

tape Recording

SELF-CONTAINED
INTERVIEWS

THE DAY THE
RUSSIANS
TOOK PRAGUE

1/21/70
T210 K-871
MR ROY PERRIN
231 WOODLAND AVE
RUTHERFORD N J 07070





Model 627 Cardioid Dynamic Microphone
\$63.00 List*



Model 631 Omnidirectional Dynamic Microphone
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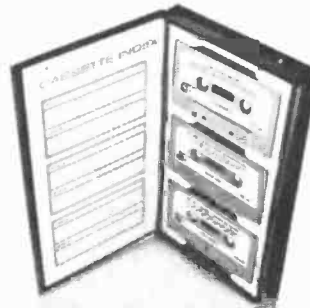
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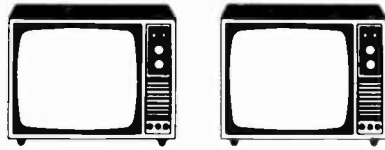
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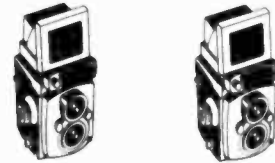
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OR
another unit priced at \$429.95



A high-intensity lamp priced at \$7.50
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another model priced at \$24.95



A stereo amplifier kit priced at \$64.95
OR
another model priced at \$99.95



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OR
another model priced at \$259.50

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THE ANSWERS to the questions above show how easily you and your family can lose money each year in your search for quality. The fact is that you like so many others, may be buying virtually "blind-folded." For example:

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The high-intensity lamp priced at \$7.50 was judged to have less serious deficiencies than the model priced at \$24.95. (Possible saving: up to \$17.45.)

The stereo amplifier kit priced at \$64.95 was judged better in overall quality than a similar unit priced at \$99.95, and was rated a "Best Buy." (Possible saving: up to \$35.00.)

The Twin-lens reflex camera priced at \$99.95 was rated higher than the model priced at \$259.50 and was judged a "Best Buy." (Possible saving: up to \$159.55.)

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Consumer Reports is published monthly by Consumers Union, a nonprofit, public-service organization. CU has absolutely no connection with any manufacturer and prohibits the use of its findings for promotional purposes. It accepts no advertising, no "gifts" or "loans" of products for testing, no contributions from any commercial interest; it derives its income from the sale of its publications to over 1,500,000 subscribers and newsstand buyers all over the U.S.

Consumers Union's own shoppers buy, at ordinary retail stores, random samples of products to be tested. Each regular monthly issue of *Consumer Reports* brings you the latest findings, with ratings by brand name and model number as "Best Buy," "Acceptable" or "Not Acceptable."

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- ... a lightweight vacuum cleaner priced at \$29.95 was rated higher than a model priced at \$49.95. (Possible saving: up to \$20.00.)
- ... a stereo tape deck priced at \$299.50 was judged better in overall quality than another model priced at \$399.95 and was rated a "Best Buy." (Possible saving: up to \$100.45.)

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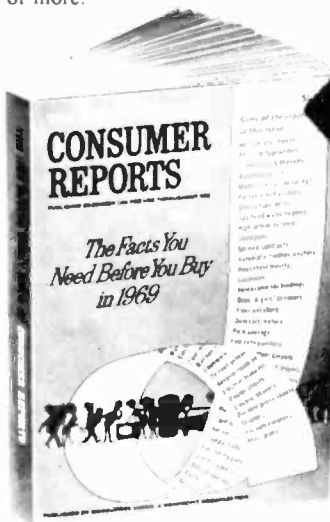
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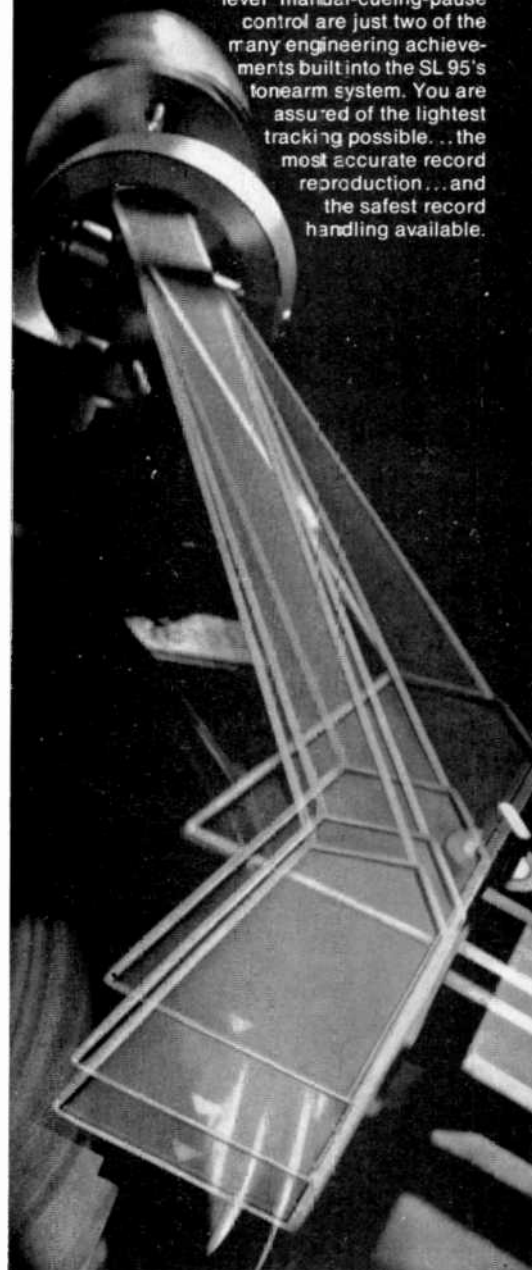
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THE DAY THE RUSSIANS TOOK PRAGUE

Prague workers woke up one morning to find this lineup of Soviet tanks in side street near old town square. This picture was made from private apartment.



When I went to bed on the night of Tuesday, August 20, 1968, I was tired. I had spent a day visiting art galleries and an evening at a coffeehouse with a group of other students. Several of us from Mount Holyoke had spent the summer in Europe, seeing the country, meeting other young people and learning something of the culture of the countries we visited. As the end of August approached, we began to think longingly about not having to do our laundry in sinks in our hotel rooms any more, and of getting an old-fashioned hamburger with onions and a coke for lunch.

I had spent that Tuesday with two British girls we'd met in Paris doing the art galleries, while other members of our group (including a couple of French girls and some boys from the University of Pennsylvania) had gone shopping in the Old Town. For we were in Prague—my first venture behind the Iron Curtain, and an eye-opening experience. We hadn't been in Prague very long, for example, before we met several Czech students who wanted to practice their English on us. They had taken us sightseeing; showed us the pleasant, relaxing walks along the banks of the River Moldau,

by Marijane Maher



and even taken us to several of the coffeehouses and political cabarets which had blossomed under the new regime of Alexander Dubcek.

Besides a Kodak Instamatic, I had with me a Sonymatic cassette recorder I had received last Christmas. I asked Jan, one of the boys we'd met, if it would be all right to record some of the political songs. "By all means," he laughed, "though I don't think you'll be able to understand them." We had a ball at the coffeehouse, in the cellar of one of the fairytale buildings which makes up the Old Town. At the end of

each song, Jan, in pretty good English, would translate the lyrics. Some of the humor was too specialized and too topical for me to understand, but it was pretty clear that the Czechs weren't afraid to criticize inefficiency and bad planning in their government, and to make jokes at the expense of the Russians.

We called it a day at about 10 P.M. Jan and several of the other students rode the little trolley along what once was Stalin Avenue to the Hotel Flora, where we were staying. The Flora was neither the most central nor the most comfortable hotel in Prague, but it was better

Jan started taping as the soldier tried to indicate that the Russians meant no harm

than some of the student hotels we'd patronized in Vienna and Paris.

Gloria, my traveling companion, and I had asked for a room with bath. The Flora gave us one, all right—a comfortable bedroom with a small sitting room and a chamber off to one side containing a bathtub. The toilet, the student who carried up our luggage had explained, was down the hall. We soon dis-

covered that the bathtub was connected to the cold water system only—and when I pulled the plug after trying it, the contents simply ran out onto the floor. I discovered our first morning that if you want to beat the Russians and other Eastern Europeans staying at the Flora to a washbasin and cubicle in the public toilet, you've got to get up pretty early. Slavic women began convening there before six A.M. and

Thousands of students were already on hand when this Soviet tank rumbled into Wenceslaus Square in the heart of Prague. By this time, windows in the National Museum had been shot out.



continued to hold shop meetings until I gave up for breakfast shortly before 9.

Anyway, on the night of August 20, I was tired. I remember Jan and his friends at the coffeehouse had congratulated themselves on the way Dubcek had stood up to the Russians at a meeting the month before at the border village of Cierna nad Tisou. "We are going to find our own way," Jan had said. "For years, the Russians have been getting the best our industry could provide, and the Americans have been trying to make us capitalists. Dubcek is making life better for everybody without any advice from either the Russians or the Americans."

I reflected on the activities of the day and dozed off. Sometime during the night, I awoke briefly, to hear planes droning overhead. I rolled over and went back to sleep.

The next morning the Kaffee Klatsch in the ladies' room was buzzing with excitement. Conversation was in hushed tones, and none of it was in English. I hurried back to my room and got dressed. As I glanced out the window, I noticed tanks and troop carriers rumbling down the avenue toward Wenceslas Square.

In the lobby, Jan and a friend of his, Emil, broke the news: the Russians had invaded Czechoslovakia and were setting up tanks in Wenceslas Square. Now Wenceslas Square is a sort of Times Square and Main Street rolled into one. At one end is the National Museum, and along its sides are most of the city's important hotels, theatres and biggest department stores. It was in Wenceslas Square that students and intellectuals had sold their newspapers since Dubcek had lifted censorship early in the

year, and in the basements of some of these buildings were the most popular and most outspoken of the coffeehouses and cabarets.

I ran back up to our room to get my camera and tape recorder. I stuffed my pockets with blank cassettes and films and rejoined the boys. The trams weren't running, so we hiked almost a mile alongside the troop carriers which streamed into the city.

I couldn't believe my eyes when we rounded the corner behind the National Museum. A number of the windows of that beautiful building were broken. At strategic spots where yesterday pedestrians had waited to board tramcars, tanks were pulled up. Students, who had thronged through the square the day before were turning cars on their sides and building barricades of junk. As a tank pulled in from a side street, an 18-year-old pried loose a cobblestone and hurled it. It rattled harmlessly off the armor plating, and the tank bore down on the student. Friends grabbed him just in time.

"Get this," Jan shouted over the racket. I began snapping pictures like crazy. We made for one of the barricades, not 20 feet from the end of a Soviet tank gun. Students behind the barricades started taunting the soldiers in the tank in Russian (I was amazed to find that it's not unusual for a Czech student to speak two or three languages—English, German or Russian—in addition to his own). One of the soldiers appeared above the conning tower—a Mongol not much older than the kids on my side of the barricade. Jan grabbed the recorder and started taping as the soldier tried with sign language to indicate that the Russians meant

Resistance stemmed in part from a tape recorded in the palace and smuggled past the Soviets.

no harm and had come as friends. It quickly became evident that neither he nor his men spoke Czech—in fact, they didn't even speak Russian. A girl darted out from nowhere with a can of paint and daubed "Russians Go Home" on the side of the tank. The Mongol aimed his pistol at her. She darted away.

Emil, whose English wasn't as good as Jan's, explained that he had work to do. "His best friend is on the staff of *Svobodny Legalni*, one of the most outspoken of the newspapers." Later that day, we saw Emil trying to sell copies of the newspaper to Russians who obviously couldn't read the scornful attacks on them. Before we left Wenceslas Square, I saw teenagers jam tin cans down the barrel of a Russian tank. I saw several young people lie down in front of a tank and get up only when it became evident that the tank would roll over them. In another part of the city, I saw and recorded kids setting a troop carrier afire by taking the cap off the gas tank and stuffing a burning rag into it.

Incredibly, in one of the parks on the way back to the hotel, I saw Czechs pasting the gatefold from an old issue of *Playboy* across the visor of a Soviet tank, thus obscuring its view. "The Russians have abused our hospitality, now perhaps they are inside their tank abusing themselves," one boy quipped. But the most incredible thing of all was yet to come.

I had brought my recorder to capture the sounds of Europe and to record my impressions of the places I visited. As I sat in my hotel room that afternoon, I realized I had a pocketful of cassettes of sounds I never expected to hear. The question was how long would the Russians put up with this harassment before cracking down? And what would they do about

Americans staying in Prague? When I went down to dinner that night, I was scared.

Jan and Emil came round and invited me to the home of a friend. By the time we got there, there were more than 20 people crowded into a rather small living room, with people coming and going constantly. One girl brought news that the farmers were stopping the tanks by sticking pitchforks in their tracks. A boy who'd just arrived from Ceske Budejovice said that all the road signs had disappeared—and at some intersections the way out of the country had been marked, "To Moscow." The rumors started flying—and perhaps the most interesting was that there would be a telecast at 10 P.M., and that President Svoboda would speak to the nation.

Since President Svoboda had been trapped in Hradcany Palace, high on a cliff above the city all day long by Russian troops, some of the kids believed he might be ready to capitulate. But when the voice of the President came on the radio at 10 P.M., Jan translated part of the speech, "There is no question of our turning back. The program of the Communist Party and of the Government expressed the vital interests of the Czechoslovak people. Do not lose faith. We must remain united in our struggle for a better life for our country." The audience in that small room cheered. Emil explained that the President had recorded the speech on a tape recorder in the Palace and that the reel of tape had been smuggled out of the Palace under the noses of the Soviets and taken to the headquarters of the underground radio, set up in a not-yet-completed apartment building.

"We may need your tape recorder," Emil told me. "We want to document all of this."

I asked who "we" were. Most of the people from Czech Radio, it seemed, had moved into their temporary headquarters after the Russians had occupied the main television and radio studios. They carried with them all the equipment they could make off with, and there was a need for tape recorders to be used by on-the-spot reporters.

No sooner had we finished listening to President Svoboda than somebody switched on the television set. There on the screen was Kamila Mouskova, who is the Czech equivalent of Walter Cronkite, reading the news and introducing film shot that day in the streets by Czech camera crews. There were some of the scenes I'd witnessed, plus some shooting in Bratislava and a pitched battle at the television studios. In a corner, somebody laughed. "There is a station called Radio Vltava which claims that these people are imposters," a girl said. "The announcer speaks Czech about as well as I speak English, but he claims that Radio Vltava is the legitimate voice of Czechoslovakia and the people on television aren't who we know they are."

By the end of that first day, Radio Prague was in business at its normal spot on the dial with student broadcasts, newscasts by regular announcers and eyewitness reports plus speeches by Czech leaders, all urging caution and promising not to sell out the liberal reforms. "We have dozens of unmanned transmitters all over Prague," Emil told me. I don't know where they are, and I don't know where the broadcasts originate from." But Emil did know that much of the programming was being produced literally under the eyes of the Russians on tape recorders like mine. Then boys on bicycles

whisked them off to transmission points. If it weren't for the tape recorder and the quick thinking of the Czech radio and television technicians, I think it's safe to say that resistance might have ended that first day. Emil seemed to know somebody on just about all of the media—he sold his newspapers, helped friends print and pasteup crude posters, was involved in delivering the clandestine tapes, and knew where the television studios were ("a friend of mine is the engineer.")

On the morning of the 22nd, I got an urgent call from the American Embassy. They seemed more worried about us than we were, and urged us to pack up and make for the border. The young man I spoke to promised that a car would call for us at our hotel that afternoon and drive us to the border crossing at Znojmo, where we could get transportation to Vienna.



When Jan showed up later in the morning, I told him the news. "I'm very sorry you have to go," he said, "but perhaps it will be safer for you." Strangely enough, I was supremely unconcerned about my own safety at that point, although we had heard stories about the Russians opening fire on youngsters who pressed them too far. And I had a sneaking desire to stay and see how it would all come out—whether kids my age armed only with bits of paper, tape recorders and a sense of being in the right could prevail over tanks and guns. In the crazy mood that prevailed in Prague on August 22, it just seemed possible.

In any event, shortly after lunch a battered Chrysler pulled up at the front door of the Flora, and we three girls piled in. There were already two of the U. of P. boys inside. It was a bit crowded at first, but traffic, never a problem in Prague, seemed nonexistent that day. As we got to the outskirts, we passed a roadblock stopping traffic coming into Prague, but the Czech guards simply waved traffic going out on its way. Coming toward us seemed to be a constant stream of Russian trucks, each bearing a big red star and painted olive green. We soon discovered that the stories about removal of road and directional signs was no joke. One of the first towns we should have passed through was Ricany. On the railroad station and at the main points of town, somebody had removed the signs and replaced them with impromptu signs reading, in red paint, "Dubcek." This was the first town of Dubcek we passed through; the other was about 50 miles from the Austrian border and, according to our map should have been Jihlava. We found a Svoboda where Stoky should have been and a Cernik where the

map indicated a town named Habry. It was very confusing, and even when our driver explained to Czech policemen who we were, the directions we got were confusing.

From Prague to Znojmo is a distance of perhaps 150 miles. In a country which has no speed limits and no traffic jams it should be possible to make the trip in about 3½ hours. That day it took us from about 1 P.M. to sunset, because of the difficulty of finding our way, and because of Russian convoys coming the other way. As we got closer to Austria, we found ourselves part of a convoy heading out of Czechoslovakia.

What surprised me is that most of the checks of traffic were made by Czech police, without any help or advice from the Russians. It wasn't until we approached the border crossing that we noticed Russians in any authority. The Czech border guards seemed to be letting everybody out who wanted to leave, but a Russian officer had a good look in every car which passed him. When it came our turn, we had to walk across the border because the car had to return to the Embassy in Prague.

The Russian officer spotted my camera and tape recorder. His English was nonexistent, but the point he seemed to be making was that the tape and film shouldn't leave Czechoslovakia. The Czechs on duty listened politely, then asked me in German if I'd mind leaving a few cassettes and a few rolls of exposed film behind. I hated to give up the film—but thanks to the Czech officer who winked at me, I was able to get out with most of my recordings by simply leaving a couple of unrecorded cassettes with him.

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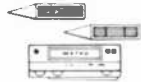
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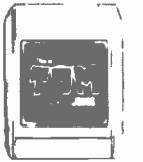
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THE CONCERTO ON TAPE

continued from last issue

And now for the romantics—Chopin, Liszt, Schumann, Greig, all contributing one or more major works to the concerto repertoire. Here the couplings among various composers on a single tape ran rampant. In this period, the serious collector can easily end up with several different recordings of the Schumann A Minor Piano Concerto.

Playing the Schumann, we find Leon Fleishcer,⁹ George Szell and the Cleveland orchestra (EC 812) with the Grieg A Minor Piano Concerto on the B side. Fine, you say, these are very logical pairings, since they are both basic works. But what happens when you've first purchased the Columbia MQ 707, because you happen to like Serkin? Here we have the Schumann piano concerto with a shorter concerto work, the Schumann Konzertstück and a few other items.

We have something the same situation with the Dvorak Cello Concerto, since this is coupled with his Violin Concerto in the DGG. Edith Peinemann is violin soloist with the Czech Philharmonic Orchestra conducted by Peter Maag. Miss Peinemann also plays Ravel's *Tzigane*. On the flip side is Pierre Fournier playing Dvorak's Cello Concerto with the Berlin Philharmonic conducted by George Szell. This is an excellent recording all around, and the Ampex engineers have done an excellent duplicating job. (DGK 9120). But in the same Ampex catalog we find a Mercury tape (STC 90303) featuring the Dvorak Cello Concerto and Max Bruch's "Kol Nidrei." Here the cellist is the incomparable Janos Starker with Antal Dorati and the London Symphony Orchestra. If you are a Starker fan, this tape is a must.

Franz Liszt comes in for his share in this

period with his Piano Concertos nos. 1 and 2. It's especially important to pair the two concertos since this frees you from the need of duplicating them on unfortunate couplings with other tapes. Philips/Ampex PTC 900000 features Sviatoslav Richter on the piano and the London Symphony Orchestra conducted by Kiril Kondrashin—an excellent job all the way around and the most logical coupling we've seen.

If we seem to have left out Mendelssohn, hold on just a minute, he's coupled with Tchaikovsky in almost every recording, and we'll cover those very soon. But before we start with Tchaikovsky, let's look at the legacy of Johannes Brahms, a legacy full of musical riches. First is his Violin Concerto represented by an excellent recording with Isaac Stern and the Philadelphia Orchestra, Eugene Ormandy conducting, on Columbia MQ374. Angel Y2S3664 with Nathan Milstein, the Philharmonic Orchestra and Anatole Fistoulari, gets the entire work on side A. On the flip side is the Beethoven violin concerto, same violinist with Eric Leinsdorf conducting. On Deutsche Grammophon (No. 8930C) Christian Ferras is soloist with the Berlin Philharmonic, Herbert von Karajan conducting.

Moving to the Brahms piano concertos, there's an excellent reading of the Concerto no. 1 in D Minor by Leon Fleisher with George Szell conducting the Cleveland Orchestra. This is Epic EC 802. The First Piano Concerto—a very early work—is not performed very often and really does not represent Brahms at his best. The Second Concerto is much brighter and more significant, written much later in his life. It violates some "basic principles" with

its four movements instead of the traditional three. One of the best recorded versions is RCA FTC 2055 with Sviataslov Richter at the piano and Eric Leinsdorf conducting the Chicago Symphony Orchestra. Other readings of this concerto include a dandy one by Vladimir Ashkenazy with the London Symphony Orchestra conducted by Zubin Mehta. This is London 80206L.

A gem of a work that isn't given as much importance as it deserves is the Brahms Double Concerto. The problem is substantially the same as it is with the Beethoven triple concerto—getting together more than one solo artist of comparable technical capability at the same time. DGG/Ampex features Wolfgang Schneiderhan on the violin, and that cello genius Janos Starker, backed up by the Berlin Radio Symphony Orchestra conducted by Ferenc Fricsay.

Next on the list is St. Saëns—a difficult subject at best. His career spanned so many years, it's hard to place him chronologically, but he was a romantic, and we'll treat him as such. An excellent recording of his Violin Concerto no. 3 in B Minor is on Philips/Ampex PTC 900061, played by Arthur Grumiaux and the Lamoureux Orchestra conducted by Manuel Rosenthal. It's unfortunate that the pairing is with a very unobtrusive and unimportant work—the Violin Concerto no. 5 in A Minor by Henri Vieuxtemps. How much better it would have been to couple some of St. Saëns' other violin works with this excellent reading of the B minor!

In a Columbia release (MQ788), Philippe Entremont, the Philadelphia Orchestra, conducted by Eugene Ormandy, perform two St.

Saëns piano concertos—no. 2 in G Minor, opus 22 and no. 4 in C Minor, opus 44. Both performances and recordings are excellent and this certainly is a very worthwhile tape.

A couple of gems of the concerto repertoire are Felix Mendelssohn's First in G Minor and Second piano concertos in D Minor played by Rudolph Serkin with the Philadelphia Orchestra and Eugene Ormandy (MQ 308).

Another Mendelssohn of note is the very popular Violin Concerto in E Minor. It is unfortunately coupled with the Prokofiev G Minor Violin Concerto on an RCA release (FTC 2046). It's played well by Heitfetz with the Boston Symphony Orchestra conducted by Charles Münch. This pairing is about as far apart as you can get in the "basic" library. Another E Minor Violin Concerto tape is coupled with Tchiakovsky's Violin Concerto on Columbia MQ 742. Soloist is Zino Francescatti with Thomas Schippers conducting the New York Philharmonic for the Tchiakovsky and George Szell with the Cleveland Orchestra for the Mendelssohn. This is a rare tape—the pairing is for the basic library material, and the performances are quite good. While we're talking about Tchiakovsky, a new recording of his Piano Concerto no. 1 by Misha Dichter with the Boston Symphony Orchestra conducted by Leinsdorf, has been released by RCA (TR3-5026). Strangely, this double-length tape also contains solo piano works by Brahms and Stravinsky which in themselves are fine, but are really a poor coupling with the Tchiakovsky concerto.

Columbia lists two seldom-heard Tchiakovsky piano concertos, nos. 2 and 3, on MQ 795. The artists are Gary Graffman, the Philadelphia Orchestra and Eugene Ormandy. These are not exactly basic repertoire items and really would be more of interest to the esoteric music lovers. The no. 3 is heard as a ballet score every so often.

This period is a strange potpourri. We're treated to works by Edouard Lalo—his *Symphonie Espagnole* opus 21, played by Ruggiero Ricci with Ernest Ansermet and the Suisse



Romande Orchestra is backed by the Sibelius Violin Concerto in D Minor, again by Ricci, supported by the London Symphony Orchestra conducted by Olvin Fjelstad. This London/Ampex release is no. LCK80046.

20th Century

Mozart is coupled with Richard Strauss and in several horn concertos that fill a double length slow-speed tape. The fabulous Dennis Brain plays the solo horn in this Angel release (Y2S3669) and Herbert von Karajan shares the conducting privileges with Wolfgang Sawalisch with the Philharmonic Orchestra.

As we turn the corner of the century we find Rachmaninoff holding forth with many

well-known and frequently-heard piano works. His Rhapsody on the Theme of Paganini holds the key position in a collection of works played by Leonard Pennario with the Boston Pops and Arthur Fiedler. This RCA tape (FTC 2145) also contains César Franck's Symphonic Variations and the fabulous Scherzo by Henri Litolff.

Other Rachmaninoff favorites include the First Piano Concerto, coupled with the Prokofieff, played by Byron Janis with Kiril Kondrashin and the Moscow Philharmonic. This Mercury/Ampex release is no. 90300C. The Rachmaninoff Second Piano Concerto is a real feast since this is such a favorite to so many. Once again, Byron Janis is featured, this time with the Minneapolis Symphony Orchestra and

Antol Dorati on Mercury STC90260. Coupled with this are two Rachmaninoff Preludes including the popular C Sharp Minor Prelude. Other recordings of the Rachmaninoff Second include one by Gary Graffman with Leonard Bernstein conducting the New York Philharmonic. This Columbia release (MQ657) is backed up by Rachmaninoff's Rhapsody on a Theme of Paganini. There are several other recorded versions available with such soloists as Julius Katin and Vladimir Ashkenazy.

When we reach Rachmaninoff's Third Piano Concerto, the Russians get into the act again. Kiril Kondrashin conducts the Symphony of the Air and Van Cliburn, on RCA FTC 2001.

As we delve deeper into the 20th century, there is the Elgar Cello Concerto which we talked about already. Gershwin's Concerto in F coupled with a few other Gershwin piano favorites is played by Earl Wild and the Boston Pops Orchestra on RCA FTC 2101.

Then there are Ravel's two piano concertos, the D Major and G Major, played by Monique Haas with Paul Paray conducting the Orchestre National of Paris. This one is on Deutsche Grammophon/Ampex DGC 8988. Ravel's G major piano concerto is also available on another recording with Bela Bartok's Piano Concerto no. 3. On this London/Ampex (LCL80196) release, Julius Katchen plays the piano with Istvan Kertesz leading the London Symphony Orchestra.

Bartok's Concerto for Orchestra, while not a concerto in the strict sense, really belongs on this list also. An excellent reading of this is by Eric Leinsdorf with the Boston Symphony Orchestra on RCA FTC 2130. And let's not

forget Serge Prokofieff. He's represented by the Violin Concerto no. 1 in D played by Joseph Szigeti with the London Symphony Orchestra, Herbert Menges conducting. On the flip side, Szigeti plays Igor Stravinsky's Duo Concertant with Roy Bogas on the piano. This is a Mercury/Ampex release no. STC 90419. Also, in the violin department is Prokofieff's Violin Concerto no. 2. This one is coupled with the Sibelius Violin Concerto along with the Tchaikovsky Violin Concerto and Dvorak's Romance opus 11. This is a double length RCA tape (TR3-5029), with Itzhak Perlman playing the violin and Eric Leinsdorf conducting the Boston Symphony Orchestra. It's a rather long and involved tape for a basic library, but it might just fill the bill for your particular needs without too much duplication.

A recent release is the Bartok Piano Concerto no. 1 with his Rhapsody for piano and orchestra, opus 1. For this we have Geza Anda on the piano and Ferenc Fricsay conducting the Berlin Radio Symphony Orchestra, on DGG/Ampex no. C8708. New from Angel is a pairing of Khachaturian and Sibelius—one violin concerto from each (no. Y2S3715). David Oistrakh is soloist with the Moscow Radio Symphony Orchestra conducted by Khachaturian for his own concerto and Gennady Rozhdestvensky conducting for the Sibelius.

Another Angel release of special importance is the Concerto for Organ by François Poulenc. This one features Maurice Duruflé at the organ with Georges Prêtre conducting the French National Radio Television Orchestra. On the flip side of Angel ZS 35953 is Poulenc's Gloria.



SELF CONTAIN

by Michael Blake

Take that tape recorder out of the attic or the hall closet and get to work! There's gold in that tape recorder—gold, prestige, recognition, and hours of fun, as you put your machine to work in creating a highly salable product. I refer to the *self-contained feature interview*—a product that has a sales potential at any one of 3600 AM and 874 FM radio stations throughout the nation.

Discounting the 50,000-watt giants in the major cities, the 250, 1000 and 5000-watt stations which dot the countryside are hungry for local news. This is especially true since the demise of network radio. Stations are now interested in local news, depth coverage of news in your own neighborhood.

This is a how-to-do-it article. It is not an easy step-by-step plan as can be found in publications reserved for auto mechanics and quiltmakers. Rather this how-to-do-it is a potpourri of tricks and know-how that I have gathered in the past several years as News Director of a medium-sized radio station in the New York Hudson Valley. It is an AM and FM operation not unlike the radio station whose tower is just outside your town or atop your town's tallest building.

Also included in this text are three examples of the SCFI, the reasons why they were made, and the special problems encountered. Interested? Okay, let's dig further.

First of all, let's get rid of a preconceived notion. All of us at one time or another have taken our tape recorder microphones in hand and have imagined ourselves as master newsmen delivering the news to a vast news-hungry audience. We sound good. In fact, we're even a little bit better than the hacks whose voices fill the airwaves. Forget it—it t'ain't so. Radio is a craft which is learned by making countless errors and stumblings on microphone. You may sound good in the privacy of your room or in the party atmosphere, but there is a big difference when that little red light tells you that you're actually on-the-air.

So, first of all, you must realize that you are not a polished radio performer. This means that you will have to work twice as hard in making taped interviews. You will spend more time in planning the tape and you will spend more time at the editing rack.

NED FEATURE INTERVIEWS

The SCFI is what the name implies. It can stand alone. It has both an opener and a closer. It tells its own story. Here are three examples. Once you've digested them we shall discuss the special problems in each one.

Newsman: This is Michael Blake at City Hospital. Today we're visiting Police Chief Peter Jones who has been confined to the hospital for the past two weeks. It was two weeks ago that Chief Jones sustained a broken vertebra in a fall at Police Headquarters. We're here at City Hospital in Room 206. Chief Jones, how do you feel?

I feel very well now, Mike, and I want to thank you for stopping by.

Newsman: Chief, you certainly look well; how long do you think you'll be confined here at the hospital?

Chief: Possibly two more weeks.

Newsman: Chief Jones, looking around the room I see a great number of get-well cards. About how many have you received?

Chief: From the nearest I can figure, there are about 900 cards.

Newsman: Sir, have you been troubled with any of the official business of the police department during your hospital stay?

Chief: No, I'm thankful that Acting Chief Robert is doing a very fine job. I also want to thank the Mayor and members of the Common Council for coming to see me.

Newsman: Earlier you were telling me about the work performed by the City Ambulance Corps. Would you expand on this?

I would like to say that when I sustained that unfortunate accident at police headquarters, it took the Ambulance Corps less than five minutes to arrive on the scene. I would like to say this much to residents of the city, that we are indeed fortunate to have a corps. It does outstanding work, a wonderful, wonderful job in our city.

Newsman: Chief Jones, it certainly is good to see you looking as well as you do and we all wish you a speedy recovery.

Chief: Thank you, Mike, and I want to thank you

for dropping in to say hello.

Newsman: We've been visiting here at City Hospital with Police Chief Peter Jones who will be confined for possibly another two weeks. This is Michael Blake at Room 206. I return you now to our main studios.

This interview ran 2-minutes 30-seconds. It is important to note that in an interview at a hospital the interviewee, the Chief, was "on the mend" as the result of a broken bone. Except for the bone fracture, he was in excellent health. It is therefore permissible to ask him how he feels and how long he will be confined. Under no circumstance would it be permissible or in good taste to interview someone with a chronic illness or terminal sickness. The rule here is that only "on the mend" patients are candidates for taped interviews.

Upon arrival at the hospital I spoke with the Chief and made notes for the opener and closer. Next I mapped questions to ask on the basis of our general conversation. We then did an informal run-through of questions and answers. In cutting the interview I told the Chief that if either of us did not like the tape we would cut it again. This was said to put the police officer completely at ease.

The tape was perfect except that the Chief had long pauses before answering the questions put to him. The pauses were edited out. Also removed from the tape were long sentences extolling the virtues of the Ambulance Corps. It was good but much too long.

Let's examine another interview.

Newsman: This is Michael Blake. Today we're at the office of Town Assessor Harry Smith. In two weeks Mr. Smith leaves on active duty with his army reserve unit. Mr. Smith also served in the Second World War and in the Korean War. Well, Harry, what are your feelings at this point: are you at all bitter that you've again been called into service?

Assessor: No, I am not bitter, but I am not happy at the prospect of entering the army for the third time. However, when I took on the reserve obligation I realized that I would be the first to be recalled in the case of any emergency. I guess that emergency has arrived.



Newsman: Harry, when were you first called into service?

Assessor: I was first called in September of 1942. I served for 2½ years in the South Pacific. In the Korean War I was recalled to active duty in September of 1950. I guess September is my lucky month.

Newsman: Harry, I know that Mrs. Smith and the children are not happy in the prospect of your leaving home, but how are they bearing up now that you are almost ready to ship out?

Assessor: Naturally my wife is quite upset. Right now I'm still trying to impress on the children that this is not the usual two-week tour of duty and that I may be gone for an extended period.

Newsman: Actually for the children this will be your first time away from home?

Assessor: That's right. Patty is now nine years old. In fact, when Patty was born I was on duty in California some three-thousand miles away. And Billy, who is six years old, has never known his daddy to be away for any length of time.

Newsman: Harry, is there anything else you might want to say?

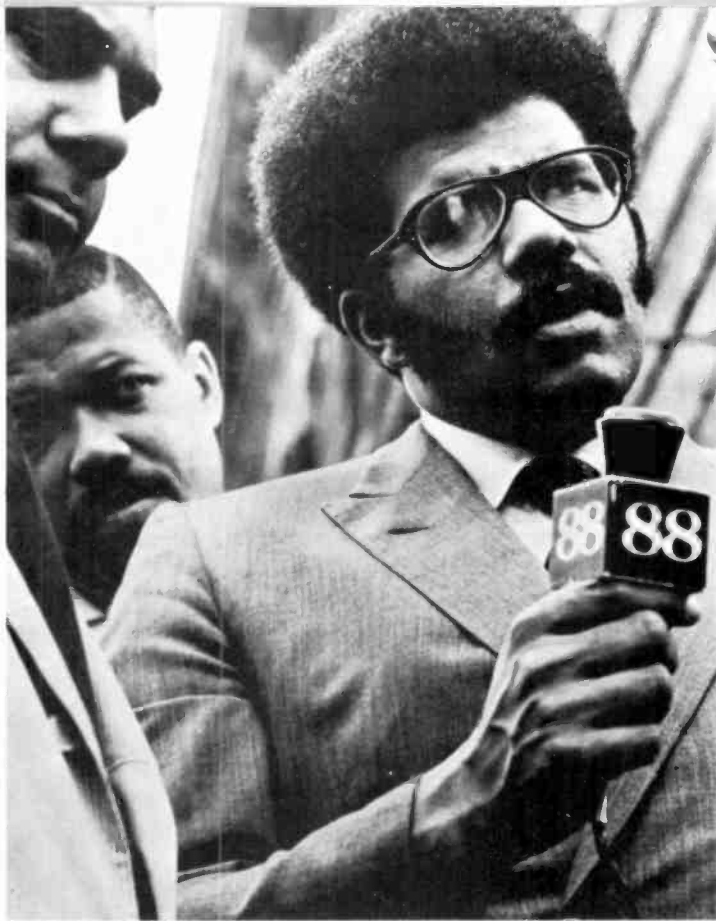
Assessor: No, except to take this opportunity to say so long for a little while to all my friends, fellow workers and associates, and all of the wonderful people I have met in the town during my two years as assessor. To those people, so long for a little while.

Newsman: Speaking for the folks at the radio station, and I think the general public, we all wish you good luck in this your third call to the service. And we hope that it won't be too long before you're back home again.

Assessor: Thank you.

Newsman: We've been speaking with Town Assessor Harry Smith who returns to active duty in two weeks along with his army reserve unit. This is Michael Blake at the Town Office Building, I return you now to our main studios.

This interview ran 2-minutes 50-seconds. With the assessor the questions were mapped as in the previous interview. The opener and close paragraphs were written out and we had an informal run-through. Because the assessor was very smooth in answering the questions the tape was almost perfect. There were only two spots which needed editing. Toward the end of the interview where he said, "Thank you" he fumbled in trying to remember my name. He finally said, "Thank you . . . Mike?" Doubtful "Mike?" was removed. Also when giving the rundown of his service career the interviewee said, "I served for 2½ years in the South Pacific," but then added "with General MacArthur." It sounded all right when he said it but "with General MacArthur" seemed very awkward on playback. It implied that the assessor and the general together had won the war. The general was faded-out with a pair of scissors.



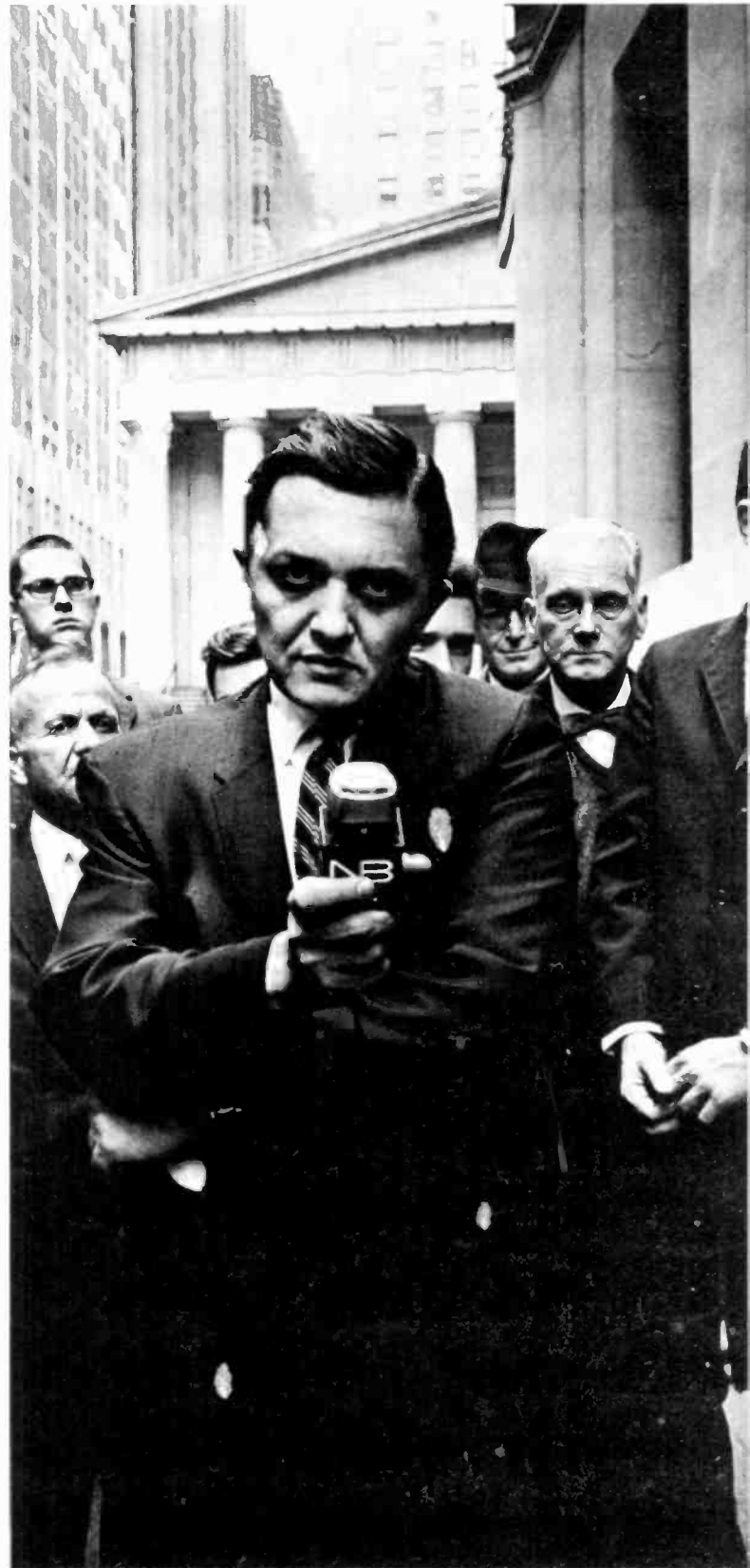
Here is a third example.

Newsman: This is Michael Blake. Today we're at the Lincoln High School at the office of William Brown, Director of Adult Education. We're here for answers, answers to questions about adult education or what one critic calls "new term madness." That is, the madcap frenzy by many adults to sign up for courses which are of doubtful worth—courses they probably never will complete. Mr. Brown, how many of the adults who register actually complete the studies?

Director: Well, Mike, we feel that here at Lincoln we have been fortunate in having a very low drop-out rate. However, there is a sizable percentage in this school as there is in every school throughout the nation.

Newsman: Sir, looking over your list of courses offered this semester, I see courses in Arts and Crafts, Physical Education for Women, Golf, and Social Dancing. How do you qualify the spending of tax dollars on such courses?

Director: That's a good question and a point I would like to clear immediately with the general public. We and the State Education Department divide the courses into two categories—vocational and recreational. The courses you have named are of a recreational nature and must be self-sustaining; they must support themselves—no tax dollars are used to





subsidize them. Other courses in auto mechanics, business law, and carpentry are vocational and do receive the tax-dollar support.

Newsman: Why are there so many drop-outs?

Director: Mostly it's poor planning on the part of the individual and the school administrators. The individual often makes a poor choice not being fully aware of what the course is really trying to accomplish. Then too, the students' new-term resolve often wanes when it is discovered that the learning process is sometimes long and tedious.

Newsman: In a nearby school system I know a

woman, a homemaker, who has signed for a welding course. She told me that she registered "just for kicks." What is your reaction to this?

Director: Here is a perfect example of poor planning. The woman should not be in the course.

Newsman: Do you think she'll finish the course?

Director: It is very doubtful.

Newsman: Mr. Brown, what is the outlook for adult education?

Director: It is generally bright. More adults than ever before are taking advantage of what is a comparatively new concept. Because adult education on the grand scale is a new concept there is still much to learn about it by both the general public and the educators who administer the programs.

Newsman: Adult education. A new semester about to begin here at Lincoln High School and at high schools throughout the nation. We have been speaking with Adult Education Director William Brown. This is Michael Blake. I return you now to our main studios.

This interview ran 2-minutes. Of the three interviews it was the easiest to make because the interviewee was a very capable public speaker and completely at ease in front of the microphone. At only one point on the tape did he become tangled in his answers. This was in the second question. He not only became tangled but he also lost the tenor of authority in his voice. Realizing that I had a bad answer, I told him so right on the tape so as not to lose levels. I said, "Bill, you stepped all over yourself in that answer. I'm going to ask the question again—and then give me a better and tighter answer." I did and he did. It was a simple matter to edit the original question and answer from the tape.

In making the SCFI there are certain rules to follow. 1. They must have a news peg even though the peg may be a little vague or contrived. 2. The interviews must be relatively short and should never exceed three minutes. 3. They must be tightly edited. There is no excuse for mistakes when there is time for both planning and editing.

It should also be remembered that you are in complete control in cutting the interviews. The people you interview may be experts in their own fields but you are the expert with the microphone. Let the interviewee understand this fully by telling him what you want on *your* tape. The microphone is a great

equalizer between the interviewer and the interviewee and it should be used to full advantage—*your* advantage.

So now you know a little bit about making the *SCFI*. Now we discuss the merchandising of your product. Consult with the News Director and/or Manager of the radio station nearest your home. Go prepared with a sample interview, a tape which will prove some proficiency on your part. Also go prepared with an outline of what you propose to do. Let the station officials know that your feature interviews would be submitted on a regular basis of perhaps once or twice a week. Above all, be enthusiastic about what you propose to do.

It is also a good idea to present a list of possible interviews. Many ideas will occur to you as you scan the pages of your local newspaper. Your list of proposed tapes might include an interview with the postmaster on Christmas mailings, an interview with the owner of a newly-acquired home fallout shelter or an interview with the night desk sergeant at police headquarters. Interviews with bridge managers and toll collectors make great copy. You might also list possible interviews with any number of municipal and school officials on their return from national and state conventions they all attend. How about that book that's been banned in Boston? Interview your local bookseller about it and ask him about other books that have been condemned in the past.

The list of possible tapes is endless. At the beginning of the hunting season interview both hunters and your local game warden. Cholera epidemic in China? Sit down with your county health commissioner and ask him what cholera is—is there any danger of the disease spreading to the United States?—to our county? When was the most recent case of the disease recorded in our country?

Not only can the local headlines of the day supply ideas for tapes but also the national and international stories. Russia has just exploded another superbomb—will this have an effect on our local crops? Will the fallout affect the milk supply? Ask your health commissioner or go to the county farm agent or the head of the garage and find out.

Soon ideas for tapes will come so fast and furious that you won't have time to cut them all. Driving home from the studios one day I spotted a man with

a geiger counter surveying a rock formation. Because I always carry my tape recorder in my car I stopped and asked the prospector what he was doing. It developed that the man had no serious prospect of finding uranium but as some people carry cameras and others carry binoculars and others carry walking sticks (and others tape recorders)—this man carried a geiger counter. Why not?

Getting back to the merchandising of your product it would seem elementary to mention that your sample tape should be recorded at the minimum speed of 7½-inches. However, people not in radio often forget that this is the minimum speed of most studio playback equipment. It must also be remembered that station equipment is single track which means that when you record on your dual track machine you must use a perfectly clean tape.

Another engineering phase of your project involves synchronization of your machine. Many recorder owners do not realize that their machines are really off-speed. Playback on a recorder on which the tape was cut does not pose a problem as a general rule. It is only when the off-speed recording is played back on another machine that the error is discernible.

Once you are given the go-ahead by the radio station you will want to check with the station's Chief Engineer. The engineer, usually a good-natured fellow, will be most happy to check your recorder with his timing tape against the studio equipment.

And now the last and most important rule in your merchandising program. Although the station officials will probably provide that all of your tapes be submitted *on speculation*—you must demand and receive payment for acceptances. You must “do nothin’ for nothin’” not so much for the money involved but rather because nothing will stamp you as a rank amateur more than “doing it for the experience” or “for art's sake.” Remember that if your product has any worth it should be paid for. At first you might receive as little as two or three dollars a tape. The amount is not important but the principle of payment for your efforts is important and paramount.

Now it's up to you. I have given you the benefit of my experience with the *Self-Contained Feature Interview*. It's knowledge which came the hard way—by making mistakes. As you make progress with the technique you'll find that each interview shall become easier and easier to do. Get to work!

tape

REVIEWS

Heifetz

Mendelssohn, Violin Concerto in E Minor; Prokofieff, Violin Concerto No. 2 in G, Opus 63. Jascha Heifetz, Violin; Boston Symphony Orchestra, Charles Munch, Conductor. 8-track cartridge; RCA R8S-1083.

Music Performance ★★★★★
Recording ★★★★★

The latest classical cartridge performances by superlative craftsmen. Heifetz' performance is typical of his usual concise, sparkling clarity, while the Munch/BSO backup remains steady and sensible. The less familiar Prokofieff work has moments of delightful lyricism pointed up by the excellent teamwork of soloist and orchestra.

The Mendelssohn concerto seems somewhat marred by a rushing tempo in the first movement, considerably different from Heifetz' earlier recordings on tape, almost as if he couldn't wait to get it done with. He slows down for the second and third movements, with a careful restraint and intonation and an absence of the over-emotionalism often heard in these latter two movements. There was some faulty stereo separation at one point in the Mendelssohn—apparently a momentary technical lapse and there's the usual complaint about interruptions for track changes, though RCA managed to get one of them between concertos.

—R.N.P.

Julian Bream

Julian Bream and His Friends: The Golden Age of English Lute Music, a two-album tape, includes Boccherini, Haydn, English songs and ballads. RCA TR3-5037. (3-3/4 ips)

Music Performance ★★★★★
Recording ★★★★★

Julian Bream is surely as responsible as anyone for the renewal of interest in compositions of the 16th, 17th and 18th centuries. He has revived long-neglected works and, with his flawless technique and impeccable musicianship, make them marvelous recreations of a period when this kind of music flourished. On this tape we have some utterly delectable music both for guitar, in combination with other instruments, and for the solo lute. Mr. Bream is nothing short of superb in each selection.

The "friends" of the title are The Cremona String Quartet, with whom Bream plays the Boccherini Quintet in E Minor and the Haydn Quartet in E, Op.2, No. 2. Another "friend" is harpsichordist George Malcolm, with whom Bream plays Introduction and Fandango, his own composition based on a Boccherini tune. When this latter was performed at a recent Aldeburgh Festival, the audience went wild, and with good reason. The combination of the harpsichord and guitar is utterly delightful.

But the *piece de resistance* here is the Boccherini. It's an incredibly beautiful

work, rich in its unusual texture, breathtaking in its melodic invention. An absolute gem, in itself worth the price of this tape. The selections for lute are somewhat less interesting than those for guitar, perhaps because they're all short compositions of less than five minutes duration. The recorded sound is excellent. But there is one important criticism—the lack of notes. Surely Victor could have provided some commentary on the selections, particularly the lesser-known works for the lute.

—G.R.

Bellini

Beatrice Di Tenda, Joan Sutherland, Josephine Veasey, Luciano Pavarotti, Cornelius Ophhof, London Symphony, cond. Richard Bonyngue. London LOG 90136, 7½ ips.

Music Performance ★★★★★
Recording ★★★★★

The extraordinary gift for melodic writing which Bellini exhibits in *La Sonnambula* and *I Puritani* is not so evident in *Beatrice Di Tenda*. Nor is there the impressive dramatic force we hear in *Norma*. *Beatrice*, first presented in 1832, is Bellini's next-to-last opera. Only *Puritani* came after it; yet *Beatrice* is weaker than the composer's earlier operas.

This may be due to the fact that Bellini, normally a slow, meticulous

worker, who refused to turn out more than one opera a year, was forced to write Beatrice in just a few months, and while he was preparing for the first presentation of Norma. This was because his librettist, Felice Romani, busy with a number of other projects, kept neglecting to supply Bellini with the written material to which he would write the music. Be this as it may, the singing of Sutherland and Pavarotti make Beatrice a thrilling experience, seemingly a better work that it really is.

As usual, superlatives about Sutherland's singing must be qualified. Her execution of coloratura fireworks is breathtaking. But her singing of recitative and melody is mannered and droopy, with her usual covered tonal production. Pavarotti is brilliant as Orombello, doing some exquisite singing, particularly in the first act. Veasey is outstandingly good as Agnese, but the Fillippo of Cornelius Ophthof is unpleasant and "hooty" much of the time. Joseph Ward is good in the minor roles of Anichino and Rizzardo. Bonyngé conducts effectively.

The sound is excellent, up to the last 25 minutes. At that point, some engineer had a field day. The echo would do justice to the halls of Valhalla. —G.R.

Boston Pops

The Pops Goes West, Arthur Fiedler and The Boston Pops. *Included: Deep In the Heart of Texas, San Antonio Rose, Bonanza, Shenandoah, Mexicali Rose, Buttons and Bows, Sweet Betsy From Pike, Down In The Valley, Don't Fence Me In, High Noon, The Hill Country Theme, The Streets of Laredo.* RCA R8S 1095, 8-track cartridge.

Music	★★★
Performance	★★★★
Recording	★★★

Arthur Fiedler, top-gun at the Bar-Pops, has taken his second wagon train across the scope of our westward expansion. Giving such rural standards as Shenandoah, Sweet Betsy From Pike, and The Streets of Laredo, that larger than Texas, symphonic sound, he creates a lasting picture of our continental limits. With guest Richard Hayman's arrangements and harmonica solos, this tape won't encounter any difficulties being rounded-up by enthusiasts of the Pops as well as western fans. —F.R.

Donizetti

La Fille Du Regiment, Joan Sutherland, Luciano Pavarotti, Monica Sinclair, Jules Bruyere, Spiro Malas, Orchestra of the Royal Opera House Covent Garden, Cond. Bonyngé. London, LOS 90143, 7½ ips.

Music	★★★
Performance	★★★★
Recording	★★★

La Fille du Regiment has not been given at the Metropolitan since Lily Pons sang the role of Marie in 1943. More's the pity, for while the opera may not be Donizetti at his best, it does display his gift for combining low comedy and sentimentality. At its premiere in 1840, the opera was presented with spoken dialogue, which this recording preserves.

Given a choice between a *Fille* which would highlight the opera's more delicate, sentimental side, or one which would stress its low comedy, London obviously opted for the latter. The humor is not deftly pointed so much as it is laid on with a trowel. Every funny bit is wrung dry. Nowhere is there any of the spirit of the elegant, sophisticated operatic comedy this version of *La Fille* might have been. Nevertheless, this recording is a delight, and naturally it is La Stupenda who is largely responsible for it. She's at her best here, her virtues highlighted, her faults relatively unobtrusive. Here is sensational coloratura singing, done apparently effortlessly and always dead center on pitch, combined with her usual mannered moaning of recitative and melody and no convincing attempt at characterization.

The young, brilliant tenor, Pavarotti, is in superb form here. The other principals are excellent, too, but they overdo the comedy. Bonyngé conducts effectively. The sound could have more depth; it is less spacious than what London usually gives us. —G.R.

Ormandy/Mormon Tabernacle

Anvil Chorus: Favorite Opera Choruses. *The Mormon Tabernacle Choir, Richard P. Condie, Director; The Philadelphia Orchestra, Eugene Ormandy, Conductor. Bizet: "Les*

Voici" from Carmen; Mascagni, Cavalleria Rusticana; The Lord Now Victorious; Gounod, Faust; Soldier's Chorus; Wagner, Tannhauser; Ilail, Bright Abode; Puccini, Madam Butterfly; Humming Chorus; Verdi, Il Trovatore; Anvil Chorus; and others. 7½ ips. Col. MQ960.

Music	★★★★
Performance	★★★★
Recording	★★★★

If you've ever had company who "just love opera," and actually mean they know a few favorite melodies from one or two Verdi opuses, this is the tape to play for them. No more searching through three hours of *Lohengrin* for one fragment they recognize. If it's something they like from grand opera, chances are it's right here. It may also contain a few of your own favorites as well; the choruses are well chosen, superbly performed, well recorded.

Selection is all-important in a collection of this type, and there is just enough balance between the robust and the sublime to bring off a very well programmed listening experience. There's the vibrance and bustle of the *Carmen* reprise, the sweet sadness of Mascagni and Puccini, the scintillating Gounod, the variegated and stately Wagner—all the favorites are here, interspersed with a programmatic originality that makes the whole inescapably pleasant listening. Ormandy's Philadelphians have joined forces with the Mormon Tabernacle Choir for a superbly brilliant performance, well recorded by Columbia audio engineers. —W.G.S.

—W.G.S.

Collection—Classical

Sky-Bound Stereo—Classical Style. *Featuring excerpts from works by Rodrigo, Tchaikovsky, Rossini, J.C. Bach, Mozart, J. Strauss, Grofe, Khachaturian, Mendelssohn, Stamitz, German, Dvorak, Copland, Pokorny, Wagner, Handel, Dohnanyi and Benjamin. Playing time: 184 minutes. American Airlines CW-215. 3 3/4 ips. \$23.95.*

Music	★★★
Performance	★★★★
Recording	★★★

For what it is, this is a thoroughly enjoyable potpourri of medium-

schmaltz. It's a pop-oriented classical tape with just enough "heavier" items thrown in to justify the classical label. It's one of the first classical airline tapes we've heard that doesn't jump from lighthearted pop fare to Tebaldi singing an aria from *Lucia*. At least in that respect, it's a vast improvement over its predecessors—it's a consistent program of listenable, enjoyable, almost-background type music.

All the time-worn favorites are there (hooray!)—a snatch of Tchaikovsky's *Pathétique*, a bit of *William Tell*, a movement from *Eine Kleine Nachtmusik*, a Strauss Polka, Grofe's *On the Trail*, and many, many others of this ilk.

As with the predecessors, this tape has a syrupy-voiced announcer introducing and outro'ing each selection. Him, we could do without. Better Ampex should have improved the format of presenting the album liner listings, which are as confusing as ever (and in very small print). But still, the tape is a sheer delight, and thank you, Mr. Ampex for some consistent programming. —W.G.S.

Ronnie Aldrich

For Young Lovers. *Ronnie Aldrich and his two pianos with the London Festival Orchestra playing: Love is Blue, Valley of the Dolls, Up Up and Away, To Sir with Love, Impossible Dream, Born Free, What the World Needs Now, and others. London/ Ampex Phase 4, LPL 74108. 7½ ips. \$7.95.*

Music	★★★★
Performance	★★★★
Recording	★★★★

It's always a happy marriage when London's Phase 4 is used as the vehicle for Aldrich's dual pianos. The recording is lush, vibrant, tuneful, well-arranged, au courant, danceable, listenable—we run out of adjectives after a while. It's just grand, and not just for lovers, although we can certainly see this tape setting the mood for that special someone. It's darn good from all viewpoints. —W.G.S.

Frank Chacksfield

The Great TV Themes. *Frank Chacksfield and his orchestra playing these TV show themes: Peter Gunn, Doctor Kildare, Man from UNCLE, Peyton Place, Alfred Hitchcock and others. London stereo cassette, LXX 84077. \$7.95.*

Music	★★★
Performance	★★★★
Recording	★★★

TV theme music isn't necessarily this reviewer's idea of a pleasant evening of relaxing with tape, but it does have its uses. For one thing, there's always that *one* program with a theme that you especially like—what's its name again—well anyway, now you can buy this cassette which doesn't take up very much room, since the theme you like probably isn't on it anyway. But there are a few classics, such as the now-infamous Gounod "Funeral March of a Marionette," otherwise known as the Alfred Hitchcock theme. This number alone is worth the price of the cassette (although we did prefer the old disc Boston Pops version of this). Great music it's not; it's okay, interesting, and an occasional pasttime, but not much more. —W.G.S.

Eddy Arnold

Songs of the Young World, *Eddy Arnold with the Orchestra of Bill Walker. Included: Since You've Been Loving Me, Little Green Apples, Wichita Lineman, I Love How You Love Me, The Sunshine Belongs to Me, They Don't Make Love Like They Used To, I Get Baby On My Mind, Tender Is Her Name, Take A Little Time, Sweet Marilyn, I'm In Love With You, Suddenly My Thoughts Are All of You. RCA Victor P8S 1417. 8-Track cartridge.*

Music	★★★
Performance	★★★★
Recording	★★★

As he is referred to, "The Country Como," Eddy Arnold proves once again he is a master of interpreting every phase of popular music. No matter what generation it belongs to. Positively one of his best tapes, Ed shines with *Little Green Apples, I Get Baby on My Mind, and Tender Is Her Name*. The Arnold style makes all other versions of these contemporary slices, non-existent. A good bet for any permanent library. —F.R.

Ray Conniff

Ray Conniff's Hawaiian Album. *Ray Conniff Singers with orchestra and Fred T. Tavares playing fender steel guitar, in a collection of 11 Hawaiian songs that include Blue Hawaii, Beyond the Reef, The Hawaiian Wedding Song, Sweet Leilani and I Wish They Didn't Mean Goodbye. 7½ ips open reel. Columbia CQ 967. \$7.95.*

Music	★★★
Performance	★★★★
Recording	★★★★

So-called Hawaiian music has had a resurgence of popularity ever since the golden islands achieved statehood. True, this genre has a particular charm and appeal of its own, and if you happen to be a Hawaiian music fan or a Ray Conniff fan or both, you'll enjoy this recording. Conniff's stylistic arrangements remove a lot of the sameness that we'd ordinarily expect. Often, the steel guitar is the only hint we have (aside from the lyrics) what the supposed nationality of this music really is. It's a good job all around,



which we've rather come to expect from Conniff's group, but it's missing the very heavy-handed beat and bubbling enthusiasm of his earlier releases. —W.G.S.

John Gary

The One and Only John Gary. *Selections include: The Song From Moulin Rouge, Scarlet Ribbons, Warm and Willing, Bumble Bee, There Goes My Heart, A Quiet Thing, It Had Better Be Tonight, Joy In The Morning, Forget It, Once Upon A Summer Afternoon.* RCA Camden CBS 1059, 8-Track cartridge.

Music	★★★
Performance	★★★
Recording	★★★

A most versatile performer, young Mr. Gary is represented on a tape which should prove to be his best to date. With more and more exposure each day on television and in clubs, his three octave range has become an instrument. And each song etched on tape becomes a living tribute that will be remembered for generations to come. By far the best selections are Scarlet Ribbons, There Goes My Heart, and It Had Better Be Tonight. —F.R.

George M!

Joel Grey in George M! *Original Broadway Cast with musical direction by Jay Blackton. Including: Overture, Give My Regards To Broadway, Forty-Five Minutes From Broadway, Mary, Yankee Doodle Dandy, You're A Grand Old Flag, Over There, and twenty-four other songs.* Columbia OQ 1023. Recorded at 7½ ips. \$9.95.

Music	★★★
Performance	★★★
Recording	★★★

Not only is this an Original Cast tape with the multi-talented Joel Grey, but a musical portrait of the man who owned Broadway . . . George M. Cohan. He was utterly brash, flamboyant, and extremely proud. Cohan lived and loved show business, and is remembered as much today as he was a half century ago. Grey, very seldom sounds like George M., but what he offers is as if Cohan were directing

from within him. All the favorites are here and many long forgotten songs that deserve a revival. A truly important tape that should be in every library. —F.R.

Johnny Mathis

Up, Up and Away. *Johnny Mathis and orchestral accompaniment singing Up, Up and Away; Far Above Cayuga's Waters (!); Where are the Words and two others from "Doctor Doolittle;" The More I See You; I Won't Cry Anymore; I Thought of You Last Night; Drifting; The Morningside of the Mountain.* 8-track stereo cartridge. Columbia 18 KO 0332. \$6.95.

Music	★★★
Performance	★★★★
Recording	★★

Since he's one of our favorite popular singers, it's hard to be completely objective about Johnny Mathis. Suffice it to say he does his usual magnificent job with relatively obscure (and rightfully so) raw material. He actually makes the music sound much better than it has any right to. This 8-track cartridge has the inimitable Mathis delivery with an unobtrusive orchestral accompaniment. It also has fairly poor frequency response, plus the usual amount of noise level and wow that we've come to associate with continuous-loop cartridges. —W.G.S.

101 Strings

Million Seller Hits, Vol. 4. *101 Strings playing: Days of Wine and Roses, Can't Take My Eyes Off of You, Canadian Sunset, Dear Heart and others.* Audio Spectrum/Ampex ASE 5090. 3-3/4 ips. \$4.95.

Music	★★★
Performance	★★★
Recording	★★★★

Pleasant, syrupy sweet and innocuous and excellent for background or mood music—that's the first reaction to this new release, and the second and third reactions. The fact that reviewer played it more than once at least indicates that the tape has merit as a background music program, but doesn't rate much beyond that. Fine to add to the mood music collection or for dubbing onto a longer tape, since this one ends far too soon to set any kind of mood definitively. —W.G.S.

Roslyn Kind

Give Me You, Roslyn Kind with Lee Holdridge Orchestra. *Including: Give Me You, The Fool on the Hill, Summer Tree, If You Must Leave My Life, Can I stop the Rain?, It's a Beautiful Day, Who Am I? A Modern Day Version of Love, It was Only a Dream, I Own the World, The Shape of Things to Come.* RCA Victor, PBS 1438. 8-Track cartridge.

Music	★★★
Performance	★★★
Recording	★★★

Unlike her famous sister Barbra Streisand, Roslyn Kind sings the memorable contemporary, and sings with great gusto and feeling. It's amazing after hearing this her first tape, that she not only is just eighteen years of age but that she has never had a singing lesson in her life. In a sincere effort to make it big on her own one must be thankful for the absence of pages of sugary package notes that usually accompany first efforts of illustrious brothers, sisters, mothers and uncles. Best efforts show through on Jim Webb's If You Must Leave My Life, Who Am I?, and The Fool On The Hill. —F.R.

Si Zentner

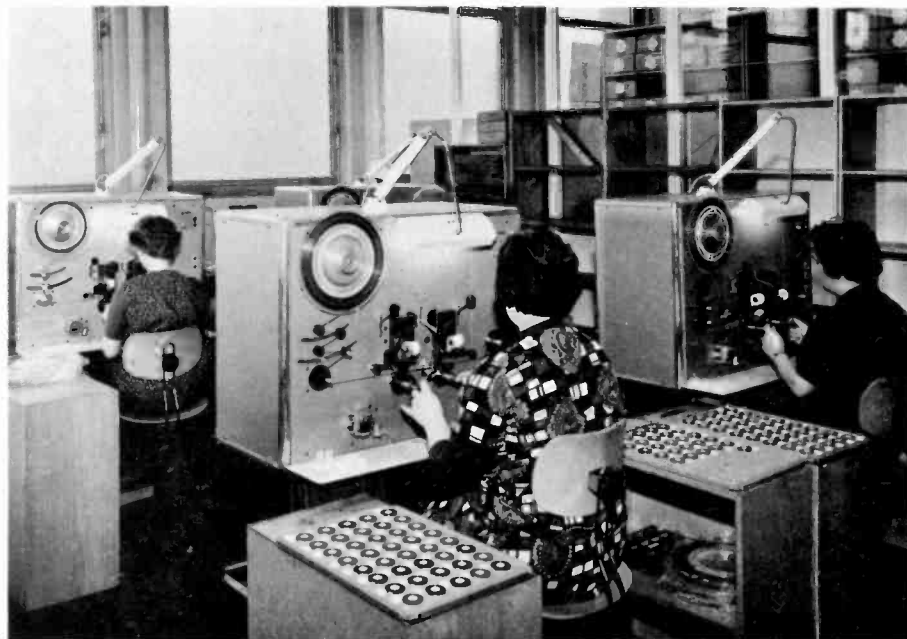
The Best of Si Zentner. *Selections are: Up A Lazy River, More, Moon River, Walk On The Wild Side, The James Bond Theme, Desafinado, The Stripper, Walk Don't Run, Watermelon Man, Calcutta, From Russia With Love, African Waltz, Liberty STL 7427-C, recorded at 7½ ips. \$7.95.*

Music	★★★
Performance	★★
Recording	★★★

Here is the cat who brought the trombone and the twist together in a collection entitled (what else) "The Best Of." Actually these taped gyrations are still quite infectious. Mr. Zentner, passes quickly through his twist-bag to render impressionable items the likes of From Russia With Love, More, and Walk On the Wild Side. Once annalized as the logical replacement for Tommy Dorsey, Si, falls far short of this goal as a musician. But his orchestra latches onto the excitement Dorsey's aggregation enjoyed for so many years. —F.R.

DEUTSCHE GRAMMOPHON'S CASSETTE DUPLICATION PLANT OPENS

Said to be the most modern as well as the largest tape duplication facility in Europe is this Deutsche Grammophon Gesellschaft tape plant in Hanover, Germany. Cassettes start out as large reels of blank tape on duplication units. Picture at top left shows four master tape units at left, eight copying units at right. Girls transfer bulk recorded tapes to cassette hubs. In the meantime, farther along the assembly line, girls complete cassette manufacture in one place, including screw locking operation of both cassette halves. Cassettes can also be sonically welded, simplifying manufacture. Then an operator affixes labels, and the finished cassette is ready for a quality control check which includes a test for recording level and excess friction within the cartridge.







by Erwin Bagley

Although no two people will agree on what constitutes a basic library of classical music on tape, here is a listing compiled by our reviewers and editors. In our judgement, it provides an excellent check list against which to compare your library, and includes some interesting pointers for new directions in which you might wish to expand. Not all of the choices were unanimous, and not all of each reviewer's favorites have been included. But we believe it can help you create a library of lasting music. Because most music lovers prefer to specialize in a given type of music—opera, or chamber music, for example, they may not be aware of some of the most appealing music in other categories.

The next few pages list the principal categories of serious music—operas, symphonies, concertos, string quartets and so on—divided into three groups. In the first column appear those works we believe are indispensable to any well-rounded collection. In the second are works which are desirable but not absolutely essential. For the listener who's interested in exploring new directions in music, the third column includes some suggestions worthy of further study.

In most cases where the music is available on tape, we have recommended a prerecorded tape version of it—individual choices (where there was a choice of performer or recording) being made by our reviewers after extensive back-and-forth debate. In those cases where there is no recording of a work on prerecorded tape, or where all available recordings are considered inferior by our reviewers, no listing of artist or tape label will follow the selection. In these cases, we recommend you consult your FM program guide to find out when these works will be broadcast in your community, and tape them off the air.

The rapid expansion of the prerecorded tape catalogue during the past year is a trend we expect to continue during 1969. The addition of new recordings each month may change the choice of performance available to you when you decide to make your purchase. Thus we suggest you consult an up-to-date catalogue of prerecorded tapes before making purchases.

A Recommended
Basic Library
of Serious Music

Essential	Desirable additions	Off the Beaten Track
Concertos		
<p>Bach—Harpichord Concertos Nos. 1, 2—Munchinger (London)</p> <p>Beethoven— Piano Concerto No. 3—Serkin (Columbia) Piano Concerto No. 4—Cliburn (RCA) Piano Concerto No. 5—Backhaus (London) Violin Concerto—Milstein (Angel)</p> <p>Brahms— Piano Concerto No. 1—Katchen (London) Piano Concerto No. 2—Cliburn (RCA)</p> <p>Bruch—Violin Concerto in G minor—Heifetz (RCA)</p> <p>Chopin— Piano Concerto No. 1—Rubinstein (RCA) Piano Concerto No. 2—Vassary (DGG)</p> <p>Franck—Symphonic Variations—Boult (London)</p> <p>Gershwin— Concerto in F—Lowenthal (Vanguard) Rhapsody in Blue—Wild (RCA)</p> <p>Grieg—Piano Concerto—Pennario (Capitol)</p> <p>Handel— Violin Concertos—Menuhin (Angel) Horn Concertos— Wind Concerto No. 2—</p> <p>Liszt—Piano Concerto No. 1—Mendelssohn—Richter (Philips) Piano Concerto No. 1—Serkin (Columbia) Violin Concerto—Heifetz (RCA)</p> <p>Mozart— Piano Concerto No. 20—Haskil (Mercury) Piano Concerto No. 24—Haskil (Mercury)</p> <p>Paganini—Violin Concerto No. 1—Ricci (Decca)</p> <p>Rachmaninoff—Piano Concerto No. 2—Janis (Mercury)</p>	<p>Bach—Violin Concertos Nos. 1 and 2—Oistrakh (DDG)</p> <p>Beethoven— Piano Concerto No. 1—Serkin (Columbia) Piano Concerto No. 2—Katchen (London)</p> <p>Bpccherini—Cello Concerto</p> <p>Dvorak—Cello Concerto—Starker (Mercury)</p> <p>Handel—Organ Concertos—Richter (London)</p> <p>Haydn—Cello Concerto—Rostropovich (London)</p> <p>Liszt—Piano Concerto No. 2—Richter (Philips)</p> <p>Mozart— Piano Concerto in B flat (K. 450) Bernstein (London) Piano Concerto in G (K. 453) Anda (DGG) Violin Concerto No. 4—Heifetz (RCA Victor) Violin Concerto No. 5 Horn Concertos Nos. 1-4—Brain (Angel)</p> <p>Prokofieff—Violin Concerto No. 1—Milstein (Angel)</p> <p>Rachmaninoff— Piano Concerto No. 3—Cliburn (RCA) Rhapsody—Pennario (Capitol)</p> <p>Saint-Saens—Piano Concerto No. 2—Entremont (Columbia)</p>	<p>Bach—Concertos for Two Harpsichords Gerlin (Nonesuch)</p> <p>Bloch—Schelomo—Rose (Columbia)</p> <p>Hindemith—Der Schwanendreher</p> <p>Mozart—Sinfonia Concertante (K. 364)—Oistrakhs (London)</p> <p>Poulenc—Concerto for Organ—Durwfle (Angel)</p> <p>Ravel—Piano Concertos Haas (DGG)</p> <p>Shostakovich—Piano Concerto</p>

Essential	Desirable additions	Off the Beaten Track
Schumann—Piano Concerto— Katchen (London) Tchaikovsky— Piano Concerto No. 1— Cliburn (RCA) Violin Concerto—Oistrakh (Angel) Telemann— Trumpet Concerto in D Oboe Concerto—Koch (Archive) Vivaldi—Four Seasons— Tilegant (Nonesuch)		

String Quartet

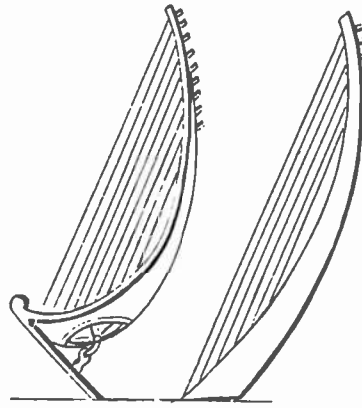
Beethoven—Complete Amadeus (DGG) Brahms—Quartets (complete) Haydn—Op. 33 (complete) Weller (London) —Op. 76 No. 3 Amadeus (DGG) —Op. 77 (complete) Mendelssohn—Op. 13 —Op. 44, No. 3 Mozart—Quartets 14–19— Julliard (Epic) —Quartets 20–22 Schubert— Quartet "Death and the Maiden"—Amadeus (DGG) Quartets (Complete) Schumann— Quartets in F and A Quartet in A Minor	Bartok—Quartets—Hungarian (DGG) Borodin—Quartet in D. Debussy—Quartet Dvorak—American Quartet Haydn—Op. 17 (complete) Ravel—Quartet Smetana—Quartet in E minor.	Boccherini—Four Quartets Hindemith—Quartet No. 3—
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Other Chamber Music

Beethoven—Archduke Trio Trio in D—Heifetz (RCA) Brahms— Clarinet Quintet Piano Quintet—Juilliard (Epic) Mendelssohn— Octet— Mozart— Clarinet Quintet—Vienna Octet (London) Divertimento No. 2—Szell (Epic) Serenade No. 10 Serenade No. 11 Serenade No. 12 Schubert— Octet— "Trout" Quintet—P. Serkin (Vanguard) Trio in B flat—Heifetz (RCA)	Beethoven— Quintet for Piano and Winds Ashkenazy (London) Serenade in D Brahms—Horn Trio Piano Trio in B Dvorak—Quintet in E flat Quintet in G Hydn—Trios 1–3 Mozart—Two Piano Quartets Ravel—Trio Schoenberg—Verklaerte Nacht Mehta (London) Stravinsky—Duo Concertant	Bloch—Piano Quintet Boccherini—Guitar Quintet Chausson—Concert for Piano, Violin and String Quartet Debussy—Sonata for Flute, Viola and Harp Hindemith—Kleine Kammer- musik Hummel—Septet Janacek—Concertino Nielsen—Wind Quintet Piston—Piano Quintet Riegger—Wind Quintet
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Essential	Desirable additions	Off the Beaten Track
Opera		
Beethoven—Fidelio (London) Bizet—Carmen (London) —Pearl Fishers (Angel) Donizetti—Lucia (Angel) Gluck—Orfeo Gounod—Faust (Angel) Leoncavallo—Pagliacci (DGG) Mascagni—Cavalleria Rusticana (DGG) Mozart—Marriage of Figaro (London) —Don Giovanni (London) —Magic Flute (DGG) Mussorgsky—Boris Godunov (Angel) Offenbach—Tales of Hoffmann (Angel) Puccini—La Boheme (RCA) —Madama Butterfly (RCA) —Tosca (London) Rossini—Barber of Seville (London) Verdi—Aida (RCA Victor) —Rigoletto (London) —La Traviata (RCA) —Il Trovatore (RCA) Wagner—Die Meistersinger (RCA) —Tristan und Isolde (London) —Die Walkure (RCA)	Bellini—Norma (RCA) I Puritani (London) Borodin—Prince Igor Donizetti— Don Pasquale (London) Elisir d'Amore (London) Mozart—Cosifantutte (Angel) Orff—Carmina Burana (Parlament) Puccini— Gianni Schicchi (London) Turandot (RCA) Smetana—Bartered Bride (Artia) Strauss— Der Rosenkavalier (Angel) Salome (London) Verdi— Falstaff (RCA) Forza del Destino (London) Otello (RCA) Wagner— Parsifal (Philips) Flying Dutchman (RCA)	Berg—Wozzeck (DGG) Berlioz—Beatrice et Benedict (Oiseau Lyre) Debussy—Pelleas et Melisande (London) Giordano—Andrea Chenier (Angel) Handel—Acis et Galathea —Alcina (London) —Sosarme Mascagni—L'Amico Fritz Montemezzi—L'Amore dei Tre Re Puccini—Manon Lescaut (London) Purcell—Dido and Aeneas Ravel—L'Heure Espagnole Rossini—L'Italiana in Algeri (London) Strauss—Ariadne auf Naxos —Elektra (DGG) Tchaikovsky—Eugen Onegin —Pique Dame

Choral		
Bach—Cantata No. 140 (Archive) —Mass in B minor (Archive) —St. Matthew Passion (London) Beethoven—Missa Solemnis (Columbia) Berlioz—L'Enfance du Christ (Oiseau-Lyre) —Requiem (RCA) Brahms—German Requiem (DGG) Handel—Messiah (Philips) Haydn—The Creation (Vanguard) Mozart—Requiem (London) Palestrina—Missa Papae Mar- celli (DGG) Prokofiev—Alexander Nevsky (Angel) Purcell—Come Ye, Sons of Art (Vanguard) —Indian Queen	Bach—Cantata No. 4 Cantata No. 80 (Archive) Easter Oratorio St. John Passion Debussy—Martyre de Saint- Sebastien Dvorak— Stabat Mater Gabrieli—Canzoni Handel—Israel in Egypt Judas Maccabaeus Haydn— The Seasons (DGG) Lord Nelson Mass (London) Mass in time of war Mendelssohn—Elijah Mozart—Exsultate, Jubilate Mozart—Vesperae Solemnnes de Confessore Poulenc—Gloria in G (Angel)	Bach—Cantata No. 1 —Magnificat in D (Archive) —Arias (Decca) Cherubini—Requiem Gregorian Chant Handel—Dettingen Te Deum Janacek—Slavonic Mass (DGG) Stravinsky—Oedipus Rex Victoria—Missa Pro Defunctis Vivaldi—Gloria —Juditha Triumphans The Play of Daniel (Decca) Madrigal Masterpieces (Van- guard) Mozart—Masonic Music (Columbia)



Essential	Desirable additions	Off the Beaten Track
Rossini—Stabat Mater Schubert—Mass in E Flat (Decca) Verdi—Requiem (Angel)		

Vocal Music

Canteloube—Songs of the Au- vergne (Vanguard) Loewe—Ballads Mahler—Kindertotenlieder (DGG) Mozart—Songs Mussorgsky—Songs and Dances of Death Schubert—Songs—Souzay (Philips) —Die Winterreise —Die schoene Muel- lerin (DGG) Schumann—Dichterliebe (DGG), Strauss—Songs	Berlioz—Nuits d'Ete (London) Debussy—Chansons de Bilitis Mahler—Lied von der Erde (RCA Victor) Villa-Lobos—Bachianas Bra- sileiras No. 5 Weill—Songs Wolf—Italienisches Liederbuch Songs	Britten—Serenade for Tenor (London) Falla—Songs Hindemith—Marienleben Schoenberg—Pierre Lunaire
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Operettas and Light Music

Gershwin—Porgy and Bess (Decca) Gilbert & Sullivan— Mikado (London) Patience (London) Pinafore (London) Princess Ida (London) Kern—Show Boat (Columbia) Lehar—Merry Widow (Angel) Loesser—Guys and Dolls (Decca) Offenbach—Orpheus in Hades Porter—Kiss Me Kate (Capitol) Rodgers—Oklahoma! (Decca) —South Pacific (Richmond) Strauss—Fledermaus (London) —Gypsy Baron	Bernstein—West Side Story (Columbia) Gilbert & Sullivan— Iolanthe (London) Pirates of Penzance (London) Ruddigore (London) Yeomen of the Guard (London) Lane—Finian's Rainbow (RCA) Lerner & Loewe— My Fair Lady (Columbia) Loesser—Guys & Dolls (Decca) Rodgers & Hammerstein— Carousel (Capitol) King & I (Capitol) Romberg— Student Prince (Columbia) Desert Song (RCA)	<p style="text-align: right;">continued next month</p>
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Will your tape recorder sound as good in December as it did in May?

How do you *know* that a tape recorder will sound as good in seven or eight months as it does when it's new? You obviously don't. Not with most. But you *do* with an Ampex player/recorder. Because of the exclusive, deep-gap Ampex heads.



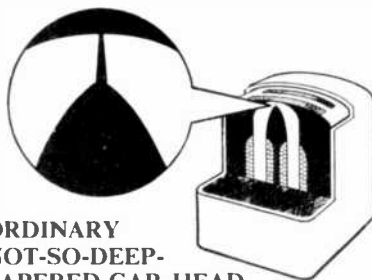
AMPEX 755 TAPE DECK

Let us explain. The head is the most important part of any player/recorder. It is an electromagnet which puts sound on magnetic tape (when recording) and recreates sound from patterns on the tape (playback).

The rest of the recorder is designed to do nothing more than get the most out of the heads.

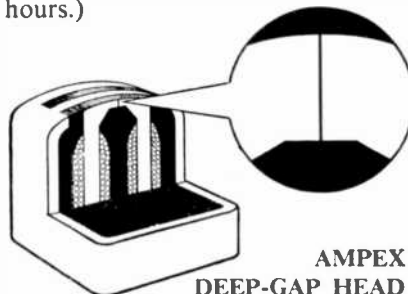
All tape heads are produced to have the smallest possible air gaps between their poles. Because the smaller the gap, the higher the frequency that can be recorded or played back at a given tape speed.

It would stand to reason then, that every manufacturer would try to make its head gaps as small as possible. And they do . . . at the *top* where the tape meets the head. The trouble is, they have a great deal of difficulty keeping the gaps *straight*.



ORDINARY NOT-SO-DEEP-TAPERED-GAP HEAD
(Typical head used by other manufacturers)

Take a look at the drawing of the ordinary tape head above. It has a pole gap distance of about 1/30th the width of a human hair. *To begin with.* But, as the head begins to wear down, the pole gap begins to widen. And the frequency response begins to deteriorate. So the unit can't possibly sound the same in December as it did in May. And in a relatively short time the head has to be replaced. We call this kind of typical head "*tapered shallow-gap head.*" (Under ordinary circumstances it wears out in 500 to 1000 hours.)



AMPEX DEEP-GAP HEAD
(Exclusively on Ampex Player/Recorders)

But *Ampex deep-gap heads* don't have that problem. Because they consist of two parallel poles brought together to the precisely proper distance by a unique process. This manufacturing technique is exclusive with Ampex. It's much more time consuming, and requires painstaking microscopic precision. But, it's worth it. Because, even as Ampex heads begin to wear down, *the gap distance continues to remain constant.* And so does your frequency response!

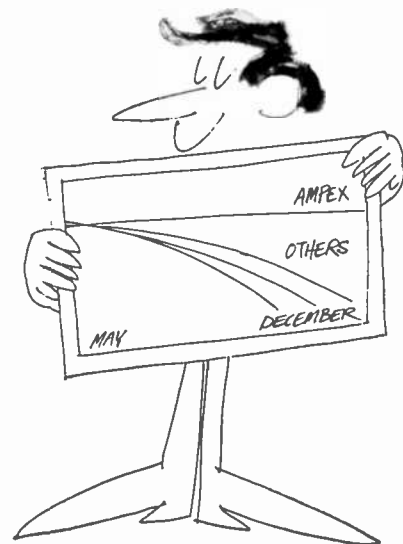
And in addition, because Ampex does not use pressure pads, Ampex deep-gap heads wear much more slowly. Don't be surprised if they last well over twelve years, even if you use your player/recorder two hours a night, every night. (That's about 10,000 hours, as compared to about 500-1000 for other tape heads.)



So, if you're confused by all kinds of claims for frequency response, remember that frequency response usually drops after use. Except with Ampex player/recorders. There's no mystery. (1) *Ampex heads last much longer.* (2) *Even when they do wear, the gap never varies and neither does the frequency response.* Which is why you'll be ahead with Ampex. Way ahead.

AMPEX

AMPEX CORPORATION/CONSUMER EQUIPMENT DIVISION
2201 WEST LUNT AVENUE/ELK GROVE, ILLINOIS 60007





Finest tape, finest package for the audio-file

After we had developed BASF, the "ageless" recording tape, we realized it didn't make much sense to package it in an ordinary cardboard box offering only temporary protection at best.

A tape designed to preserve the original brilliance and fidelity of your recordings for generations deserves a permanent storage cabinet all its own.

So we packaged our tape in the "Perma-store" library box, a sturdy, decorator-styled container molded of rigid, impact-resistant plastic. The "Perma-store" package not only offers permanent protection against dirt and physical damage . . . it enables you to build a tape library that looks as good as it sounds.

And yet BASF, the world's finest tape and the only tape exclusively packaged in a permanent plastic container, costs no more than the tape you are buying now. All in all, it's the perfect tape for the audiophile's audio-file.

