING
WITF ●CLEVELAND ORCHESTRA-Lorin Maazel, p, Joel
la Jones, p; FRANCK Les Djinns; D'INDY Sym.#2
in B♭.

8:30 P.M.
WETA ●●(8:25)IN CONCERT-1974 Salzburg Festival:
MOZART Piano Concerto in B♭, K.456; BRUCK-
NER Sym.#7 in E.
WMJS ●(8:45)SPOTLIGHT ON COUNTRY-Bill Anderson.

9:00 P.M.
WGMS ●WORLD'S GREAT ORCHESTRAS
WGTB ●ALTERNATIVE NEWS
WGTS ●●MUSIC OF AGES-Music of 20th Century: DE-
BUSSY Prelude to Afternoon of Faun, Boston Sym.
Orch./Thomas (DG2530145); Gaspard de la Nuit,
John Ogdon, p, (RC289); DELIUS Concerto for cello
& orch., Royal Phil.Orch./Sargent, Jacqueline du
Pre, ce, (S36285); VAUGHAN WILLIAMS London
Sym., Lon. Sym. Orch./Boult (S36838); BARTOK
Concerto for orch., Boston Sym./Leinsdorf (LSC-
2643).

Friday, March 7
BALTIMORE SYMPHONY ORCHESTRA
 Andrew Schenck, Conductor
 Baltimore Symphony Chorus
 Delores Jones, Soprano • Bette Hankin, Mezzo-Soprano
 Jean Dies, Tenor • Roy Samuelson, Baritone
 Operatic Arias
LYRIC THEATRE, 8:15 p.m. Call 837-5691

8:30 P.M.
 WETA (8:25) IN CONCERT: Library of Congress feat. Milton & Peggy Salkind, one piano, four hands- BRAHMS Variations on a Theme of Robert Schumann, Op.23; DEBUSSY Epigraphes Antiques; CHOPIN Variations; VIERU Birth of a Language; HUMMEL Grande Sonata, Op.92.
 WMJS (8:45) SPOTLIGHT ON COUNTRY-Connie Smith.

Friday, Mar. 7 8:30 pm
Concert Hall, Kennedy Center
STRASBOURG PHILHARMONIC
 Alain Lombard, Music Director
 Jean-Bernard Pommier, Pianist
Call 393-4433 for Ticket Info.
 Washington Performing Arts Society

9:00 P.M.
 WBJC NPR CONCERT OF WEEK-Clairemont Festival Chamber Orch./Bernstein-SCHOENBERG Five Pieces for Orch., Op.16; IVES Four Orchestral Pieces; SPOHR Octet in E, for Clarinet, Two Horns & Strings.
 WGTB ALTERNATIVE NEWS

9:30 P.M.
 WAMU X MINUS ONE-Open Warfare by James Gunn. A humorous story about a man that meets perfect golfer.
 WGTB CHRIS THOMPSON SHOW

10:00 P.M.
 WAMU JERRY GRAY SHOW
 WGTB SACRED ARTIST-Gilmore & Marjorie MacDonald pianist & organist, are this evening's duo recitalists
 WITF JAZZ DECADES

10:30 P.M.
 WMJS (10:45) SPOTLIGHT ON COUNTRY-Tanya Tucker.

11:00 P.M.
 WBJC INSIDE JEAN SHEPHERD
 WETA CLASSICAL GROOVES-MENDELSSOHN Trio #1 (D3S799)28; DVORAK Piano Quintet (LSC 3252)37; BACH Sinfonia in e, WQ.177 (PHS-839741)12; TCHAIKOVSKY Souvenir De Florence, Op.70 (SR40036)34.
 WGTB SPECTRUM
 WGTB MUSICA ANTIQUA

11:30 P.M.
 WGTB REVERIE
 WITF RADIO READER

12:00 MIDNIGHT
 WAMU NIGHTWATCH
 WBJC JAZZ 91
 WGTB AFTER HOURS
 WGT ANTE MERIDIAN
 WITF MUSIC OF BIG BANDS

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11:30 A.M.
 WGTB (11:55) LUNCHEON AT KENNEDY CENTER-with Bob Davis.
 WGTB BRUCE ROSENSTEIN SHOW
 WGTB NOON NOTES
 WITF READING ALOUD

12:00 NOON
 WAMU READING ALOUD
 WBJC BEST OF BROADWAY-Cabaret.
 WCAO MAESTRO LUNCHEON
 WETA P.M.-with Steve Ember.
 WGTB (11:55) LUNCHEON AT KENNEDY CENTER-with Bob Davis.
 WGTB BRUCE ROSENSTEIN SHOW
 WGTB NOON NOTES
 WITF READING ALOUD

12:30 P.M.
 WAMU NEWS DAY
 WITF I'M SORRY, I'LL READ THAT AGAIN

1:00 P.M.
 WAMU MEASURE BY MEASURE-HINDEMITH Symphonia Serena.
 WBJC SPECIALS
 WGTB BULLETIN BOARD/LISTENING BOOTH
 WGTB OPTIONS
 WITF COMPOSERS' FORUM

2:00 P.M.
 WBJC JAZZ IN STEREO
 WCAO MAESTRO AFTERNOON
 WGTB MUSIC FOR A FEW-ACENSIO La Calma, Yepes (2530273); ELGAR Piano Quintet in a, Op.84, Allegro Qt./Ogdon (S36686); MOMPOU Conceon & Danza #1, Szeryng/Maillots (6500016).
 WITF MUSIC ANTE MERIDIEM-LISZT Symphonic Poem #6, Mazeppa (6500046)17; TCHAIKOVSKY Suite #3 in G (CS6543)38; GRANADOS Goyescas: Quejas; Ballad El amor y la muerte (S60178)18; FRANCK Sym. in d (M31803)39; MAS-CAGNI Cavalleria Rusticana: Intermezzo (STS150-43)44; PALESTRINA Pope Marcellus Mass (S-36022)30; MOZART Violin Concerto #3 in G, K.216 (835112)22.

2:30 P.M.
 WGTB (2:45) WATCHDOG

3:00 P.M.
 WGTB TONIGHT IN WASHINGTON/RENE CHANNEY
 WGTB (3:15) SPIRITUS CHEESE
 WGTB DUTCH CONCERT HALL-MOZART Sym.#35 in D, K.385, Haffner; SAINT-SAENS Sym.#3 in c, Rotterdam Phil.Orch./Foumet. From Radio Nederland.

4:00 P.M.
 WAMU (3:55) BOOKMARK
 WGTB (4:00) AFTERNOON SERENADE-PISTON Sym.#2, Boston Sym.Orch./Thomas (DGG2530249); BARBER Sonata, Van Cliburn,p.(LSC3229).

4:30 P.M.
 WAMU NEWS DAY
 WBJC NEWS CAPSULE

5:00 P.M.
 WAMU 'OL' HOWARD'S ROCK 'N' ROLL JUKEBOX
 WBJC ALL THINGS CONSIDERED
 WETA ALL THINGS CONSIDERED
 WITF ALL THINGS CONSIDERED

5:30 P.M.
 WETA WALL STREET WEEK
 WGTB PREVIEW/RENE CHANNEY

6:00 P.M.
 WCAO MAESTRO EVENING
 WGTB STOCK REPORT/BUSINESS REPORT (6:20)RENE CHANNEY
 WGTB INTERFACE

6:30 P.M.
 WBJC CONSUMER'S REVOLUTION
 WGTB QUADRIPHENIA WITH EUCLID
 WITF BBC SCIENCE MAGAZINE

7:00 P.M.
 WBJC SOUNDS LIKE YESTERDAY-Profiles w/Marty Cohen; Jannette MacDonald on record/Serial Theater adventure by Morse Chapter 10 (Final Chapter).
 WETA WASHINGTON STRAIGHT TALK
 WGTB G.T.E. HOUR-MENDELSSOHN Fingal's Cave Over., Op.26, Maag (STS15091); STRAUSS Domestic Sym., Op.53, Karajan (S36973).
 WGTB MUSIC FOR THE SPIRIT
 WITF MUSIC AT SEVEN-/de Burgos-TURINA Danzas fantasticas (S36195)17; RODRIGO Cuatro madrigales amatorios (S35937)8; DVORAK Violin Concerto in a (S36011)29.

7:30 P.M.
 WAMU THE FUTURE OF...
 WETA RADIO REVISITED
 WMJS (7:45) SPOTLIGHT ON COUNTRY-Brenda Lee.

8:00 P.M.
 WAMU ALL THINGS CONSIDERED

9:30 P.M.
 WAMU I'M SORRY, I'LL READ THAT AGAIN
 WGTB COSMIC AMBIGUITY

10:00 P.M.
 WAMU BLUEGRASS
 WITF EARPLAY 75-Clem Maverick by R.G.Vliet is sound poetic portrait of young country & western singer's meteoric rise to stardom & his sudden fall in death trip like a burnt out light bulb.

10:30 P.M.
 WMJS (10:45) SPOTLIGHT ON COUNTRY-Eddy Arnold.

11:00 P.M.
 WBJC INSIDE JEAN SHEPHERD
 WETA CLASSICAL GROOVES-MOZART String Quartet in d, K.421 (DGG139190)26; BACH Over.#1 in C (198273)26; TARTINI Sonata in g for violin & harpsichord (32160310)14; PAGANINI Guitar Trio (MS7163)18; BORODIN String Quartet #2 in D (DGG139425)26.
 WGTB SPECTRUM
 WITF THE GOON SHOW

11:30 P.M.
 WGTB REVERIE
 WITF RADIO READER

12:00 MIDNIGHT
 WAMU NIGHTWATCH
 WGTB AFTER HOURS
 WGTB ME & THE ANIMALS
 WGTB CASPER CITRON
 WITF MBARI, MBAYO

28 Friday

5:30 A.M.
 WAMU JAZZ ANTHOLOGY-Pete Fountain.

6:00 A.M.
 WBJC AM BALTIMORE
 WETA A.M.-with Bill Cerri-MOZART Concerto for Piano & Orch. #25 in C, K.503 (DGG139384)34; BERLIOZ Le Roi Lear Over. (STS15118); BOC-CHERINI Cello Concerto in bb (S36439)23; HOROVITZ Music Hall, Suite for Brass Quintet (GSGC14114)9.
 WGTB FRED EDEN
 WGTB MORNING MUSICAL NEWS
 WGTB DAYBREAK

6:30 A.M.
 WAMU READING ALOUD

7:00 A.M.
 WAMU MORNINGLINE
 WCAO MAESTRO MORNING
 WITF MUSIC AT SEVEN

9:00 A.M.
 WAMU KALEIDOSCOPE/HOME
 WBJC MUSIC APPRECIATION-Music 103
 WETA A.M.-with Bill Cerri-HAYDN London Sym.#98 (D3M32321)27; RACHMANINOFF Piano Concerto #3 (PHS6500540)41; SMETANA Ma Vlast (DGG2707054)75; SCHOENBERG Violin Concerto, Op.36 (MS7039)29.
 WGTB TODAY IN WASHINGTON/FRED EDEN
 WGTB POP MUSIC-USA-a ten-part series on history of popular music in USA.
 WGTB OVERSEAS MISSION
 WITF MUSIC ANTE MERIDIEM-GILBERT & SULLIVAN Gondoliers: Over. (S35929)7; DELIUS Sea Drift (S37011)25; PROKOFIEV Gambler: Four Portraits (SR40157)25; MOZART Marriage of Figaro: Over. (S60037)43; C.P.E.BACH Flute Concerto in d (CS6739)26; HAYDN Sym.#104 in D, London (STS15106)26; HANDEL Cantata Lucrezia (6500523)20; CHOPIN Piano Concerto #2 in f (Y31529)34.

9:30 A.M.
 WBJC INTROD. TO SOCIOLOGY-Soc.101.
 WGTB RADIO FREE SHIRE
 WGTB D.C. PUBLIC SCHOOLS RADIO PROJECT

10:00 A.M.
 WBJC CAROUSEL
 WETA HAPPENINGS
 WGTB LISTENER SURVEY-TCHAIKOVSKY Romeo & Juliet-Over.-Fantasia, Ozawa (2530308); BERLIOZ Trojans at Carthage: Trojan March., Beecham (S60134); FRANCK Violin Sonata in A, (1886), Wilkomirska/Barbosa (CSQ1050); KODALY Dances of Galanta (1933), Ormandy (MS7034).

10:30 A.M.
 WAMU KALEIDOSCOPE/90 MINUTES 'TIL LUNCH

11:00 A.M.
 WAMU 51 PERCENT WOMEN
 WGTB COOK'S CORNER

WAMU-FM 88.5	WETA-FM 90.9	WBJC-FM 91.5	WGTB-FM 91.9	WJMD 94.7	WBAL-FM 97.9	WGAY 99.5	WWDC-FM 101.1	WHFS 102.3	WVLA-FM 102.7	WGMS-FM 103.5	WITF-FM 104.3	WAVA-FM 105.1	WKTK 105.7	WMAR-FM 106.5	WEEF 108.7	WMAL-FM 107.3
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Composer Index



● STEREO Day of month precedes the fraction bar (/) followed by the time

ALBINONI-Oboe Concerto in d ●WGMS 3/11:30am
 ALFONSO DE SABIA-Cantigas de Santa Maria ●WGMS 16/11am
 BACH, J.C.F.-Sym.#20 in Bb ●WGMS 9/9:30pm
 BACH, J.S.-Brandenburg Concerto #1 in F ●WGMS 2/9:30pm; 7/10am
 Brandenburg Concerto #6 ●WGMS 27/11:30am
 Goldberg Variations ●WGTS 11/9:05pm
 B Minor Mass ●WBJC 12/9pm
 Partet #2 in d ●WGMS 7/2pm
 Sonata #1 in g for solo violin ●WGTS 13/4:05pm
 Sonata #2 in D ●WGMS 26/2pm
 Sonata #3 in g ●WGMS 24/11:30am
 Suite #1 in C ●WGMS 8/11:30am
 BACON-Ford's Theatre: Few Glimpses of Easter Week ●WGMS 10/10pm
 BARTOK-Concerto for Orch. ●WGMS 9/9:30pm; ●WGTS 27/9:05pm
 Dance Suite ●WGMS 3/7pm
 BEETHOVEN-Violin Concerto in D ●WGMS 9/9:30pm
 Music to Goethe's Egmont, Op.84 ●WGTS 13/9:05pm
 Piano Sonata #8 in c ●WGMS 13/10am
 Piano Sonata #14 ●WGMS 27/10am
 Sonata #23 in f, Op.57 ●WGTS 12/9:05pm
 Sym.#2 in D ●WGMS 11/10am
 Sym.#3, Eroica ●WGTS 12/9:05pm
 Sym.#4 ●WGMS 2/10am
 Sym.#5 ●WCAO 3/8pm; ●WGMS 19/7pm
 Sym.#6 in F, Op.68 ●WGMS 5/9pm
 Sym.#7 in A ●WGMS 7/7pm
 Sym.#8 ●WCAO 1/12Mdt; ●WGTS 21/4:05pm; ●WGMS 26/10am
 Sym.#9 in d ●WGTS 12/9:05pm
 32 Variations in c, Op.post ●WGTS 9/1pm
 BERG-Violin Concerto ●WGMS 10/7pm
 3 Pieces for Orch. ●WGMS 9/9:30pm
 BERGSMA-Chaeleon Variations ●WGMS 4/9pm
 BERIO-Concerto for 2 pianos ●WGMS 5/9pm
 BERLIOZ-Harold in Italy, Op.16 ●WGTS 10/4:05pm; ●WGMS 16/9:30pm; 26/10am
 Symphonie Fantastique ●WGMS 4/7pm
 BERNSTEIN-On the Waterfront ●WGMS 25/9pm
 Sonata for clarinet & piano ●WGMS 17/2pm
 BIZET-Sym. in C ●WGMS 17/10am
 BLANET-Flute Concerto in a ●WGMS 28/11:30am
 BOCCHERINI-String Quintet in a ●WGMS 9/12:25pm
 BORODIN-Sym.#2 ●WGMS 21/7pm
 BRAHMS-Double Concerto in a ●WGMS 7/10am
 3 Intermezzos, Op.117 ●WGTS 14/2pm
 String Quartet #1 in c, Op.51 ●WGTS 7/4:05pm
 Sonata #3 in f ●WGMS 22/10pm
 Violin Sonata #3 in d ●WGMS 22/5pm
 Sym.#3 ●WGMS 9/10am
 Tragic Over. in d ●WGMS 18/10am
 Piano Trio #1 in B ●WGMS 18/2pm
 Piano Trio #2 in C ●WGMS 3/2pm
 16 Waltzes ●WGMS 11/2pm
 BRITTEN-Simple Sym. ●WGMS 5/7pm
 BRUCKNER-Quintet in F ●WGTS 5/4:05pm
 Sym.#0 in d ●WGMS 6/7pm
 Sym.#6 in A ●WGTS 3/3pm; 9/11pm; 18/9:05pm
 Sym.#9 in d ●WGTS 21/3pm
 Te Deum in C ●WGMS 2/11am
 CABBINI-String Quartet, Op.40 #3 ●WGMS 16/12:25pm
 CHADWICK-String Quartet #4 in e ●WGMS 10/2pm
 CHANLER-Pot of Fat ●WGMS 18/9pm
 CHAUSSON-Sym. in Bb ●WGMS 20/10am
 CHOPIN-Ballade #4 in f ●WGMS 15/12Nn
 Concerto #2 in f ●WGTS 3/4:05pm
 12 Etudes, Op.10 ●WGTS 23/1pm
 12 Etudes, Op.25 ●WGTS 23/1pm
 Impromptu in F#, Op.36 ●WGMS 8/10pm
 Nocturne in c# ●WGMS 22/10pm
 24 Preludes, Op.28 ●WGMS 1/10pm
 Concert Rondo in F ●WGMS 10/10am
 Scherzo #3 in c# ●WGMS 22/10pm
 COPLAND-Lincoln Portrait ●WGMS 10/10pm
 Sym.#3 ●WGTS 2/1pm
 Tender Land ●WBJC 6/8pm
 COUPERIN-Les Folies francaises ●WGMS 9/4pm
 Les Nations: La Piemontoise ●WGMS 5/2pm
 Suite in D ●WGMS 10/11:30am
 CUSTER-Sextet for Woodwinds & Piano ●WGMS 18/9pm
 DEBUSSY-Children's Corner ●WGTS 6/4:05pm
 Clair de Lune ●WGMS 22/10pm
 Prelude to Afternoon of a Faun ●WGTS 27/9:05pm
 La Terrasse des audiences duclair de lune ●WGMS 22/10pm
 DEBUSSY-BUSSER-Printemps ●WGMS 1/1pm
 DELIUS-Concerto for cello & orch. ●WGTS 27/9:05pm
 DUMONT-Benedictus ●WGMS 2/11am
 DVORAK-Cello Concerto in b ●WGMS 5/7pm
 Violin Concerto in a ●WGMS 13/7pm
 Hisitska Over. ●WGMS 7/7pm; 21/10am
 Piano Quintet in A ●WGMS 6/2pm
 Sym.#1 ●WGMS 20/7pm
 Sym.#5 in F ●WGMS 16/10am

Sym.#6 ●WCAO 6/8pm
 Sym.#7 in d ●WGTS 11/9:05pm
 Sym.#8 in G ●WGTS 4/9:05pm
 ELGAR-Cello Concerto in e, Op.85 ●WGTS 20/9:05pm
 Piano Quintet in a, Op.84 ●WGTS 17/4:05pm; ●WGMS 28/2pm
 FALLA-Concerto for harpsichord, flute, oboe, clarinet, violin & cello ●WGMS 12/2pm
 Nights in Gardens of Spain ●WGMS 18/10am; ●WGTS 20/9:05pm
 FAURE-Requiem ●WGTS 8/6:30pm
 FRANCK-Violin Sonata in A ●WGMS 28/10am
 Sym. in d ●WCAO 18/8pm; ●WGMS 24/10am
 GADE-Sym.#1 in c ●WBJC 26/9pm
 GERSHWIN-Concerto in F for piano & orch. ●WGTS 5/4:05pm
 Rhapsody in Blue ●WGTS 14/3pm
 GIDEON-Seasons of Time ●WGMS 12/8pm
 GLUCK-Over. ●WGMS 19/9pm
 GOUNOD-St. Cecilia Mass ●WGTS 22/6:30pm
 GRIEG-Peer Gynt Music ●WGTS 6/9:05pm
 HANDEL-Concerto Grosso in C ●WGMS 13/11:30am
 Concerto for harp & orch. ●WGMS 23/4pm
 Organ Concerto #10 in d ●WGMS 26/11:30am
 Psalm 110: Dixit Dominus ●WGMS 23/11am
 Excerpts from Samson ●WGTS 17/3pm; 23/11pm
 Flute Sonata in e ●WGMS 19/2pm
 HARRIS-Sym.#3 ●WGTS 2/1pm
 HARRISON-Suite for violin, piano & small orch. ●WGMS 4/9pm
 Sym. on G ●WGMS 24/10pm
 HAYDN-Piano Concerto in D ●WGMS 1/12Nn
 The Creation, Parts II & III ●WGTS 1/6:30pm
 Nelson Mass in d ●WGTS 8/6:30pm
 Missa Solemnis #10 in Bb ●WGMS 9/11am
 String Quartet #81 in G ●WGMS 7/2pm
 Sonata in C ●WGMS 8/10pm
 Piano Sonata in Eb ●WGMS 12/2pm
 Sym.#17 in F ●WGMS 4/10am
 Sym.#49 ●WCAO 22/12Mdt
 Sym.#83 in g ●WGMS 13/7pm
 Sym.#84 ●WCAO 20/8pm
 Sym.#95 ●WGMS 2/9:30pm
 Sym.#96 ●WCAO 28/8pm
 Sym.#98 in Bb ●WGTS 10/3pm; 16/11pm
 Sym.#100 ●WCAO 24/8pm
 Sym.#104 ●WGMS 19/10am
 HINDEMITH-Concerto Music ●WGMS 24/7pm
 Sonata, Op.11 #4 ●WGMS 8/5pm
 Symphonie Serena ●WAMU 28/1pm
 Boston Sym. ●WGMS 19/9pm
 HOLST-Hymn of Jesus ●WGMS 16/11am
 The Planets ●WGTS 18/9:05pm
 HUMMEL-Piano Concerto in a ●WGMS 11/10am
 Concerto in E for trumpet ●WGTS 27/4:05pm
 Quartet in Eb for clarinet & strings ●WGMS 4/2pm
 HUSA-Music for Prague 1968 ●WGMS 1/6pm
 INDY-Sym.on French Mountain Air ●WGMS 4/9pm
 IVES-String Quartet #1 ●WGTS 19/4:05pm
 Robert Browning Over. ●WGMS 18/7pm
 Sonata #2 ●WGTS 7/2pm
 JANACEK-Sinfonietta ●WGMS 5/10am
 JOLIVET-Cello Concerto #2 ●WGMS 19/7pm
 JUSTIN-Jungle ●WGMS 12/8pm
 KARKOFF-Sonatina, Op.2 ●WGMS 8/10pm
 KAUFMAN-Partita ●WGMS 15/6pm
 Suite for violin & piano ●WGMS 4/9pm
 KHACHATURIAN-Gayne: Ballet Suite ●WGMS 4/10am
 Sym.#3 ●WCAO 25/8pm
 KODALY-Dances of Galanta ●WGMS 28/10am
 String Quartet #1 ●WGMS 13/2pm
 Alto Sonata ●WGMS 4/2pm
 Variations on Hungarian Folk Tune ●WGMS 14/7pm
 KRAUS-Sonata for viola & flute ●WGMS 20/2pm
 KREUTZER-Grand Septet in Eb ●WGMS 8/6pm
 KRUMPHOLZ-Sonata in f for flute & harp ●WGMS 1/6pm
 LECLAIR-Flute Sonata #3 in e ●WGMS 15/11:30am
 LEWIS-Divertimento for 6 instruments ●WGMS 4/9pm
 LISZT-Piano Concerto #1 in Eb ●WGMS 24/10am
 Hungarian Fantasy ●WGTS 14/4:05pm
 Hungarian Rhapsody in Eb ●WGMS 20/10am
 Prelude & Fugue on Bach ●WGTS 1/6:30pm; 2/6pm
 Les Preludes ●WGTS 6/4:05pm; 13/9:05pm
 Sonata in b ●WBJC 5/9pm
 LITOLFF-Concerto Symphonique #4 ●WGMS 3/7pm
 LULLY-Bruits de trompet ●WGMS 18/11:30am
 MACDOWELL-Piano Concerto #2 in d ●WGMS 17/10am
 MAHLER-Sym.#2 ●WGMS 2/9:30pm; ●WBJC 19/9pm
 Sym.#4 ●WCAO 5/8pm
 Sym.#9 ●WCAO 4/8pm; ●WGTS 20/9:05pm
 MEDTNER-Sonata Reminiscenza in a ●WGMS 1/12Nn
 MENDELSSOHN-Calm Sea & Prosperous Voyage ●WGMS 17/10am
 Piano Concerto #1 in g ●WGMS 3/10am
 Piano Concerto #2 in d ●WGMS 14/7pm
 Concerto in E for 2 pianos & orch. ●WGTS 11/4:05pm
 Midsummer Night's Dream ●WGTS 13/9:05pm

Prelude & Fugue, Op.35 ●WGMS 1/10pm
 String Quartet #4 in e ●WGMS 17/2pm
 Sym.#1 ●WCAO 12/8pm
 Sym.#3 ●WCAO 7/8pm
 Sym.#4 ●WGMS 27/10am
 MOURET-Les Festes de thalie: Ballet Suite ●WGMS 20/11:30am
 MOZART-Abduction from Seraglio ●WBJC 13/8pm
 Clarinet Concerto in a ●WGMS 22/6pm
 Concerto in G for flute & orch. ●WGTS 2/11pm
 Flute Concerto #2 ●WGMS 13/10am
 Piano Concerto #1 in F ●WGMS 5/8pm
 Concerto in Eb ●WGTS 4/4:05pm
 Piano Concerto #17 in G ●WGTS 18/9:05pm
 Concerto #21 in C ●WBJC 26/9pm
 Violin Concerto #1 ●WGMS 21/7pm
 Eine Kleine Nachtmusik ●WGTS 26/4:05pm
 String Quartet in d ●WGTS 11/3pm; 16/10pm; 18/3pm; 23/10pm
 String Quartet #22 in Bb ●WGMS 11/2pm
 Clarinet Quintet in A ●WGTS 11/3pm; 16/10pm
 Serenade #13 in G ●WGMS 14/10am
 Sym.#23 in D ●WAMU 3/1pm
 Sym.#24 in bb ●WAMU 4/1pm
 Sym.#25 in g ●WAMU 5/1pm
 Sym.#26 in Eb ●WAMU 6/1pm
 Sym.#27 in G ●WAMU 7/1pm
 Sym.#28 in C ●WAMU 10/1pm
 Sym.#29 in A ●WAMU 11/1pm
 Sym.#30 in D ●WAMU 12/1pm
 Sym.#31 in D ●WAMU 13/1pm
 Sym.#32 in C ●WAMU 14/1pm
 Sym.#33 in Bb ●WAMU 17/1pm
 Sym.#34 in C ●WAMU 18/1pm
 Sym.#35 ●WGMS 12/10am; ●WAMU 19/1pm; ●WGTS 28/3pm
 Sym.#36 in C ●WAMU 20/1pm
 Sym.#38 in D ●WAMU 21/1pm
 Sym.#39 ●WGMS 5/10am; ●WAMU 24/1pm
 Sym.#40 ●WGMS 16/9:30pm; ●WAMU 25/1pm
 Sym.#41 ●WGTS 25/9:05pm; ●WAMU 26/1pm
 Trio in Eb ●WGMS 20/2pm
 MUSSORGSKY-Songs & Dances of Death ●WBJC 5/9pm
 NIELSEN-Sym.#1 ●WGMS 15/1pm
 Sym.#6 ●WGMS 24/7pm
 NISLE-Septet in Ab ●WGMS 14/2pm
 PAGANINI-Guitar Quartet #1 ●WGMS 5/2pm
 Sonatina #4 for violin & guitar ●WGMS 9/4pm
 PARISH-ALVERS-Concerto in g ●WGMS 2/4pm
 PERSICHETTE-Serenade for violin, cello & piano ●WGMS 11/9pm
 PETER-String Quintet #1 in D ●WGMS 14/2pm
 PETRASSI-Toccata ●WGMS 8/10pm
 PHILLIPS-Selections from McGoffey's Readers ●WGMS 17/10pm
 PISTON-Sym.#2 ●WGMS 16/9:30pm
 PORTER-Concerto for viola & orch. ●WGMS 3/10pm
 String Quartet #3 ●WGMS 3/10pm
 Piano Sonata ●WGMS 3/10pm
 POULENC-Sextet for piano & winds ●WGMS 21/2pm
 PROKOFIEV-Peter & the Wolf ●WGMS 13/10am
 Sonata #7 in Bb ●WGMS 21/2pm
 Sym.#1 ●WGTS 14/4:05pm
 Sym.#2 ●WGMS 17/7pm
 Sym.#4 ●WCAO 27/8pm
 Sym.#5 ●WGMS 25/10am
 Sym.#6 ●WCAO 11/8pm
 Sym.#7, Op.131 ●WGMS 4/10am
 RACHMANINOFF-Aleko Suite ●WGTS 19/9:05pm
 Concerto #2 in c ●WGTS 19/9:05pm
 Piano Concerto #3 in d ●WGMS 12/10am
 Isle of Dead ●WGTS 24/3pm
 Rhapsody on theme by Paganini ●WGMS 15/12Nn; ●WGTS 19/9:05pm
 Suite #1 for 2 pianos ●WGMS 2/12:25pm
 Symphonic Dances ●WGTS 19/9:05pm
 Sym.#2 ●WBJC 5/9pm
 Sym.#3 ●WCAO 17/8pm
 Vespers, Op.37 ●WGTS 15/6:30pm
 RAMEAU-Les Indes Galantes ●WBJC 20/8pm
 RAVEL-Piano Concerto in G ●WGMS 19/10am
 Daphnis & Chloe Ballet Music ●WGTS 11/9:05pm
 Mother Goose Suite ●WGTS 4/4:05pm
 Le Tombeau de Couperin ●WGMS 5/9pm

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91.9	92.9	94.7	97.9	99.5	101.1	103.3	102.7	103.5	104.3	105.1	105.7	106.5	106.7	107.3		

158 FORECAST!

Valses Nobles et Sentimentales ●WGMS 25/7pm
 ESPIGHI-Antique Dances, Airs, Suite #2 ●WGMS 27/10am

IMSKY-KORSAKOV-Sym.#1 ●WGMS 10/7pm
 OSSINI-William Tell: Ballet Music ●WGMS 12/10am
 AINT-SAENS-Piano Concerto #3 ●WGMS 26/7pm
 Sym.#1 in Eb ●WGTS 12/4:05pm
 Sym.#3 ●WGTS 27/3pm

Variations on theme of Beethoven ●WGMS 8/12Nn
 ATIE-In Piding Clothes ●WGMS 25/9pm
 CARLATTI-Duet Clori e Lisa ●WGMS 22/11:30am
 CHMIDT-Sym.#4 in C ●WAMU 27/1pm

CHOENBERG-Book of Hanging-Gardens ●WGMS 25/9pm
 Verklaerte Nacht, Op.4 ●WGMS 2/2pm
 CHUBERT-String Quartet in d ●WGTS 25/3pm
 Quintet in A, Op.114 ●WGTS 2/10pm

Sonata for flute & piano in a ●WGMS 15/6pm
 Sonata in a, Op. Posth. ●WGMS 1/10pm
 Sonata in B, Op.147 ●WGMS 8/10pm
 Sym.#8 ●WGMS 6/10am; ●WCAO 13/8pm
 Sym.#9 ●WGMS 10/10am

Trio in Bb ●WGTS 11/4:05pm
 CHUMAN-Sym.#8 ●WCAO 10/8pm
 CHUMANN-Andante & Variations in A ●WGMS 9/12:25pm
 Piano Concerto in a ●WGMS 14/10am

Symphonic Etudes Op.13 ●WGTS 14/2pm
 Sym. in g ●WGMS 11/7pm
 Sym.#2 in C ●WGMS 16/9:30pm
 Sym.#3 ●WCAO 8/12Mdt
 Sym.#4 ●WGTS 19/4:05pm

HOSTAKOVICH-Sym.#1 ●WCAO 15/12Mdt
 Sym.#5 ●WCAO 19/8pm
 IBELIUS-Sym.#4 ●WGMS 25/7pm
 Sym.#5 in Eb ●WGMS 8/1pm; ●WCAO 21/8pm

LAVENSKI-Sinfonia Orienta ●WBJC 26/9pm
 METANA-Ma Vlast: Blanik ●WGMS 25/10am
 Ma Vlast: from Bohemia's Fields & Groves ●WGMS 7/10am

Ma Vlast: The Moldau ●WGMS 5/10am
 Ma Vlast: Vysehrad ●WGMS 1/1pm
 Sym.#1 in E ●WGMS 27/7pm
 Tabor ●WGMS 14/10am

MIT-Copernicus ●WGMS 11/9pm
 OUSA-El Capitan ●WBJC 27/8pm
 POHR-Double String Qt. in d ●WGMS 24/2pm
 Sonata Concertante, Op.114 ●WGMS 16/4pm

REIN-String Quartet #3 ●WGMS 17/10pm
 TRAUSS-Alpine Sym. ●WGTS 4/9:05pm
 Domestic Sym. ●WGMS 28/7pm
 4 Last Songs ●WGMS 19/9pm

Suite in Bb ●WGMS 25/2pm
 Thus Spake Zarathustra ●WGMS 11/7pm
 TRAVINSKY-The Firebird: complete ballet music ●WGMS 2/2pm

Oedipus Rex ●WGMS 12/9pm
 Persephone ●WGMS 12/9pm
 Petrouchka ●WGTS 5/9:05pm
 Rite of Spring ●WGTS 5/9:05pm

Sym. in 3 Movements ●WGTS 5/9:05pm
 ZYMANOWSKI-Mythes ●WGMS 19/2pm
 CHAIKOVSKY-Capriccio Italien ●WGTS 17/4:05pm

Piano Concerto #1 ●WGMS 6/10am
 Pianc Concerto #2 in G ●WGTS 4/9:05pm
 Violin Concerto in D ●WGTS 26/9:05pm
 Manfred Sym. ●WGTS 26/9:05pm

Romeo & Juliet: Over.-Fantasia ●WGMS 28/10am
 Sleeping Beauty: Ballet Suite ●WGMS 18/10am
 Sym.#1 ●WGMS 21/10am
 Sym.#2 ●WGMS 3/10am

Sym.#3 ●WGMS 12/7pm
 Sym.#4 ●WGMS 19/9pm
 Sym.#5 ●WCAO 26/8pm
 Sym.#6 ●WGTS 6/9:05pm

The Tempest Symphonic Fantasy ●WGMS 17/7pm
 ELEMANN-Don Quichotte Suite ●WGMS 1/11:30am
 Musique de Table, Prod. I ●WGMS 24/2pm

Over., Suite in F ●WGMS 21/11:30am
 HUILLE-Sextet in Bb ●WGMS 27/2pm
 OMASINI-Quartet, Op.8 ●WGMS 26/2pm

ARGHAN WILLIAMS Lon.Sym. ●WGTS 27/9:05pm
 Sym.#5 in D ●WGTS 25/9:05pm
 Sym.#8 ●WCAO 14/8pm
 Sym.#9 ●WGMS 18/7pm

ERACINI-Sonata in b ●WGMS 14/11:30am
 EJVANOWSKY-Serenada in C ●WGMS 25/11:30am
 IEUXTEMPS-Violin Concerto #5 in a ●WGMS 20/10am

IVALDI-Concerto in d ●WGMS 8/5pm
 VORSIK-Sym. in D ●WGMS 26/7pm
 WAGNER-Dawn & Siegfried's Rhine Journey ●WGMS 14/10am

Siegfried Idyll ●WGTS 26/4:05pm
 WEBER-Moto Perpetuo ●WGMS 22/10pm
 WILDER-Effie the Elephant ●WGMS 19/8pm

Piano Suite ●WGMS 11/9pm
 WOLF-Songs ●WBJC 19/9pm
 YARDUMIAN-Sym.#1 ●WGMS 11/9pm
 ZELENKAN-Sonata #6 in c ●WGMS 2/12:25pm

Suite in F ●WGMS 4/11:30am

Subject Index

(Continued from page 129)

12:30 PM	WAMU	●In Praise of Music
12:30 PM	WGTS	●Auditorium Organ
1:00 PM	WAMU	●Music from Germany
1:00 PM	WGTS	●NPR Concert of Week
2:00 PM	WGMS	●Boston Sym.Orch.
2:00 PM	WTF	●Music Post Meridiem
6:00 PM	WGMS	●Soul of the Classics
6:00 PM	WTF	●Phila. Orch.
8:00 PM	WJBC	●Old Masters Revisited
8:00 PM	WCAO	●Maestro Symphony
8:00 PM	WGTS	●Sounding Board
8:30 PM	WETA	●Concert of Week
8:30 PM	WTF	●BBC Music Showcase
9:30 PM	WGMS	●Orchestral Masterworks
10:00 PM	WGTS	●In Recital
11:00 PM	WETA	●Classical Grooves
11:00 PM	WGTS	●BBC Promenade Concert

TALK/DISCUSSION

MONDAY THROUGH FRIDAY

5:30 AM	WHFS	Wolfman Jack (Tues.)
5:30 AM	WHFS	Louis L. Goldstein (Wed.)
5:30 AM	WHFS	Ask the Professor (Fri.)
6:00 AM	WBJC	●A M Baltimore
9:00 AM	WAMU	Kaleidoscope/Home
10:00 AM	WGTS	Friends of the Sky
10:00 AM	WGTS	Perspectives on Health (M-Thurs.)
10:30 AM	WAMU	90 Minutes 'til Lunch
11:00 AM	WAMU	Mind & Body (Thurs.)
11:00 AM	WAMU	Profiles (Wed.)
11:00 AM	WAMU	51 Percent Women (Fri.)
11:00 AM	WGTS	What's Happening Where
11:00 AM	WAMU	Family Counsel (Tues.)
11:05 AM	WGTS	Cook's Corner
12:00 Nn	WGMS	Luncheon at Kennedy Center
1:00 PM	WGTS	●Musicians Classifieds
1:00 PM	WTF	●Composers' Forum (Tues., Fri.)
2:00 PM	WGTS	Men & Ideas (Wed.)
2:00 PM	WGTS	Target (Fri.)
5:02 PM	WGAY	Bernie Harrison Show
6:30 PM	WETA	Talk of the Town
6:30 PM	WGTS	Target (Tues.)
6:30 PM	WTF	Conversations at Chicago (Wed.)
6:30 PM	WTF	Talking about Music (Thurs.)
7:00 PM	WETA	Inside Jean Shepherd (M-W-F)
8:00 PM	WGTS	Perspectives on Health (M-Wed.)
11:00 PM	WBJC	Inside Jean Shepherd
11:30 PM	WGTS	Casper Citron (M-Thurs.)
12:00 Mdt	WTF	●Composers' Forum (M & W)
12:00 Mdt	WMAL	●Barry Farber

SATURDAY

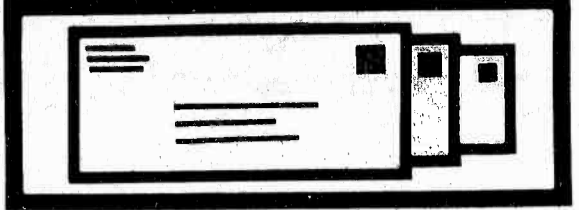
9:30 AM	WGTS	Saturday Seminar
9:40 AM	WAVA	Larry Frommer Travel (11:15 am)
1:00 PM	WGTS	●Musicians Classifieds

SUNDAY

5:30 AM	WHFS	Spectrum USA
7:15 AM	WMAR	Man to Man
7:15 AM	WGMS	Call from London
7:30 AM	WMAR	Man to Man
10:00 AM	WTF	First Edition
1:00 PM	WGTS	●Musicians Classifieds
5:30 PM	WBJC	Voices in the Wind
5:30 PM	WGTS	Cook's Corner
8:00 PM	WTF	Talking About Music
8:05 PM	WAVA	First Edition-Literary Guild Prog.
12:00 Mdt	WCAO	●Maestro Symphony

SUNDAY

6:00 AM	WETA	●Classical Weekend
7:00 AM	WTF	Osborn's Choice
9:00 AM	WETA	●Classical Weekend
10:00 AM	WGMS	●Sunday Symphony
11:00 AM	WGMS	●Sym. for Sunday Morning
11:00 AM	WTF	●Utah Symphony
11:30 AM	WAMU	Singer's World
12:00 Nn	WETA	●Composers' Forum



(Continued from page 12)

my opinion 3 of the best FM stations yet. Could you possible fit one or all three in your "Listening Guide?" Thank you.

Mark Crutchley
 Frederick, Md.

(Yes, we can fit all three stations into the "Listening Guide." It's all up to them to furnish us with detailed listings. We'll be happy to follow through by arranging to publish them.—Ed.)

AN INDISPENSABLE FRIEND!

Sir:
 We just recently arrived in the Washington area and were frustrated trying to learn the program schedules of the local FM stations. I was about to start writing to the papers complaining about their very poor coverage of this medium, when I came across your November issue of **Forecast FM**. It's exactly what we've been looking for, just great, so enclosed is a check for \$15.00 for a two year's subscription.

I presume that my subscription probably won't be processed in time for the December issue, so I'll be looking for it on the newsstand, and looking forward to receiving it by subscription thereafter.

Once again, congratulations on a really superb publication. I use it on a daily basis and find it indispensable.

Anthony Carroll
 Falls Church, Va.

Sir,
 No doubt the two enclosures speak for themselves. I am most unhappy that I can not get detailed listings about WCAO and WBAL FM broadcasts. This was my sole reason for renewing my subscription to your magazine. True, I do enjoy the feature articles, but they are only, to my way of thinking, fringe benefits of the subscription. . . . I only wish I could get WGMS on the table model which I use.

Best wishes and keep up your good work for the Washington, Virginia and the new Harrisburg station.

Sister Leo Gardner
 Baltimore, Md.

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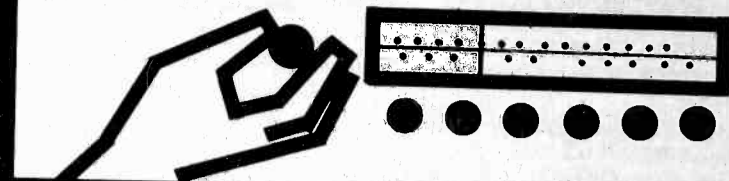
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Call Letters	Freq. in Megahertz	Power in Kilowatts	Antenna Hgt. in Feet	City of License	Address	Telephone	Program Format	Hours of Operation
●WAMU-FM	88.5	50.0*	500	Washington, D.C.	American Univ. 20016	686-2690	TC	24 hours
●WITF-FM	89.5	15.0*	820	Hershey, Pa.	Box Z, 17033	534-3333	C	Fulltime
Q●WGTB-FM	90.1	6.7*	440	Washington, D.C.	Georgetown Univ. 20007	625-4237	PNT	24 hours
Q●WETA-FM	90.9	75.0*	610	Washington, D.C.	5217-19th Rd. Arl. Va 22207	536-6900	TCJN	Full time
●WBJC	91.5	17.5	185	Baltimore, Md.	2901 Liberty Hts. Av. 21215	462-5700	JCPNT	Full time
●WGTS-FM	91.9	29.6	177	Takoma Park, Md.	Col. Union College 20012	270-1834	TCR	Full time
●WLPL-FM	92.3	20.0	390	Baltimore, Md.	6623 Reisterstown Rd. 21215	358-4600	P	24 hours
WRFL	92.5	22.0	1430	Winchester, Va.	Box 605, 22601	667-7904	W	24 hours
●WMJS	92.7	1.9*	370	Pr. Frederick, Md.	Box 547, 20678	535-2201	W	Full time
●WPOC	93.1	20.0	750	Baltimore, Md.	711 W. 40th, 21211	366-3693	W	Full time
WFLS-FM	93.3	41.5	330	Fredericksburg, Va.	616 Amelia St. 22401	373-1500	M	Full time
●WKYS	93.9	50.0*	480	Washington, D.C.	4001 Nebr. Av. NW 20016	362-4000	M	24 hours
WDAC	94.5	15.0	550	Lancaster, Pa.	Box 22, 17604	284-4195	R	Full time
Q●WJMD	94.7	50.0*	300	Bethesda, Md.	5530 Wisc. Av. Ch. Ch. 20015	652-9470	M	24 hours
●WRBS	95.1	50.0*	275	Baltimore, Md.	3600 Georgetown Rd. 21227	247-4100	R	24 hours
●WPGC-FM	95.5	50.0*	280	Bladensburg, Md.	Parkway Bldg. 20710	779-2100	P	24 hours
WISZ-FM	95.9	2.5	356	Glen Burnie, Md.	159 Eighth Av. 21061	761-1590	W	24 hours
●WGCB-FM	96.1	20.0*	420	Red Lion, Pa.	Box 88, 17356	244-3145	MR	Full time
●WHUR	96.3	24.0*	670	Washington, D.C.	2600 4th St. NW 20059	265-9494	JB T	24 hours
●WASH	97.1	22.5*	690	Washington, D.C.	5151 Wisc. Av. NW 20016	244-9700	MP	24 hours
●WESM	97.5	9.0*	1010	Martinsburg, W. Va.	Box 767, 25401	263-5252	MS	Full time
●WBAL-FM	97.9	10.5*	950	Baltimore, Md.	3800 Hooper Av. 21211	467-3000	CMP	Full time
●WYCR	98.5	50.0*	720	Hanover, Pa.	Box 268, 17331	637-3831	P	Full time
●WMOD	98.7	50.0*	485	Washington, D.C.	1680 Wisc. Av. NW 20007	338-8200	P	24 hours
WNAV-FM	99.1	50.0	370	Annapolis, Md.	Box 829, 21404	974-0730	M	Full time
●WGAY	99.5	50.0*	370	Washington, D.C.	World Bldg., Sil. Spg. 20910	587-4900	M	24 hours
●WFRE-FM	99.9	9.0*	1120	Frederick, Md.	Box 151, 21701	663-4337	M	Full time
WFAN	100.3	16.0	280	Washington, D.C.	5321 1st Pl, NE 20011	722-1000	L	Full time
●WTTR-FM	100.7	20.0*	350	Westminster, Md.	Box 28, 21157	848-5511	MS	Full time
●WWDC-FM	101.1	50.0*	410	Washington, D.C.	Box 4068, 20015	589-7100	P	24 hours
●WGAL-FM	101.3	4.6*	1290	Lancaster, Pa.	24 S. Queen St. 17603	397-0333	M	Full time
WFVA-FM	101.5	5.1	58	Fredericksburg, Va.	Box 269, 22401	373-7721	PM	Full time
●WLIF	101.9	9.6*	860	Baltimore, Md.	1570 Hart Road 21204	823-1570	M	24 hours
Q●WHFS	102.3	2.3*	340	Bethesda, Md.	4853 Cordell Av. 20014	656-0600	P	24 hours
●WEFG	102.5	21.0	330	Winchester, Va.	Box 828, 22601	662-5101	P	Full time
●WCAO-FM	102.7	50.0	400	Baltimore, Md.	40 W. Chase St. 21201	685-0600	C	Full time
●WSBA-FM	103.3	7.9*	750	York, Pa.	Box 910, 17405	764-1155	M	24 hours
Q●WGMS-FM	103.5	20.0*	440	Washington, D.C.	5100 Wisc. Av. NW 20016	244-8600	C	24 hours
WHDG	103.7	3.0	360	Havre de Grace, Md.	Box 97, 21078	939-0800	M	Full time
●WMHI-FM	103.9	0.3*	840	Braddock Hgts, Md.	RFD #5, Frederick, Md. 21701	662-2148	PW	Full time
WSMD	104.1	1.5	245	La Plata, Md.	Box 1021, 20646	934-4612	WNS	Full time
●WDJQ	104.3	20.0*	130	Baltimore, Md.	7 E. Lexington St. 21202	539-7808	MP	24 hours
WJEJ-FM	104.7	9.4	2310	Hagerstown, Md.	Box 399, 21740	739-2323	MS	Full time
WAVA-FM	105.1	50.0*	500	Arlington, Va.	Xerox Bldg. 22209	522-1111	N	24 hours
Q●WKTK	105.7	50.0*	312	Catonsville, Md.	5200 Moravia Rd. 21206	485-2400	PR	24 hours
●WXRA	105.9	50.0*	310	Woodbridge, Va.	523 1st St. Alex. Va. 22191	683-3000	W	24 hours
Q●WMAR-FM	106.5	29.0*	620	Baltimore, Md.	6400 York Rd. 21212	377-2222	MN	24 hours
●WEZR	106.7	50.0*	410	Manassas, Va.	3909 Oak St. Fairfax Va 22030	323-8300	M	24 hours
●WMAI-FM	107.3	32.5*	637	Washington, D.C.	4400 Jenifer St., NW 20015	686-3000	P	Full time
WEER-FM	107.7	3.8	803	Warrenton, Va.	Box 817, 22186	347-1250	MS	Full time
●WGET-FM	107.7	10.0*	350	Gettysburg, Pa.	Box 280, 17325	334-3101	M	Full time
●WFSI	107.9	20.0*	500	Annapolis, Md.	918 Chesapeake Av. 21403	268-6200	R	24 hours

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

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My entire review of their first album read "Dynamite!!! Let's party!" and that rather succinctly verbalizes the tested reaction of my friends to this second one. This charmer embodies the sounds of early Eagles, late Beach Boys, and Heartfield. Highly recommended.



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Jazz Unlimited

by paul anthony

Vibist Milt Jackson was a New Year's Day baby in 1923. When he was born he was not known as vibist Milt Jackson, but judging from his progress in music, it was as if he was born with that instrument, despite how painful we can imagine it might have been for Mrs. Jackson.

For those of you who may not know, "Bags" Jackson is also quite proficient on bass and guitar as well and, in fact, he formed a group with his brother in the early 40s and played guitar, bass and vibes. He claims that he did not get much out of school as a youngster because he was so involved in music. When he would become disinterested in a non-music course he had, he and his teachers would agree that he should

drop the course and substitute yet another subject from the music curriculum until almost his sole educational thrust was music oriented.

But fame really came to the frail looking Detroitier when he joined forces with pianist John Lewis, bassist Percy Heath, and drummer Connie Kay (the original drummer of the group was Kenny Clarke before he expatriated to Europe). In over two decades of performances the Modern Jazz Quartet became world renowned, but despite their popularity they never achieved any real financial success, which is a major reason Milt Jackson at 52 is launching a new career and the MJQ has disbanded.

Jackson is really miffed by the treatment the MJQ received over the years . . .

Jackson is really miffed by the treatment the MJQ received over the years mainly because they tried so hard for 22 years to make jazz respectable by playing quality music in formal evening wear and still did not have any lasting impact on jazz. Indeed, Jackson comments that if they had been economically successful, the MJQ would still be together today and for as long as they all lived. But that is not the case.

Perhaps sensing the inevitable breakup of the MJQ, Jackson, more so than the other members of the quartet, began to "free lance" and continued to do so even while playing a heavy concert schedule with the quartet. This "free lancing" of the past has made it easier for him to succeed with new groups in a different setting that we're used to hearing him in.

Jackson's excited about his recording contract with CTI records which showcases his efforts very effectively, especially on his last two releases "Goodbye" and "Olinga." But he is even more excited about a new group he hopes to put together. It will include four other men he cannot say enough good things about. On piano, Cedar Walton, on reeds and flutes Jimmy Heath (the younger brother of bassist Percy), bassist Sam Jones, and drummer Mickey Roker about whom Jackson is quick to add that he is simply "on loan" to Dizzy Gillespie while he gets his (Jackson's) thing together.

The music made by this new quintet will be a mixture of styles with mostly straight ahead blowing but with some funky stuff thrown in, too. Jackson said it'll be a revelation for some people to hear him playing such funky tunes especially if they have only heard him in the context of the MJQ.

Nevertheless, Milt "Bags" Jackson, the most renowned vibist living today, is still as spunky and opinionated and certainly as capable as ever on his instrument and, at 52, is looking forward with great anticipation to his "second coming" as a musician.

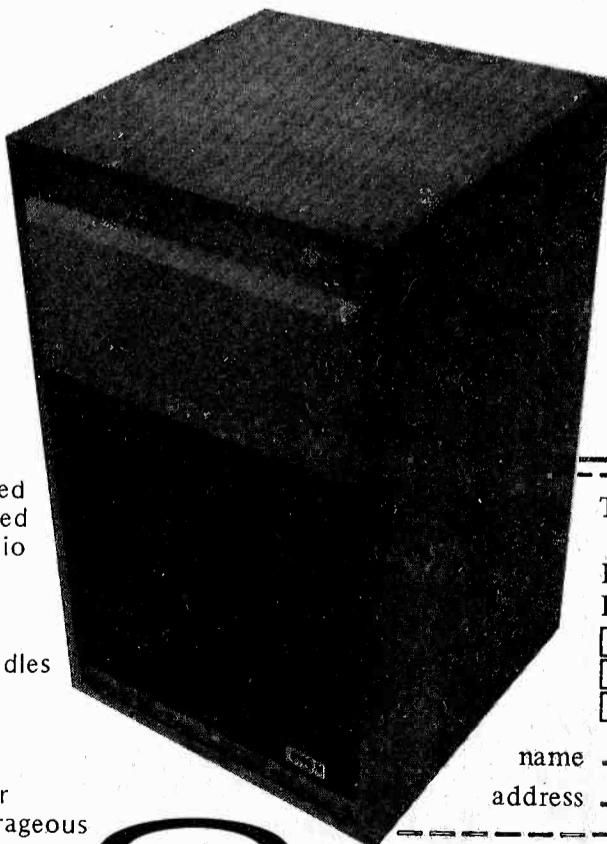
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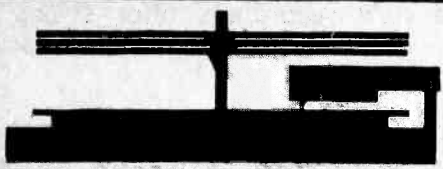
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Classics in Review

by robert e. benson

STRAVINSKY'S RITE

I had awaited with great anticipation London's announced recording of The Rite of Spring of Stravinsky played by the Chicago Symphony Orchestra directed by Sir Georg Solti (London CS 6885, \$6.98). Now that it is here I must say that, while I am not actually disappointed, it is not quite all that I had anticipated, particularly for sonic reasons.

The performance is a winner all the way, appropriately barbaric and played with the last word in virtuosity by the splendid orchestra. The difficulty with this recording is its sonic quality. It was made in Medinah Temple in Chicago, the site of Solti's earlier recordings of Mahler's Fifth and Sixth symphonies, two recordings that I feel are stupendous technically. The Rite is quite a different type of sound. To me it lacks brilliance in the highs, and sounds better when given a considerable boost. The bass, while impressive, lacks clarity and impact, and nowhere on this LP will you hear tympani or bass drum sound equal to what can be heard on the Mahler symphonies mentioned above. And if there is any score that needs this type of impact for total effect, it is Stravinsky's ballet masterpiece. So I can look upon this new recording as only a moderate success technically, although it is still superior to some other recordings, particularly Ozawa's bland recording with the same orchestra for RCA Victor.

My recommended recordings of the Rite are those by Michael Tilson Thomas with the Boston Symphony on Deutsche Gramophon, Herbert von Karajan and the Berlin Philharmonic on the same label, Pierre Boulez with the Cleveland Orchestra on Columbia or the composer's own version on the same label.

A MAGIC NAME

RCA Victor has a new seven-LP album featuring older concerto recordings by Artur Rubinstein, issued at a special low price (CRL7-0725, \$34.98). Rubinstein is, of course, a magic name to the musical world, and fortunately for his fans he has recorded prolifically during most of his career. Unfortunately during the last decade he has often been ill-served by the recording engineers, and many of these less-than-satisfactory sonic achievements are included in this new set.

Particularly poor is Schumann's Concerto in A Minor with Carlo Maria Giulini and the Chicago Symphony. The weak, thin sound of the orchestra and brittle piano tone are hardly appropriate to convey a performance of this magnitude. I cannot imagine how

this miserable sounding recording was approved for release. Rubinstein's fairly recent recordings of the Piano Concerto No. 2 of Brahms and Rachmaninoff's Piano Concerto No. 2, made with Ormandy and the Philadelphia Orchestra are also included, and I feel the sonic quality of these is not up to today's best standards.

Several of Rubinstein's Leinsdorf/Boston Symphony recordings are also included: Tchaikovsky's Concerto No. 1 and Beethoven's Concerto No. 5. Again the sound quality is disappointing, not really bad, but not good either. Things get better as we go back further to Chopin's Concerto No. 1, recorded with Skrowaczewski and the London Symphony, Rachmaninoff's Rhapsody on a Theme by Paganini with Reiner and the Chicago Symphony, Mozart's Concerto

No. 21, Greig's Concerto in A Minor and Liszt's Concerto No. 1, all with Alfred Wallenstein conducting. Admirers of Rubinstein may well wish to own this set, which contains some of his finest performances, even though the sound is not always what it should be.

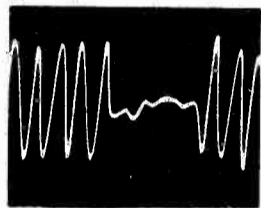
BRAHMS: Piano Concerto No. 2 in B Flat, Op. 83; Alfred Brendel, pianist, Amsterdam Concertgebouw Orchestra, Bernard Haitink, c. PHILIPS 6500 767, \$7.98.

Just about every pianist of merit has recorded this staple of the piano concerto repertory, and the music has brought out the best from Fleisher, Gilels, Serkin, Cliburn, Arrau and Richter to mention only the finest of the distinguished pianists who have recorded it.

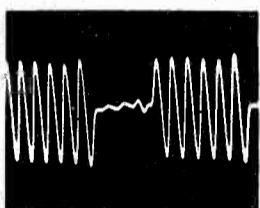
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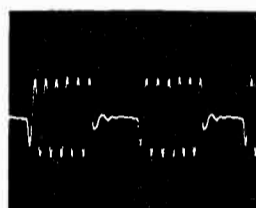
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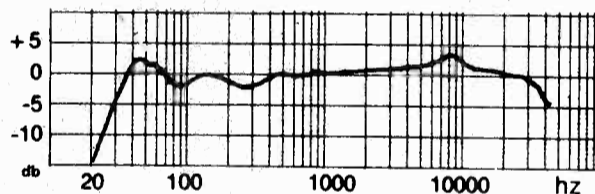
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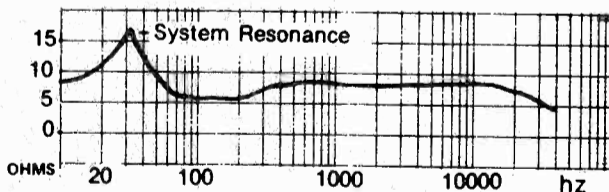
These unusually good tone burst patterns demonstrate the P12's outstanding ability to reproduce transients. It is this ability to reproduce transients without ringing or overshoot that is responsible for the P12's exceptional definition.

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Brendel is equal to the best of these and there is much interplay between soloist and orchestra. A great asset of this disc is the rich sound of the Concertgebouw Orchestra which has been captured with uncommon fidelity and sonority. If you're looking for a new Brahms Second Concerto and money is no object this new Philips version should suffice nicely; for the budget-minded the obvious choice is the Gilels/Chicago Symphony/Reiner/Victrola disc, which has an edge over the Fleisher/Cleveland Orchestra/Szell/Odyssey LP only because the latter has orchestral reproduction that is lacking in resonance.

TWO NUTCRACKERS

Two new recordings of Tchaikovsky's complete Nutcracker Ballet have been issued. One is by the National Philharmonic Or-

chestra conducted by Richard Bonyng (London CSA 2239, 2 LPs, \$13.96), and the other is on Columbia as a part of their initial Melodiya release, with the Bolshoi Theater Orchestra conducted by Gennady Rozhdestvensky (Columbia Melodiya M2 33116, 2 LPs, \$13.96).

Both of the new recordings are valid interpretations, with Rozhdestvensky's performance more vivid and exciting. However, the Bolshoi Theater Orchestra has quite nasal woodwinds, and the wobble in their horns may distress some listeners. The sound of the National Philharmonic (actually a hand-picked full-sized orchestra comprised of some of the top players in London) is far more suave and polished, although Bonyng seems intent on emphasizing the strings at the expense of the woodwinds. Both of

these new recordings offer strong statements of Tchaikovsky's most popular ballet, well engineered.

If you have the Angel/Previn set there would be no need for another. Ansermet's early London set should now be retired, but there are two budget-priced sets that offer considerable value: Maurice Abravanel's Vanguard set with the Utah Symphony, neatly played and well recorded, and Artur Rodzinski's Westminster performance, which still sounds remarkably good in spite of its age.

TEN GREAT VIOLIN CONCERTOS: Jascha Heifetz, violinist, with various orchestras and conductors. RCA VICTOR CRL6-0720, 6 records, \$27.98.

Here is a remarkable collection, by any standards, offering the cream of the crop of Heifetz's stereo concerto recordings. Some are of particular interest, notably Prokofiev's Concerto No. 2 in g minor, with Munch and the Boston Symphony; Heifetz gave the American premiere of this concerto in 1937 with Koussevitzky and the same orchestra.

The recording in this album supercedes the one made by Heifetz with Koussevitzky conducting. Beethoven's Concerto in D, also accompanied by Munch and the Boston Symphony, is rather thinly recorded, but the concertos of Brahms, Tchaikovsky and Sibelius have the rich sound of the Chicago Symphony assisting. Concertos of Bach, Mozart, Mendelssohn and Glazounov complete the set, which also includes rather limited program notes and a surprisingly short biography of Heifetz. Considering that a number of these performances originally were issued on two sides of a record and now occupy only one, with no loss in sound quality, this album offers exceptional value in every way.

RODRIGO: Concierto de Aranjuez. **PARISH-ALVARS:** Harp Concerto in g minor; Nicador Zabaleta, harp; Spanish National Orchestra, Rafael Fruhbeck de Burgos, c. ANGEL S 37042, \$6.98.

This is a lovely recording in every way, contrasting the romantic classical sound of the concerto by Parish-Alvars with the evocative Spanish atmosphere of the Rodrigo. English-born Parish-Alvars lived from 1808 to 1849 and was called by Berlioz "the Liszt of the harp." He composed profusely and his works include four concertos for harp and many solo pieces for his chosen instrument. Zabaleta plays his own revision of the Concerto in g minor on this new LP; it is not a major piece but surely a pleasant one. Rodrigo himself made this transcription of his Concierto de Aranjuez particularly for Zabaleta. The harp is most effective in the exquisite adagio; elsewhere the rich sounds of the harp, while sonorously colorful, lack the bite of the guitar. Regardless, I found much pleasure in these performances, which are superbly accompanied and well recorded.

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Reading for Listening

MAKING TRACKS: Charlie Gillett. New York: E. P. Dutton and Co., 1974. pp. 283. \$5.95. Reviewed by Bruce Rosenstein.

Charlie Gillett is one of the few musicologists devoted to rock-'n'-roll. His first book, **The Sound of the City**, examined the roots of rock-'n'-roll during the early '50s. In his native Britain, where he does a weekly radio show, he edited a couple of **Rock File** paperbacks, listing albums and singles hitting the British charts since 1960, as well as featuring essays by himself and other writers commenting on the music. Serious rock fans are advised to get all three books; however, the **Rock Files** were published in Britain only (by Panther).

A book like **Making Tracks** is sorely needed, and I'm glad Gillett was the man to do it. It is a history of Atlantic Records; the cinderella story of a label which started with only an idea and grew into a mammoth money-making operation. Of all the companies marketing rock music (excluding conglomerate giants Columbia, RCA, and Capitol), Atlantic is the only major label that has kept close ties to the music itself, and has remained as sensitive as possible.

Atlantic started as a tiny independent in the late '40s specializing in rhythm & blues (then referred to in the trade as "race records.") It was the brainchild of Ahmet Ertegun, the son of the Turkish Ambassador to the U.S. Ahmet was a graduate student at Georgetown University, and with the help of his brother Neshui, planned the label in the D.C. area. Selling records from their extensive collection helped to finance the label in its earliest stages. It is here that Gillett begins his story, gained mainly through interviews with as many people related to Atlantic as he could find on his visits to the States.

... the cinderella story of a label which started with only an idea . . .

In telling Atlantic's story, he mainly focuses on the activities of founder-president Ahmet Ertegun, and Jerry Wexler, who joined the company a few years after its inception, became vice-president, and was responsible for changes which would not only build Atlantic into an industry power, but would affect the course of rock music itself.

The Atlantic staff started and, to a lesser

extent, remains today a family operation. A small number of people did a large number of jobs, and did them well. Wexler was able to mastermind pet projects, and because of Atlantic's reputation in the industry and among discerning fans as a tastemaker, many of these projects became big things in the rock world. For the first 15 years of Atlantic's 27 year history, most of these innovations came in black music, where Atlantic succeeded in getting it out of the "race records" category and into the pop charts, and thus available to a wider public. Artists such as Joe Turner, The Drifters, The Coasters, Ruth Brown, and Ray Charles moved from obscurity into the public view.

One of the things Gillett points out is that Wexler was in many ways the impetus behind trends like the "Stax Sound" of Memphis' Stax Records, which Atlantic distributed. On their artist roster were the likes of the late Otis Redding, Booker T and the MG's, and Sam & Dave. Wexler was right there in 1969-1970 pushing the "Swamp-rock" sound which helped popularize Atlantic's Delaney & Bonnie.

Atlantic was never a company to sit back and rely on their hit artists.

Atlantic was never a company to sit back and rely on their hit artists. In 1967 they struck up a deal with the British RSO organization which provided the label with big money acts like Cream and the Bee Gees. They made a bundle off the Iron Butterfly, and have gone to the bank in the past few years on the strength of British bands Led Zeppelin, Yes, and Emerson, Lake, and Palmer. And, they have kept their strength in black music, with Aretha Franklin, Wilson Pickett (now on RCA), and others; though the artists today are in no way as consistent in quality or hit status as before.

Gillett is the perfect person to relate Atlantic's history because he can report not only on the business aspects, but the music as well. (Better, actually.) He tells what went into a given song to give it a distinctive sound. He tells not only how Jerry Wexler worked his magic, but how he has lost out on a good thing by being stubborn. His main example for this is Atlantic's loss of Capricorn Records, home of the Allman Brothers, who became big while being distributed by Atlantic.

Making Tracks is well researched, intelligently written, and not a puff job. It will tell you more about rock than any book outside his own **Sound of the City**.



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MUSICAL ODDITIES

by dr. wade fiscus

Whatever happened to the class of '75?

I am referring, of course, to that musical group of a century ago which departed America's shores for Europe, so full of hope, trust, faith, confidence, expectation, anticipation, confidence, happy visions, and other synonyms. There they stood, clustered together on the deck of the S.S. Rock, 26 young men and women, each filled with the surety that someday a great musicologist would be studying his or her work preparatory to writing a glowing biography.

Little did they realize that the best they would manage would be a belated line from Dr. Wade Fiscus in the February, 1975 issue of **Forecast!** Such a heavenly downer! And they're getting that only because I inadvertently left my notes concerning a strike by tuning fork workers on a hood of a passing ambulance.

At any rate, on to the class of 1875. As their ship, bound for the prestigious University of Krakow, floated eastward, each of those young people had a dream. And just what happened to them? Did that class produce a great conductor or composer? A famous musical writer? A competent housewife? Not even a musical critic?

The answer, alas, is no. They were no damn good, that bunch. Just like their parents said all along.

Let us start with Mustard Wallace. During his late teens, Wallace bragged that he was going to be the world's most inventive composer. If an instrument couldn't produce a certain sound, he vowed, he would invent a new instrument that could. Upon graduation from Krakow in 1875, Mustard Wallace soon got the chance to test his determination, for his first commission was to write a concerto for bagpipe and orchestra. After he set to work, however, Wallace decided he didn't like the material used in conventional bagpipes, so he returned to the University of Edinburgh, where he studied wool production until 1881, when he wrote a monograph on the musical effect of Scotch plaid which earned him a sharp blow on the septum from Professor Hans Calumnia, head of the department. Piqued, Wallace transferred to the University of Idaho at Froot, Montana, where he studied Psychology of Dressmaking, Emergency Tick Removal, and History of the Ball Peen Hammer. When friends dropped by and asked what had happened to his musical career, Wallace inevitably responded by rolling his eyes up into his head and imitating the sound of rolling acorns. Marie Pigeonette, a classmate, wrote in her autobiographical **Sledgehammer of Fate** (1901) that, "personally, I think Mustard Wallace is a little soft. But then, that's only my rum-skittle-yi-yi-tech-tech." Two years after her death in 1907 (when she unsuccessfully tried to swim the East River while wearing a lead charm bracelet), Marie Pigeonette was declared a

threat to navigation, the first female to be so honored in American history.

Meanwhile, Mustard Wallace had continued to drift even farther from his dream of being a great composer. The United States Patent Office, on the other hand, shows that in 1894, Wallace claimed to have perfected a pick-and-shovel set which could be folded and carried in a man's vest pocket. A patent was never issued, however. In a note written beneath the application an unknown official commented: "Inventor claims he lost the actual plans when he put them under his seat during the first performance of **Uncle Tom's Cabin** in which the character's performed on parallel bars throughout. Suspect he's a tad ripe."

During the early years of the 20th century, Mustard Wallace, then in his 50's, seemed to become even more dedicated to inventing rather than music. In 1910, he was at work simultaneously on an inflatable mountain, 4-inch diameter cough drop, and a mysterious dessert "made primarily of leather." These projects were never completed, as was his plan for a combination jeweler's scale, aneroid barometer, and post-hole digger. But he did perfect the first workable reversible punching bag and submitted plans to the patent office. The design was accepted on April 30, 1911, but when the thank-you note got lost in the mail, Wallace grew despondent, taped his eyelids shut, and eventually passed away quietly in Seat L-3, Section 9, at Yankee Stadium between games of a double-header on July 4, 1919. His remains were handled by the concessionaire, apparently.

... a symphony not quite in F Major ...

Even more disappointing from a musical standpoint was the career of Dexter Tidewatcher, class of 1875, whose opera, **The Rape of Lucrezia**, was produced on March 10, 1877 at Steinway Hall, New York. This seemed an auspicious beginning, except that some said the opera lacked interest because of its cast. (In fact, there was only one character, an old farmer who lived down the road from Lucrezia.) Others criticized the music because of Tidewatcher's insistence that B-natural and B-flat were the only worthwhile notes of the scale.

At any rate, the opera was never repeated and Tidewatcher drifted into shoplifting and training pigeons to attack Central Park visitors. In 1896, he got his hand caught in the door of a westbound freight car and was forced to run from New York to Chicago in a little more than 24 hours. He was never the same after that, expiring quietly on August 7, 1897 during a guided tour of a Hershey, Pennsylvania, chocolate factory.

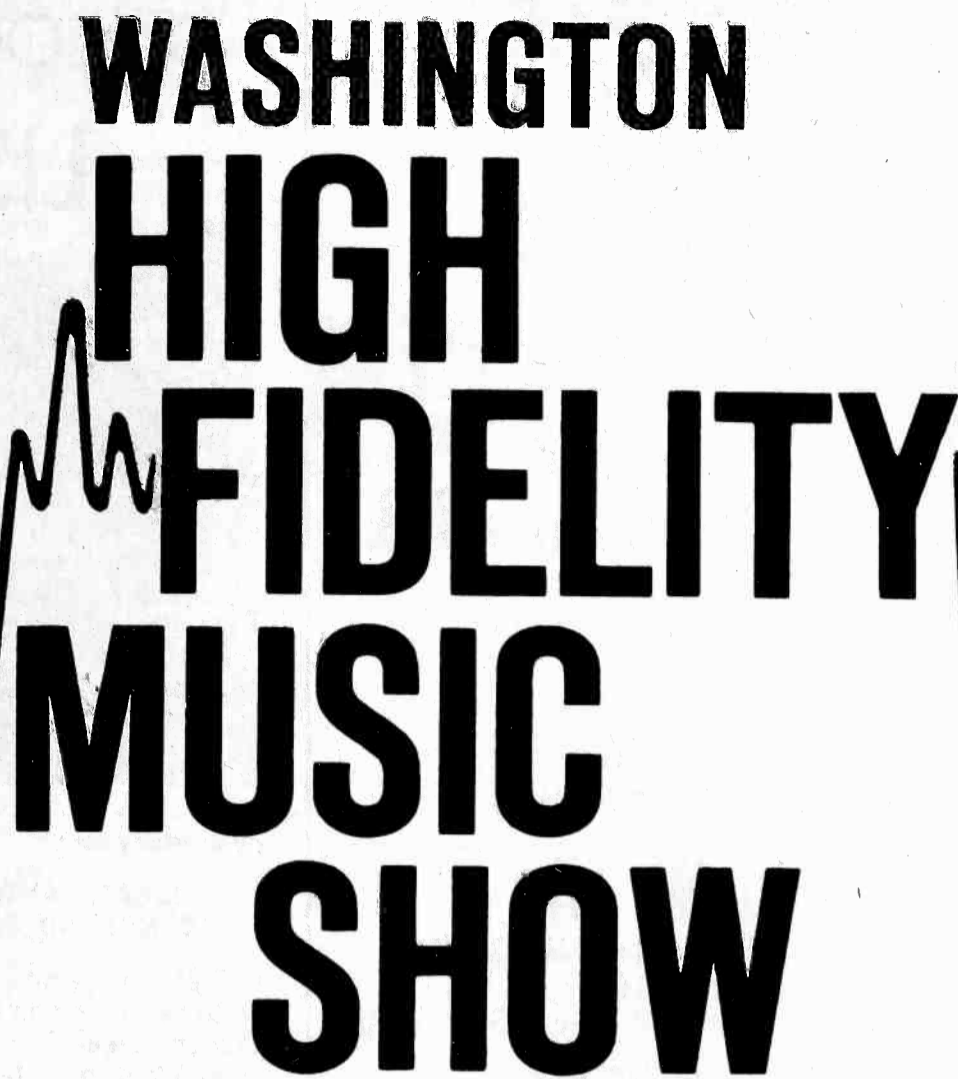
Helga Charn, one of the few women in that class of 1875, declared soon after graduation that she intended to be the first American woman to conduct a major orchestra. She was actually signed to lead the New York Philharmonic, but was stricken with an arthritic elbow two days before the performance, which had to be canceled. Annoyed, Helga called in a team of specialists, who declared the elbow's condition was permanent. Miss Charn promptly turned in desperation to Dr. Otto Offonoff, a brilliant surgeon and bone specialist who had been disbarred from the Royal College of Physicians for displaying a collection of shrunken heads in his operating room. Offonoff agreed to transplant a new elbow for Miss Charn, but went on a binge the evening before the operation and instead grafted an ankle and foot at the designated spot. He thereupon fled to New South Wales. Helga Charn died in 1932, in Munsey, Indiana, of an allergy to wallpaper.

Some other 1875 class members included Brian Drelb, who wrote an "Eating Song" for revelers who didn't drink, a symphony not quite in F Major, and a cantata extolling the virtues of mineral water baths. The Rhode Island Legislature asked him to leave the state and Drelb complied. He was shot during the holdup of a stagecoach near Ogden, Utah, on May 18, 1880.

Slade Vahmitt became a clarinetist with the Detroit Symphony until called upon for his first solo passage, whereupon he broke and ran from the hall with a shriek of panic and froze to death in the snow. Claribel Conch, having failed to publish her song-cycle (entitled, "The Wedding of Andromeda to an Unidentified Swarthy Caucasian") from 1878, when it was completed, until October 11, 1940, gave up and died of a broken heart at the corner of Broadway and 7th Avenue. Dracula Thomas began writing a biography of Robert Schumann in 1880, but found the composer's mother more interesting, then a neighbor of hers more interesting still. When last heard from, on May 11, 1902, Thomas was in Paraguay, doing research on the father of a rag-picker who had emigrated to Newark during the late 1740's.

And so it was with the musical class of 1875. A group of well-intentioned but doomed failures. How different from the rest of us, eh, dear reader?

But enough heavy philosophy. I am now off to the first performance of Gustav Gunkk's **Overfinished Symphony**, which the composer started working on in 1918 and just finished last week. By the time next month's column is due, I shall probably be somewhere in the middle of the **Adagio**, but will report on the first movement if possible.



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THE COMPLEAT DISCOGRAPHER LISZT



by anthony orr

LISZT: FANTASY AND FUGUE, "AD NOS, AD SALUTAREM UNDAM"

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John Weissrock, MCR, MCR 1, \$5.00 (with Parker: Jam Sol Recedit, and Schumann: Canon in B Major). Available from: Outreach: The Music of the Church, Post Office Box 90162, Milwaukee, Wisconsin 53202.

Liszt's role as a composer of organ music is a bit ambiguous. While he was a competent performer on the instrument, he seems never to have mastered it as an entity separate from the piano. And the difference between the two, technically as well as sonically, are substantial. As a result Liszt's organ music poses performance problems far in excess of most of the literature for the instrument. Neglect has inevitably followed.

Liszt's role as a composer of organ music is a bit ambiguous.

The Fantasy and Fugue "Ad nos, ad salutarem undam," Liszt's first composition for organ, was composed in 1850. It is based on a chorale drawn from Meyerbeer's *Le Prophete*. Originally it was one of a set of four works based on themes from this opera, the other three being for piano. The work is in three sections. The opening fantasy begins with a statement of the chorale and proceeds in a manner similar to a Bach chorale fantasy . . . though from the outset Liszt's chromatic language predominates. Between the fantasy and the fugue is an elegiac adagio. The fugue itself is far from strict, being more a paraphrase on the theme in fugal style. The "Ad nos" is an extremely large work, one of the longest in organ literature, being over half an hour in duration.

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Securing an adequate performance of Liszt's Fantasy and Fugue requires two things. The organist must have a virtuosity equal to Liszt's. Most organists, schooled on Bach, possess a technique far from the style appropriate to the "Ad nos." Hearing it played with the strictness of the baroque style is downright tedious.

Equally important, the instrument must be equal to the music. While the Fantasy and Fugue was written in Weimar, it demands performance on a large 19th century French instrument, the Cavaille-Coll style of organ building.

Every recording currently in the Schwann Catalog suffers to a certain extent from faults on both counts. The Lyrichord recording is far and away the worst of the lot. Judging from the instrument in Yale's Woolsey Hall on which it is played, the room ought to be renamed "Wooley" Hall. The organist is equally undistinguished. Nearly as bad is Simon Preston's recording on Argo. Both Mr. Preston and the builder of the instrument he plays consider timidity a virtue. Liszt, alas, did not.

Both Janos Sebestyén and Daniel Chorzempa are decidedly better. But both play the work as though it had been written a hundred years earlier. Chorzempa's performance has more flair, but marginally so. Though Chorzempa's Flentrop (one of their larger instruments) is the better of the two, neither man has the right sound for the work.

This leaves the private recording on the MCR label. As you may have gathered I am going to say nice things about it . . . it is one of the finest organ records I have ever heard.

. . . it is one of the finest organ records I have ever heard.

John Weissrock is a young mid-western organist who takes to this literature like Walcha to Bach. He plays the Fantasy and Fugue with the kind of virtuosity Horowitz brings to the Hungarian Rhapsodies. And Mr. Weissrock's instrument has exactly the right sound.

The organ used is that of St. Paul's Cathedral, Milwaukee, Wisconsin. It was originally built by Hook & Hastings but has recently been completely re-designed and rebuilt by Jerroll Adams. Mr. Adams was principal assistant to Robert Noehren for several years and some of his work has reached disc. On his own, Mr. Adams has created a wondrous sound. The reeds must be heard to be believed. The instrument out-Cavaille-Colls Cavaille-Coll.

The people who recorded the album apparently took extra care for the sound is very fine. The dynamic range is extremely wide, the bass extraordinarily firm. My only complaint is that the liner notes are skimpy.

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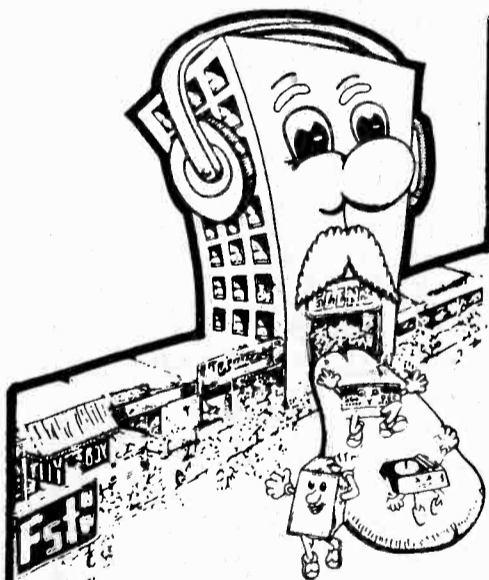
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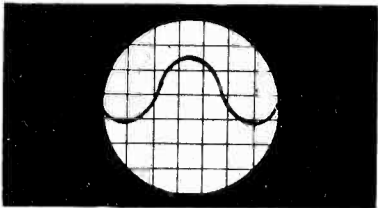
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Thursday 9:30-8:00

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SAE (Scientific Audio Electronics)

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Service can be taken to any branch store.

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Advent, B&O, Dokorder, Dual, ESS, Fisher,
Garrard, Marantz, McIntosh, P.E.,
Pioneer, Sansui, Sony of America,
Sony/Superscope, Tandberg,
Teac, Thorens.

AUDIO CLINIC

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Tues., Wed., Fri., Sat. 9-6.

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751-1671

Dual, Dynaco, Fisher,
Garrard, Harman-Kardon, Kenwood,
Marantz, Onkyo, Perpetuum-Ebner,
Roberts, Sansui, Sherwood, Sony/
Superscope, Teac, Thorens.

AUDIO TECHNICAL SERVICES

3220 Old Lee Hwy., Fairfax, Va.

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Marantz, Phase Linear, Philips, P.E.,
SAE, Sherwood, Sony Corp., Super-
scope, Tandberg.

CUSTOM ELECTRONIC SERVICE

1813 Columbia Rd., N.W., Wash., D.C.

667-2150

5450 Marlboro Pike
District Heights, Md.

736-7222

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

Akai, Dual, Fisher, Garrard, Harman-
Kardon, Pioneer of America, Pioneer,
Sansui, Tandberg, Marantz,
Sony/Superscope, Technics.

ELECTRONIC SERVICE CENTER

1012 4th St. Laurel, Md.

Hours: Mon.-Fri. 9-8:30; Sat. 9-5:30

725-3223

Akai, BSR, Dokorder, Dual, Fisher,
Harman-Kardon, Garrard, JVC, Motorola,
Kenwood, Marantz, Pioneer, Sansui,
Sanyo, Sherwood, Sony/Superscope,
Sylvania, Altec/Lansing.

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Free State Mall

Bowie, Md. 20715

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P.E., SAE, Sansui, Sherwood, Sony of
America, Sony/Superscope, Tandberg,
Thorens, Toshiba.

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Saturday 9:00-1:00

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RECORD PLAYER SERVICE

901 Silver Spring Ave., Sil. Spg., Md.

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Baltimore, Md. 21228

788-4911

Akai, Benjamin-Miracord, BSR, Concord
Craig, Dokorder, Dual, Electro-Phonic,
Fisher, Garrard, JVC, Panasonic, P.E.,
Pioneer, Sansui, Sanyo, Toshiba.

RECORDERS, INCORPORATED

1071 Rockville Pike

Rockville, Md.

Hours: 9:30-6 Daily

340-0065

Akai, Dokorder, Sharp, Sony/Superscope.

STEREO SOUND

4419 John Marr Dr., Annandale, Va.

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TAPE-TRONICS, INC.

1728 Wisc. Ave., N.W., Wash., D.C.

Hours: Mon.-Fri. 9-6; Sat. 9-4

337-2412 or 337-6750

Akai, BSR, Dokorder, Sansui, Sanyo,
Technics, Uher.

WASHINGTON ELECTRONICS SERVICE COMPANY

2930-A Patrick Henry Dr.

Falls Church, Va.

Hours: Mon., Thurs., Fri. 9-9

Tues., Wed., Sat. 9-6

533-9595

Acoustic Research, Akai, Ampex,
Concord, Craig, Dokorder, Dual, Eico,
Electro-Voice Ferrograph, Garrard, G.E.,
Hitachi, JVC, KLH, Marantz,
Miracord, Motorola, Norelco, Panasonic,
P.E., Philco, Pioneer, RCA, Roberts,
Sansui, Sanyo, H.H. Scott, Sharp,
Sherwood, Sony/Superscope, Sylvania,
Tandberg, Teac, Thorens, Toshiba, V.M.,
Wollensak, Zenith.

(Continued from page 32)

derloins of prime beef saute, dauphin potatoes, grilled tomatoes, \$8.95.

From their hors d'oeuvres selection we chose Champignons Farcis Imperial, mushrooms stuffed with crabmeat, \$3.75 and Saumon Fume de Nova Scotia, \$3.95. Our entree selections were Steak au Poivre Flambe au Cognac, sirloin pepper steak flamed with cognac, dauphine potatoes, grilled tomato; and Truite de Montagne Sautee Amandine, boneless mountain trout sauted with almonds, parslid potato; and Salade "Grandeh Scene" Romaine, romaine, watercress, sliced raw mushrooms.

Our dinners were excellent. We topped this fine meal off with Creme Caramel and Mousse au Chocolat.

The wine list at La Grande Scene maintains the same high quality as the rest of the menu. A generous selection of red and white Bordeaux and Burgundy wines, supplemented by domestic and other European offerings should satisfy the most discriminating palate.

For a lavish evening on the town, enjoy dinner at La Grande Scene and a performance in one of the theaters at The Kennedy Center.

(Continued from page 38)

and too much footage of stars who were big box office draws but weren't much as singers or dancers (like Clark Gable and Elizabeth Taylor). But who cares, when you can see Fred Astaire doing an incredible tap dance with Eleanor Powell, Gene Kelly's *American in Paris* ballet with Leslie Caron, Donald O'Connor's "Make 'em laugh" number from *Singin' in the rain*, and a host of old Judy Garland favorites all in one film? Narrators include Frank Sinatra, Kelly, Astaire, O'Connor, Taylor, Debbie Reynolds, Liza Minnelli, and Mickey Rooney, most of them looking sadly faded, like the abandoned movie lots they walk across. Written, produced, and directed by Jack Haley Jr. **G**

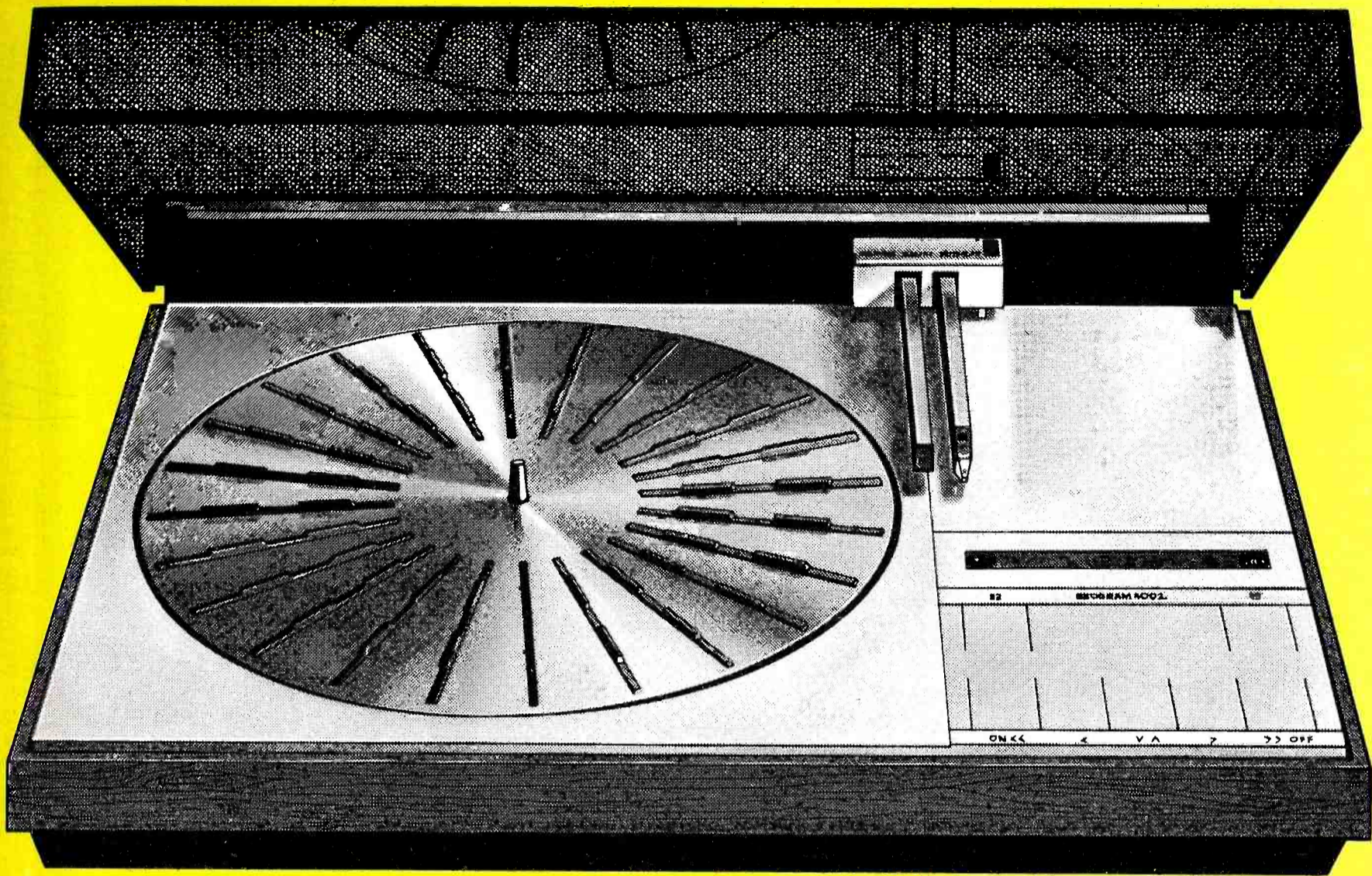
THIEVES LIKE US — Another masterpiece of intelligence and subtlety from Robert Altman, one of those special films that succeeds at several levels: as a crime caper, as a rich 1930s period piece, and as an absorbing and excellently constructed study of the things people give to and take from their relationships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

TOUCH ME NOT — Limp, incredibly amateurish spy story set in Montreal—not that that matters, since the whole thing takes place inside an office building. The acting is straight out of high school, and the screenplay is so meaningless it could only have been written by President Ford's economic advisers. With Lee Remick, Michael Hinz; Douglas Fithian directed. **PG**

THE TOWERING INFERNO — Another Hollywood formula disaster film: the effete businessmen and contractors are the villains, the blood-and-guts firemen are the heroes, and everyone's either bull-headed right of bull-headed wrong. Nevertheless, the scope of this particular disaster—a fire raging through a 135-story San Francisco skyscraper—is enough to hold your attention for most of two hours and 45 minutes. With Paul Newman, Steve McQueen, William Holden, other big names; John Guillermin directed. **PG**

YOUNG FRANKENSTEIN — In every Mel Brooks film there's a scene or two that makes the rest of it worth sitting through. In this one it's the "Puttin' on the Ritz" soft-shoe routine danced by Dr. Frankenstein (Gene Wilder) and his monster (Peter Boyle) and the performance of Marty Feldman as Frankenstein's faithful humpbacked servant Igmor, who says things like, "Wait, master, this might be dangerous—you go first." Otherwise, the spoof is draggy and disappointing; you keep waiting to be convulsed in laughter, but it really happens. **PG**

The ULTIMATE



The Beogram™ 4002. If you are serious about your audio system, there is no alternative.

\$ 650.

The Beogram 4002 is an automatic, integrated turntable unequalled in concept, performance, and design. It has been developed for the exceptionally demanding music lover by Bang & Olufsen, a Danish manufacturer of audio components acknowledged for excellence throughout the world.

The Beogram 4002 incorporates tangential tracking utilizing one of the most sophisticated tone arm assemblies ever developed. Driven by its own electronically controlled motor, the tone arm travels in a straight line across the record. This linear movement of the tone arm permits the stylus tip to always remain in tangent with the record groove, eliminating the distortion caused by the commonly used pivoted tone arms.

The operation of the Beogram 4002 is controlled by computer logic circuits. Once you have depressed the "on" switch, further assistance is unnecessary. The detector arm preceding the tone arm senses the presence and size of the record and transmits this information to the control unit. The correct speed, 33 or 45 rpm, is then automatically set, and the stylus tip cued in the first groove of the record. The lowering of the tone arm is controlled by an electro-pneumatic damping system preventing any damage from occurring to the stylus tip. The entire cueing operation takes only two seconds. If a record is absent from the platter and the "on" switch inadvertently touched, the tone arm will be instructed to return to its rest position and the unit will automatically shut off.

Manual operation is also possible with the Beogram 4002. By depressing the proper switch on the control panel, you may scan the entire record in both directions at a rapid or slow speed. Another slight touch on the panel will lower the tone arm and cue the stylus tip in the exact groove you have chosen. In either manual or automatic operation there is never a need to touch the tone arm.

The MMC 6000 cartridge is an integral part of the Beogram 4002. An extraordinary piece of engineering in its own right, it was developed by Bang & Olufsen to match the performance levels of the Beogram 4002. It is capable of reproducing CD-4, 4-channel matrix, and stereo records with superb fidelity.

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Fine instruments for the reproduction of music.

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FORECAST! 175

Belt, rim, or direct drive?

Some reasonably unbiased comments from the people who make all three.

Manufacturers of turntables with just one type of drive system — belt, rim, or direct-drive — naturally favor their own. Dual, however, makes all three, and we fully agree with Julian Hirsch who said: "It would make little difference if the platter were powered by well-disciplined hamsters on a treadmill. It is the end result that counts."

The belt-drive system.

The main benefit of the belt-drive system is its effectiveness in filtering out motor vibration. It is a simple system that can be used with light duty motors and platters, and lends itself to low-cost manufacture.

The belt-driven Dual 601 is not compromised. It employs a high-torque 8-pole synchronous motor which drives a 4.5 pound dynamically-balanced platter, taking full advantage of a heavy platter's flywheel effect to filter out speed variations.

Thus, music lovers who prefer belt-drive single-play design can now enjoy the precision and performance of a Dual.

The rim-drive system.

In the rim-drive system, the platter is driven by an idler wheel which disengages when not in play. Since each part must be machined and carefully quality-controlled for perfect concentricity, this system is not inexpensive to make. When correctly made, it will perform not only precisely, but reliably and durably.

More audio experts — hifi editors, record reviewers, engineers and music/equipment magazine readers — own and continue to purchase Duals (with this system) than any other make of quality turntable.

The direct-drive system.

In direct-drive systems, the motor rotates at record speed and drives the platter directly, without need for intermediate coupling. The result is a somewhat quieter and smoother platter rotation than is achieved with any



The belt-drive Dual 601. Fully automatic, single play. \$270, including base and dust cover.



The rim-drive Dual 1229Q. Fully automatic plus multi-play. \$259.95, less base and dust cover.



The electronic direct-drive Dual 701. Fully automatic, single play. \$400, including base and dust cover.

other system. But direct drive motors require a much more expensive technology.

The most advanced of all direct-drive systems is in the Dual 701. Among the exclusive features of its electronic motor: two sets of overlapping field coils that provide a totally gapless magnetic field that eliminates the successive pulses common to all other motor designs. Result: almost total elimination of wow and flutter.

How drive system performances compare.

As measured by the highly conservative European standard (DIN), the performances of the rim-drive 1229Q and the belt-drive 601 are identical: weighted rumble: -63dB; wow and flutter less than 0.06%. The direct-drive 701 does even better: weighted rumble, -70dB; wow and flutter, less than 0.03%.

Although the 701 specifications are more impressive than those of the 1229Q and 601, you are not likely to detect any difference unless your other components also meet the highest possible performance standards and you are an exceptionally critical listener.

So much for drive systems.

We now suggest you forget about differences among drive systems and simply decide which turntable best suits your requirements for total performance and convenience.

With a reasonable amount of bias, we also suggest your decision can be made quite happily from among the three types of Duals now available: Our automatic models with provision for multi-play, priced from \$129.95 to \$259.95. The belt-drive 601 at \$270. Or the direct-drive 701 at \$400.



United Audio Products
120 So. Columbus Ave.,
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