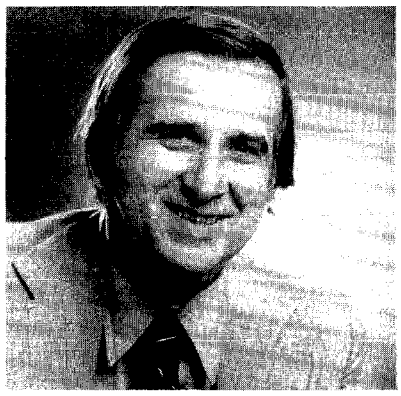
Erik A. Porterfield died suddenly on 1982 May 2, shortly after his early retirement from Columbia Records on March 30. With the exception of the three years immediately following his graduation from Columbia University in 1943, Erik devoted his entire career to the Columbia Records recording studios throughout the world. For many years prior to his retirement, he held the position of director, recording, design and construction. As director, he was responsible for the specification, design and construction of all the equipment, operational facilities and recording standards used by the Columbia Records studios.

In 1946 Erik joined the group formed by William S. Bachman for the development of the LP record. As a member of this group, Erik made such significant contributions to microgroove disk cutting techniques as the first automatic variable pitch control. With the advent of stereo disks, Erik continued his efforts to improve the state of the disk recording art. Among his many accomplishments were the development of special high-frequency limiters, equalizers and recording amplifiers. He held two U.S. patents for these devices.

For many years before consoles for multitrack recording were commercially available, Erik and his staff designed and built all of the Columbia consoles. To satisfy the diverse philosophies of the mixing engineers and producers required Erik to exercise not only his fine technical skills but also his impressive talents as an arbitrator and negotiator. His consoles were always models of functional flexibility and human engineering.

Because Erik was always working on the practical side of audio, he was not widely recognized for his many contributions to the recording art. Of course, as one of the most modest and unassuming men imaginable, he never sought personal publicity. He attacked each project in his quiet and determined way, using methods grounded in basic principles and his faith in the laws of physics. His "no mysteries" approach to problem-solving has been a great inspiration to those of us who worked with him.



E. A. Porterfield

Perhaps in the long run, we will remember Erik most for his sense of humor and tolerance. His laughter cleared the air in many a tense situation and his mottos were very memorable, if often unprintable. In his long association with the New York section of the AES and later as vice president of the Eastern region, he was always available and eager to help improve the society's activities. His guidance and ready support will be sadly missed by all who knew him.

TIMOTHY A. COLE

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Carolyn A. "Puddie" Rodgers died 1982 May 3, at the age of 31, after a prolonged struggle with cancer. She was a member of the AES, ASA, NARAS and had been active in psychoacoustic research of localization techniques.

Ms. Rodgers attended Occidental College and then graduated from the University of Washington in Seattle, where she received two degrees: a B.S. in interdisciplinary acoustics and a B.A. in Russian language and literature. Two years later, in 1976, she earned a master's degree in psychoacoustics at the University of Washington. In 1981, she completed her doctoral studies at Northwestern University when she received a Ph.D. for her work in psychoacoustics. Her dissertation, "Multidimensional Localization," utilized digital processing techniques for evaluation of pinnae transformations.

C. A. Rodgers

She attended a Syn-Aud-Con/Heyser workshop on time energy frequency measurements and from that experience constructed her exceptional measurements of the comb-filter effects caused by the pinna and its role in localization of sound sources. As an in-house consultant for the Rauland-Borg Corporation, she used computer-assisted design techniques and the TDS-ETC system for the design of several loudspeaker enclosures.

Possessed of that rare quality of total fascination with research, coupled with an unanswering integrity that carried her into the more difficult, non-self-evident phases of her subject, Ms. Rodgers was quickly able to establish authoritative rapport with more experienced workers in her field, through their respect for her dedication and through admiration for the rigorous thoroughness of her work. In addition to her scientific achievements she understood artists and was easily understood by them. Her contributions to the LEDE™ concept were fundamental, and talented workers in the design of control rooms, such as Chips Davis, regarded her input to their design as invaluable. Her interest in this control room design led to further evaluation of monitor-incident angles and a refinement of the hierarchy of timing cues for localization.

Ms. Rodgers recently published a paper, "Pinna Transformations and Sound Reproduction," in the *Journal of the Audio Engineering Society*. She was interested in increasing the participation of women in all aspects of audio and in the AES. Her determination, warmth and dedication to her work and to her friends will be missed by the people who knew her.

GREG BADGER