

Audio In the '60s

By IVAN BERGER

SR/RECORDINGS

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By Ivan Berger 55

BALLETIC VIEW OF "DISTANT PLANET"

By Eugene Palatsky 60

"BORIS" FROM MOSCOW

By Herbert Weinstock 61

RECORDINGS IN REVIEW 62

AN HOUR OF HENZE

By Irving Kolodin 63

RECORDINGS REPORTS I & II 64, 66

"DIE FRAU" FROM MUNICH

By Martin Bernheimer 65

THE OTHER SIDE

By Thomas Heinitz 71

THE PUBLIC MILES DAVIS

By Martin Williams 72

HARLEM YESTERDAYS

By Stanley Dance 74

LETTERS TO THE RECORDINGS EDITOR 77

COMPARE a five-year-old high-fidelity catalogue with a current one, and the change will not be startling. Tone arms, amplifiers, speakers, and the rest have not changed their appearance, and a few of the top products from 1959 still linger on with slight improvements. But behind the control panels, specifications have changed, and performance per dollar has gone up.

One great change has taken place in these specifications: as the mystic numbers "20-20,000" come within grasp, the industry is beginning to look into the controversial ultrasonic regions of inaudible sounds whose presence or absence may improve or mar the quality of sound in the audible range.

Stereo tape and disc have been current for five years and more; now stereo radio has joined them, thanks to multiplex, and even the monophonic tuners proudly advertise their ready adaptability to stereo reception. Multiplexing is more than five years old; in 1959 it was in use for background music, but it remained for the FCC to sort through the various competitive multiplex schemes and to come up with a dark horse—the Zenith/GE system—before stereo radio could become an official and practical reality.

Biggest news of the past five years, however, is the transistorization of audio equipment. It is not so much that transistors offer potentially longer trouble-free life, better transient response, and lower noise levels; improved tube engineering might have brought about many of these benefits. Rather, it is the host of new products that transistors are making possible.

At this year's New York High Fidelity Music Show, there will be a plethora of high-quality portable or table-model phonographs, pocket-size tape recorders, speakers with integral, perfectly matched amplifiers, and many other products made possible (or at least practical) by transistors.

In tape, the switch to "four-track" (more properly, "quarter-track") recordings with a consequent doubling of recorded content per tape, is less important than the general improvement in technique that has brought about a gradual lowering of tape speeds. Tapes made today at 1½ inches per second on the better machines rival those made on some of 1959's best at 3¾ ips. The Cross-Field Head, introduced by Roberts last year, may prove the most important breakthrough in this area, though it is rivaled by the introduction of new tape formulations by Scotch and others, with better high-frequency performance and lower noise. Tape cartridges, too, hold promise for the future of pre-recorded tapes, as tape playing begins to approach the convenience of the disc.

As the general level of high fidelity equipment rises, the audiophile is losing much of his former need for lengthy component shopping—and much of the desire, it would seem. Hence the growth not only of the all-in-one console or table consolette (with the speakers, at long last, separated from the turntable, as they should be) but of the "receiver": amplifier, preamp, and tuner integrated into one unit. Here the compactness and lower heat of transistors are becoming factors, though the movement got its impetus with tubes.

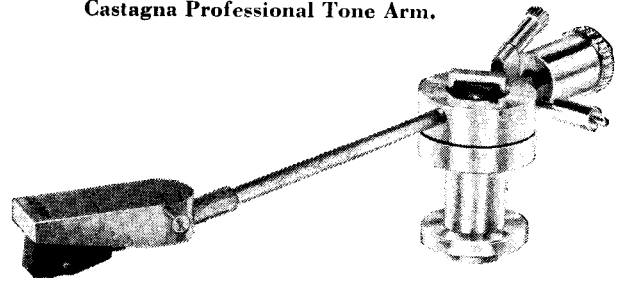
Next step? It may become apparent next week, at the New York show, or it may swell quietly next year, or after. Progress continues; there is no reason to suppose it will stop.

TONE ARMS AND TURNTABLES

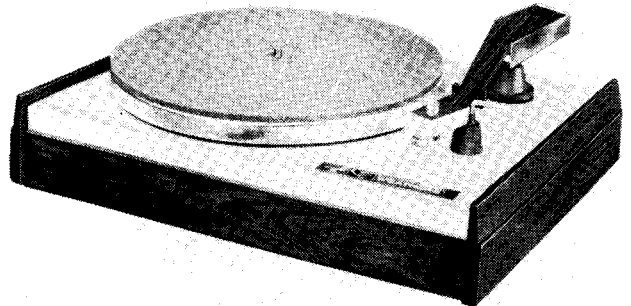


Garrard Lab 80 Automatic Transcription Turntable.

Castagna Professional Tone Arm.

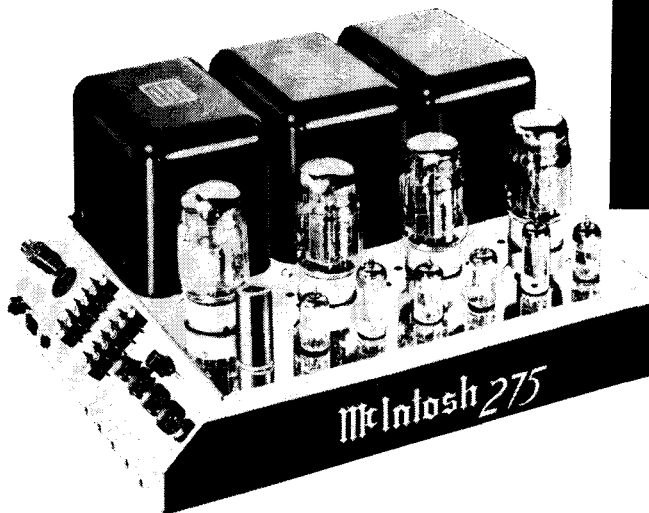


Weathers "Townsend" record player.

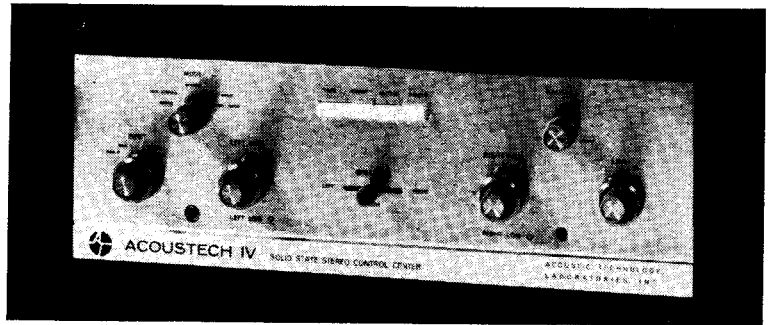


AMPLIFIERS AND TUNERS

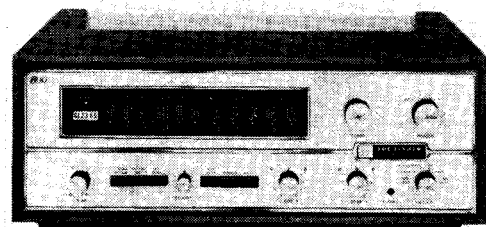
McIntosh Model 275 Stereo Amplifier.



Acoustech IV Solid State Control Center Kit.

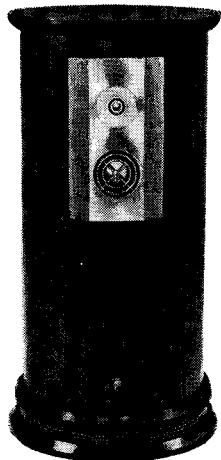


Fisher 600 100-Watt Transistorized FM-Stereo-Multiplex Receiver.

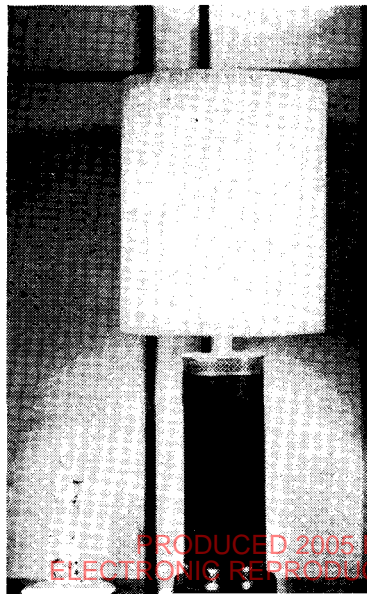


SPEAKERS

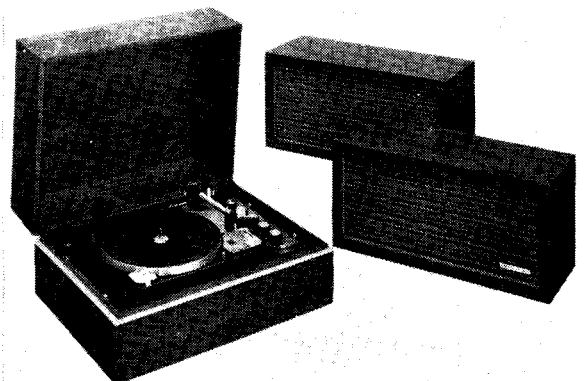
Empire "Grenadier"
Speaker System
Model 8000.



Acoustica "Omnisonic"
Lamp-Speaker.



Shure M100W Music System.



THE New York High Fidelity Music Show, at the New York Trade Show Building October 1-4, will display, as usual, enough new products to deafen those few hardy audiophiles whose feet can carry them through the full four floors of manufacturers' exhibits. Perhaps the only new trend visible at the show will be the new wave of compact, all-in-one home music systems. The KLH Model Eleven portable, with transistorized, frequency-contoured electronics matching the response of its specially designed speaker, and KLH's furniture-styled indoor version—the Model Fifteen—started the trend, and KLH this year will add the Model Twenty, a \$399 system incorporating a stereo FM tuner with zero-center tuning meter and larger speakers.

H. H. Scott, which announced a line of full-size consoles last year, will show the Stereo Compact, with space for an optional Scott FM tuner. Shure's entry is the M100, available in luggage or furniture finishes, and incorporating the Shure V-15 cartridge with bi-radial stylus, and a Dual 1009 automatic turntable. Benjamin has integrated an amplifier into the base of its Miracord 10 changer, and the attractive combination that results is available with or without matching speakers. Lesa's entry, the SA-203B, will be the lowest-priced of the lot, at \$159.95, but will feature such extras as headphone and tape recorder outputs and a tuner input.

Pilot, whose early portables were among the first with any valid aspirations to high fidelity status, will introduce a new line of all solid-state component consoles of the more familiar, floor-standing variety.

The audiophile assembling a component system will still find quite a bit to look at, including "Model V-15" cartridges—otherwise dissimilar—from both Pickering and Shure. Both are available with elliptical styli (though the Pickering line includes three V-15 models with normal styli). ADC will introduce the 660 E cartridge, an elliptical version of its Point Four E suitable for changers, and Empire's 880PE will be another rider on the elliptical bandwagon. Ortofon, who got there first, will be showing their elliptical-stylus cartridges at the Elpa Marketing booth. Rek-O-Kut—now a division of Koss—will also show a new magnetic cartridge, together with tone arms, turntables, and a display tracing the development of its turntables from the very first one, produced over twenty-seven years ago, to the present. Grado will show three new cartridges, all moving-coil. Scope will present the Castagna professional tone arm, for \$125, with sapphire jewelled bearings and an arm supported by the repellent force of opposing magnets, similar to the suspension system of the Stanton turntable.

Tracking angle and overhang of the Castagna are adjustable to reduce tracking error with virtually any cartridge.

The changers are changing, too. The Thorens TD-224 "Masterpiece"—basically a Thorens arm and table with an attachment that picks up and removes records one at a time—will probably remain the most spectacular, but Garrard, Dual, and Benjamin have a few tricks up their sleeves, too. The Miracord PW-40 is basically the Miracord 10 with an improved, dynamically balanced arm. United Audio has expanded its Dual line to include the new Dual 1010 and Dual 1011 automatic turntables. The Dual 1009 will bounce on, upside down and tracking at half a gram, just as it did last year.

Garrard has revamped its whole line. The Lab 80, their most expensive model, plays only microgroove records (331/3 and 45 rpm), and combines a dynamically balanced, non-resonant wood tone-arm, anti-skating bias compensator, integral cueing device, and a turntable mat that dissipates the static charge on records.

Thorens will offer a new turntable at about \$40, and Weathers will display the "Townsend," latest version of its ultra-light, ultra-low design—only 5½ inches high, including tone-arm.

In tape, Ampex presents two new series of recorders with a double capstan drive for lower flutter and wow, plus automatic threading and reversing on the 2000 series. Ampex lists two sets of specifications for its new machines: "Average Performance" and "Guaranteed Minimum Performance," both specifications quite respectable. Magne-cord, another old professional pioneer, will show an extensive new line, including the versatile 1024 with dual-channel master record and playback level controls in addition to the usual individual-channel microphone, auxiliary and playback adjustments. Their 1028 and 1048 machines, both compact units accepting 10½-inch tape reels, will be among the other models displayed.

Newest addition to the Norelco line is the Carry-Corder "150," a miniature recorder using a drop-in tape cartridge similar to the larger RCA cartridge. Viking will also display cartridge models, and the Revere-Wollensak tape cartridge system now boasts a new, furniture-styled model in walnut and teak finish; both firms offer several reel-to-reel models as well.

Concord has a new "R" series of recorders, each with three motors, four heads, built-in echo and sound-on-sound, remote control, automatic playback and shut-off, and—on the R-2000—interchangeable, plug-in head assemblies. Cipher's latest is the Model VI, a recorder with built-in amplifiers and detachable speakers. Martel will show its

Model 301 and 401 recorders, in addition to the well-known Uher line, which they import. Both 301 and 401 are lightweight, four-speed recorders with built-in AC converter and five-inch reel capacity; Model 301 is monophonic, Model 401 is stereo. Tandberg's new Model 74B is an improved version of its 74.

Freeman will show three new recorders: the Senior versions of their portable 660 and 550, both with improved performance, and the 800, which is a full-size machine.

Dynaco's new recorder, made by Bang & Olufsen in Denmark, offers exclusive slide-type mixing controls, plug-in conversion to multiple mike inputs, low impedance mike inputs, built-in echo facilities and splicing aid, plus storage space—in the portable version—for B&O ribbon microphones, also imported by Dyna. While the recorder is transistorized, as in the B&O portable radio, Dyna's remaining products are still tube units "because we do not feel that transistors yet justify audio applications in quality components... [though] desirable in portable radios and the recorder."

Roberts's line is the largest ever, though only two of the models have the Cross-Field Head. Concertone's Series 800 squeezes three motors and six heads into fairly little space, thanks to the ubiquitous transistor, and plays both records in both directions continuously, with automatic reversing. Bell's RT-367—its second machine to offer integral tape duplication—is basically the earlier RT-360, less power amps and speakers.

Pilot, Scott, and KLH, mentioned earlier among the console manufacturers, have hardly abandoned the component field. Pilot will show three new solid-state stereophonic receivers with automatic FM stereo switching and a visual FM stereo indicator. Scott will display the 344 receiver, with a four-nuvistor front-end in the tuner section and all solid-state circuitry elsewhere. KLH has updated their Model Eight radio: the new Model Eight-A is a transistorized unit with center-channel tuning meter. The Model Eighteen is an FM multiplex tuner of similar appearance, designed to be used with the Model Sixteen transistorized amplifier or any other component system.

Bogen, too, will go transistor, with a new tuner, amplifier, and receiver, all priced competitively with comparable tube units. The budget line will continue with tubes. Fisher—another console and component firm—will display transistorized tuners, amplifiers, and receivers in addition to their existing tube line. Harman-Kardon offers the first all-solid-state FM receivers (others use nuvistors or tube front ends), with response from

(Continued on page 68)



Good-bye thread-up problems!



FREE long-roll bonus! A self-threading reel with purchase of 7" roll of double or triple length tape!

No more tape fumbles, even with boxing gloves on! Just lay tape inside this reel, start recorder—and watch the reel thread-up automatically. Takes any tape thickness or leader tape. Releases freely on rewind. Get one free in the special pack shown. Just purchase a regular 7" reel of either double or triple length "SCOTCH" Brand Recording Tape (up to 6 hours recording time at 3½ ips). See your dealer.

BONUS



Hello new mailing ease!



FREE short-roll bonus! New heavy-duty plastic mailer with each "Living Letter" tape!

New high-strength dust-free case for "Living Letters" makes handling, storage, mailing of taped correspondence the easiest, most secure ever. Conforms to new postal regulations. Address label included. Built-in post holds reel securely. *And the reel is new, too*—fits all reel-to-reel recorders. Only 3" reel available that holds full 600' of triple length tape (an hour recording time at 3 3/4 ips). 150' and 300' lengths also offered. Look for the new "mail-box" display at your dealer.

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Balletic View of "Distant Planet"

By EUGENE PALATSKY

EVEN before Yuri Gagarin's orbiting of the earth in 1961, space excursions had been an obsession in Russia, as might have been expected of the nation that put Sputnik into the language. The Soviet "space age" pavilion at the Brussels World's Fair in 1958 showed a replica of the historic object itself, and it became a theme for celebration by writers, painters, and sculptors. Looking through such publications as *Soviet Highlights*, *Soviet Review*, and *Survey* one can find numerous examples of such articles by scientists as well as poets during 1960 and 1961.

The development achieved an emotional climax at the celebration of Cosmonautics Day in April 1963 at the Kremlin Palace of Congresses. To the audience of party leaders and others, one speaker proclaimed: "The Soviet people know well that our homeland is storming space in the name of a noble cause, in the name of peace, in the name of the happiness of man." Another said: "If we think what discoveries await us on the moon, Mars, and Venus, it makes us breathless." Major Nikolayev, whose feats aboard *Vostok-3* had received world-wide attention, referred to his "pride in our homeland, in the people who have created such mighty . . . spaceships." As the festivities ended, according to a Tass account, "The vaults of the auditorium filled with the magnificent strains of the Anthem of the Soviet Union. It sounded like a call to new victories in space, to new achievements in Communist construction."

The artists have clearly heard the call. Prominent among them is Konstantin Sergeyev, principal choreographer of the Leningrad Kirov Ballet, whose most recent creation, *A Distant Planet*, is being performed by the company on its current American tour. A major (forty-minute) composition for the company

that vies with the Bolshoi of Moscow for the position of primacy among Soviet ballets, it is described as "a ballet fantasy . . . a choreographic hymn to the intellect of Man penetrating the secrets of the universe." Its direct relation to the events of the recent past can be deduced from the date of its introduction in Leningrad on April 12, 1963, the second anniversary of Gagarin's pioneering journey.

In a conversation shortly after the company's arrival in New York for its Metropolitan Opera House opening, Sergeyev described his ballet as an illustration of "man's valor and will power in flying to another planet, exploring new continents, finding new knowledge to enrich life." Its plot depicts Man discerning a tiny ray (new knowledge) in the distance. He overcomes all obstacles that the Distant Planet puts in his way—blinding fog, meteoric rain—finally achieving his objective and possessing the ray. He returns to his mother Earth and hands her the ray. "Earth celebrates the victory of courage, intellect, and determination of Man."

Sergeyev emphasized that in contrast to a traditional ballet plot—Man leaving his natural habitat to search in a fantastic realm for an ideal (symbolized by Odette in *Swan Lake*, Aurora in *The Sleeping Beauty*, Giselle among the Wilis, or even the artistic secret of the Copper Mountain in Grigorovich's *Stone Flower*)—*A Distant Planet* discards naturalism altogether. "The classical choreographic style you see in both worlds ties the Distant Planet to the Earth," he said. He accepted the parallel with *Swan Lake*, but he pointed out that its Prince Siegfried seeks an ideal "because he is dissatisfied with the world around him. This is not true of Man in *A Distant Planet*, who returns happily to Earth."

If this "ballet fantasy" and its abstract symbolism seems to depart from the "so-

cialist realism" required in Soviet art, it is necessary to understand the flexibility of this term. In January 1960, A. Sinyarsky recalled in a Soviet literary journal that a great deal of science fiction had been written in the 1920s and 1930s, but that it had stopped in the late 1940s because of a "perverted opinion" that "the Soviet writer keeping to socialist realism could not 'tolerate the remotenesses of space and supernatural inventions' and could depict only 'our immediate future.'" (He is here quoting a writer of that period.) Sinyarsky theorizes that "modern reality" has "swept away the hurdles in the way of science fiction." He continues, "Now our writers are trying to catch up with progressive reality." He then comments critically on several books of science fiction recently published—I. Yefremov's *Andromeda*, G. Martynov's *220 Days in a Space Rocket*, B. Fradkin's *Way to the Stars*, and the like. He indicates that a good deal of Buck Rogers claptrap is flooding book stalls.

Another critic, Alexander Fadeyev, wrote a few months ago, "This [space age] future is no fantasy, it is a possibility that has been scientifically substantiated—and it is already bodying forth. Soviet literature is duty bound to represent this future in living images to millions of people so as to rally their will and energy to the struggle for the triumph of socialism the world over."

Thus it would be unrealistic to assume that the outpouring of literature on the subject—including even a ballet in the category of literature—is a spontaneous expression of enthusiasm for purely scientific achievement. Many of the panegyrics include an insistent, recurrent motif which was sounded by Gagarin's successor, G. S. Titov, in a speech to the Moscow Province Party Organization in October 1961: "The whole world now knows that the launching pad from which the Soviet spaceships took off is socialism, which has created all the conditions for space flights." And Sergeyev says that his ballet "also shows the artistry of the laborer in constructing the space ship."

Such an expression achieves its objective on a broad front. As a result of the emphasis on mathematics and the sciences in Soviet education, the intellectual of recent decades is scientifically oriented. A Soviet poet in 1960, joining in a debate among his colleagues, insisted: "The poet who fails to respond to the music and the rhythms of the flowing interest of Heraclitus and the movement of radioactive tracers in the bloodstream is not a poet of our times."

Joining in this view was Korneli Zelinsky, who stated in January 1962 that Vladimir Mayakovsky, Bard of the Revolution (he later committed suicide), had established the tradition that "as poets, we must redress life." Zelinsky, a

A scene from "Distant Planet"—"classic choreographic style . . . ties Distant Planet to the Earth."

—Eugeni Umnov.



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