

Report on BKSTS — 81

BKSTS-81, the seventh biennial international film and television conference and exhibition arranged by the British Kinematograph Sound and Television Society, was held June 29-July 3 in the Royal Lancaster Hotel in London, celebrating the 50th anniversary of the BKSTS.

BKSTS-81 was preceded by the 50th Anniversary Symposium on the theme of "Film and the Electronic Image for the 80's — Marriage or Divorce." Among the 15 speakers were Joseph Roizen of Telegen; Irwin Young, Du Art Laboratories; Sidney Solow, CFI; Charles Anderson, Ampex; Fred Scoby, DeLuxe Laboratories, and Kenneth Mason of Eastman Kodak.

The opening address was delivered by BKSTS President John Aldred at the Monday morning session. A panel on "Past and Future of Film and Television" was chaired by Anthony Smith, Director of the

British Film Institute, with speakers Boris Townsend (IBA) and Kenneth Mason (Eastman Kodak). Excerpts from Mason's talk appear at the end of this report.

The Monday afternoon session was on "Audiovisual" with predictions for the future ("Visual Communication and Creativity in the Forthcoming Decades" by John Halas) and descriptions of recent technical developments.

Four all-day sessions covered Film and Production Technology, Television Technology, Sound Technology, and Laboratory Technology.

Among the noteworthy papers presented at the Tuesday session were "Swinging Zopic: Front Projection Development for *Superman II*" by Zoran Perisic of Courier Films, "Challenges to the Concept of Cancellation" by Roland Zavada of Eastman Kodak, and "Extensions to the Use of

Time Coding" by Thora Van Male and Jean-Pierre Beauviala of Aaton.

Karel Staes of Agfa Gevaert NV delivered two papers on the Wednesday session, "The Interface of Colour Negative Film and Telecine" and "How to Improve the Integration of Film and Television." On the Thursday session Stefan Kudelski of Kudelski SA presented "High Quality Sound Time Code Synchronized to Film or Video." Ashwani Mehta of 3M Company spoke on "Photogard Protective Coating."

The final session on Friday morning was on "Future Aspects." Three papers were delivered, "Fading of Colour Film" by Sidney Solow of CFI; "The Silent Revolution" by Lars Svanberg of the Swedish Film Institute; and "Wildlife Filmmaking: The Next 20 Years" by Jeffrey Boswall, Chairman of the 1981 Wildlife Seminar.

(continued on p. 1004)

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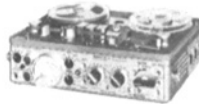


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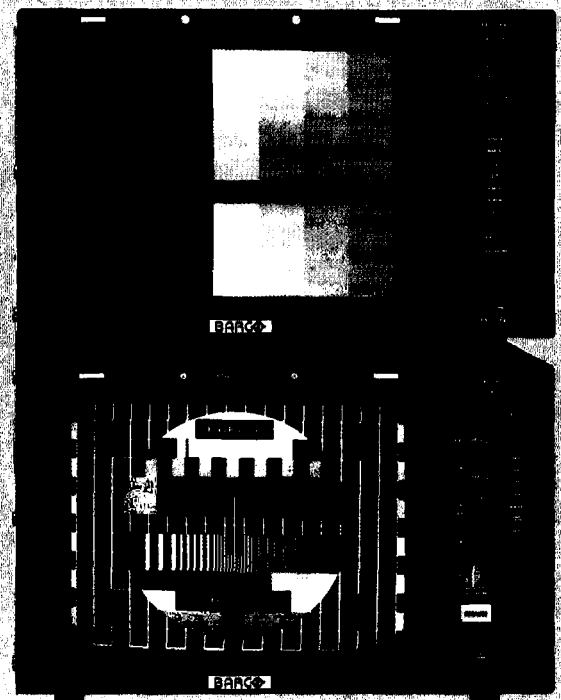
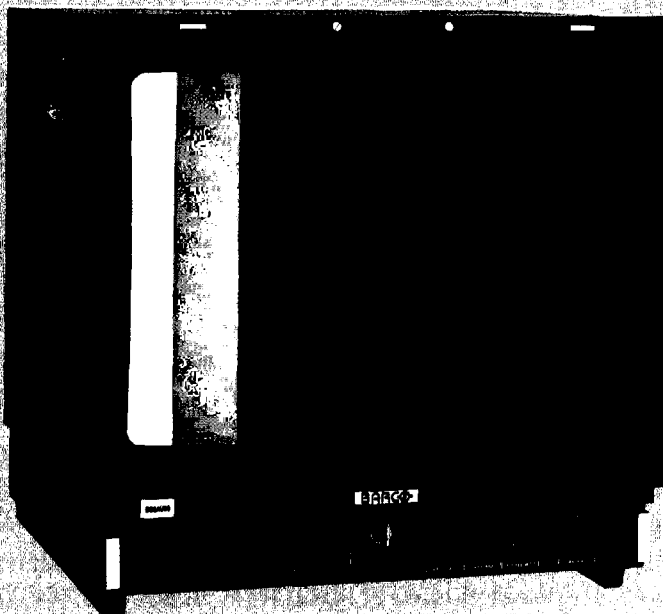
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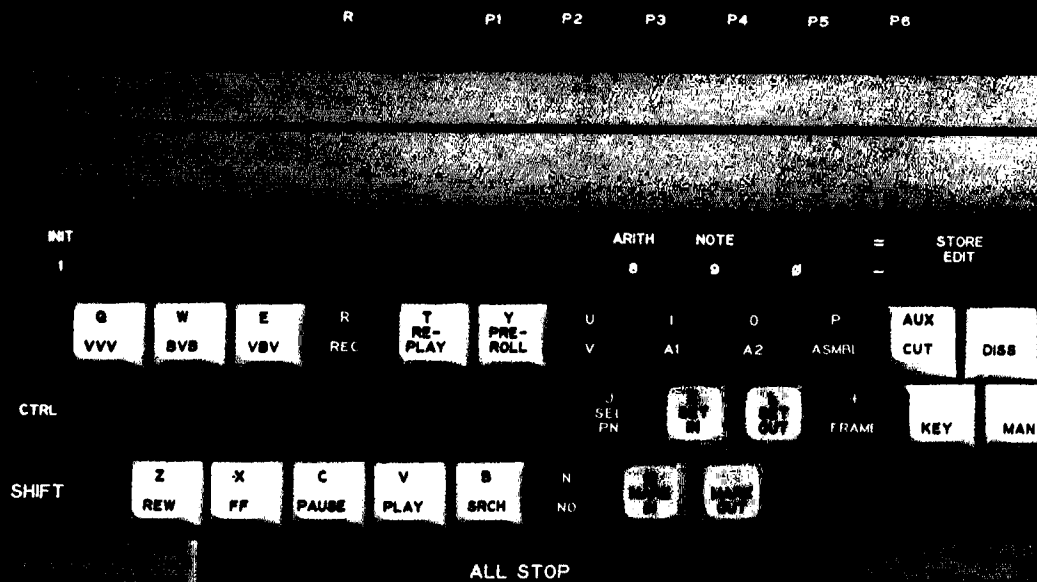
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A total of 60 technical papers in addition to Monday morning's panel session were presented during the technical program. There were over 60 international exhibitors with displays of the latest equipment extending over three floors in the hotel.

In addition to the technical papers program, visits to the major laboratories and broadcasting centers were arranged for the delegates. The social program included the President's Reception at the Guildhall for Overseas Delegates held Monday evening and the Rank Organization reception at the Royal Garden Hotel. The BKSTS-81 Banquet was held Friday evening at the Grosvenor House Hotel.

Excerpts from Kenneth Mason's Address

Kenneth M. Mason, a Past President of the SMPTE and an Honorary Fellow of the BKSTS, assured the audience that motion picture production is on the increase in the United States.

"There is not a sound stage in the country not booked to capacity," he said. He noted that about 41 percent of all programming in the United States originates on film, adding that in prime time (between 8 and 11 P.M.), film-originated programming doubles to about 80 percent. "Videodisks and videocassettes have further boosted demand for film-originated

material," he said, "and to add to that, theater attendance has not been greatly affected — some 20 million people in the United States go to the movies every week."

"In New York City alone," he said, "150 motion pictures will be produced this year, with 17 sound stages booked solid and 14 more under construction." He told the audience that on the West Coast there is not a back lot or sound stage that is not fully booked. He reported that several major studios and motion picture laboratories are in the midst of expansion programs.

He assured the audience that there was little chance of color film fading. "A belief held by some that motion picture color film is subject to rapid fading is based on misunderstanding; it is simply not true," Mason said. He went on to say that there is confusion about the release prints shown in theaters and the original and intermediate films from which the prints are made. The release prints, he explained, are not intended for long-term use and do not normally require the dye stability built into camera and intermediate films.

"The original negative, if properly stored, has a long life," he said. "At 40 percent relative humidity and 75°F, most people would not notice a quality difference in much less than half a century; lower the temperature to 14°F, and there would be no noticeable difference for thousands of years."

Announcement

JOURNALS and Indexes Available

The Astoria Motion Picture and Television Foundation announces the availability on microfiche of the index to the *SMPTE JOURNAL*, 1916-1975.

The *JOURNAL* (and its predecessor, the *TRANSACTIONS*) has recorded the state of the art in motion pictures, broadcasting and photomicrography since its founding over sixty years ago.

The microfiche edition of the *SMPTE JOURNAL* index is available from the foundation for \$5, post paid.

In addition, the foundation also distributes all back issues of the *TRANSACTIONS* and *JOURNAL* for these years at \$4 per copy, plus postage. Nearly all issues, dating back to 1916, are currently available.

For specific details, write: Richard Koszarski, Astoria Motion Picture and Television Foundation, 35-11 35th Avenue, Astoria, NY 11106.



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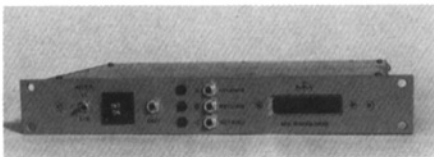
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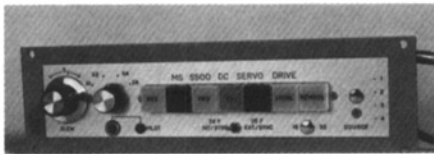


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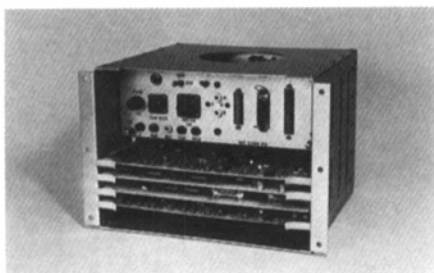
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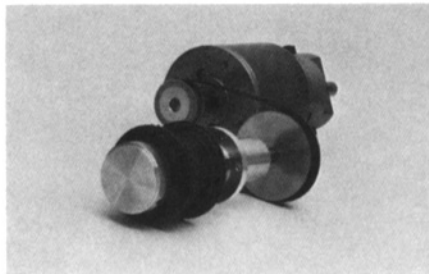
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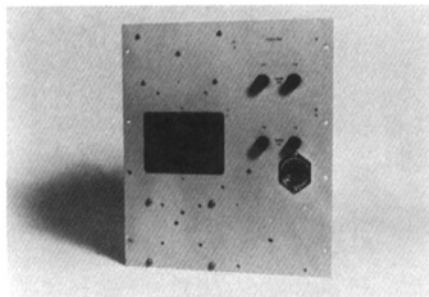
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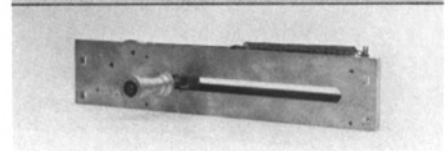
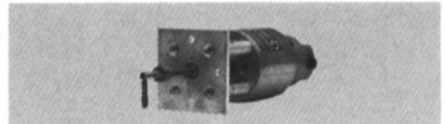
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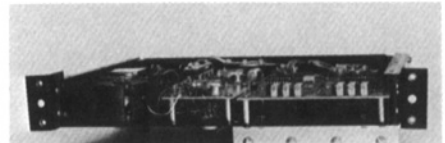
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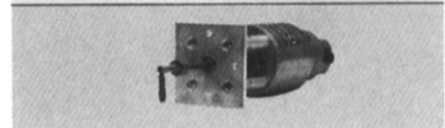
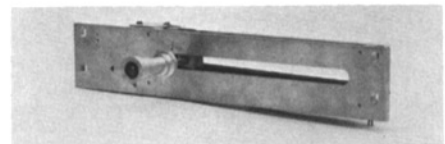
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