



Audience at All-Day Meeting.

SMPTE Chicago Section Holds 13th Annual All-Day Meeting

The SMPTE Chicago Section held its 13th Annual All-Day Meeting on Saturday, March 18, 1989. The meeting took place in a presentation theater at Eastman Kodak's Oakbrook headquarters.

The organizing committee for this All-Day Meeting was headed by Chicago Section Chairman Joe Kresnicka, Capital Cities/ABC-TV. Finances, registration, and sponsorships for this meeting were under the control of Section Secretary Jack Weinberg, Post-Pro Film & Video. Section Manager Scott Kieffer, Midwest Communications Corp., was in charge of the program. Don Henderson and Catherine O'Connor, Eastman Kodak Co., handled facility arrangements, coordinated the luncheon, and solicited sponsors. Equipment arrangements, setup, and operation were handled by Section Manager Robert Olsen, Edit Chicago Video. He was assisted with setup, operations, and teardown on Friday and Saturday by Section Manager John Gebhart, Telemation Productions; Bill Rentz, Cutters, Inc.; Richard Cornell, Kraft Industries; student Laura Olsen, Bradley University/Channel 47; Scott Kieffer, Midwest Communications; Joe Kresnicka,

Capital Cities/ABC-TV; and Al Kasper, Eastman Kodak Co. The publicity for the event was handled by Jack Behrends, and Robert Pittluck was responsible for the printing of brochures.

The turnout for the meeting was over 100 people, despite very bad weather conditions. Attendees were treated to refreshments courtesy of Eastman Kodak Co.

The meeting opened with welcoming remarks from Joe Kresnicka, Chicago Section Chairman. Kresnicka then introduced Irwin W. Young, SMPTE Sections Vice-President. Young briefly recalled portions of his youth in Chicago at the Navy Pier, and said that as a film person he sees his life always being followed by an opening tape. Young commented on the fact that the Chicago Section has a very strong tape group compared to the other sections.

The opening tape was an HDTV production titled *Playing Chicago*, which had been presented by PBS station WTTW-TV the previous August/September.

Catherine O'Connor, Eastman Kodak Co., gave the first presentation in the main room on the new Eastman EXR color negative films recently in-

troduced. Of particular interest was a demonstration of the way the new film stocks performed in transfers to tape.

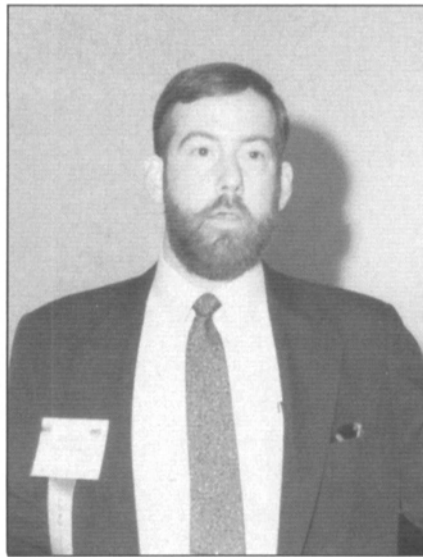
While the audience in the main room was learning about Eastman films, Mel Infanzon, Tektronix, was holding a seminar on test signal measurement in the small theater. Infanzon highlighted his presentation with the new Tektronix VM-700 and 1780R video measurement sets.

Larry Ocker, WTTW-TV, Chicago, recounted the efforts his station made in the summer of 1988 in the HDTV taping of a program. The main thrust of this effort was to explore the production advantages of HDTV. The results, shown as the opening film earlier, were impressive, despite having to view the program as downconverted to NTSC. The program was shot during the hottest summer in Chicago history, with 90 locations covered in three weeks. All motion shots were done with both the video van moving and the scene vehicle moving, since the equipment was too bulky and power-hungry to be put into the one vehicle.

During his presentation, Ocker brought everyone up-to-date on the evolution of HDTV in the U.S. and the rest of the world. Ocker indicated



SMPTE Sections Vice-President Irwin Young.



Program Chairman Scott Kieffer.



Catherine O'Connor making presentation.



CCD Imaging Sensors Panel. (L-R) Alex Borisov, Bill Flemming, Ed Rehm, and Skip McWilliams.



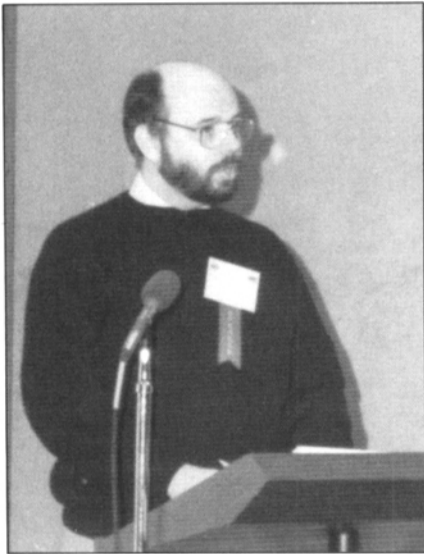
Scott Kieffer introducing S-VHS panel.

that there is little hope that there will be one worldwide HDTV production standard. The 1125/60 standard is essentially a Japanese, Canadian, and North American production standard at this time. The European community is promoting its version of an HDTV system called Eureka, which was highlighted at Brighton this past fall. This is a 1250/50 system.

Meanwhile, in the U.S., the debates continue on how to best deliver this new image quality to the home. The Japanese are going to a MUSE direct satellite broadcast method as a means of delivering this Hi-Vision product to the consumer. The NAB, in conjunction with the broadcasters, is looking to find a way to deliver this enhanced product to consumers. The cable companies in the U.S. are already in a position to deliver HDTV to the consumer.

During the presentation on HDTV, a concurrent session was held in the small theater, presented by Robert Scheffield, Audio Resources, on the proper selection of microphones for field production. Scheffield is a freelance recordist who works on feature motion pictures shot in the Chicago area.

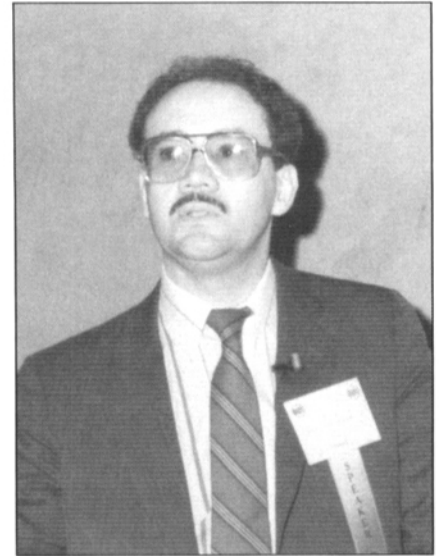
The last session before lunch was a panel presentation and discussion on the subject of charge-coupled device (CCD) imaging sensors. The panel was moderated by Skip McWilliams, Midwest Communications. The panelists were Alex Borisov, Panasonic Industrial Co.; Bill Flemming, Sony Broadcast; and Ed Rehm, JVC Professional Products Co. Representatives from BTS, Hitachi, and Ikegami



Mike Fayette, keynote speaker.



Larry Ocker speaking on HDTV.



Mel Infanzon conducting seminar.

were invited but were unable to attend. The panel fielded a number of questions from the audience on the application of these cameras to their work. The consensus from the dialogue that developed was that the user needs to evaluate the various camera technologies to determine what will work acceptably for his needs.

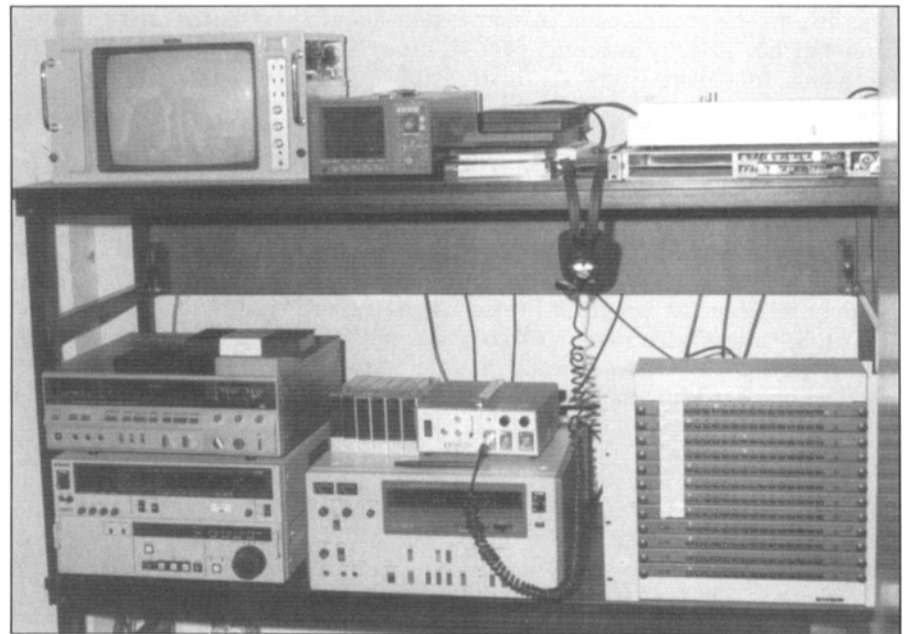
After the lunch break, the Chicago Section presented a summary videotape of highlights of the SMPTE 23rd Annual Television Conference, held in San Francisco, February 3-4, 1989. Following the highlights videotape, Mike Fayette, Post Effects, gave the keynote address on the impact the new generation of all-in-one video workstations have on the hiring and training of operators. These new generations of workstations incorporate editors, paint systems, and video switching all in one system that require a person to be an artist, editor, and technician.

The final user panel for the day was on the new S-VHS consumer format that is finding application in the industrial and professional arena. The panel was moderated by Tom Zimmerman, Victor Duncan. The panelists were Paul Hayward, TNC, representing the EFP user; Jim Bartel, Post Effects, representing post-production; Jim Merkle, Allied Film & Video, representing the S-VHS duplicator; and Dick Isaacs, Films, Inc., representing the distributor/distribution area. The panel answered questions from the audience on the application of this format to the various areas of production.

—Bob Olsen and Joe Kresnicka



S-VHS Panel. (L-R) Paul Hayward, Dick Isaacs, Jim Merkle, Jim Bartel, and Tom Zimmerman.



Equipment setup in support of meeting.