



Volume 1 - Issue 1

Cue Sheet

The Official Publication of the *Cinema Audio Society*

Editors: Fred Ginsburg, C.A.S. and Richard Lightstone, C.A.S. ©Copyright 1990 by Cinema Audio Society.

To all of the members and friends of the C.A.S. ...

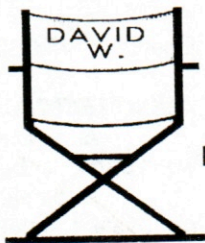
As the end of our 24th years so quickly approaches, the C.A.S. has much to be proud of. Currently, our growing organization of approximately 300 professional Sound Mixers and Associate Members includes members from the United States, Canada, Great Britain, Switzerland, and Finland. At the same time, we of the Cinema Audio Society can be especially proud of our members and their achievements within the international film and television community.

Earlier this year, the Cinema Audio Society held its 24th Annual Awards Dinner Dance at the Hollywood Roosevelt Hotel. We had the extreme pleasure and honor of presenting the Lifetime Achievement Award to one of our contemporary's in sound, Mr. Bill Varney -- who truly represents our motto "Dedicated to the Advancement of Sound".

A key goal of the Cinema Audio Society, now and in the future, is that of creating a proper channel of communication between the related sound crafts (i.e. Production Mixers; Scoring Mixers; Re-recording Mixers; Sound Editors; and the involvement of those instrumental in the distribution of our final product, such as Theatre Operators and Broadcast Engineers). All of this with one goal in mind -- to achieve a final soundtrack of superior quality!

To help in this endeavor, the C.A.S. has begun a series of educational Symposiums. (See page 3.)

There is still much to do in the remaining year, though. For example, we have another General Membership Meeting coming up. We have our general elections, which really do require **YOUR INVOLVEMENT**.



A message
from
David Weishaar,
President

As we think on the elections, please consider what you could do to help. Your involvement as a Board Member and, later on, advancement to the Executive Board, is extremely important. And, serving the C.A.S. won't take up a lot of your time.

And, of course, the Cinema Audio Society will continue our philanthropic contributions to those foundations we have helped in the past, such as the Ear Institute and Make-A-Wish.

I want to thank all of you who support the C.A.S., without whom this organization would not exist. And we shall continue to be worthy of your support.

Sincerely,
David M. Weishaar, C.A.S.
President

Issue Number One

This marks the debut of a new publication for and by our industry. For a number of years, the members of the Cinema Audio Society have talked about producing a newsletter or journal focussed specifically on sound for motion pictures and television.

Our first issue is a modest one. No question that this is a newsletter -- not a journal. But hopefully, this publication will begin to grow, not only in page count but in scope.

We envision future issues to contain articles reflecting on the status of our ever growing technology -- encompassing equipment, techniques, and relevant commentary.

However, certain things have to happen before a publication of this genre can become a reality. We need your articles, ideas, feedback, and newsbits.

Tell us what you are doing, what you are using, and how you are doing it. Encourage the equipment suppliers and manufacturers to contribute their news and knowledge.

Speaking of contributions, the Cinema Audio Society is badly in need of a small grant in order to purchase a 386 computer and postscript laser printer in order to do our own desktop publishing (newsletter/journal, sound directory, etc.).

Sincerely,
Fred Ginsburg, C.A.S.
Editor

THE FRED AND ED SHOW ...

new equipment that we've seen and other technical tid-bits.

by

*Fred Ginsburg, C.A.S., Alan Gordon Enterprises
Ed Somers, C.A.S., Audio Services Corporation*

LOCATION DOLBY

Bryston has shipped approximately fifty of their new Dolby SR interfaces for the stereo Nagra. Advantages of the system include improved signal-to-noise and dynamic range. The only down-side appears not to be in the product itself, but in the consistency of how the Dolby tracks are handled in transfer and post.

We would like to hear from any mixers who have had experience (good or bad) with either the system itself, or with Nagra tracks recorded originally in Dolby SR. Feedback, please.

SANKEN LAVALIER

Sanken recently made available a new, mini-lavalier. Measuring a scant 3/32" in diameter, this is an extremely tiny microphone! It is an omnidirectional and exhibits "hot" sensitivity, sort of comparable in a broad sense to the Sony ECM-77. Powering is either directly from a radio mic transmitter, or from a 48 volt phantom supply. Currently there is no provision for self-powering from an internal battery, such as found in most electret lavaliers (Sony, Tram, etc.).

The price is as "hot" as the sensitivity — around \$400 for the XLR version (48 volt phantom), or around \$250 for unwired pig-tails.

TIME CODE CONVERSIONS

Time code systems in San Francisco is now offering (and shipping) their unique time code conversion package for the stereo Nagra IV-S.

The conversion allows the Nagra to function (switchable) as either a conventional FM-pilot 60Hz sync recorder or as a time code machine.

The modification, which costs around \$4,000, includes the installation of an L.E.D. time code display near the lid cover latch. An easy to use TC control panel is fitted into the side panel where the loudspeaker is normally located. The loudspeaker itself is recessed behind the new control panel.

The conversion circuitry includes an internal resolver for both FM-pilot as well as time code.

We'd like to hear from transfer and post-houses regarding TC compatibility with the IV-STC tracks.

Also, we have seen a new IV-S conversion to time code offered from Aaton. This unit installs on the bottom of the Nagra. It doesn't have as many features as the TC systems unit, but the cost is only around \$3000.

TIME CODE CONVERSIONS, LITERALLY...

The Frame Master Plus is a nifty little pocket calculator that can balance your checkbook as well as your edit decision list.

The unit will perform conversions and calculations between feet/frames in 16mm or 35mm, frames per second up to 100, time code DF or NDF, video time or real time, and a whole lot more! You can calculate running time, edit durations, footage lengths, time compression expansion percentages, even your overtime pay-check. Cost is only \$129.95.

WALL OUTLETS TO GO

The 12-120 Mini Inverter puts an AC wall socket where only a battery has gone before!

It's a small, black box around the size and weight of a microphone power supply that converts 12 volt DC into a "clean" 115 volts AC!

Size is only 4-3/4" x 3-3/4" x 1-1/2". Weight is just a little over one pound.

Input voltage of 11-15 volts DC becomes noise-free 115 volt AC. The unit will supply continuous power of up to 100 watts, or peak output of 200 watts. Efficiency is 90%. A low battery alarm will sound at 10.7 volts input, and the unit will shutdown at 10.0 volts.

Selling price is only \$279. Our own Philip Silver C.A.S. distributes the units to dealers around town.

THE LONG AND THE SHORT OF IT

The Sonic ENG, Sonic 412 and the Sonic 415 are the latest in the series of Sonic Boompoles. The poles are 4-section, telescoping, black anodized aluminum booms with standard 3/8" mic studs and fast-action twist locks. The pole sections can actually be easily disassembled without tools for field cleaning and maintenance!

The Model 415 telescopes from 4' to 15' and is internally cabled with foam dampened Canare cable and Neutik gold-plated connectors. A foam rubber sheath provides a soft handgrip along the length of the outer section. List price is only \$239.

The Model 412 is similar to the 415, except that it telescopes from approximately 3-1/2 feet to 12 feet. List price is \$229.

The ENG is a compact unit that ranges from 26" to 7". Ideal for tight confines, ENG, or documentary. The ENG comes uncabled (as is the preference on short poles), but is pre-drilled cable ready. Amazingly, the price is only \$119!

It should be noted that these poles were designed with input from Fred Ginsburg C.A.S., and Phil Silver C.A.S.

AUDIO TECHNICA

All of us are forever searching for good microphones that won't break our budgets.

A company that merits keeping an eye on is Audio Technica. Over the past few years they have introduced a number of interesting new products.

Their AT 4073 is a short shotgun which performs comparably to a Sennheiser MKH 416 T-F. The mic is 48 volt phantom, but Audio Technica is expected to offer a 48 volt battery supply (using 9 volt batteries) for under \$150 later this year.

The AT 4071 is a longer version shotgun, sort of like the KMR-82. Pricing for the AT 4073 and AT 4071 are very economical.

Reports from Tom Allen, Phil Silver, and Blake Wilcox are that the mics are definitely worth checking out! Phil and Fred recently used the AT4071 on a multi-camera video shoot and were very impressed with the reach and off-axis response.

The AT 825 is Audio Technica's new stereo microphone for X/Y recording. Quality is good, and price is around \$400.

They have also indicated that they will soon be bringing out a new miniature lavalier comparable to the MKE-2 or ECM-77. Price is expected to be around \$150. Fred will be receiving a prototype to play with and we'll keep you informed.

If you have any news or tid-bits to share, or would like to comment on any new products (good or bad), please send your letters to Fred and Ed in care of the C.A.S. office.

C.A.S. Symposiums: The Place to be Heard

by Richard Lightstone, C.A.S.

The Cinema Audio Society, in conjunction with the Motion Picture Sound Editors (M.P.S.E.), has held two very successful symposiums.

WIRELESS MICROPHONES

Our first symposium, on Wireless Microphones, was held in July of 1989 at the formerly Burbank Studios (now Warner Bros.).

Moderated by Fred Ginsburg, the panel consisted of: Jim Webb and Ed Somers (both Production Sound Mixers); Jim Cook (Dialogue Re-recording Mixer); Bob Deschaine (ADR Mixer); David Stone (Sound Editor); and Burt Weinstein (Supervising Sound Editor). Representing wireless manufacturers were: John Kenyon (Sennheiser); Gary Stanfill (Vega); Bill Mayhew (HME); Bruce Jones & Larry Fisher (Lectrosonics).

What made this session so unique is that this is probably the first time that a forum was held not only with manufacturers and the users of wireless mics --

but also with the editors who have to deal with these tracks; and the dubbing mixers who put it all together. The discussions, questions, and answers that ensued were very informative. Even the most experienced wireless microphone user was able to gain new insights and techniques.

Both a transcript as well as audio cassettes of the evening are available for sale from the Cinema Audio Society.

DIALOGUE PRE-DUB

On July 19, 1990, the second Cinema Audio Society/M.P.S.E. Symposium occurred. This time the topic was The Dialogue Pre-Dub. The location was Dubbing Theatre A at Walt Disney Studios in Burbank.

Our panel consisted of John Reitz (Dialogue Re-recording Mixer), Lon Bender (Supervising Sound Editor/Sound Designer), and Jim Webb (Production Sound Mixer). The session was moderated by David Weishaar.

One of the highlights of the meeting was a clip of a scene from the film "Air America", which was in the process of being dubbed in that theatre. Both John Reitz and Lon Bender took us through a demonstration of all of the stages of the dialogue re-recording process (from "virgin" cut production tracks right through to the final dialogue mix).

Once again, this intercraft meeting proved to be an excellent occasion for Production Sound Mixers, Re-recording

Sound Mixers, and Sound Editors to exchange valuable insights, experiences, and information. It is through sessions like this that the Cinema Audio Society is trying to achieve greater communication amongst filmmakers -- towards the advancement of sound.

Audio cassettes and transcripts of the Dialogue Pre-Dub Symposium are available.

CINEMA DIGITAL SOUND

Our third symposium was scheduled to be on the topic of Cinema Digital Sound, held at Eastman Kodak in Hollywood and conducted by Optical Radiation Corporation. Unfortunately, there was miscommunication between Kodak and Optical Radiation -- resulting in 65 attendees waiting patiently in the parking lot only to eventually find out that the meeting could not be held.

It has to be said that the fact that everyone waited with nary a complaint showed the terrific enthusiasm of our members. The Cinema Audio Society did receive a letter from Howard Fleming, Program Director of Optical Radiation Corporation, apologizing on behalf of both his company and Eastman Kodak.

The symposium will be rescheduled to take place soon at the Directors Guild. The larger seating capacity of the theatre will allow the C.A.S. to invite the M.P.S.E. and perhaps interface with the Directors and Producers as well.

Symposium Take-Out Menu

Typewritten transcripts and audio cassette recordings of the Cinema Audio Society symposium series are available for purchase from the C.A.S.

Titles currently available:

Wireless Microphones
Dialogue Pre-Dub

Price:

Transcripts \$15.00 each (\$10.00 for C.A.S. members)
Audio cassettes \$15.00 per set (\$10.00 for C.A.S. members)
Combination Pack (transcript and cassette) \$22.50 (\$15.00 for C.A.S. members)

Please enclose \$2.00 per order for shipping & handling.
California residents must enclose 6.75% sales tax.

Order from:

The Cinema Audio Society
P.O. Box 1390
Hollywood, CA 90093
(805) 296-7084

Symposiums are also available at:
Alan Gordon Enterprises
Audio Services Corporation

Members Forum:
Screen Credits
by Fred Ginsburg, C.A.S.

The subject of improved screen credits for Sound Mixers is one that comes up regularly at both the general membership meetings as well as the Board meetings.

All of us would like to see our names up there on single cards, but we realize that is only a fantasy.

The allocation of screen credits is tied to a very strictly enforced set of guidelines that have come out of union negotiations and affect all of the trade locals. It is unlikely that we will see any concessions or major improvements in the near future unless we empower the I.A.T.S.E. to bargain away something important in return for the credits (and we don't want to do that!).

What is realistic is to push for recognition of the C.A.S. initials after our names.

To even get the initials on screen is often a problem in itself. Many of us have discovered that clauses in our deal memo's regarding screen credit are often ignored.

Screen credits are generally the responsibility of the editors. They get their lists from call sheets, crew lists, payroll records, and similar sources. Rarely do they copy them directly from deal memo's.

What that means is that if you want your name to appear correctly in the credits -- you must make sure that your full name appears correctly (including C.A.S. initials) on every document related to the production.

The other thing that all of us can do is to continue to promote the importance of sound to the public. Only when critics, box-office audiences, directors, producers, professors, and film students CARE about the sound and RESPECT

the professionals who create it -- will our screen credits truly take on value.

The Cinema Audio Society is doing everything it can to promote the advancement of sound and respect for the entire sound community. If you are not already a member, then join us. Associate Membership is open to anyone who is part of sound. And if you are a member, then participate as much as you can. We need everyone's help.

Elections are coming up soon.

This is your chance to join the Board of Directors and help make our organization grow.

All nominations (you can nominate yourself!) must be mailed to the C.A.S. Office by December 10, 1990.

If you run for office, you must be willing to attend monthly Board meetings and serve on a committee.

The Cinema Audio Society

**P.O. Box 1390
Hollywood, CA 90093**

Phone: (805) 296-7084

"dedicated to the advancement of sound"



CINEMA AUDIO SOCIETY

dedicated to the advancement of sound

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"Tex" Rudloff	1973-1974
James Aicholtz	1975
David Dockendorf	1976
Bill Varney	1977
James R. Cook	1979
James A. Corbett	1980
Michael Minkler	1981
"Tex" Rudloff	1982
Gary Bourgeois	1983
James A. Corbett	1985-1989

The C.A.S. was formed in 1964, with the main purpose of sharing information with sound professionals in the Motion Picture and Television industry. We have two categories of membership: Active Members and Associate Members.

Active Members are Mixers (production and post-production, film and video). Mixers that work on six track stereo features and television series, commercials and documentaries. Mixers that specialize in scoring, video-post sweetening, as well as A.D.R. and Foley.

Associate Members are Sound Specialists such as technicians, recordists, microphone boom operators, sound editors, sound designers, etc. This membership is also open to companies and their employees in the sound/audio/video field.

The C.A.S. holds meetings at various studios in and around Hollywood, such as The Dialogue Pre-Dub forum, The Wireless Microphones symposium, the Cinema Digital Sound demonstration, in addition to conducting meetings between re-recording mixers and production mixers.

Annually we have an installation dinner dance to honor those nominated for Academy Awards and Emmy Award winners in sound. We also present our Man of the Year Award.

We are a philanthropic, non-profit organization. We currently support the Make-a-Wish Foundation and the House Ear Institute.

Our annual dues are \$50.



Cinema Audio Society

A non-profit corporation dedicated to the advancement of sound
P.O. Box 1390 • Hollywood, CA 90093

MEMBERSHIP APPLICATION

I hereby apply for membership in the Cinema Audio Society and, if accepted, I agree to abide by all rules and regulations as provided for in its Articles and By Laws.

Mr. ☐ Miss ☐ Full Name (print or type) _____
Mrs. ☐ Ms. ☐

Home Address _____

City _____ State & Zip _____ Phone () _____

Present Activity or Position _____

How Long _____ Company _____

First Position in Motion Pictures _____

Year _____ Company _____

Chronological Resume of Motion Picture Industry Experience

(year)

(Activity)

(year)	(Activity)
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SCREEN CREDITS

(continue on other side if necessary)

Film Title	Year of Release	Film Title	Year of Release
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Nominations Received: _____

Additional Information (Description of Duties or Type of Job) _____

Professional Societies, Unions, Guilds etc. in which I maintain membership _____

Since _____

Since _____

NOTE: The C.A.S. reserves the right to determine whether your application qualifies you for Active or Affiliate Membership.

Active Members: (voting) Affiliate Members: (non-voting)

Sponsors Endorsement: Must be Active members of the C.A.S.

Signature of Sponsor _____

Sponsors Name (please print) _____

Sponsors: Please review the requirements for membership

Annual Active Membership Dues: \$50.00 or Annual Associate Dues: \$50.00

I certify that the foregoing information is correct.

Date _____ Check enclosed for \$ _____ Applicants Signature _____

FOR OFFICE USE ONLY

Ch \$ _____ Date _____

Covering _____

APPROVED BY MEMBERSHIP COMMITTEE

Signature _____ Date _____

Letter _____ Comp. file _____

Card _____ Card file _____

Photo _____