

Section Meetings

Australia North, April 10, 1992 — The April meeting, held at Australian Broadcasting Corp.'s new radio studio facility, gave the 45 members and guests an opportunity to see how the latest developments in radio technology parallel much of what is happening in film and television. A tour of the building, given by Roger Grant, included various studios and facilities used by the corporation's three national radio networks and the local metropolitan station. Of interest was the proximity of all the services to each other, allowing the programs to be prepared and broadcast within localized clusters of work spaces rather than the 11 separate buildings that were formerly used. The studio also includes the Eugene Goossens Hall, the largest recording studio in Australia. The inner concrete shell of the studio, which weighs 4800 tons, is supported entirely on rubber foundations.

During the meeting, Ross Smith demonstrated Australian Broadcasting's own development: D-Cart, a digital cartridge and editing system. Audio is digitized on centralized multiple hard disks and can be recorded, replayed, edited, or assembled into a playlist from a number of conventional computer terminals. The unit's multichannel, multiuser capability allows up to 34 users to access the same item simultaneously, enabling an editor to start editing a news report while it is still being recorded. The system, which grew from a decision to make the new studio facilities entirely digital, has been sold to such overseas broadcasters as the American Broadcasting Co. — Dominic Case (Manager), Consultant.

Houston, April 22, 1992 — CBS' technical operations for the 1992 Winter Olympics were discussed at a meeting held at KHOU-TV. During the Olympics the network covered a variety of sporting events spread over 618 sq. mi. at 10 different locations during 16 days and nights, resulting in 116 hrs of programming.

Charles Pantuso and Rick Barber, KTXH-TV, who were involved in the design and installation of the equipment used to cover the Olympic games, discussed the planning and installation of such an operation and illustrated the presentation with slides and videotapes shot on location. They explained in full detail how and why the equipment was selected and utilized to provide the coverage needed for the events.

Each game was covered by at least two separate crews, the French ORTO using PAL and CCIR-601 equipment, and the CBS crew using PAL and/or NTSC equipment. A typical setup for the Men's Alpine event featured 23 PAL cameras and 107 microphones for the ORTO crew and 10 CBS cameras with access to 3 ORTO switcher signals, 20 Beta-SP VTRs, 1 D-2 VTR, 2 edit systems, 2 Infiniti character generators, an A-53 DVE, and a Telestrator. The broadcast center was contained inside a 54,000 sq. ft. building that was shared by all of the CBS units and TBS Sports. The center operated around ten control rooms: one main, one preset, two large edit suites, and six smaller edit rooms. VTR facilities included 10 DVR, 40 D-2, 14 Beta-SP, 3 1-in., and several miscellaneous formats for dubbing. Much of the equipment is

now in Europe awaiting transfer to Norway for the 1994 Olympics, which will also be covered by CBS.

Following a demonstration of the Olympic technology, Mark Kaufman, KHOU-TV, gave a tour of the station, which has just begun massive remodeling of its building and facilities. — Robert Musburger (Secretary/Treasurer), University of Houston.

Pasadena City College, March 10, 1992

— Pasadena City College alumnus Mark Broadwater, director of photography for Ambassador Productions, discussed working on foreign assignments. He used segments from two videotapes that were aired as 30-min television programs — one filmed in Greece and the other in Israel — to illustrate his presentation. He explained how some shots involved special permits and pointed out that one shot of the sea during sunrise, which was used for only a few seconds, involved getting up before dawn and traveling to the location.

He discussed some of the problems encountered during the filming, which included working in 105° heat and dealing with batteries and chargers that wouldn't function properly. In addition, because President Bush was visiting the area, during the shooting a security helicopter would occasionally fly into the area, necessitating multiple retakes. Other difficulties included an infestation of locusts that could be heard in the background of the audio.

He mentioned that it is important to be able to work around such problems while filming and encouraged those who work abroad to remember that they are no longer in America. He urged the 30 members and guests to enjoy and respect the customs and cultures of other countries and advised them to be patient when going through customs for inspection; wireless microphones and other recording equipment look suspect, so travelers should be prepared to explain all equipment in full detail. Broadwater noted that the side benefits of his work include traveling and visiting areas that are rich in history, such as Jerusalem's Wailing Wall and Dome of the Rock. — Gerald Finn (Student Chapter Adviser), Pasadena City College.

Pasadena City College, March 17, 1992

— Joe Keane, a retired producer/director and an instructor at Pasadena City College, gave his annual talk on writing



Charles Pantuso, KTXH-TV, explaining to the Houston Section the technical installation used by CBS to originate the 1992 Winter Olympics.

an effective resume — a tradition that began in 1981. The presentation included a format for writing a resume as well as suggestions on job hunting. He also gave samples of laying out a cover letter, recommending that the letter be limited to three short paragraphs describing why the applicant wants to work for this company, how he prepared himself to get a job for this company, and why he should be hired over someone else.

Keane stressed that applicants should never lie by making up something that sounds impressive. He also posed several questions for the attendees to ask themselves, such as "Did I give the project my all?" "What is success for me?" and "How do I work with others and what are my bad habits?" He advised the audience to think in terms of getting up in the morning and looking forward to the day ahead and coming home at night knowing that they made a difference. After the formal presentation, Keane made himself available to answer questions on a one-to-one basis. — Gerald Finn (Student Chapter Adviser), Pasadena City College.

Pasadena City College, March 31, 1992

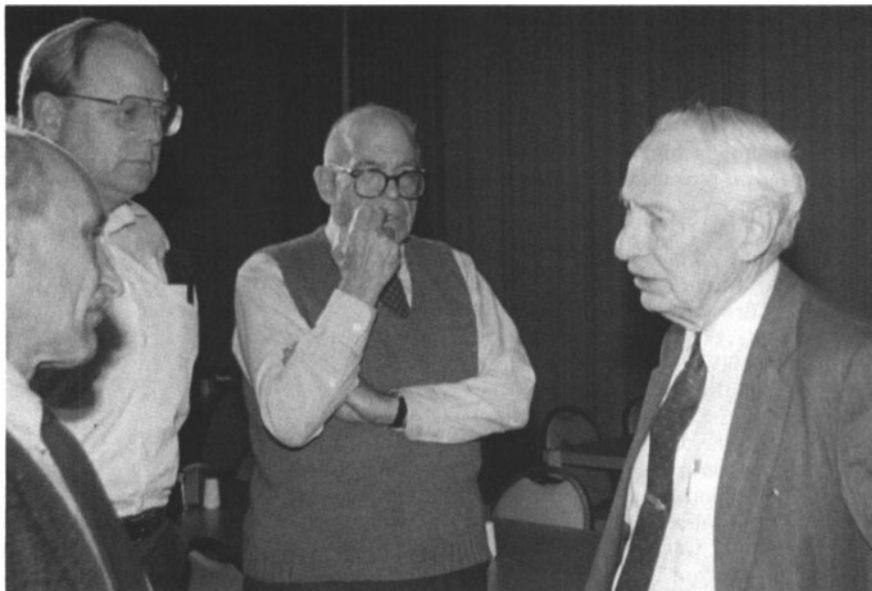
— Milton Shefter, Paramount Pictures Corp., gave a presentation entitled, "How to Turn Down the \$100,000 a Year Job." He opened the talk by advising the audience to think of their careers in terms of road maps and to make plans that get them where they want to go. He urged the 21 attendees to set goals, create a plan of action, and develop a sense of priorities. He added that starting on the premise that you must be happy in what you do is vital and emphasized the importance of networking.

The second part of his presentation dealt with handling a job interview. He said that an applicant must sell himself, stay focused, and pay close attention to his attitude and appearance. — Gerald Finn (Student Chapter Adviser), Pasadena City College.

Pasadena City College, April 7, 1992

— SMPTE Governor Robert J. Ringer, Ringer Video Services, discussed interviewing techniques. He explained the job functions of the different people in the hiring process and noted that when an applicant goes to a job interview, he must have certain elements working for him, including sincerity, enthusiasm, communication, and tact. The interviewer controls the flow; the interviewee controls the content.

He said that a key reason why people are not hired is due to a lack of knowledge. He advised the 21 attendees to know about the company, what it does, and how they can fit into the picture. Attitude, behavior, and appearance are also very important to a job applicant. He advised that applicants be punctual, not



San Francisco Section members (from left) Aubrey Harris, Pete Hammar, and Skip Athey discussing the evening's presentation with speaker Bill Palmer.

chew gum, and not smoke, even if the interviewer does, and recommended that an applicant not offer to shake hands until the interviewer extends his hand. He noted that applicants should not be afraid to ask questions about salary and advised job hunters to get the interviewer's business card, jot down notes about the meeting, and write a thank you note after the interview. — Gerald Finn (Student Chapter Adviser), Pasadena City College.

Rocky Mountain, April 23, 1992

— The program was divided into three parts. During Part 1 there was a panel discussion concerning the NAB Convention in Las Vegas. HDTV seemed to be the hot topic along with compression of television signals for satellite transmission. Computer control of television operations was of great interest to some of the panel members. However, speakers said they were surprised at how little new technology was on display.

Part 2 of the program featured Kelly Miller, Teleport Denver, who discussed changes in microwave and satellite transmission in the Denver Metro area. He told the 54 members and guests that a full-service microwave network is close to completion, and when it is finished it will link TV stations and other users of uplinks to his company's facility. Teleport Denver is also installing two new 10-m dishes.

The evening concluded with an Ice Cream Social and a tour of Teleport Denver, where the meeting was held. — Jim Lilja (Board of Managers), The Tape Place.

Russia, March 31, 1992

— Svetlana G. Ameljanova, NIKFI, spoke on the results of research work in which a linear dependence between 3-D vision thresholds and

the logarithm of test bar width of an original 3-D test film was established. It has been calculated that in a theater equipped with the "Stereo-70" system, with the bar-image width on the screen being equal to 12 min of arc, the threshold parallax on the film is equal to 0.007 mm and the 3-D threshold is equal to 41 sec of arc. The 3-D test film image can be utilized for the 3-D threshold gauging for any 3-D image system in any condition of its application.

The second speaker, Nona S. Kovalevskaya, NIKFI, provided an analysis of existing methods of magnetic heads running clearance azimuth testing and adjustment, as well as testing of magnetic head position against the tape transport base of sound recording/reproduction equipment. The results of the developed methods were given to provide high gauging and adjustment accuracy of the magnetic head's core position with the help of special test films. Recording principles and technical parameters of such test films were considered.

The session concluded with a discussion that involved a considerable number of specialists, including Professor L. Artiushin, NIKFI, who is an Active Member of the Society. During the meeting, it was recommended that Kovalevskaya's paper be published in the *SMPTE Journal*. — Eleonora L. Vinogradova (Chairman), NIKFI.

San Francisco, April 30, 1992

— Thirty-eight members and guests attended an extraordinary presentation given by Bill Palmer, William A. Palmer Films, entitled "16mm Film: An Old Medium With a New Life." He reviewed developments — both personal and professional — that span more than 60 years.

Palmer observed that many events

today are recorded on video, noting that when video is to be shown to larger groups, video projectors do not provide the quality desired. It is now possible to transfer video onto film and use this medium to project high-quality images onto theater-size screens. On certain occasions, films from videos were projected to an audience of 1500 and received critical acclaim for their quality.

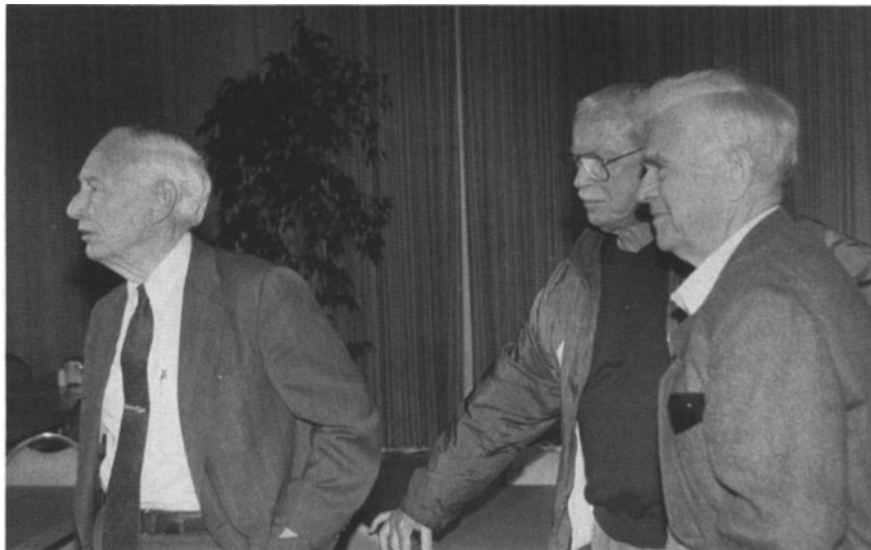
It was at an early age that Palmer received his first "toy" 35mm projector. He soon replaced the standard 100-W lamp with a 400-W lamp and produced some *spectacular incendiary results*. While attending Palo Alto High School (1924 to 1928), he designed and built his first 35mm motion-picture camera, which led to his production of a 1-min silent film promoting a school activity. This film, to Palmer's delight, was shown on the big screen of the Stanford Theater and accompanied on the "Mighty Wurlitzer" by organist Albert LaShelle, in 1928. Of note, David Packard has restored this theater and it now features classic silent movies.

While attending Stanford University, from which he received an electrical engineering degree, Palmer met Clifford Skinner, who had designed an oscillator, and discussed the possibility of recording sound on 16mm film. Together they built a sound recorder for 35mm film.

In 1933 Palmer built a sound recorder for 16mm film. At that time Peter Stackpole, famed still photographer for *Life Magazine*, made dramatic still photos using a Leica camera for Columbia Steel Co. Stackpole borrowed a 16mm camera and shot 400 ft of film. Since he was not a film cameraman, Stackpole was unfamiliar with cutaways and continuity. Columbia Steel then hired Palmer to film the construction of the San Francisco - Oakland Bay Bridge. He dropped out of Stanford for two years in order to produce that film.

To solve the problem of making prints of the film, Palmer and Dave Butler became partners and formed William A. Palmer Films. They also worked with Dunning in Los Angeles on the camera/recorder. Prints of the Bay Bridge construction are now 57 years old. Since it was decided that actual sound at the scene was best, a "Single-Double" system was developed where both camera and recorder were driven by the same synchronous motor. The Cine Special camera, together with sound recorder and batteries, weighed 200 lb. Jack Mullen helped build the system. Years later, in 1956, Mullen was a member of the Ampex team that invented videotape recording.

Traveling to the construction area of the Bay Bridge required a trip by boat to the center anchor, which is a huge hollow structure the size of a 20-story building.



Bill Palmer, William A. Palmer Films (left), and San Francisco Section members Gordon MacKechnie and Al Lewis at the April meeting.

The 200-lb camera had to be carried to the top of the structure; the last 20 feet of the climb required use of built-in cleats.

Robert Swayne of Stanford University asked Palmer to film the 50th anniversary celebration of Stanford in 1941. Stewart MacCondray and Orville Goldner, who helped animate the original *King Kong*, helped produce the film. A 400-ft roll of film was used with a Presto Disc Recorder to film a 10-min speech by former President Herbert Hoover. Showing the film at Stanford's Memorial Hall Theater proved to be an unexpected and unwelcome adventure. Because no film projectionist had been arranged to show the film, Palmer volunteered. After the film ended, everyone left the facility and no one remembered Palmer was in the projection booth. With no lights, Palmer was forced to grope his way out of the theater.

Shortly after this event, World War II began and the Navy chose Goldner to head its Naval Training Film Program. In Sausalito, Calif., Kaiser began building "baby flattop aircraft carriers" at the rate of one per day. Each carrier had a crew of 1000 and carried 30 to 40 aircraft. Goldner chose Palmer to produce films designed to train crews for the carriers and establish uniform plane-handling methods. Palmer recalled that he and Butler spent three years producing the films. The work involved a number of cruises at sea and one major problem they encountered during filming was that of high-noise levels caused by 30 to 40-knot winds on the flight deck. This was solved by using a shielded mike in a parabolic reflector.

The next project Palmer worked on was the Kinescope system. Because of the frame rate differential between film and TV (24 frames/sec for film versus 30 frames/sec for TV), shutter bars were

often recorded. Palmer had to use a camera that exposed a full 1/30th sec and a 1/2 field, or a 120th sec was left out. A special camera used an optical device that produced an effective lap-dissolve. For the famed "Standard Oil Hour," featuring symphony music, Palmer and Carmen Dragon, the musical director, produced 13 weeks of the show, each episode being 30 min in length. Palmer indicated it was an enormous challenge to produce six prints so the show could be released on at least six stations. He discovered that the Ikonoscope was best for film but flares would appear in any dark area. This was corrected by shooting negative film and then reversing polarity on transmission.

It was determined that slow film was good for sound but not practical with existing apparatuses. Dr. Sprague of Hollywood had invented a galvanometer that used a modulator with a mirror to make a sound track on film. Two galvanometers were bought from Goldwyn and Columbia Studios. Color film was used to record sound as it provided 200 lines/mm in contrast to 92mm for black and white. Prints in the lab were made with a #21 filter and a density of 2.0 was achieved in contrast to a density of 1.6 to 1.7 with other film.

Palmer's presentation included excerpts of films produced from video such as a Leonard Bernstein concert rehearsal and sequences from the film *Top Gun*, which included insertions by Palmer using his new technology.

Following the discussion, Palmer met with small groups of attendees and engaged in lively discussions. This program was an important event as a major figure in film and film recording provided a first-hand account of experiences in his work. — Vernon L. Kipping (Chairman), Consultant.