

Biographical Note

Richard G. Streeter

SMPTE

Engineering

Vice-President

1984-1985



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Richard Streeter is the newly elected SMPTE Engineering Vice-President. He brings to this position over 20 years of television engineering experience, and is currently director, advanced development, with the CBS Broadcast Group, Engineering and Development.

Streeter's engineering career began in 1956 when, upon graduating with a BSEE degree, he joined the Bell Telephone Co. as a participant in the management training program. His first assignment with the group responsible for the design of municipal and private radio mobile systems was cut short when he was called to active duty with the U.S. Air Force. He served for two years as a base communications officer and, upon his release in 1959, he returned to the Bell Telephone Co.

In July, 1960, Streeter joined the CBS Television Network as a project

engineer in the Audio/Video Group. Although his initial activities were associated with audio, he quickly became involved with television cameras and other video projects. He was the engineer responsible for the installation of cameras equipped with 4½-in. image orthicons in the Ed Sullivan theater. Later, he had the responsibility for evaluation of the Plumbicon pickup tube and for the installation of the first color cameras to be equipped with these tubes in the U.S.

Since the mid-1960's, Streeter has had project management responsibility for CBS Television Network development efforts at the CBS Technology Center in Stamford, Conn. He was involved with the development of a laser TVR and the CBS Emmy Award-winning Minicam, which was first used at the 1968 political conventions. This work led to the development of the Microcam,

also developed at the CBS Technology Center.

In 1970, Streeter returned to active duty with the U.S. Air Force to attend the AF Command Staff College and Auburn University, where he received an MBA in 1971.

Since his return to CBS, his major activities have included projects associated with advancements in studio and field cameras and videotape recorders. Working closely with manufacturers, Streeter helped develop the equipment needed for electronic newsgathering, and participated in the CBS contributions to the introduction and standardization of the 1-in. Type-C format.

Streeter maintains close contact with manufacturers, broadcasting organizations, and research laboratories throughout the world. In 1983, he visited China and participated in discussions on broadcast technology. Recent project activities have included HDTV, digital scrambling, and the development of the EC-35 camera associated with electronic cinematography.

Streeter is a member of the NAB Engineering Conference Committee and the G-4 EBU Sub-Group, and he is a fellow of the SMPTE. Beyond his business activities, he is active in the Air Force Reserve, holding the rank of colonel with an M-Day assignment as director of technical services, Office of Special Investigations. He is married and has two sons, one in college and the other with ABC Engineering. His hobbies include photography, ham radio, and computers.

SECTION MEETINGS

Ottawa, September 13, 1983 — Guest speaker at the first meeting of the 1983 season was John Howells, manager, Industrial Audio/Video Dept., Panasonic Canada, whose subject was the optical disk recording system. He began by describing the difference between the compact audio disk and videodisk recording, explaining that the former is accomplished digitally, and the latter is still analog because of packing density limits. He traced the development of videodisk recording, mentioning the Ampex magnetic disk recorder for slow motion; RCA's CED system; the laser vision systems of

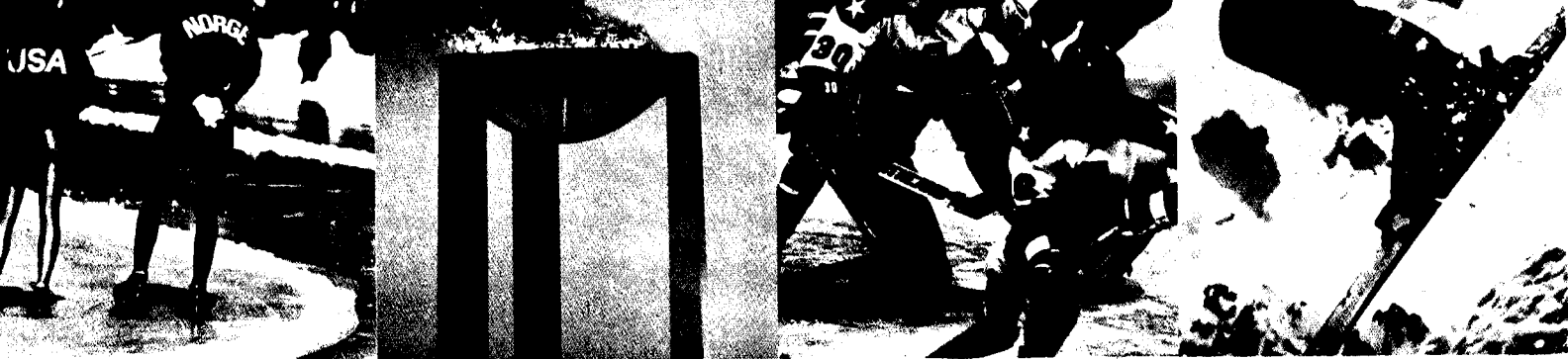
Pioneer, MCA, Philips, and Sony; and the VHD system.

Howells then gave a detailed description of Panasonic's optical memory disk recorder system, mentioning the two color and one monochrome player/recorders. The system incorporates an 8-in. pre-grooved disk of tellurium sub-oxide recording coating, enclosed in a protective polymethyl methacrylate layer. Playback is achieved through the detection of difference in reflectivity.

The system is capable of single frame recording up to a maximum of 2 frames/sec. Playback is variable from still



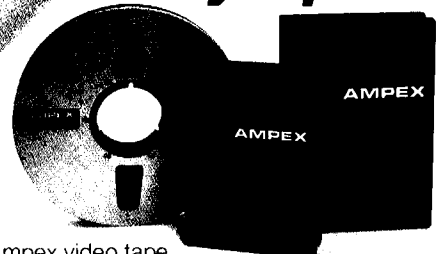
John Howells, guest speaker.



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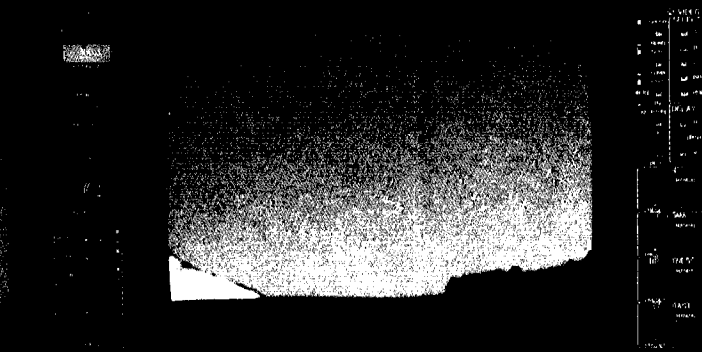
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Members observing and discussing the equipment preceding the meeting of the Ottawa section on September 13, 1983.

frame to 30 frames/sec. A shuttle search is also available. Computer interface is possible through the RS 232C terminal port. The recording system uses 16,800 tracks, of which 15,400 are usable in color, and 10,200 in high-resolution black-and-white.

Following the description of the system, the optical memory disk recorder was demonstrated in both playback and record modes. — Ross Mutton (Chairman), Carleton University, Southam Hall, Colonel By Dr., Ottawa K1S 5B6.

Ottawa, October 19, 1983 — Challenges involved in filming *Peace Tower*, produced by Crawley Films for the Department of Public Works, were described by Jim Williams, director and cinematographer. The film was made to illustrate the unusual construction problems in the renovation of the Peace Tower at the House of Commons, the Canadian legislative building.

Access to the Peace Tower was by two separate elevators, connected by a flight of stairs, making access by the handicapped impossible. The renovations involved expanding the area of the Peace Tower by moving the back wall enclosing the gallery area to permit use during all weather conditions, and installing an elevator that would travel not only vertically, but horizontally. Williams explained that the filming had to take place in confined quarters in the midst of dirt and continuous noise. Access to power was also a problem during the construction process.

To illustrate the bent elevator shaft, Williams had himself strapped to the underside of the elevator and took the shot

while the elevator was in motion. The result is an effective visualization of the path of the elevator shifting sideways as it travels vertically.

The film was shot on 7247 stock between $f/3.5$ and $f/4$ using an Arriflex 16S/B. Williams said he found this camera to be very versatile in difficult shooting circumstances.

Following a coffee break, the 1982 Clio Awards film was shown. The meeting was held at the National Film Board Theatre with an attendance of 45 members and guests. — Ross Mutton (Chairman), Carleton University, Southam Hall, Colonel By Dr., Ottawa K1S 5B6.

Pacific Northwest, October 5, 1983 — The meeting, held at Steve Lawson Productions, opened with a tour of the sound studio. Following the tour, Steve Lawson, president, gave a detailed description of the Q-Lock computer/synchronizer system. During the tour of the sound studio, Lawson pointed out various construction details, emphasizing the acoustical sound-deadening materials and their effect on sound recording.

Following the tour, the group gathered inside the sound-mix room for a close look at the Q-Lock computer/synchronizer system. The computer has the capability to lock up videotape or film to a 24-track machine that yields 24 channels of audio. It can automatically replace dialog (loop) and computer insert SFX or music, as well as mix up to 22 sync mag tracks in mono or stereo.

A demonstration of the system followed, with syncing and sound effects insertion performed on videotape. The

computer has the ability to simplify and to compress the amount of time formerly required to produce a sophisticated sound mix. — Joseph Macaluso, Jr. (Secretary-Treasurer), Eastman Kodak Co., 9675 Sunset Hwy., Mercer Island, WA 98040.

Rochester, October 19, 1983 — At a joint meeting of the Rochester Section and the SPSE, guest speaker Dr. A. B. Cohen, director of research and electronics, E. I. DuPont deNemours & Co., Rochester, NY, gave a slide presentation entitled "Impact and Perspective of Photopolymers 1983."

Dr. Cohen is responsible for worldwide research and development of new electronic and magnetic specialty products and systems. The slide presentation examined some of the major developments in photopolymer technology, which have transformed photopolymers from a laboratory curiosity into one of our fastest growing photographic systems. The presentation focused on some of the more unusual and interesting photopolymer applications. These new systems are becoming more and more sophisticated, and the end seems nowhere in sight. — R. J. Friskine (Secretary-Treasurer), 168 Vinedale Ave., Rochester, NY 14622.

San Francisco, October 27, 1983 — Well over 200 members and guests gathered at Ampex Corp. in Redwood City for an outstanding program on the restoration of Edison's Kinetophone synchronized sound motion pictures. Media restorationist Art Shifrin captivated the large audience for almost three hours with a detailed account of his historical research on the "talkies."

He illustrated his findings with slides of some of the 1000 documents that he has uncovered at the Edison Historical Site in New Jersey. Photographs and drawings illustrated his research into the history of the Edison commercial process, and his discovery of original Kinetophone cylinders at Swedish Radio in Stockholm and their associated motion-picture footage at the Edison Historical Site.

Between 1913 and 1916 (20 years before *The Jazz Singer*), the Edison process was in commercial release in theaters in the U.S. and Europe, and synchronized sound films were being made on stages in New York, Russia, and Austria. Elements of the Edison system, including the sound stages, theaters, and their mechanical sound amplifiers, were described in detail. The process by which sound from the original cylinders was retrieved and enhanced during Shifrin's restoration work was demonstrated.

The highlight of the evening was the showing of two restored Edison talkies from 1913, and a comparison with a restored Vitaphone talkie from the 1920's.

Glen Pensinger (Chairman), San Jose University, 958 Jeanne Ave., San Jose, CA 94303.