

12 dezembro

61

Ilm^{as}. Sr.
Lawrence J. Tate
Chefe do Serviço de Meios de Comunicação
de Ponte IV
Av. Presidente Wilson, 165 - 6^a andar
N e s t a

Prezado Senhor:

Acusando o recebimento de sua carta, passo a agradecer-lhe a cópia do relatório do Sr. Henry Rousseau , relativo às atividades de organização de Serviço de Audio - visuais no Centro Regional de Pesquisas Educacionais de São Paulo.

Atenciosas saudações

Anísio Spínola Teixeira
Diretor do INEP

INEP-CC-DC/rsp.

V

INTERNATIONAL COOPERATION ADMINISTRATION
UNITED STATES OPERATIONS MISSION TO BRAZIL
POINT FOUR
Rio de Janeiro, Brazil

5962/61

Rio, 29 de novembro de 1961

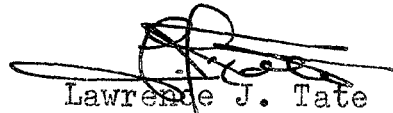
Ilmo.Sr.
Prof.Dr. Anisio Teixeira,
DD. Diretor do
Instituto Nacional de Estudos Pedagógicos,
Ministério da Educação,
N E S T A

Prezado Senhor,

Em anexo encaminho a V.Sa. cópia do relatório apresentado a "International Cooperation Administration", em Washington, pelo Sr. Henry Rousseau, engenheiro da "Reevesound Company, Inc.", contratado pela Michigan State University para instalar e operar inicialmente o estúdio de som do Serviço de Recursos Audiovisuais do CRPE/SP, nos termos de convênio entre esta Missão e esse Instituto.

Cópias adicionais do relatório em apreço estão sendo enviadas ao Sr. Diretor do CRPE/SP.

Atenciosas saudações,



Lawrence J. Tate
Chefe do Serviço de Meios de Comunicação

Ciente Reposta. Arquivar
para Convênio Pólo II Subi-
vinal em 5/12/61

Anexo

MEMO REPORT

SUBJECT: Rousseau - Reevesound/MSU Audio-Visual
Operations in Sao Paulo, Brazil.

Resume of personal progress of the undersigned with the MSU Audio-Visual Group in Brazil, regarding motion picture sound recording program facilities.

Starting with my arrival in Sao Paulo on November 10, 1960, after orientation on what the program was going to be, I proceeded to uncrate equipment, etc. which had been standing in the warehouse for three months before my arrival.

High humidity at the University had damaged many of the components. I had to repair the equipment and put it in perfect working order before I could plan my next steps regarding set-up of the motion picture sound recording studio.

As soon as I was able to decide on the actual arrangement of the studio, I had the studio acoustically treated with drapes, rockwool, carpeting, etc. The dubbers and recorders were placed in one room. In another room, (the control room) the recording console and all necessary apparatus were put together. In a third room was placed the projection equipment. In all of the three rooms plus studio, triple glass windows were installed so that all operations could be watched simultaneously.

My first serious obstacle was lack of help and materials for proper installation of machinery. Although these were promised, they were not actually supplied. I personally wired and interconnected all of the equipment using wood channel strips, because Wiremold which is standard for that purpose, was not available. After completing the installation I discovered erratic regulation of power line voltage and frequency in this part of the University where much construction work was and still is going on. I then requested the power company to install a recording volt-meter in order to have an actual graphic record of the lows and highs to which the equipment was going to be subjected. Actual voltage fluctuation at that time was as great as 20%, more than sufficient to prevent proper functioning of the system.

The next necessary step was to purchase and install a voltage regulator which overcame this difficulty. By this time, acoustical treatment of the studio had been completed, so we were ready for operation.

During the second quarter of my stay there, a student was assigned for training and to help complete the last details of installation. By the time we were ready to record a programmed schedule of production, a second student was assigned. I began teaching two hours every afternoon because the first student reported only in the afternoons. In the sound recording course, I started with the basic principles of electricity form and worked up to actual techniques of sound recording in the production of motion pictures. This course was continued until the last day before I left Sao Paulo.

During this period I translated the Reevesound installation and operation manuals into Portuguese.

The program's first assignment was to translate into Portuguese a few films from USIS which were magnetically striped locally and we recorded a Portuguese track corresponding to the original English track.

Through negotiations between MSU and Encyclopaedia Britannica Films, Coronet Films and others, we were committed to translate into Portuguese, actual educational films. In these films, besides recording a Portuguese narration, we also used our own selected music because Portuguese titles were included. Whenever it was impossible to use the original sound effects on the films because they were mixed with English vocabulary, we had to dub our own sound effects.

We also completed a full film on nurse training. Actual shooting was done on hospital premises but narration, dialogue, sound effects and music were done at the studio. During this period I trained my two students, not only in theory, but in the actual mixing and recording of all the sequences.

I stress this point, that although my contract called for at least three students, expected Brazil funds for this purpose were not available as per commitment.

After painstaking and successful efforts to achieve good quality in our magnetic tracks, we found ourselves unable to obtain locally, even a medium quality optical sound track because equipment in the local sound laboratories of both Sao Paulo and Rio was totally inadequate. This situation exists because there are not proper laboratory facilities for recording and processing 16 mm optical sound track, although commercial 35 mm production quality is acceptable.

I will now quote from the MSU quarterly report ending September 1, 1961 which I helped to compile.

"Proper 16 mm laboratory facilities for recording and processing optical sound tracks.

Very soon after the Point IV advisors arrived in Brazil the ones responsible for motion picture production investigated laboratory facilities in Rio de Janeiro and Sao Paulo. They were impressed with a paucity of choice of facilities, but nevertheless felt that laboratories existed which should give adequate results, although considerable doubts were held on the matter of transferring magnetic to optical track. No laboratory had well-matched equipment, but all of them gave assurances that they could turn out excellent work.

No way existed for us to check the standardization of their equipment without standard test tracks, and these were ordered at once. To date they have not arrived. (Eventually some test tracks were borrowed from one laboratory.)

When the first track was ready for transfer it was discovered that: One laboratory had sent its optical recorder back to the States for reconditioning; one refused to take the work when they discovered the professional nature of SRAV's product, on the grounds that their work would not be acceptable; one told us that they had 'hoped' that they would be ready in time, but they were not; two professed their ability to do good work.

The first track was given to one of these two, as a test, with extremely bad results. Investigation indicated they had worked to the limit of their equipment. This same track was submitted to the second lab, and their facilities also were discovered to be sub-standard. At this point one of the other labs reported that their optical recorder was now reconditioned, so tests were run on it, and they appeared to be satisfactory. So SRAV's first track was given to them for rerecording, and at the time of this writing the result is anxiously awaited.

The basic difficulty here, mentioned in an earlier report, is that the Brazilian film industry is geared almost exclusively to 35 mm production; 16 mm is so new and so minor in quantity that the laboratories feel they cannot afford to equip themselves adequately. It is hoped that SRAV's quantity of work may encourage one or two of them to make a greater investment in

machinery and trained personnel."

I trust the foregoing information has given a clear picture of what has been accomplished.

HENRY ROUSSEAU

CABLE RESPONDING N.Y.

REEVESOUND COMPANY, INC. MANUFACTURERS - 35-54 THIRTY-SIXTH ST., LONG ISLAND CITY 6, N. Y.

ASTORIA 20433

MEMO REPORT - ICA/W

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HENRY ROUSSEAU

[Handwritten signature]

2426/61 M.J.L.
May 8, 1961

[Handwritten notes]
W.S.P.

Mr. Frank M.S. Shu
Caixa Postal nº 21.020
Brooklyn Paulista
São Paulo - Brasil

Dear Mr. Shu:

I appreciated receiving your 22 April letter and hearing of your interest in Audio-Visual aids to education. I had previously received a notice from Dr. Winfield advising me of your letter to him.

As you may know Point IV has signed an agreement with the Ministry of Education whereby we will work cooperatively to develop a pilot Audio Visual Center responsive to some of the needs of academic education in Brazil. It was mutually agreed that this center would be developed within the Centro Regional de Pesquisas Educacionais, CRPE, at Cidade Universitaria in São Paulo.

Our participation in this project has been the furnishing of basic equipments, training grants, and technical advisory services. The latter is being furnished through a contract with the Audio Visual Department of Michigan State University. As a consequence of this contract, three U.S. professors are presently in São Paulo working with the Audio Visual Services of CRPE. These professors are Dr. Horace Hartsell, Prof. Frank Neusbaum, Prof. Henry Rousseau.

The Brazilian Director of the CRPE is Dr. Fernando de Azevedo. The Brazilian Director of the Audio Visual Service is Prof. Heladio Antunha. I am certain that both Dr. Hartsell and Prof. Heladio Antunha would welcome your visit to the Center. By copy of this letter I am advising them of your interest.

Most sincerely your

Lawrence J. Tate
Comm. Media Officer

CC: Dr. Anisio Teixeira - Director INEP ✓
Dr. H. Hartsell - CRPE S. Paulo
Prof. H. Antunha - CRPE S. Paulo