

In Memoriam

VINCENT MALLORY*

Vincent Mallory F.A.S.A. died on 17 January last at his home in Washington, D.C. after seven years of cancer. Our profession and the several disciplines in which he excelled can ill afford the loss.

For the record, Vincent was born April 9, 1898 and received early classical training in Jesuit schools in Western Pennsylvania. At the University of Pittsburgh and Carnegie Institute of Technology, he pursued simultaneously with vigor and distinction both engineering and the theatre. After short World War I service, he played in vaudeville and tramped much of the country in the killing five-a-day routine. While stage manager for Ruth Draper, he met and married Dorothea Norton, who survives him.

For the GRANDSTREET FOLLIES, he designed the electronic sound reproducing equipment for a skit burlesquing the then nascent talkies. He designed the transformers for the system. Ferranti hired him forthwith to design transformers.

He served New York City as announcer on WNYC and as Chief Sound Engineer for the Department of Parks where he provided Mayor LaGuardia with a dummy microphone to nuzzle and picked him up undistorted from overhead. As consultant to the Federal Theatre, he developed the sound system which was the heart of the LIVING NEWSPAPER now remembered by its less dramatically compelling descendant, the documentary motion picture.

Vincent served as chief engineer for the Todd Transformer Company, The Transformer Corporation of America, and the Sound Research project at Stevens Institute of Technology.

In this last capacity he designed the Stevens Sound Control System, worked on the dramatic productions for the Bell Telephone Laboratories' first stereophonic recordings, installed the Stevens

system in the Metropolitan Opera where for two seasons maestri and directors reveled in the ability to give the performances subtlety and scope never before (or since) possible.

Pearl Harbor brought Vincent orders to active duty in the Navy. He served as Senior Naval Officer with his Stevens colleagues then working on NDRC Project 17.3-1, and went to the Sicily invasion with them; then directed acoustical and electronic techniques in Scotland and in the Joint Staff in Washington. He received the SECNAV commendation award, the honorary degree of Electrical Engineer from Stevens; he was a fellow of the ACSOC, and (very proudly) an honorary member of the United States Navy Band.

He retired as Chief of the General Equipment Branch of the Missile Guidance Division, Naval Ordnance Experimental Unit shortly before he died. With Harold Burris-Meyer, he wrote numerous technical papers published in JASA and in the report of the 3rd International Acoustical Congress, and one book—SOUND IN THE THEATRE. He worked as consultant on sound control in many plays and theatres.

Vincent's zest for living, his humor, his energy, his impatience with the second best, were proverbial. "A fellow of infinite jest, of most excellent fancy," he postulated as a logical backwash from current flood of canned music, the loud, continuously playing juke box from which a coin will buy a few minutes of quiet. In autographing a friend's copy of SOUND IN THE THEATRE, he quoted Oliver Wendell Holmes: "And silence like a poultice comes to heal the blows of sound."

* By Harold Burris-Meyer, Mr. Mallory's long-time associate.

WALTER SYDNEY BARRELL*

Mr. Walter Sydney Barrell, for many years Director of the E.M.I. Studios in London, died at Worthington on January 18th, 1961, at the age of 70.

Born in Suffolk, Mr. Barrell was educated at the Queen Elizabeth Grammar School at Ashbourne in Derbyshire, and at the London Technical Training College. He joined the United Wireless Company of America in 1909, and from 1911 to 1915 was on the operating staff of the Marconi International Marine Communication Company.

In 1925 his association with the record industry began: he joined the Columbia Graphophone Company Limited in London, and was soon appointed Chief Engineer. In addition to his responsibilities for the design of recording equipment, Mr. Barrell was compelled by repertoire requirements to undertake many celebrity recordings abroad, including the Bayreuth Festival, La Scala Opera in Milan, the Concertgebouw in Amsterdam and others.

He also collaborated with the late A. D. Blumlein in the design and production of the Columbia Electrical recording system. During this time he reorganized the Columbia Company's expanding recording activities in the United Kingdom and its many overseas centers.

In 1931, when Electric and Musical Industries Ltd. was formed, Mr. Barrell became Chief Engineer at their new Abbey Road Studios. The studios were re-equipped under his direction. About this time A. D. Blumlein designed the first stereophonic recording system and under Mr. Barrell's direction a number of remarkable 78 r.p.m. stereo discs were made. From the outbreak of the war until 1946

recording activities at E.M.I. were much curtailed but, in addition to valuable work for the Admiralty, Mr. Barrell had time to initiate successful experiments in extending the frequency range of records.

In 1946 Mr. Barrell became Director of E.M.I. Studios Limited. Under his control many developments took place including tape and microgroove recording. He travelled extensively at this period and made a host of friends in the United States and Europe.

In 1952 he became President of the British Sound Recording Association.

He retired from the direction E.M.I. Studios in 1955 and became Technical Liason Officer for the company's world wide recording activities, and in this capacity his experience and advice were invaluable to his colleagues in the industry.

In 1956 Mr. Barrell was elected an Honorary Member of the Audio Engineering Society of America, a rare distinction as it was the first time the honor had been conferred on one other than an American citizen. He was presented with the citation in New York at a ceremony which demonstrated the high regard in which he was held.

His retirement, at the age of 67, from the company's service was regretted by all who knew him.

His hospitality at this house at Jordans was well known and he was happy in his move to Worthing. He leaves a devoted widow and family, to whom we offer our deep sympathy.

* Excerpted from *The Gramophone*.