

There wasn't a crystal ball at the 1973 IPD marketing meeting—participants used far more refined scientific methods to look to the future. Then planning sessions were held to keep preparations steps ahead of customers' future wants.

The picture of the future was developed from their discussions of changes in marketing philosophy, in customers, in sales force and in channels of distribution. Thoughts were expressed on needed future organizations and required training programs.

Following a welcome by Wylie Robson, EK executive vice-president who is IPD general manager, the participants viewed a presentation describing a U.S. survey on customers' evaluation of Kodak. All agreed that many of the findings could be applied now or in the near future to their regions of the world.

The meeting, as arranged by Walter Schwegler, director of IPD marketing, frequently was bilateral. In one group were the four regional marketing directors and the three marketing managers of the European manufacturing companies.

Meeting by class of trade in the second group were the regional sales development directors/coordinators of the European, Latin American, and Asian, African and Middle Eastern Regions and IPD's marketing planning directors. For example, John Orr of the AA&ME Region, Hans Nolting of the European Region, Richard Rhone of the Latin American Region, and Harry Thompson, IPD marketing planning director for consumer products, were able to sit down together and plan for future Consumer Markets activities.

John Chester, marketing director of the Australasian Region, supplied input to these meetings as well as attending the sessions of the marketing directors and managers.

A prime reason for holding the meetings in Rochester was to enable each group to confer easily with counterparts in the U.S. and Canadian Photographic Div.

When the class of trade groups—those concerned with consumer products, business systems, graphics, motion pictures, professional and finisher fields, radiography, education and audiovisual areas, and customer equipment service—drew up their recommendations, they then had an opportunity to present them to the marketing directors and managers for discussion.

Five days of communicating resulted in embryo plans for launching new products and an increased universal understanding of marketing techniques including advertising. Emphasis was put on the need for more training of personnel in the field. The group came to a better realization of IPD's needs for market information and analysis at all levels—Rochester, regional and IPD companies—to improve future goals and estimates.

The need for support from the U.S. and Canadian Photographic Div. in all aspects of marketing was agreed upon, and methods were outlined for the better utilization of available resources.

The final three days of the meeting involved the marketing men in the Challenge of Change. (See adjoining article.)

## Tony's Safe Release Obtained



Da Cruz

The company has been successful in obtaining the release of Antony R. da Cruz, technical operations manager of Kodak Argentina, seized in Buenos Aires by an armed revolutionary group Apr. 2 and held until late in the evening five days later.

Da Cruz, a Kodak engineer for 20 years, was released unharmed Saturday night (Apr. 7).

"Our primary concern throughout this deplorable occurrence was to get Tony back unharmed," a company spokesman said, "and so we are, of course, pleased with this outcome."

As a condition to Da Cruz' release, his captors required Kodak Argentina to call a press conference to announce the name of the revolutionary group (Fuerzas Argentinas de Liberacion Brigada 22 de Agosto) and that 15 million pesos had been paid as ransom. Kodak Argentina complied with this requirement.

Da Cruz has been technical operations manager in Argentina since August 1970. He joined the company in 1953 as a photographic engineer at Kodak Park, and became associated with the International Markets Div. in 1957.

He became production supervisor at Kodak Mexicana, and in 1959 and 1960 set up color photofinishing laboratories in Peru and Chile and assisted in similar color finishing development in Panama, Puerto Rico, Guatemala, Venezuela, Colombia and Bolivia.

He later held technical operations and photofinishing responsibilities in Brazil and Uruguay and in 1966 served as general manager of Kodak Colombiana. He was in Rochester three years as an IPD processing and photofinishing specialist preceding his appointment to his Kodak Argentina post in 1970.

Da Cruz flew to the United States Apr. 10.

## Kodak Videoplayer, Using Super 8 Film, To Be Marketed

By Linda Lovely

The Kodak Supermatic film videoplayer is coming.

At a news conference April 6, Kodak ended 18 months of industry anticipation by announcing its go-ahead signal to manufacture and market the Kodak Supermatic film videoplayer VP-1. A feasibility model was first demonstrated in October, 1971, sparking widespread interest in the company's possible entry into the much-talked-about videocassette field. The Kodak Supermatic film videoplayer will be available in late 1973.

Using cassette-loading or reel super 8 film, the 45-pound videoplayer displays black-and-white or color, silent or magnetic sound motion pictures over a standard television receiver or a closed-circuit television system. The quiet, compact unit features push-button controls, automatic threading, instant review, stop motion and automatic rewind into the cassette at film's end.

The Kodak Supermatic film videoplayer can be easily hooked up to a standard TV set by attaching two wire clips to the television's antenna terminals.

A flying spot scanner and continuous film transport system permit acceptance of thinner-base film for longer programs with minimal wear on film and the mechanism. The videoplayer runs at 18 or 24 frames per second and conforms to the super 8 magnetic standard of 18 frames separation between sound and image. It runs on standard 60-cycle, 110-volt current and is designed to conform to all current FCC rules for Class I TV devices.

At a U.S. price of not more than \$1,195, the videoplayer isn't at present a likely candidate for high-volume home use. However, its price and capabilities should make it quite attractive to schools, industry, government, cable television stations and businesses.

## Challenge of Change Teaches Skills for Mastering the Future

The Challenge of Change, a program developed for Kodak marketing and sales management personnel, was presented for the first time as part of the 1973 IPD marketing meeting.

Following the educational experience, Walter Schwegler, IPD marketing director, described it as "outstanding," and participants all were enthusiastic.

The program has been designed and was presented by a marketing management development group whose six members are on the faculty of Pennsylvania State University. All have Ph.D. degrees, five are professors or associate professors of marketing and the sixth is a research professor of business administration. Gene Seyna, director of IPD special marketing projects, coordinated arrangements.

Goals of the program are to assist IPD marketing managers in becoming more creative and innovative in recognizing and managing change in the Kodak business environment and also to add to their professional development in planning and managing their broadening responsibilities.

Effects of the program will be multiplied as the marketing managers transmit these skills to their sales forces and as the salesmen, in turn, transmit relevant skills to dealers.

The program is designed to lead to achievement of the objectives through changing attitudes and providing skills of analysis, problem-solving and manpower development.

New research relating to environmental changes, particularly those affecting the



A Challenge of Change session, directed by Dr. Stewart Bither, right, challenges, from left, seated, Jacques Poyelle, Kenneth Goddard and Hans Nolting who are regional sales development directors in Europe; Marketing Managers Gunther Langner of Kodak A.G., Germany, and John Roe of Kodak Ltd., England; John Chester, marketing director, Australasian Region; Bernard Blanchard, marketing manager of Kodak-Pathé, France, and Robin Carpenter, a regional sales development director in Europe. Standing from left are Vince Thomas and Chuck Martin, regional sales development directors in Europe, and Walter Schwegler, IPD marketing director.

distribution channels, was emphasized, with discussion on discount houses, chain buying and new mass merchandising institutions. Changing aspects of consumer life styles and life environments were considered, with such topics as youth culture, family relationships and the changing role of women being examined for their relevancy to Kodak business.

Participants were shown how to analyze these changes in their own territories—and how to manage the changes in terms of the

sales force and leadership.

The program, as presented, was geared primarily to Europe since personnel of IPD companies in Europe will be the first to enroll. They will gather in Strasbourg, France, from June 17 to 22, a second group from June 24 to 29.

However, marketing meeting participants from IPD's four regions attended. A workable-size group actively participated while others viewed the proceedings from another room via closed-circuit television.

## Presentations, Discussions Strengthen Administrative Operations

To improve the efficiency of administrative operations in both individual IPD companies and at IPD headquarters — this was the objective of the recent administrative managers conference at Kodak Rochester.

"We believe we accomplished this through presentations, made by Rochester and IPD company personnel, and ensuing discussions," reports Donald McGregor, manager of IPD Financial and Office Services, who was conference chairman.

Some of the more lively discussions were on IPD computer and non-computer systems, financial analysis, the accounting manual and financial reporting requirements, internal auditing and internal controls, and order processing.

Leisure time found the visitors at the Strassenburgh Planetarium, Niagara Falls and a hockey game. For several from warmer climates, it was their first opportunity to attend a game.



The 1973 IPD administrative managers conference assembled Kodakers from the four ends of the world. Don McGregor, standing, manager of IPD Financial and Office Services, who chaired the meeting, outlines the schedule for, seated from left, Bob Smith of Brazil; George Hannye, director of IPD Administrative Services; Margaret Chang, Taiwan; Ruth Frank, IPD administrative specialist, who was arrangements chairman; Manuel Balagot, Philippines, and Rafael de la Vega, Puerto Rico. Standing are, from left, Alan Wiltshire, New Zealand; Pat Hogan, Australia; Ed Hoppe, Peru; Rodolfo Paredes, Mexico; Jamshed Modi, India; Helge Dossland, Norway; Jose

Barria, Panama; Bob Lams, Belgium; Luciano Rengifo, Colombia; Eduardo Bolio, Mexico; Freddy Roth, Austria; Georges Hoffmann, Switzerland; Peter Sim, Singapore; Henk Bering, Netherlands; Hans Johannson (at rear), Sweden; Alberto Rossi, Spain; Bill Graham (at rear), Kenya; Franco Marazina, Italy; Peter Kwok, Hong Kong; Matti Taulamo, Finland; Just Nielsen, Denmark; Jim Twohig, Mexico; Clayt Liljequist, Puerto Rico; Antonio Coimbra, Portugal; Keith Green, European Region; George Atayek, Lebanon; John McGowan, Thailand; Bob Weinschenk, Venezuela, and Gerry Shira, Argentina.

Government—"Just look at the military," Yavitz continues. "Many Navy ships and other military installations have closed-circuit TV. The Navy has announced its intention to convert all training films to super 8. The videoplayer will provide the ideal means for screening such training films and briefing sessions.

Industry—Companies such as Kodak with people in scattered locations can use the videoplayer to offer training courses to employees without wasting time and money by bringing them to a central location. Top executives can brief branches of the company simultaneously on new products or important business developments. And, of course, individual TV sets or closed-circuit systems can be used in training, selling and public relations applications.

Business—"In many stores, shelf and display space is a valuable commodity," adds Yavitz. "Wares displayed on a TV set placed above the useful shelf space can alert customers to items not exhibited on the floor. Films can also advertise store specials and customer services. The videoplayer itself can be located in the manager's office or another remote location out of the customer's path.

"Television display is an immediate eye-catcher. I think the super 8 film format and videodisplay will be ideal for businesses such as insurance, real estate and travel agencies where the ability to display color as well as to customize for local factors can be very important."

Cable television—Many cable systems are seeing the potential for audience buildup and community involvement possible through locally originated program material. This programming could be produced inexpensively on super 8 film, including use of amateur movies shot at 18 frames per second, and then fed to cable viewers



Film processing has changed greatly since Arne Pedersen and his bicycle were the inter-Kodak delivery service for processing orders. A few days before his 50th Kodak anniversary, Arne, right, showed Palle Thomsen,



general manager of Kodak Denmark, the processors for super-8 Kodachrome film in his section of the Albertslund laboratory.

## Arne Pedersen's Link with Kodak Denmark Spans Half Century

A young boy dressed in his newest sailor suit joined Kodak Denmark in Copenhagen as an errand boy in 1923. The 14-year-old Arne Pedersen soon was given a smart, dark green Kodak uniform and a bicycle. Riding it, he was the link between the processing laboratory at Vodroffsvej and the downtown shop at Ostergade. In between trips, he was the handsome doorboy.

On Apr. 3 of this year Arne marked 50 years with Kodak Denmark, looking back on a career which led to today's position of Kodachrome section supervisor.

His first transfer took him to the Stock Dept., where he spent five years except for a short interruption caused by compulsory military service in the infantry.

Early in the 1930s he became an assistant in the Cine Processing Dept. and four years later was in charge of the department. It was at that time he was known as "Cine-Peter."

World War II changed many things, and while Kodak Denmark

was forced to market toys, handbags and paper cloths, Arne was busy with a new project—microfilming, which was then in its infancy. He secured the files of insurance and telephone companies, using a 16mm Cine-Kodak special camera in a homemade setup to record the files on film.

Following the war, when supplies of film became available, Arne was in charge of both cine processing and microfilming.

In 1965 Kodak Denmark began processing Kodachrome film at the laboratory in Albertslund with Arne as section supervisor. Here, his previous processing experience proved invaluable, according to Kodak Denmark.

Now, after 50 years, Arne is planning to retire in early summer—and it's an early retirement!

He's looking forward to spending more time in his garden, an avocation of long standing, and says that he'll "drop in to say hello" when visiting his son who lives near Kodak.

## Calling All Kodak Hams!

An All-Kodak Hams QSO Contest will be held Apr. 28-29, during which Kodak's short-wave radio enthusiasts are encouraged to get better acquainted with their fellow hobbyists throughout the world.

The contest is being sponsored by the Radio Communications Clubs of Kodak Park and Kodak Office, Rochester.

There will be awards for the operators establishing contact with the most Kodakers inside and outside the U.S.

Participants will be using megahertz frequencies on the 10-, 15-, 20- and 40-meter bands, starting with 28.620, 21.370, 14.295 and 7.245 and scanning up the bands as necessary.

The competition will be conducted over a 48-hour period: 0001 GMT Apr. 28 to 2359 GMT Apr. 29.

Logs should be mailed to the KPA Radio Communications Club, Kodak Park, Bldg. 28, Eastman Kodak Co., Rochester, N.Y., 14650, U.S.A.



Discussing plans for the All-Kodak QSO Contest are, from left, Dick Millham (WA2EEG) and John Newton (WA2IZX) of the KO club and Larry McConnell (K2UCI) and Fred Stieg (K2IDL) of KP.

## Kodak-Pathe Figures in Appointments

Andre Rolland, management staff, Manufacturing, Kodak-Pathe, France, has been appointed assistant manager, Sevran Factory.

Thomas W. Schwegel, senior analyst, Distribution Operations Analysis, Distribution Systems Development, EK, has been assigned to work with the Management Research and Development organization of Kodak-Pathe for approximately one year. He will relocate to Paris in April.

## 40, 25 Kodak Years Recognized

M. R. Subramaniam, assistant manager, Madras Branch, Kodak India, 40 years, Apr. 3



Subramaniam



Domingo



Alexander

Vicente F. Domingo, order clerk, Order and Billing Dept., Kodak Philippines, 25 years, Apr. 7

John J. Alexander, administrative specialist for electronic data processing systems, IPD Rochester, 25 years, Apr. 19



Jadhav



Uhlenhop

Babu J. Jadhav, stock packer, Kodak India, 25 years, Apr. 21

Frans A. Uhlenhop, Warehouse supervisor, Kodak Netherlands, 25 years, Apr. 26

**Note This**—Tenite butyrate is the Dictaphone Corp.'s choice for its Dictabelts. Since 1948, the firm has been extruding tubing for its recording belts from this material supplied by Eastman Chemical Products.

Robert Murray, vice-president, explained that "We use this plastic because of its fidelity of recording, visibility of recorded sound, dimensional stability, ease of extrusion and purity."

Dictation cannot be erased, even accidentally, on a Dictabelt. Its permanence and testimonial accuracy is attested by its acceptance by insurance companies and courts of law.

## Larawan Chosen for Award Among Philippine Publications

Larawan, Kodak Philippines' bi-monthly newspaper for its employees, was judged one of the country's top industrial publications in the 1972 Evaluation and Awards Program of the Philippine Council of Industrial Communicators.

This council, with 85 member companies, is a charter member of the International Association of Business Communicators, a worldwide group of industrial editors with headquarters in the U.S.

The Kodak Philippines' paper placed second in the PCIC's newspaper category and received an award of merit in the form of a trophy of Philippine mahogany.

Judges cited the eight-page Larawan for its "professionalism in layout, writing and content."

With a staff of one full-time editor, three assistant editors, five branch correspondents and an artist, it publishes information about company activities, training

and employee benefits as well as news contributed by employees in all departments and branches. It is printed by a litho-offset process.



Juanito Gatus, Larawan editor, holding the PCIC trophy which he presented to the newspaper staff, is congratulated by Gustavo Torres, right, director of advertising and public relations for Kodak Philippines. With them, from left, are Lito Santiago, advertising and sales service supervisor; Cecile Nubla, secretary, and Chito Valenzuela and Sylvia Valenzuela who are assistant editors. Val Julio, not pictured, is staff artist.

## Chess and Lunch Mix Well

During lunchtime in Kodak Portuguesa's canteen, chess boards and lunch trays, bishops and spoons mix on the same table. From left are Antonio Coimbra, administrative manager, and Daniel Gouveia, Antunes Joao, Orlando Viegas and Fernando Ribeiro, who, respectively, are responsible for the Advertising, Electronic Data Processing, Distribution Service and Customer Equipment Service Depts.



## Edith Becomes Lady of Leisure

Edith Jacobsen, processing service clerk, Customer Service, Kodak Denmark, 10 years



**Supervisor Dies in Peru**—Mario Ramayoni, distribution supervisor of Kodak Peruana, died Feb. 27. He had joined the company in 1953 as a general ledger clerk. From this position, he transferred to the Credit Dept. and was named credit supervisor in 1963. In 1970, he became distribution supervisor.

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George Bauman reads the integrating instrument as he checks a movie camera into which he has inserted an exposure testing cartridge. Such cartridges are stored, ready for use, in the bin at right. George is in the Customer Equipment Service Center, Kodak Rochester.

## New Tester Boon to Camera Repair

Four ordinary-looking instant-load film cartridges are making it possible for Kodak and independent repair services to test and evaluate the exposure systems of still and super 8 movie cameras more efficiently than was previously possible.

A silicon photocell is built into the film plane of each of the four film cartridge probes. When loaded in the normal manner into a 126- or 110-size still camera, or back- or side-loading super 8 movie camera, the probes feed information to an integrating instrument that determines whether the camera's exposure system is operating properly.

The exposure testing instrument is used with a specially designed Kodak light source that provides known levels of illumination.

The unit integrates the exposure time with the amount of light transmitted to determine whether a camera's exposure system needs adjustment. In addition, the actual shutter speed of the camera under test is displayed on the front of the instrument. The new tester helps diagnose exposure problems for technicians so they can determine quickly what difficulties are present.

The silicon photocell has a large active area and offers many advantages over conventional photomultiplier tubes. The cell is much smaller and less expensive, is not harmed by accidental exposure to strong light, and does not require the high voltages and mechanical shutter systems needed by sensing devices that use photomultiplier tubes.

The exposure tester features a self-testing provision to check the accuracy of its operation and has a built-in battery tester to examine batteries of cameras to be tested.

IPD companies can order these testing instruments from Kodak Rochester for their own use in Customer Equipment Services and for independent companies which repair these cameras.

## Magazine Interviews Japan's Microfilm Pioneer

The March issue of the Japanese magazine Jimu To Keiei (Office Work and Management) pictures Teruo Kusuda on its front cover and features an interview with him.

The president of Kusuda Business Machines Co., Ltd., he pioneered the use of microfilm in Japan. Responding to the times and users' needs is the subject of the interview. He also tells how he came to be distributor of Kodak business systems products in Japan.

In the interview, Kusuda traces Kodak's interest in microfilming from 1925 when George McCarthy, a New York banker, developed a process of totaling accounts by means of a calculator and simultaneously photographing checks on film.

Kusuda discusses the recent developments in computer-output microfilming, micropublishing and the microfilming of medical records including x-rays.

Japan's needs for efficient information storage and retrieval, combined with the fact that computer-generated information can be directly recorded on microfilm, will result in Japan's commercial code recognizing

microfilmed accounting books as official documents, he believes.

He expects that in the not too distant future "housewives will be using microfilmed editions of cookbooks, school children reading microfilmed textbooks, and husbands reading microfilmed newspapers and magazines. Even telephone books may be microfilmed."

Kusuda reports he first learned of the U.S. use of microfilm after World War II when his typewriter business brought him in frequent touch with U.S. military officers in Osaka.

His father, he continues, during a short stay in London at the time of the Russo-Japanese War, was impressed with the business prospects for typewriters and decided to pioneer in their sale in Japan. "Perhaps this event may have something in common with my obtaining information on microfilm from the U.S. officers."

"Later, in 1952, with an eye to becoming a microfilm pioneer, I met Hugh Knapp, then Kodak representative in Japan. Our negotiations led to the distributorship agreement between Kodak and Kusuda as it stands

## Far East Seminar Stresses Service

Service to meet the needs of customers as effectively and efficiently as possible — that's what the first annual IPD customer equipment service management seminar in the Far East was all about. It took place at Kodak Malaya in Singapore Feb. 24-Mar. 3.

Customer equipment service managers and supervisors from five IPD companies and two major distributors met in workshop sessions to discuss ways of improving their departments from both the management and financial standpoints.

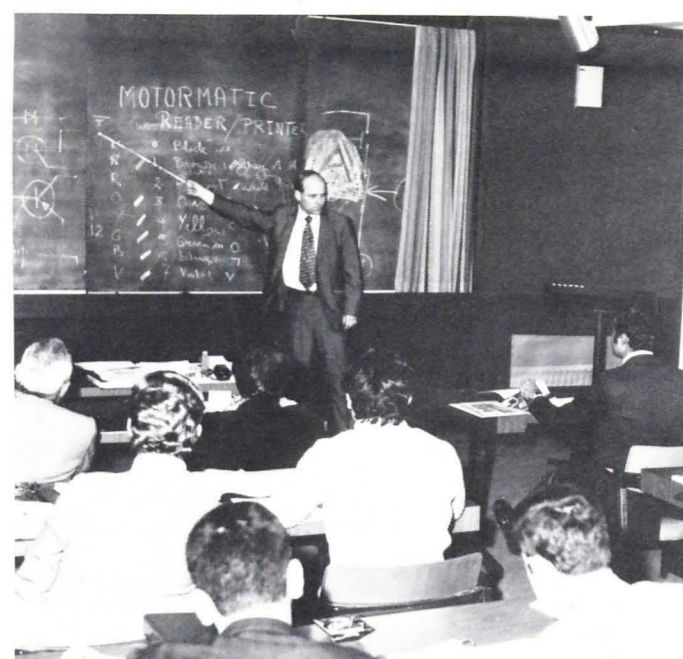
Don Sanders, director of Customer Equipment Services, IPD Marketing Planning, and Daniel Klass, CES development coordinator for IPD's Asian, African and Middle Eastern Region, served as advisers.

Computers were the topic in some workshops — how they can be used as tools to help in management decisions and as a means to establish parts and inventory control in their departments for all major Kodak equipment.

Other sessions dealt with past practices and future plans for improving training and with service and warranty programs as they pertain to Kodak equipment sold in the area.



Contributing to the customer equipment service management seminar are, from left, John O'Brien and Sunny Tseng of Kodak Taiwan and Hank Egoshi of Nagase & Co., distributor of most Kodak Products in Japan.



Klaus Gesser, at blackboard, flew from Kodak A.G., Germany, to give the course on servicing microfilm equipment.

## Near East Group Follows Up Sales

Twelve equipment service representatives from dealer companies in several Middle Eastern countries, including Saudi Arabia, Kuwait, Iran, Bahrain, Qatar, Jordan, Dubai and Lebanon, recently attended a two-week training course on the servicing of microfilm equipment.

At Kodak Near East's new marketing education center in Beirut, they concentrated on up-to-date techniques of after-sales service, with special emphasis on the Recordak Motomatic reader-printer, model MPG/ERG, the high precision unit with the electrostatic printing system.

## CES Engineers Confer, Cite Availability Needs

Flow charts were part of the discussion when a trio of IPD service engineers—Helmut Frommer, left, of Kodak A.G., Germany; Monty Woolley, second from left, of Kodak Ltd., England, and Marc Laurens, fourth from left, of Kodak-Pathe, France, met with Dean Blackwell, center, and Dick Hilliger, right, codirectors of Service Planning, Customer Equipment Services Div., in Rochester. During appointments with 20 Kodakers, they covered such topics as serviceability studies during equipment design, procedures and estimating. They stressed the need for early availability of training information, translated manuals and spare parts.

## Self-Teaching Repair Program Is New

A new, self-teaching repair program for Kodak pocket Instamatic cameras, models 20, 30, 40, 50 and 60, has been acquired by the Customer Equipment Services Division of all IPD companies. It also is being made available to independent firms that provide repair service for these cameras.

The program, which consists of nearly 400 slides and accompanying cassette tapes, is designed to allow students of varying aptitudes and experience to learn how to repair these cameras. Their step-by-step disassembly, repair and reassembly are covered by tape narration, with slides illustrating each point.

Any cassette recorder and slide projector may be used in presenting the program, and it may be coordinated by means of cassette-projector synchronization cords. The student can stop the program where he desires, then proceed after he has accomplished a required task.

According to Don Sanders, IPD Marketing Planning's director of Customer Equipment Services, the new program is the first of its type prepared by Kodak for repair personnel and has many advantages over "live" instruction.

Most live classes are geared to the so-called "median" student, and slower or faster-learning persons sometimes fail to learn properly, or waste time. With the cassette-slide course, each student can learn at his own rate.

In addition, the course is "on the shelf"—always available for new employees or as a refresher course, without the need to organize a special class.

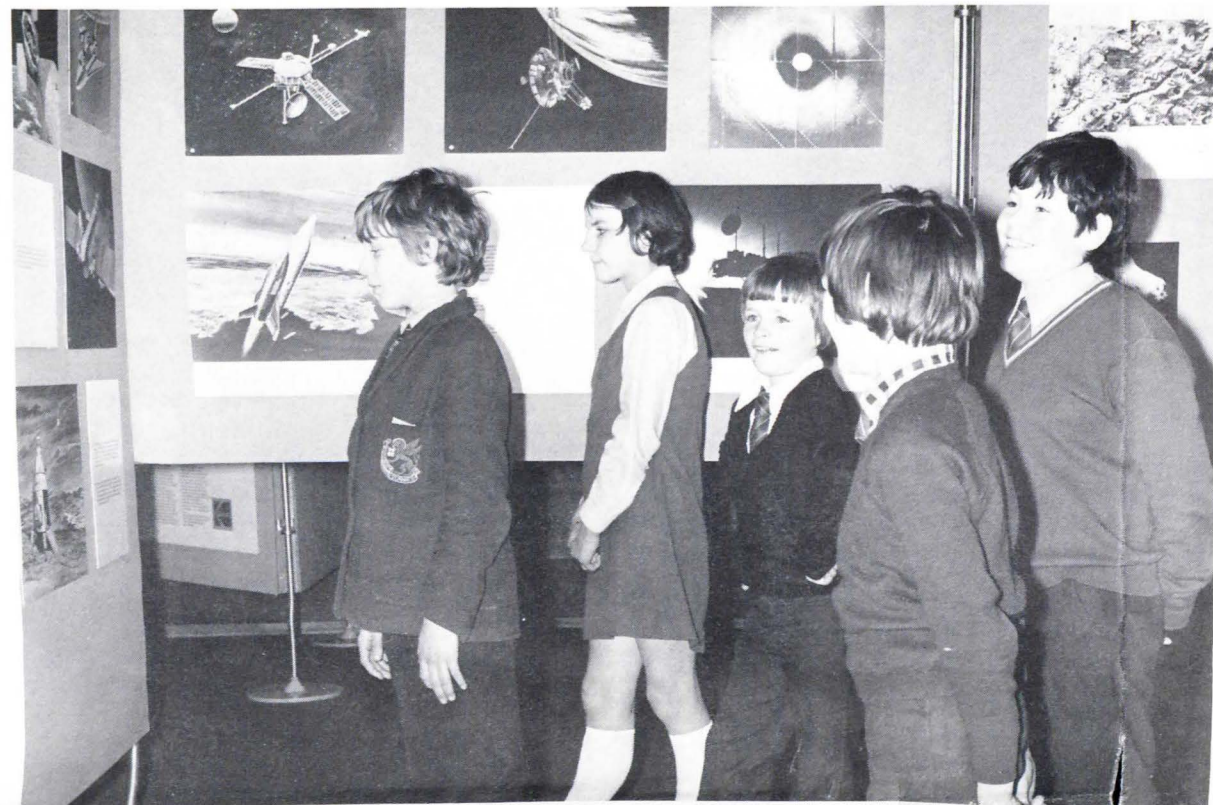
経営行動の創造とシステム化  
事務と経営 3

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today in close relation."

The magazine article is illustrated with the picture of the 1970 presentation to Kusuda of Kodak's Information Technology Award for his role in publicizing in Japan the usefulness of microfilm.



## Show Salutes Space Decade

"The Ultimate Frontier," a photographic record of man's first decade in space, is attracting large crowds of adults and youngsters wherever it is displayed in England. The exhibition is sponsored by Kodak Ltd., England, which prepared the prints.



**New Processor in Hong Kong**—Moviemakers in the Hong Kong area are now having their super 8 Kodak Ektachrome movie films, both those with 40 and 160 speed, processed in the newly installed Kodak Ektachrome autoprocessor in Kodak Hong Kong's laboratory. Irv Bouton, left, education specialist of EK's Marketing Education Center, made a trip from Rochester to Hong Kong to conduct a three-week installation and training session on the processor. He's reviewing instructions with L. Wong (who is photofinishing supervisor), H. Mui, Peter Yu and K. Y. Yip.

## .. Everest Team Lauds Kodak Pocket Instamatic Cameras, Films

Chris Bonington, leader of the recent British expedition which was beaten by the weather in its attempt to be the first to conquer Mt. Everest by the southwest face, has written an article for *Kodak News*, the employee newspaper of Kodak Ltd., England. In it, he describes some hazards the climbers met on this Himalayan mountain and how the Kodak pocket Instamatic cameras and Kodak film stood up to such a tough test. Below is an abridged version.

At 27,000 feet on Everest, it takes a separate effort of will to take each pace upwards.

The wind whips and it is so cold that hands freeze in a matter of seconds if you take your gloves off. The mind slows up at that altitude; a simple mathematical calculation becomes near impossible—and in face of all these problems you must try to get photographs.

It's a constant battle against fading will and the ever-present technical problems of freezing condensation on lenses and the camera, itself, freezing solid.

On the successful ascent of the south face of Annapurna in 1970, for instance, neither Don Whillans nor Dougal Haston had taken their cameras with them to the summit, because they had felt they were too heavy and bulky.

In this respect the Kodak pocket Instamatic camera was ideal for our climb, for it is both compact and could not be more simple to handle.

We had hoped to take one to the summit to obtain those vital summit shots, and Hamish MacInnes, who is a professional mountain photographer who usually uses a large format camera or a Nikon, used the pocket camera on the mountain throughout the expedition. He was extremely pleased with its handling and the results from his efforts.

The camera is so small and compact that it can be kept round the neck, tucked inside one's down clothing. This ensured that it never froze up, as did almost all our 35mm cameras at one time or another.

Being comparatively automatic, all you had to do was to point the camera and shoot, concentrating only on composition of the picture without having to worry about exposure.

I must confess I had been worried before the expedition as to how well the automatic exposure control would be able to cope with the brilliant light that you get at altitude, combined with the large areas of snow present in most pictures, but I was amazed at how well exposed every single picture was.

In fact, the percentage of correctly exposed pictures was considerably better than in the case of our 35mm transparencies, where we were judging the exposure for ourselves.

A major problem was taking pictures both inside and outside the tents. The humidity of the interior of a tent, and the difference in temperature, meant that one's camera would immediately become covered with frozen condensation.

This not only delayed taking a picture, but it also meant a risk of moisture getting into the working parts of the camera as it thawed out, increasing the risk of freezing the next day once one took the camera out into the cold.

In this respect the pocket Instamatic camera had major advantages, since it was possible to keep it very much warmer during the day, so that there were fewer condensation problems.

Taking photographs on a mountain presents the photographer with a greatly increased risk factor, for one of the essentials of climbing is total concentration.

Photography demands the same concentration, and as a result, it is all too easy to make that one fatal slip while trying to take the perfect picture. Both Doug Scott and I had narrow escapes.

On the expedition we used Kodak film exclusively. Most of us shot all our pictures in color, and for this I selected Kodachrome II film—which gives a combination of color quality and definition rivaled by no other material.

Its comparative slowness is of no account on a mountain like Everest, for in and above the western cirque the average exposure for scenic shots on the film was 1/250 at f/11 or even f/16. Even below the snow line, in the murk of the monsoon, I found that Kodachrome II film was sufficiently fast for most situations, even if it meant going down to 1/60 or even slower on the wider apertures.

To back up the Kodachrome stock, we used Kodak high speed Ektachrome film for interiors and particularly dim lighting. Doug



Hamish MacInnes shoots on the slopes of Everest with his Kodak pocket Instamatic camera.

Scott got some wonderful moonlit shots at base camp using it. For black and white we had Kodak Panatomic-X film to enable us to get fine-grain enlargements on the mountain—and Kodak Tri-X film stock for more general use.

We have a host of rich memories which are brought to life by the 3,000 color transparencies taken by members of the team. We shall be able to pass on some of these impressions to others in the lectures we give up and down the country (Britain), and in the book we are producing.



## Plates Placed Before Printers

Printers in Europe are having more demonstrations of the latest methods of lithographic printing, using Kodak Polymatic litho plates LN-L and LN-M.

Graphic arts supervisors and technical sales representatives of Kodak companies in Europe are disseminating information garnered at Kodak Ltd.'s new marketing education center at Hemel Hempstead, England.

Two groups each spent three weeks there concentrating on the technical aspects of these plates and on benefits users can expect.

Gathered around the Heidelberg press in Kodak Ltd.'s new marketing education center are Kodakers, from left, Dugfin Olsen and Roy Waeraas of Norway; Patta Hurme, Finland; Andre Piette, Belgium; Lennart Pettersson and Lan Gustavsson, Sweden; Karl Christiansen, Denmark; Jukka Riihimaki, Finland; Ossie Wells of Graphic Arts Sales, England; Gare du P. Gillett of the center staff; Charles Rasmussen, Denmark; John Horan of Marketing Educational Services in the U.S. who presented the courses in England; Ed Spruyt, Netherlands; Pol Devesse, Belgium; Tony Giles and Jim Miller of the center staff.

## Swing to Super 8 Film Noted

"We are living in the midst of a knowledge explosion, the likes of which the world has never seen," Tony Frothingham told professional communicators from the fields of business, industry, education and government.

The EK assistant vice-president, who is general manager of the Motion Picture and Education Markets Div., U.S. and Canadian Photographic Div., was speaking at the 1973 workshop sponsored by Calvin Productions, a large producer of nontheatrical films, and a commercial laboratory in Kansas City.

"Eighty percent of all the scientists who ever lived," he pointed out, "are alive and working today. Knowledge is compounding and recompounding. With so much to transmit to so many, new and better means of communications must be found."

Citing the fact that communicators have been turning more and more to audiovisual technology, he noted that a recent study showed that the audiovisual industry in the U.S. grew from a little over \$700 million in 1962 to a \$2 billion a year industry in 1971. And of this \$2 billion, the motion picture portion was just over three-quarters of a billion.

Illustrating the growing use of super 8 motion picture film, Frothingham mentioned extensive programs set up by large corporations and government units such as U.S. Steel, IBM, two of the "big three" U.S. automakers, the U.S. Navy and the Institute of Aeronautical Education. Their programs all center around audiovisual technology, utilizing quantities of audio visual equipment and massive amounts of motion picture film.

Describing the development and growing popularity of cassette projection of super 8 film, he cited the simplicity of use and flexibility in meeting communications' needs.

The cassettes, such as those available from Kodak, he explained, provide enclosed reels of four sizes accepting film loads from 50 to 400 feet. These cassettes, he reminded the audience, can be opened easily for removing films or putting in new films.

"Several companies already have announced their intention of marketing super 8 film videoplayers," he stated. "These new devices will make it possible for super 8 prints to be displayed through individual television sets and through a variety of closed-circuit systems." (See article page one.)

"Addressing the oft-repeated controversy about film versus video tape, Frothingham said, 'I believe that film and tape can and will live together in the future. Already there is valuable interchange between the two mediums in the form of film-to-tape and tape-to-film transfers. Each medium fills a need, and I think you will have increasing opportunities to merge the two, utilizing the best of both worlds.'

"The challenge to you, the producers, is how to blend the two creatively into an exciting communications package."



Frothingham

## TV Color Commercial of Kodak Caribbean Wins 'Big' in Puerto Rico

The Agueybana de Oro Award, for the best television commercial in its category produced in Puerto Rico in 1972, is a prized possession of Kodak Caribbean and J. Walter Thompson-Caribbean.

A 60-second color commercial featuring elves (actually young dancing school students) captured the award for Kodak and the advertising agency which produced this Kodak commercial.

The elves are wrapping Kodak cameras for Christmas gifts as they sing a commercial message with the theme "Open Me First." It's sung to the tune of an old Puerto Rican folk melody.

The awards, in the form of a golden sta-

Happiness is having a TV commercial win an Agueybana de Oro Award for, from left, Kodak Caribbean's Jose Izquierdo, sales manager, Consumer Markets; Jose Rivera, advertising manager; Dan Dombey, marketing manager, and Steve Stepnes, acting general manager, as well as for William Peniche, general manager of J. Walter Thompson-Caribbean, who holds the award.

tuette of an ancient Puerto Rican chieftain, were screened so that the viewing Puerto Rican audience could see the films which merited the honors.

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## Film Videoplayer To Be Marketed

Continued from Page 1

via the Kodak Supermatic film videoplayer.

Hotels—Some hotels already are offering their guests feature films fed to room TV sets. The Kodak Supermatic film videoplayer will provide hotels with an additional option. A hotel can create its own super 8 films advertising its services, stores, dining rooms and recreational facilities and put these on a TV channel in addition to commercially produced films.

Hospitals—Constant advances in medical technology and operating techniques make health care a field with heavy training demands. Hospitals can film their own operations and, using the videoplayer, allow doctors and staff members to view these programs whenever schedules permit. Of course, hospitals also have a vast library of information already existing on film.

Law Enforcement—The Kodak Monitor and Analyst super 8 cameras are now a major tool in combating robberies and other hard-to-solve crimes. Crimes filmed with these super 8 cameras installed in banks and stores can be instantly shared by law enforcement agencies throughout a county. Here, the videoplayer's stop motion capability will prove extremely valuable.

## Products Displayed in Peking

Kodak products were shown in Peking as part of the British Industrial Technology Exhibition.

Kodak Ltd., England, displayed the Kodak RP X-Omat processor, the Recordak portable microfilmer RP1E, the Recordak Prostar processor and the Kodak Veribrom processor. The accompanying literature was translated into Chinese.

Illuminated wall panels and display units depicted the use of Kodak products in the fields of motion pictures, medical and industrial x-rays, instrumentation, graphic arts and photorecording.

Staffing the Mar. 26-Apr. 7 exhibit were four Kodak Ltd. members—Bert Marshall, Arthur Barnes and Colin Meager of Export Markets and Dennis Kimbley of Motion Picture Markets—and Simon Chu of Kodak Hong Kong. Chu, a graphic arts and photofabrication technical sales representative, not only added his technical knowledge to that of the group but also acted as interpreter.

From Peking, the Kodak Ltd. foursome planned to visit customers in Karachi, Bangkok and Hong Kong. A visit also was scheduled to distributors of Kodak products in Tokyo.