

SMPTTE Chicago Section Holds 12th Annual All-Day Meeting

The SMPTTE Chicago Section's 12th Annual All-Day Meeting, held May 14, 1988, was a great success, judging by the paid attendance and the quality of the program. Program Chairmen Scott Kieffer, Swiderski Electronics, and Jim Nelson, Editel, put together a solid technical program that attracted more people than had attended in the last five years.

The decision was made at the outset to appeal to the more technically oriented segment of our membership, even if it meant losing a large portion of the regular audience. What happened was the reverse — paid attendance went from 99 last year to 139.

It may be that another contributor to the record turnout was a significantly lower registration fee, due to the fact that this year's meeting was held at the offices of Eastman Kodak Co., rather than at a hotel with all the associated food and facilities costs.

The technical program included the following topics:

Center Track Time Code and Electronic Slating

Ray Cymoszinski, Nagra Magnetic Sales

Computer Design for Video

Matt Babich, Optimus

Chicago White Paper II

Rick Coken, Zenith/dB Studios

Advanced Audio Finishing Panel

Scott Smith, Chicago Audio Works, moderator

Murray Allen, Universal Recording

John Binder, Editel

Hank Neuberger, Chicago Recording

Rick Coken, Zenith/dB Studios
Test Signal Measurement

Robert Churchill, SBE/Roscor

Richard Lyons, Magni
Non-Linear Editing

Jack Behrend, producer and moderator

Greg Jackson, Editel, Montage user

Jim Monigold, Harvey's Place, CMX 6000 user

Peter Dalton, Optimus

Bruce Rady, BHP

Sherman Overton, CMX

Joe Actor, Montage

Highlights from the program included Rick Coken's presentation of the Chicago White Paper. This served as an introduction to the topic, and a full program will be devoted to the White Paper at a regular monthly meeting in the near future. The White Paper has grown from the original 7-page document to a 50-page book, covering every aspect of standardization for audio post-production.

Digital recording, mixing, and the tapeless studio were the major topics covered in the advanced audio finishing session. Murray Allen reported that he had just finished a project in Europe recorded on an R-DAT recorder with excellent results. This is a

very fast-changing field, and one which is expected to provide much material for future meetings.

The non-linear editing session was set up to hear first from editors who have been using these systems. Jim Monigold discussed his CMX-6000, and the advantages and problems in working with this equipment. Greg Jackson described his experience with the Montage as well. Representatives from the various manufacturers described their design objectives and the market segments they were trying to meet. The session could have gone on for several hours, as there are great differences between the systems and new procedures to merge into the production process. Tape versus disk for source material is only one aspect of the problem.

Nick Dager, editor of *Post Magazine*, was the keynote speaker. He presented a great deal of information about the strengths of film and video in the post-production atmosphere.

The Kodak site was an excellent environment for the All-Day Meeting. In addition to the well-equipped auditorium, everything was available to make the event easy for the participants and presenters as well. The Board of Managers has already decided to hold next year's All-Day Meeting at the Kodak facility as well. While a date has not yet been set, an April meeting is preferred.

— Jack Behrend



SMPTTE President M. Carlos Kennedy addressing guests at the Chicago All-Day Meeting.



Program Chairman Scott Kieffer speaking at the All-Day Meeting.



Rick Coken presenting paper during the technical program.