

# Industry News & Educational Activities

**BKSTS 81**, the 7th International Technology Conference and Exhibition to be organized by the British Kinematograph, Sound and Television Society "will move with the times and break with the tradition of using 'Film' in its title" according to an announcement from BKSTS. The change in the designation was made in recognition of the increasing interdependence of film and television plus the BKSTS expansion into other fields of activities involving sound, video, and audiovisual. BKSTS 81 will be held 29 June-3 July 1981 at the Royal Lancaster Hotel in London. It will coincide with celebrations of the BKSTS 50th Anniversary.

The program will cover the latest advances and the state of research into the integration of film and videotape, the synchronization of sound with picture, and the use of film and tape in television. It will also present new information on equipment and techniques in the audiovisual field. In addition to a papers session there will be the traditional Outside Visits Program which will include visits to studios, laboratories, equipment manufacturers, and television stations. There will also be the usual full social and Ladies' Programs.

In 1979 some 1500 delegates were attracted to the event from 50 countries and many thousands more attended the Equipment Exhibition.

**Markets for telecommunication products and services** provided to home users in the

U.S. will exceed \$75 billion by 1990 according to a forecast in a 198-page report released by International Resource Development Inc., 30 High St., Norwalk, CT 06851. The report, entitled *Home Telecommunications in the 1980s*, predicts that by the end of this decade about one-fourth of all homes in the U.S. will be equipped to access new home information services based upon videotex and viewdata technology.

The new systems which will use several types of terminals in the home will probably also have the capability of providing electronic mail and several types of transaction services. Teleshopping, where the customer will be able to use his television screen as an electronic catalog on which he can view products and then place orders for them, is expected to be a fast growing service which will also benefit from higher gasoline prices, according to the IRD report.

**Imports of audiovisual products in 1979**, valued at \$435 million, exceeded AV exports by 39% but exports increased 18% over those of 1978 while imports rose 16%, according to *Hope Reports*, which noted that this is a slight improvement in the balance of trade whereby exports are gaining on imports. More than half of the AV imports consisted of video equipment coming into the U.S., mostly from Japan. This does not include home video recorder imports. All television/video equipment, professional and consumer, totalled

\$1.2 billion, down from \$1.4 billion in 1978. In contrast, imports of video equipment for audiovisual markets rose 30%.

Second largest import category for AV purposes was that of photooptical equipment, up 8% while audio equipment imports dropped sharply, off 17% from 1978 imports.

The list of AV products exported is headed by materials, chiefly motion picture film which alone accounted for a third of all AV exports. Projectors, cameras, laboratory, and other photooptical equipment accounted for 45% of all AV equipment exported, up 10% for the year. Audio equipment exported for AV uses jumped 23% while video exports were flat. Export product income comprised 12.4% of all U.S. AV sales in 1979, up from 11.5% in 1978.

These data have been developed in *Hope Reports* Quarterly survey. Results will be detailed in the almanac, *Hope Reports AV-USA*, 5th ed., published at Hope Reports, 1600 Lyell Ave., Rochester, NY 14606.

**The preservation and the restoration of film and tape** were discussed in depth at a recent conference in Rochester, N.Y., convened by the American Science Film Association, University City Science Center, 3624 Market Street, Philadelphia, PA 19104.

Much of today's history will be lost to future generations unless better care is taken of the billions of feet of motion picture film and videotape being turned out each year. Each year the volume of feature films (more than 3500 worldwide), television programs, and tens of thousands of nontheatrical films is growing. The process of selection alone presents a challenge to archivists responsible for building and maintaining the collections that become increasingly valuable as the years go by.

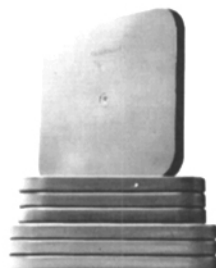
Dr. John Kuiper, Acting Director of the International Museum of Photography at the George Eastman House asked "We can't save everything, so who chooses what is saved and

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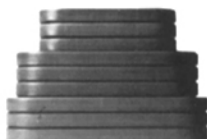
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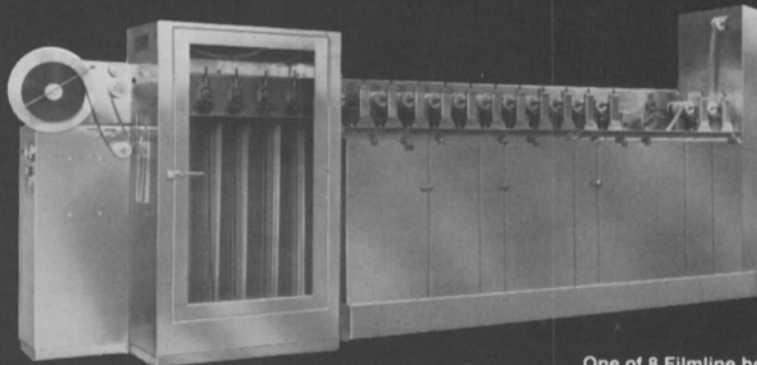


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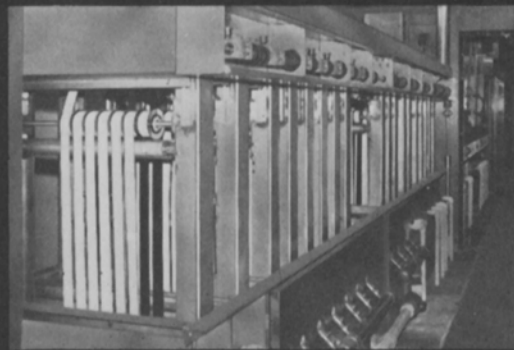
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Micro-Demand is a dynamically tension-controlled friction film transport system that operates effectively at minimum tension and with complete reliability. When used with Filmline Feather-Touch film spool "tires" it transports 35mm, 16mm and single strand 8mm film interchangeably and without adjustments even when these films are spliced back-to-back.

Once optimum tensions are set there is no need for further adjustments, yet the design allows easy and rapid, dynamic adjustment of film tension while the machine is running.

Micro-Demand has a broad band of self-compensation, is of functional construction and requires minimum maintenance.

There are no fragile, plastic spring bushings, no wobble rollers. No elaborate articulations of any type. Just sound engineering and the highest quality materials and workmanship.

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### SIGNIFICANT MICRO-DEMAND FEATURES:

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| <b>Versatility</b>   | Any speed, any process.  | <input type="checkbox"/> Push-Button operation, and reliability allows operator to perform other functions while the machine is running! |
| <b>Reliability</b>   | Rugged construction, quality materials and sound engineering. Always ready when you are!   | <input type="checkbox"/> Automatic compensation for elongation and contraction of film during processing cycle.                          |
| <b>Flexibility</b>   | Any format 35mm, 35/32mm (1-3), 35/32mm (1-4), 35mm 5R S8, 16mm — 70MM-105MM etc.  | <input type="checkbox"/> Virtually eliminates all film breakage, scratches and static marks.   |
| <b>Dependability</b> | Can stand the gaff of long, continuous, top speed runs with "Zero-down-time."  | <input type="checkbox"/> All film spools use standard bearings or bushings.  |
| <b>Credibility</b>   | Ask the labs who own them. Most of them own not one but several.   | <input type="checkbox"/> Entire upper film shaft/roller assemblies easily removed. No tools needed.                                      |
| <b>Maintenance</b>   | Exclusive Maintenance Monitor tells when and where the machine needs attention. Significant savings assured.   | <input type="checkbox"/> Stainless steel construction used throughout.   |
| <b>Performance</b>   | Every Filmline machine is backed by a superb performance record compiled in over 25 years of continuous service to the industry. Twenty five years in the forefront of processing machine design and innovation. | <input type="checkbox"/> Proper operation can be determined at a glance, while machine is running.                                       |
|                      |  | <input type="checkbox"/> Submerged developer racks.  |
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Filmline Continuous Film Processors are used throughout the world by: Deluxe-General, Technicolor, Inc., Capital Film Labs, Byron Motion Pictures, TVC Labs., Movielab, Radiant Laboratories, Guffanti Labs, Precision Film Labs, Bellevue-Pathé, ABC, CBS, NBC Network TV, NASA, General Motors, RCA, IBM, AEC, Universal Labs, Hong Kong, Kay Laboratories, London ... and thousands of others.



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*"When you buy quality, Filmline costs less"*

what isn't, thus deciding what future generations will see?"

Another aspect of film and tape preservation and restoration concerns color fading, a problem plaguing producers as well as librarians and archivists. Marvin Bernard, whose Filmlife Co. specializes in film restoration, pointed out, "People consider film permanent but it really isn't, for example, sometimes when we splice in new footage the difference is like day and night."

Another problem is slowly being corrected and some nitrate base film that deteriorates with age and is prone to destruction by explosive burning is being saved. Well over 50% of the American silent films from the first third of this century are lost forever and many of the early videotapes of classic television programs have deteriorated to the point of being unuseable.

Kodak officials Charlton Bard and Eric Knutsen discussed the importance of reduced temperature and humidity storage conditions for films which have long-term value. They described various production and printing options that have been made possible by recent breakthroughs in film technology.

Because videotape has been in use only 23 years and audiotape 10 years longer their optimum life has not yet been determined. Modern tape does seem to last at least 10 years but whether it will hold up for 100 years is still a big question.

Further scientific research and new technologies for archival preservation were urged as vital for safeguarding film and tape memorabilia.

**Week-long workshops** for beginning and advanced cinematographers are offered by Eastman Kodak Co. The basic film production workshop is aimed at both beginning and experienced cinematographers who want to learn or review the basics of motion picture production and filming for television. The five-day program involves at least 50% hands-on experience with participants filming four assignments.

Although the basic workshop emphasis is on the techniques of shooting motion pictures, considerable time is devoted to the concept of pictorial continuity and telling a visual story. Basic workshops are scheduled for 23-27 June in Rochester, 15-19 September in Oak Brook, Ill., 13-17 October in Atlanta, and 2-6 February in Hollywood.

The advanced film production workshop is intended for the experienced cinematographer and is designed to familiarize the participant with double system sound production techniques. Workshops are scheduled for 9-13 June and 11-15 August, both in Rochester. Further information is available from Jim Parker, Marketing Education Center, Eastman Kodak Co., 343 State St., Rochester, NY 14650.

**Edward H. Land**, the pioneer of instant photography and the founder of Polaroid Corp., has retired as the company's chief executive officer but will remain Chairman of the Board. Land, who is 70 years old, founded the company in 1937 and in 1947 he introduced a new concept in picture taking — in-

stant photography. Starting with that first camera, which produced a sepia photograph in one minute, he created a billion-dollar business and Polaroid became the generic term for instant photography.

### Books, Booklets, Brochures

**The American National Standards Institute** has issued a 186-page publication listing nearly 10,000 current standards approved by the Institute. The 1980 Catalog of American National Standards provides dimensions, ratings terminology, symbols, test methods, and performance and safety requirements for materials, equipment, components, and products in a wide range of fields. These fields include acoustics, construction, electrical and electronics, image technology, information systems, and others. The catalog is available from ANSI, 1430 Broadway, New York, NY 10018 at a price of \$7.50.

**A NAVA 1979 Special Report, *Educating the Handicapped: Millions for Media, Training, Personnel***, is available at a cost of \$10 from the National Audio-Visual Assoc., 3150 Spring St., Fairfax, VA 22031. The 48-page report is a comprehensive guide on federal and state funding for teaching and training the handicapped from early childhood, through school-age, and job training. It explains who can apply for the money and how to do it. Included in the report is a section on state appropriations for special education.

## RCA's all-new PM-85SL Dual Sprocketed Reproducer: quality and economy are only the beginning.

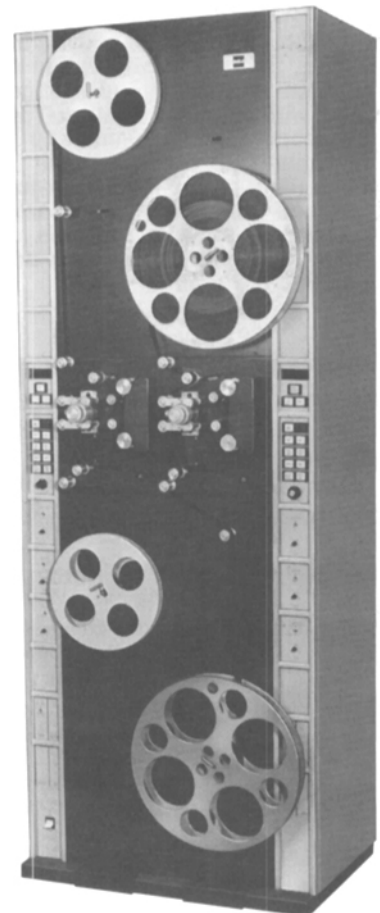
Say goodbye to time-worn conventional dual dubbbers that have grown older but not much better.

Say hello to the all-new PM-85SL Series Dual Magnetic Reproducer—a fresh approach to function, design and packaging. The result: quality, economy, versatility and performance that make the servo-controlled PM-85SL an outstanding value for film and tape post-production sound processing. Consider these advantages:

- Servo-driven interchangeable sprockets for 16 and 35mm film.
- Automatic speed and equalization change for 16 and 35mm film.
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- Multi-track expansion—up to 12 tracks.
- Transfer capability at 2 times cine speed.
- Selectable 24/25 fps operation.
- All-new audio electronics.

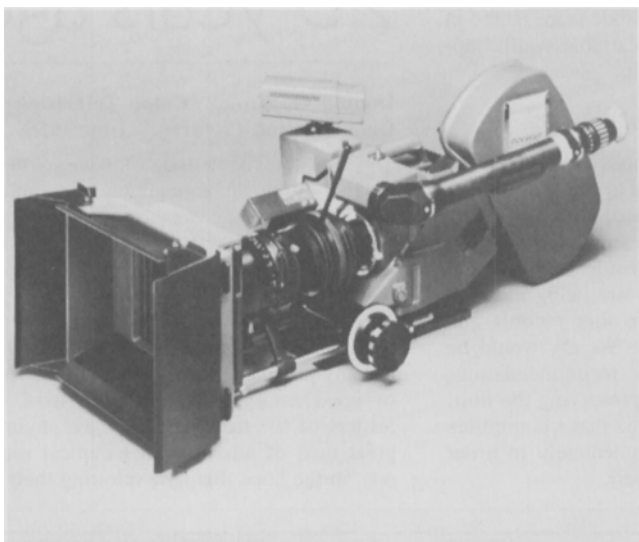
The PM-85SL is the newest from RCA Photophone Systems, the people with the broadest line of sound-on-film and sound-for-tape systems. For information, write RCA, 2700 W. Olive Avenue, Burbank, CA. 91505, U.S.A.

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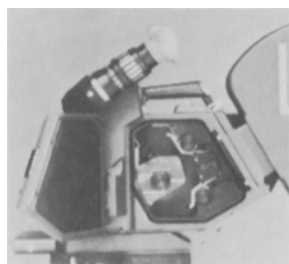
## THE 35MM CAMERA THAT HAS REVOLUTIONIZED FILMMAKING.



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The compensating link-type movement has dual pin registration and double fork pull down claws for dependable, accurate, long service. This innovative design lets you thread the camera 10 times faster.

#### So Quiet You Can't Hear It

The sound level is 18dBA. You can put your ear or microphone within inches of the camera when it's running and not hear it.



#### Hand-Held Operation

The Moviecam weighs a scant 27 pounds with 400' load and 50mm prime lens. It's engineered with a contoured shape to fit your shoulder and distribute the weight evenly and comfortably.

Moviecarn, Made in Austria

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We call it the Digiclapper.<sup>™</sup> It can print scene and take numbers in the upper left corner of the first hundred frames of each scene perfectly.

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You can feed the image on the ground glass to a TV monitor or VTR while you're filming. So you can see your dailies "instantly." The "Video Assistant" option is a 1½" monitor and control module that can be hand-held.

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