

# Chicago Section Holds Tenth All-Day Meeting

## May 11, 1985

Imaging technologies and the exciting advances taking place in every area of film and video were explored during the Chicago Section's 10th All-Day Meeting. The keynote speaker, William Smith, Allied Film and Video, gave an informative address on "The Role of the Changing Laboratory." He emphasized that it is the technology within the laboratory that is changing, and not the role played by the laboratory. The complete text of his speech appears below.

The meeting opened with a film, *Made In Chicago*, produced by Michael Dunn. The papers program included: "The Interface of Motion-Picture Film and Video," presented by Richard C. Sehlin, Eastman Kodak Co.; "Unique Film Production

Techniques," Mort Goldsholl, Goldsholl Associates; "The Blue Max High Power Luminous Projector System," Jonathan Erland, Apogee Inc.; "An Overview of Dolby Film Sound Technologies and Equipment," William Mead, Dolby Labs Inc.; "Changing Concepts in Cinematography," Ed Ortman, Eastman Kodak Co.; "An Update on Special Effects Filters," Ira Tiffin, Tiffin Manufacturing Corp.; and "The Design of the Panavision Elaine 16mm Camera," Albert Mayer and Robert Dunn, Panavision Inc.

The presentations required two 35mm xenon projectors with scope lenses in addition to the normal 16mm xenon projector, slide projector, ten video monitors and a player.

Committee Chairmen for the All-Day Meeting were:

*General Chairman:* Norman Thelen, Encyclopaedia Britannica Educational Corp.

*Finance Chairman:* Paul Markun, Skylite Communications Inc.

*Program Chairman:* Richard Thomas, Eastman Kodak Co.

*Sponsors Chairman:* Benjamin Stone, Eastman Kodak Co.

*Registration:* Roland Johnson, Eastman Kodak Co.

*Arrangements:* George Halonen, Geo. W. Colburn Lab Inc.

*Equipment and Operations:* Jack Behrend, Behrends Inc.

*Publicity:* Robert Pittluck, Aerial Image Transfer Service.

## The Role of the Changing Laboratory

By William H. Smith

It's a pleasure to be back in Chicago. I guess you never really forget your old home town — especially when it's such an exciting and dynamic city as Chicago is. It's also a pleasure to be back where I started my SMPTE career, and I will always appreciate the chance I had to serve as chairman of the Chicago Section in 1959 and 1960.

In the 25 years since then, a lot has happened. Chicago has changed — mostly for the better. The Chicago Section has changed — all for the better. In fact, the subject of my remarks this morning is "change" — changes that affect all of us here — producers, sponsors, writer, editors, sound and camera people — the whole gamut of creative and technical people involved in audiovisual production.

Particularly, I want to reflect on the phase of the business in which I'm most involved — the laboratory. But I think the laboratory is only a symbol of what's changing for all of us — and what we see in the lab business, you can probably see in yours.

When I first thought about this topic, I was going to talk about "The Changing Role of the Film Laborato-

ry," but the more I thought about it, the more I began to see that a more appropriate title would be "The Role of the Changing Laboratory." As you'll see, it's not the role the lab plays that's changing, it's the technology within the lab that's changing, and we have the choice of either embracing or rejecting that new technology.

There are a couple of often quoted, seemingly contradictory, sayings that come to mind when we talk about change. One by an ancient Greek philosopher is that "Nothing is perma-

nent except change." The other, which you've all probably heard, is "The more things change the more they remain the same." Somewhere between these two sayings lies the fate of all of us.

For those who might be hoping for some kind of a magic formula for survival, I'm afraid you'll be disappointed. On the other hand, for those with an open mind (and perhaps an open checkbook), there may be something useful in what I have to say. (Speaking of open checkbooks — I'm reminded that last weekend, as I was watching the Kentucky Derby on TV, it occurred to me that the winner, Spend A Buck, *must* have been sired by the video industry.)

To begin with, let me say that my comments today pertain to the audiovisual segment of our industry — corporate communications, education, training, and motivation — *not* the entertainment or feature film business. Similarly, when I refer to video, I'm not talking about broadcast or cable television, but about video that's destined for eventual release via videocassettes. Also, the geography that I use as an example is primarily the midwest, but I think it's representa-



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