



crashing through and overriding the lighter sections.

Following this the tape was played that had been made with the 640 AA mike suspended above the stage. It demonstrated that the balance was good and the sound was realistic and natural.

Because the pickup and playback was monaural the exact feeling of the live orchestra was missing, although it came mighty close. We had the feeling that there is room for another try to be made except that this time the recording and playback should be done binaurally. We think that such a performance would lift the audience right out of their seats with its complete realism. It is evident from this Soundorama experiment that with tape and fine equipment the potential is there.

The size of the audience should be a good barometer to the popularity of such performances. Constitution Hall is larger than both Carnegie Hall and the Academy of Music in Philadelphia. That it was packed to the rafters attests to the interest.

According to one newspaper critic, those attending the concert were not, for the most part, the regular symphony audience but, instead there were a lot of new faces, folks who were primarily interested in hi-fi and home music.

As part of the demonstration, the manufacturers whose equipment was used in the show, had displays in the lobby and representatives were present to explain the functions of the equipment to the concert goers before and after the concert and during the intermissions.

Reaction of the music critics was good and some also expressed the feeling that the recorded portion of the show was so short that a fair comparison could not be made.

One engineer said, "'Soundorama' opens a new chapter in the adventure of capturing the emotions of sound. It is a great challenge to science as well as to music. Those who saw and heard this concert got the best possible demonstration of the progress we have made up to the present.

"We want to remove the aura of mystery and mumbo jumbo which surrounds the technique of high fidelity music reproduction. It is definitely not black magic but clean-cut engineering applied to a specific problem."

The first "Soundorama" concert was not preserved on the tape for by special agreement with the American Federation of Musicians, all tapes made had to be erased following the concert.



Upper left: the equipment used in the demonstration consisted of two recorders, ten 50 watt Fisher amplifiers and ten Jensen Imperial speakers. All the items were mounted in full view of the audience who were thus treated to an inside view of how recordings were made. Top right: the Western Electric 640 AA condenser microphone which made the orchestra pickup was suspended about 20 feet above the stage and slightly behind the podium. With it were rigged other mikes to provide a safety factor in case of failure. The 640 AA was calibrated by the Bureau of Standards. Center: the recorders and amplifiers were set up on the left side of the stage. This shot, made at rehearsal, shows the ten Jensen Imperial speakers lined up along the rear wall behind the musicians. Below: the principals in the production of "Soundorama." From left to right: Bert Berlant, president of Berlant Associates, Dr. Howard Mitchell, conductor of the National Symphony Orchestra, Harvey Fisher, president of the Fisher Radio Corporation, and Karl Kramer, manager of technical services of the Jensen Manufacturing Company.