

MOTION PICTURES AND TELEVISION AROUND THE WORLD

Sometimes we become so preoccupied with advances in film and television here at home that we fail to realize the extent of technical developments in other countries. The Progress Report published each year by the Society of Motion Picture and Television Engineers gives a comprehensive overview of what is going on in these industries around the world. The 1976 report, in the May issue of the Journal, tells us, for example, that the Government of India has established a Film and Television Institute to provide professional training for Indian and foreign students. A 21-acre campus at Pune has three viewing theatres, 35mm and 16mm laboratories, a large scenic workshop and properties department in the Film Wing, while the Television Wing includes two production studios, a presentation studio with master control room, VTR and telecine rooms, maintenance shop, graphic and design area, sound dubbing and editing facilities. The Institute has a library with 16,000 books on cinema, television and the arts, as well as a film and tape library of Indian and foreign classics and television programs. This is claimed to be the best training centre for film and television in the world today. At the recent UNESCO conference in Nairobi, it was proposed to upgrade the Institute to a regional centre for training in filmmaking for Afro-Asian countries.

The big event of 1976 for the European Broadcasting Union was the television coverage of the Olympic Games in Montreal. Two trans-Atlantic satellite circuits were leased for the duration of the Games, one for multilateral transmission fed from an earth station at Cote des Neiges, and

the other for individual requests transmission routed through an earth station at Mill Village. Reception in Europe was shared between six earth stations. In all, more than 133 hours of multilateral transmissions and 333 request transmissions were supplied to Europe.

Altogether, 20 countries, members of the European Broadcasting Union, are transmitting in color. Only Greece, Malta, Portugal and Turkey have monochrome facilities. West Germany has three TV networks with a total of 4635 transmitters. France is next with three program services and 1236 transmitters. In the United Kingdom BBC 1 and ITV broadcast 86.5 hours per week each, while BBC 2 is on the air 65 hours a week. The number of color receivers in the UK is estimated at 8,500,000.

Japan has a dual television system, with NHK, the national service, covering the entire country, and commercial broadcasters operating in limited service areas. NHK is financed through receiver fees and the commercial broadcasters through income from advertising. NHK has two program services - general and educational. The general service has 2369 transmitters and the educational service 2321. Commercial broadcasting includes 91 companies operating 2095 stations. The Japanese have nearly 23 million color receivers.

Japan is very active also in the development of motion picture equipment. Fourteen new super 8 cameras are listed in the Progress Report. One of them, developed by the Elmo Co. has automatic focusing. Ten 16mm and super 8 projectors are described also. The Japan Victor Co. announced a new automatic projector for television service. It operates with two projection mechanisms from a cartridge supply/discharge unit in which the films are packaged. This equipment is designed to automatically cycle commercials from 5 to 90 seconds in length, by alternate operation of the projection mechanisms. The machine holds 10 maga-

zines, each accommodating 10 commercials, or a total of 100. The commercials are loaded into the magazines in the order scheduled for broadcast, but random access is possible also.

A prototype machine was shown to me by the designers during a visit to Tokyo in 1975. After the operation of the equipment had been described, they invited me to press the start button. This initiated a wondrous automatic cycling action in which a commercial in its cartridge was taken from a magazine, the film was threaded, the projection mechanism snapped shut, and projection of the film started. At the end of the commercial, a special tail end leader spliced on the film gave a cueing signal reversing the threading operation - the projection mechanism was opened, the film was rewound into its cartridge and replaced in its magazine.

To give a continuous operation, the second commercial in the broadcasting schedule is threaded into the second projector mechanism while the first commercial is running, and then put into a stand-by mode awaiting a signal from the end leader on the first commercial to start the next part of the cycle.

In Egypt, a Cine-City complex is being built by the Egyptian General Organization, a government agency, to raise the overall standards of motion picture production. Construction was started in 1966 but is not yet completed. During 1976, seventy feature films were produced in color.

A recently opened Euro Filmcenter in the Netherlands has four theatres, three of which are located side by side with a common projection booth. The projectors have interlock motors, and a 35mm print can be shown simultaneously in all three theatres. The Dutch NV Philips Department ELA Cinema at Eindhoven had developed jointly with Firma Knoton of Munich, a 35mm projector incorporating the Kinton Cross by which the intermittent drive for the pull-

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down sprocket can be de-activated, while at the same time a continuous drive system is put into operation. This allows forward or reverse motion of the film at speeds up to 120 frames/sec. The machine changes over automatically to single-frame projection when it is stopped, allowing the film to be moved backwards or forwards one frame at a time.

In Southeast Asia, activity was greatest in Indonesia where the government has set a target of 500 national productions a year. Once this target is reached, importation of films will be reduced or stopped altogether.

These are just a few of the highlights from a Progress Report crammed with interesting facts and figures. The Progress Committee, chaired by Robert Smith of Du Art Film Labs, New York, and executive vice-president of the Society, has 60 members around the world, from Aboghasen Rezai in Iran to Peter Seow in Singapore. Canadians on the Progress Committee are Hellmut Berger, Charles Kirkman, R.A. McKinstry, and Arnold Schieman.

Since its inception in 1916, the Society has grown to over 7,500 members in 60 countries around the world, and the Society's Journal has gained a special status as the pre-eminent publication in the fields of motion pictures and television.

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

Film Gate Photometer

The Pioneer Marketing Corp., 1021 North Lake St., Burbank, Calif., has announced their new Peterson "Cor-r." Probe for use with the Spectra film Gate Photometer. This impor-

tant new photometric tool measures the track-to-track uniformity of the four super 8 printing tracks on the Peterson Cor-Jr. continuous optical reduction printer. It also permits the operator to measure the level of illumination in each of the super 8 tracks, eliminating time-consuming film tests and waste footage.

Visual Communications

Rutherford, the visual communications specialist, with offices in Vancouver, Toronto, Hamilton, Ottawa and Montreal, is putting out a new publication, "Focus on Communication". In the Summer 1977 (No. 2) issue, Ken Rutherford, president, says that we remember 10% of what we read, 20% of what we hear, 30% of what we see and 50% of what we see and hear. This makes the audio-visual image one of the most significant tools in teaching, training or selling. Two new audio-visual systems are described in this issue - one in the Royal Bank Plaza in downtown Toronto, and the other in the United Catholic Presbyterian Worship Centre in Don Mills.

News from F&B/CECO

The Government of Argentina is building six new ultra-modern television studios in Buenos Aires. After competitive bidding among lighting equipment manufacturers in the USA and five foreign countries, the exclusive contract was awarded to Bardwell-McAlister of Hollywood, a subsidiary of F&B/Ceco. The total lighting equipment contract was for US \$1,088,000. The equipment has to be manufactured, delivered and installed before the end of 1977 when Argentina is to be the host for the World Cup Soccer matches.

Animation Camera Motors

Alan Gordon Enterprises Inc., 5362 N. Cahuenga Blvd., Hollywood, Calif., has acquired the tooling and inventory of National Cine Equipment animation motors. NCE animation motors are constructed of cast aluminum and designed to give years of trouble-free service. Motors are available for most professional motion picture cameras including Arriflex 16, Bolex, Mitchell, Bell & Howell 2709, Mitchell 16, Arriflex 35, Eastman Reflex, Cine Special, Maurer, Filmo 70, Eyemo and Mitchell Reflex 35.

Dreamland II

The NFB/CBC/Great Canadian Moving Picture Co. are co-producing a sequel to **Dreamland** with the working title **Dreamland II**. This feature length documentary on the history of the Canadian film industry will cover the period from 1939 to 1953. John Kramer (editor of **Dreamland** and co-director of **Under the Volcano**) is the director; Kirwan Cox is the producer; Mike McKennirey is the executive producer; and research is being undertaken by Piers Handling, Maynard Collins, and Pierre Veronneau. Television broadcast is set for the fall, 1978.

During this period Odeon Theatres was established to challenge Famous Players; NFB films became world famous, as evidenced by the Oscars which **Churchill's Island** and **Neighbours** won; drive-in theatres were started; Hollywood convinced the Canadian government to trade box office revenue for references in American movies under the "Canadian Cooperation Project"; Quebec cinema really began with religious melodramas which remain among the most successful commercial features made in Canada; the "Red Scare" intimidates the NFB and staff are fired; Duplessis prohibits NFB films in Quebec schools; the Massey Commission studies film in Canada without a glance at the commercial theatres and recommends the CBC develop television; and much more.

This is an incredibly influential era in Canadian film history. We would like to hear from anyone with personal knowledge of the events of these years or anyone who has any documentation such as letters, photographs, or films. We would also like to locate Paul Nathanson. We need this information by the first of the year when we hope our research will be completed. If you can help, please contact: **Kirwan Cox, 132 Walmer Road, Toronto, Ont.**