

In Memoriam

Henry Kloss, an inventor of innovative audio and video components, died on January 31 in Cambridge, Massachusetts. He was 72 years old.

Educated at MIT, Kloss developed technical expertise and designed equipment for the ear rather than the spec sheet. His products had a clean, smooth sound, which was called the "Boston sound."

Kloss began working at Acoustic Research in 1952 with engineer Edgar Villchur. He invented the AR-1, the first loudspeaker small enough to fit on a bookshelf, but one that produced rich, deep bass tones. He provided extra power to the low end of the sound spectrum and designed the loudspeakers to accommodate the extra punch without overpowering the rest of the tonal range.

Kloss helped found KLH in the 60s, the K was for his name, the L and H were named for his colleagues, Malcolm Lowe and J. Anton Hoffman. Kloss was also responsible for the Model 8 FM radio, which could pull in stations from a crowded dial. This feature became known as high selectivity. He created some of the first successful audio devices to use transistors. Later while working at Advent he created the first cassette tape deck to use the Dolby B noise reduction system.

When he later turned his attention to television, he designed pioneering projection TV equipment. His system earned an Emmy award for technological achievement.

In 1988 he founded Cambridge Soundworks. He used mail order to keep costs down, deciding that customers would be willing to buy loudspeakers based on his reputation and strong reviews. In 1997 he sold the company to Creative Labs. In 2000 Kloss designed an elegant tabletop radio, the Model One from Tivoli Audio. Applauded for its rich sound, the small wooden cabinet was designed with three knobs, a large

smooth-gliding tuning dial, a volume control, and an on-off switch. With sophisticated circuitry used in cellular phones it locked onto a radio signal. The \$99. radio sounded as good as models costing much more.

He is survived by two daughters, and seven grandchildren.

Carl Seltzer, a 1980 Grammy Award nominee and sound engineer, died on January 29 at St. Agnes Hospital in Westchester, New York. He suffered from complications caused by a stroke and a long battle with prostate cancer. Seltzer was technical director and audio manager at Art D'Lugoff's Village Gate from 1977 to 1992.

Known in the music industry as an important ragtime jazz enthusiast and historian, Seltzer was a friend and business partner of Eubie Blake with whom he established Eubie Blake Music, a recording company founded in 1969, which helped to promote interest in Scott Joplin and other composers of ragtime music. It was Seltzer's technical ability that enabled the company to specialize in remastering old recordings and showcasing new early jazz performers. As Chris Albertson, music critic for *Stereo Review Magazine*, explained, "Music lovers and jazz historians owe a debt to Carl Seltzer, the man responsible for recording, producing and annotating Blake's records. He has given us a permanent record of a vanished era, enabling us all to share the tremendous vitality of the extraordinary Eubie Blake."

Born in Phoenixville, Pennsylvania, in 1936, Seltzer was the son of a physician who had a keen appreciation for ragtime. He exposed his son to the intricate scales and fingering involved in playing the music of Joplin. During Carl's high school years he and his father built their own hi-fi system to amplify and reverberate the sound.

Carl enrolled in the University of Delaware as a chemical engineering student but switched to theater arts and obtained his degree to begin a career in lighting design. He landed his first job in New York city as an assistant to Tharon Musser, a successful lighting designer for Broadway shows. This apprenticeship led to lighting positions with several summer stock companies, including the Santa Fe Opera company in 1963 and the Stratford Shakespeare Festival a year later. The move to Broadway eluded him, however, until he switched to sound engineering and joined the United Scenic Artists Local 829 in 1971.

Carl was adept at enhancing and capturing live performances outdoors, on stage, or in his studio. His soft-spoken style and personality endeared him to many jazz musicians, who knew he appreciated their music. The bottom line with Carl was always the music rather than just technology. He made the artist and the audience comfortable. He captured the excitement of the Village Gate in his recording of "One Mo' Time," which is now revived on Broadway.

After his years of working at the Village Gate, he opened his own recording studio, Seltzer Sound, in a brownstone on the lower East Side of Manhattan in 1981. His philosophy was to create quality acoustic or natural sound recording without mixing, in a salon setting. He built a cult following around a 1909 Steinway, which he maintained for its world class sound quality. Among the many artists who appreciated his live 2-track recording sessions where "fix it in the mix" was not necessary were jazz musicians Lee Konitz, Dick Hyman, Doc Cheatham and classical stars as well as contemporary composer Phillip Johnston.

He is survived by his mother, a sister, nephew, and his life partner, Elaine Shipman.

Charles Childs
New York, NY