



Melvin C. Sprinkle

**Melvin C. Sprinkle**, a charter member of the Audio Engineering Society, passed away 1981 December 30. Mel and David Sarser, a violinist with Toscanini's NBC Symphony, developed the "musician's amplifier" directly after World War II. Literally thousands of them were built including untold numbers in a Heathkit version. During his fruitful career, Mel worked for Radiomarine Corp. as an engineer prior to World War II; the War Department and later the Navy Department during the war; and for E. H. Scott, where he became interested in "high fidelity" sound reproduction.

Mel's career included creative stops at Altec, Ampex, Page Communications Engineers, his own acoustical consulting firm, New Jersey Communications (as a special consultant for the New York Giants' football stadium), Dynacom, and Seal. At the time of his death he was involved in audio consulting work under Sprinkle & Associates; was a part-time professor of audio and electronics for Capitol Institute of Technology; and was on the staff of De Liu-Cather, Inc.

Mel's greatest renown was his remarkably accurate and thorough tutorial papers that two generations of audio engineers teathed on. A few of his exceptional tutorial papers include: "The Gain of Audio Amplifiers," "The Measurement of Amplitude-

Frequency Response of Audio Equipment," and "The Ultimate Noise."

To those of us engaged in training engineers, Mel's papers were and are of great value. He knew no rivals, shared in detail his immense expertise with any who desired to really know, and exhibited the patience of a saint with "slow learners." We always listened intently to anything Mel had to say on technical matters; his depth of study, his clarity of presentation, and his patience with our failure to always comprehend made him an inspired teacher.

Few engineers in audio are privileged to have meaningfully touched so many areas of the industry.

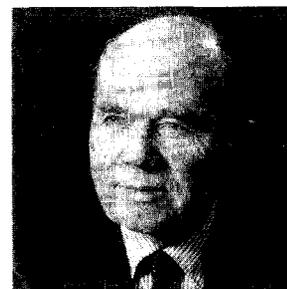
DON DAVIS

News of the death of **Vilhelm Lassen Jordan**, civil engineer and Dr. Tech., has been received with deep regret not only by his friends but by audio people throughout the world. Jordan, who was born in 1909, was the first Danish engineer who chose to devote his life to acoustics. In the mid-1930s he was hired by the principal of the Technical University of Denmark, Professor P. O. Pedersen. Even at this early stage in his career, Jordan was fascinated by architectural acoustics. In 1941 he earned his doctorate with a thesis on "Electro-acoustic Studies of Materials and Models."

The work was to prove of vital importance to his future. He specialized in the field of architectural acoustics and contributed many original views in the development of the field.

Over the years Jordan acted as acoustics consultant in the construction or conversion of concert halls and theaters throughout most of the world. Buildings such as the Danish Broadcasting Centre; Swedish Broadcasting Centre; Tivoli Concert Hall, Copenhagen; Lincoln Center, New York; Sydney Opera House; Wintergarden Theatre, London; National Theatre, Nicaragua; Congress Hall, Abidjan; Oslo Concert Hall; National Theatre, Guatemala; and Concert Hall, Dublin; are examples of some of the major projects on which he worked. He was one of the world's indisputable leaders of architectural acoustics. Few people have tackled and solved so many major acoustics problems in world architecture as he did. His extensive knowledge and experience spanned a 45-year career in architectural acoustics. In his book, *Acoustical Design of Concert Halls and Theatres*, published in 1980, he recorded his experience for the benefit of the next generation of audio experts. Many audio people—old and young—all over the world owe a debt of gratitude to Jordan for his technical contribution and friendship. As an active person sincerely involved in his field and his friends, he was one of a group of Danish civil engineers whose work has helped create respect for Danish know-how and skill.

FRITZ INGERSLEV



V. L. Jordan