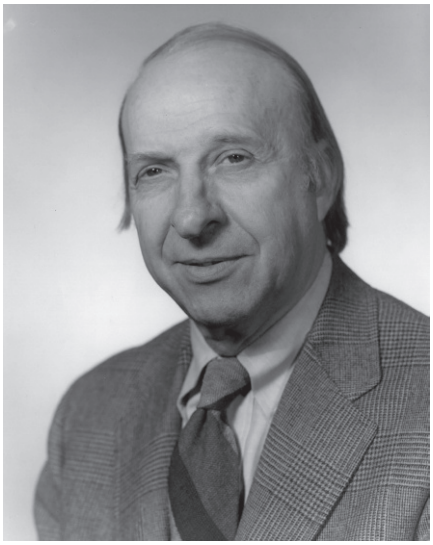
OBITUARIES



Kerns H. Powers an Honorary Member of the Society passed away on 5 June 2010.

Powers joined RCA Laboratories, Princeton, N.J., in 1951 to work on dot sequential color television, the forerunner of NTSC. During his years at RCA, his work included high-resolution radar, ELF transmission, single-sideband transmission, data communication, cable television, satellite communication, videodisc, and enhanced definition television. He became a group head in 1959, director of the Communications Research Laboratory in 1966, and staff vice-president of communication research in 1977. Powers retired from RCA in 1987 after more than 35 years of service, specializing in communications engineering. At the time of his retirement, he was in charge of research in support of the communications, broadcasting, and government systems businesses of RCA.

Powers' honors include the Forty-One for Freedom Award of the U.S. Navy in 1967, delivery of the prestigious Shoenberg Lecture before the Royal Television Society in 1987, and the National Association of Broadcasters in Engineering Achievement Award (in Television) in 1991. In 1992, he was awarded the Charles F. Jenkins Lifetime Technical Achievement Award by the National Academy of Television Arts and Sciences.

Powers joined the Society in 1981 and became a Fellow two years later. SMPTE recognized his contribution to the industry in 1988 when he was awarded the Progress Medal Award. He was awarded Honorary Membership to the Society in 1995. The Society honored him again in 2003 with the David Sarnoff Award for progressive scanning techniques and the 16:9 aspect ratio. In addition to his membership at SMPTE, Powers was also a Life Fellow of the IEEE and a member of the National Association of Broadcasters.

Powers received BSEE and MSEE degrees from the University of Texas in 1991 and SC.D summa cum laude from Massachusetts Institute of Technology in 1965. He published numerous technical papers.

Powers is survived by his wife of 58 years Gladys, daughter Lisa, son John, and two grandsons.

Gerald A. Clouser passed away suddenly on Thursday, 23 December 2010.

Clouser was a long-time sustaining member of SMPTE and had been affiliated with both WFMR in Milwaukee and WFMT in Chicago at various times. He was also affiliated with Marcus Theatres in Milwaukee Wisconsin, where he worked as a motion picture projectionist and was president of the Motion Picture Projectionist's Union for many years. He also had his own motion picture equipment and sound consulting company, Theatre Sound Services.

An avid fan of motion picture technology and production, Clouser was periodically asked to consult with major motion picture corporations on the designs of sound stages and audio equipment configurations when requested, and was frequently called upon by producer Stanley Kubrick to make certain the picture looked proper on the screen, and the auditorium sounded like Kubrick wanted it to sound when Kubrick was premiering a new motion picture in the U.S.

Clouser was issued an Amateur Radio Call Sign and held his First Class FCC License for more than 50 years.

He is survived by his Brother, Daniel Cain, who is also a member of the SMPTE.

James John De Palma passed away after a short illness on 7 August 2010.

A native of Rochester, N.Y., De Palma grew up in Charlotte, N.C. Early in his career at Kodak, De Palma worked in the Synthetic Chemistry Division and then transferred to the Physics Division, where he spent the bulk of his professional career immersed in research in vision, photometry, radiometry and filter design, to better understand "how the eye sees."

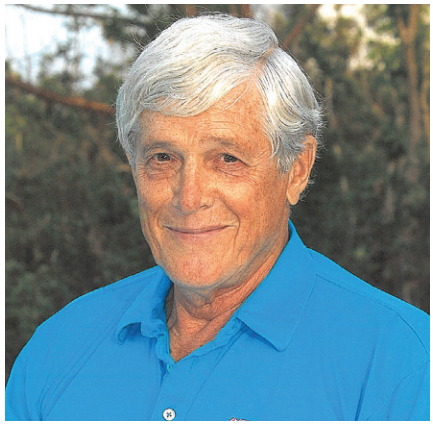
In 1966, he was named head of the Optical Technology Laboratory, and was the first Italian-American at Kodak to head a research laboratory. De Palma was a co-inventor of the Ektalite Screen, which won the IR-100 Award in 1968. He held 19 patents and had many publications. In 1962, he received the Optical Society of America Journal Award. In 1968, he received the SMPTE Journal Award Honorable Mention. After a dedicated 40-year career as a research scientist, De Palma started a second career, teaching math and physics at the Community College of the Finger Lakes in Canandaigua. Before that, he taught at St. John Fisher, RIT and the University of Rochester, and took great pride in inspiring his students to become competent in math and science.

De Palma is survived by his loving wife of 58 years, Marie De Palma; daughters, Debra (Ashraf Youssef) De Palma, Donna De Palma; sons, James Peter (Lisa) De Palma, Peter Michael De Palma; grandchildren, Ashley, Anthony, Safaya, Yaseen, Kyle; brother, Paul De Palma and nieces and nephews.

Everett Clayton Hall: Motion Picture Pioneer

In the 1950s and 60s, Everett Hall, a Life Fellow of SMPTE, was among the many technicians who were working on improving the recording and reproduction of motion picture sound. Photographic sound tracks lacked the potentially improved quality of a new technique, which was to apply magnetic sound stripes to motion picture film stock. Beginning as a cinematographer for the Frederick G. Watson Company in New York City, Hall traveled the world shooting promotional 16mm films for companies like American Express and Pan American Airways. The Watson Company film laboratory was uniquely known for supplying16mm motion picture release prints to its customers with either the then existing photographic sound or the new magnetic sound tracks.

Hall was involved with overcoming the many problems encountered in applying magnetic coatings to unexposed as well as processed film, primarily in the 16mm format. The formulation of the magnetic coating liquid required for the successful application onto the film, often under darkroom conditions, was a constant process of trial and error. Also, in the quest for the theoretical higher quality of magnetic sound over photographic sound tracks, the transfer of sound to the very narrow magnetic striping on the film required overcoming numerous obstacles. In addition, the modification of motion picture projectors necessary for magnetic sound reproduction required close coordination with the projector manufacturers. Finally, the reticence of the industry to convert from optical to magnetic sound was another factor to be overcome. Hall exchanged ideas with many of the technicians in the areas above who were perfecting magnetic sound. Subsequently, in 1954, starting with Twentieth Century Fox's development of the CinemaScope motion picture system that provided stereophonic sound from four magnetic tracks, many motion picture film formats, including Regular 8mm, Super 8mm, 16mm, 35mm and 70mm, used single and multichannel magnetic sound systems to produce enhanced higher fidelity directional stereophonic sound. The larger formats, some with six magnetic tracks, also incorporated surround sound tracks. These systems lasted well into the 1970s, and Hall's early pioneering solutions contributed to the overall success of these magnetic sound systems.



In 1961, partnering with longtime friend Allan Armour, Hall bought the Watson Company and founded Cine Magnetics Film Laboratory, Inc., and later, Projection Systems Inc. Based in New York City, the two men pioneered many of the core technologies of the audio visual industry. Among the technologies developed by Cine Magnetics was the development and installation of one of the first movie projection systems on a commercial aircraft. The lab was also one of the first to master the application of magnetic sound to the narrower Regular 8mm film (8mmType R). Hall was an acquaintance of Sherman Fairchild, the industrialist. One of Fairchild's many companies, Fairchild Camera and Instrument Company, had developed portable rear screen projectors that were designed to play 8mm continuous loop sound cartridges. Projection Systems Inc., (PSI) under the management of Hall's partner, Allan Armour, purchased many of the machines from Fairchild, while Cine Magnetics turned out the regular 8mm film prints with magnetic sound. Consequently, each company division complemented the other. In 1963, PSI was the first to place audio-visual units in retail stores and was a major factor in the marketing and proliferation of point-of-purchase (POP) rear screen cartridge loading continuous loop 8mm projection systems with magnetic sound. The two divisions clearly became prominent in the 8mm, and later, the Super 8mm film production film field. In 1963, the U.S. Secret Service, acting under high security measures, contacted Cine Magnetics to make a duplicate copy of Abraham Zapruder's 8mm Kodachrome film that had captured the assassination of President John F. Kennedy. Later, in 1967, under the leadership of Hall, Cine Magnetics' new laboratory in Mamaroneck, NY, was the first film laboratory in the U.S. to produce all of its Super 8mm (8mm Type S) color release prints on Eastman Kodak's new Estar unbreakable film stock. The lab was the first in the U.S. to use the quad Super 8 production system that was based on Eastman Kodak's special-order five-row perforated 35mm color film. Color printing, film processing, and projection-inspection were all carried out at high speed in the quad system until the 35mm film was slit to the Super 8mm size. During the late 1960s and early '70s, when Super 8mm print production became ubiquitous, Cine Magnetics was also one of the first to partner with the Technicolor Commercial and Educational Division in establishing a complete cartridge processing and loading facility. In the late 1960s, after Sherman Fairchild, bought Cine Magnetics Film Laboratories Inc., Hall founded Everett Hall Associates, Inc., in Stamford Connecticut, where he created audiovisual systems for conference rooms and auditoriums for corporate clients, industrial shows, exhibitions, sales events, and public spaces. After Hall's death, Everett Hall Associates, Inc., continued as one of Connecticut's most innovative audiovisual systems integrators. Besides his wife, Beverly, Everett Hall is survived by three brothers; a son, Jeffrey Hall; a daughter Jayne Kenyon; step daughter Michele Olsson and seven grand children.—Edgar A. Schuller, Chairman, SMPTE Archival Papers and Historical Committee.