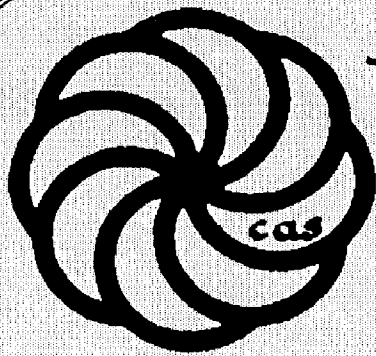




Journal of the CINEMA AUDIO SOCIETY

May 1992

"Dedicated to the Advancement of Sound"

Solomon gets "Maced" at CAS Dinner Dance

by **Richard Lightstone, C.A.S.**

The 26th Annual C.A.S. Dinner Dance was a great success.

I think for quite a while we will remember the very funny comments from **Mace Neufeld** and the warm tribute by **Edward Olmos** to Jack Solomon.

The fact that all of the Academy Award nominees and Emmy winners were able to say a few words and not be cut off in mid sentence underscores the meaning of our annual event. It's the one night of the year in which we can all get together and enjoy ourselves and pay tribute to our peers.

Our host Gary Owens, kept the pace and humor flowing, the food was good, the company was great and the band got us dancing.

We have heard from many of the members who attended and the general opinion has been terrific...

...we will do it even better in 1993.

Next year we will again be at the Sheraton Universal but we're moving up - right up to the newly renovated penthouse ballroom with expanded seating capacity and no competing band in the next room - unless they have wings!

The board is already hard at work planning the event - which by the way will be on Saturday February 27th, 1993 - see you all then.

Meeting Notice: "Dialogue: From the Microphone to the Screen"

On Wednesday, May 13, 1992 approx. 70 C.A.S. members were the guests of Buena Vista (Disney) Studios for a Panel discussion with Production Mixers, Re-recording Mixers, ADR Mixers and ADR Editors, including question & answer segment. The panel consisted of: Don Johnson, Richard Goodman, Production Mixers; David Weishaar, Re-Recording Mixer; Doc Kane, Robert Deschaine, ADR Mixers; Hugo Weng, and George Berndt ADR and Dialogue Editors. Ken Teany was our moderator.

The exchange of information was lively and relevant.

For membership information, contact the C.A.S. office at (805) 296-7084.

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Interview with Jack Solomon, C.A.S.

by Richard Lightstone, C.A.S.

We all met Jack Solomon at this year's Dinner Dance, and now let's hear Jack really get down and tell us about his career.

CAS Journal: Jack please tell us about your early days in the business.

Jack Solomon: I remember when I was booming on the last Chaplin picture, for Hugh MacDonald. Hugh didn't want me, and if it weren't for Bob Aldrich, I wouldn't have been there. Bob was assisting for Chaplin then.

We used to have a party every night in Bungalow #1, that was Chaplin's bungalow, at the old Selznick Studios, thinking that no one was the wiser for it.

One morning Chaplin came in to the studio and said I want to see, Robert Aldrich, and Jack Solomon, after we get through work tonight.

We all thought we were going to get fired. Well that night he calls us over and says "I just want you guys to know that I know that you are giving a party every night in my bungalow, and you guys are stupid enough to never invite me"

Well later I'm doing a picture called THE STORY OF GI-JOE (1945) with the director, William Wellman, and every day I get in to a fight with him. Well one day I quit, so Bob Aldrich comes running over

to me just before I walk out the gates of Selznick and in order to keep me, he offers me an extra hour of pay a day, to come back - 'cause Wellman said "Don't let that son-of-a-bitch quit."

Bob said to me "Are you my friend?" And I said "Yes".

He said "For christ's sake do you have to walk down to the gate? You were going to come back anyway - just stay outside the stage door and I'll come and get ya - you're driving me nuts."

Another time I was doing a picture called "MEN IN WAR" (1957), directed by Anthony Mann, and the boom man put a shadow on someone, and Tony starts yelling about "the god damned sound department".

I left the panel and went over to him and said "You're shooting silent for the rest of the day" I brought everything over to the truck and I said "I don't care what your doing you're not getting any sound for the rest of the day, - you don't talk to us that way."

He said "We'll see about that". But he didn't get any service out of us.

The next day he jumped out of the car and came over to me and he said "Can we start the picture today?"

I said yes and then he took me to Europe on another picture after that.

Often today I ask who was the sound man on your picture, and they say he was a nice guy, but I can't remember his name.

And that's the difference - good or bad they know when I did the picture.

CAS: From your point of view, what has changed in the sound part of the business?

J.S.: The production sound part of this business has been downgraded - every one has been indoctrinated in the theory that we'll do it later, don't worry about it. So guys go out bust their ass to try and get the shot - they work harder at trying to get a cue-track than trying to get good sound.

I'd like to see all those dubbing mixers go out and do location sound for a while, then they'll know what they are talking about. They don't understand the physical problems. They are the ones, once it gets into the dubbing stage who are knocking our work.

CAS: We've all seen the respect for the production sound department go down hill.

J.S.: Many years ago we were known as creative people. I don't know if we can ever regain that status, - we should be affiliated with the editors or cameramen - to get the respect back.

CAS: *How did you get started in the film business?*

J.S.: I started as an electrician, actually, and I used to play ball at the 20th Century Fox lot - there was this guy called Ben Winkler, who was an original mixer, and one of the original signors of our Union Local 695 - one of the thirteen guys who formed the local - he took me on like his kid - I boomed for him on and off for 11 years.

He taught me the fundamentals - I got on the job training and he got me interested in staying. Learning from Benny at that particular time couldn't have been any better. He stayed with me and then I left him to go mixing.

I was worried about that, because I had a great deal of obligation and loyalty towards him. They offered me a picture and I said what's Benny gonna do? And they said either you do the picture as a mixer or don't do it.

So I called him up and told him and he said "It's time you moved up anyway, and if you want me to sit on the set with you for three or four days I'll be glad to do that."

And I said "Well Benny if I can't do it by myself by now, there's no point in even trying."

Then later on he called me up and told me he can't get a job, all the people he knew were either retired or passed away and couldn't get any work. I was going to Madrid at that time, I was allowed to take one American. I was gonna take a boom man, but I took Benny.

He asked me what he was going to do, and I said "You're going to be the head of Sharmar Studio's Sound Department... and he was; he stayed 2 1/2 years after I left.

When he came back I was working when Howard Koch called me to do CLEAR DAY. I talked Howard into taking Benny as the mixer - he did Clear Day and he retired after that.

CAS: *When did you mix your first show?*

J.S.: I started in 1952. I can tell you about my first day as a mixer. I had all my friends with me - we were shooting in the back yard of Bob Aldrich's house. In the street the grips, the dolly guys - the guys I grew up with were out playing football.

I didn't want to cut the thing and say they were playing football outside, so I left the mixing panel while we were still rolling and I went out to the street and they threw the football to me.

I returned to the set to find the second assistant director in my chair, mixing. Just then Bob Aldrich turned around and looked at me standing there like a big goof with a football in my hands, and he said print it.

I said no way we're going to print that, so he said lets do it again. And we did, he wanted to print both takes - but I said print the last one only.

He said he wanted to talk to me after the day was over - we were good friends.

So that night at a bar he said "What the hell were you playing football for Jack? God dammit you gotta grow up." I tried to explain but he wouldn't hear any of it. So then he asked "Why wouldn't you let me print both of them?"

I told him "I'm no fool his might have been better than mine!"

Bob was my best friend. I used to play alot of practical jokes on him. Back then it was easier to develop a relationship with directors, producers or production managers; that's the difference in the business today - now you've got twelve chairs on the set and they are all associate producers - top heavy in money.

They've downgraded the importance of the technicians and they've elevated the associate producers or who ever the hell they are or what they do, with overhead piled on top - I'm trying to figure out what they contribute. They yell about the cost of labor, but it has never risen percentage wise like above the line costs.

CAS: *Tell us more about the films you mixed in the 50's and 60's.*

J.S.: You had mixers in those days who insisted on the ribbon mike that weighed a ton - when you had the eight ball that you could've

Interview with Jack Solomon continued

used instead. There's a whole evolution of thinking - the longer I've been in the business I feel there are too many mixers pre-occupied with their own ego. That did a lot to destroy the kids that came up - because the director's got sick of them, like mixers who yelled "cut". Well I learned not to cut.

On the first thing I ever did with John Ford. The first thing he asked me was "How did you get on this show." I said "Someone put a ticket in my hand, and here I am."

Then he said "What's your name?" I told him and he said "I can't call you that, I'll call you Sullivan." And I said I won't answer to that.

He said "Do you know my reputation, I pick one pidgeon on every show and your it."

I said "Tell you what, I'm going to give you three days and I might not want to do your picture."

At the end of the first day he said "This is not your first picture is it?"

At the end of the second day he came to me and said "This is not your second picture?"

At the end of the third day I left the panel and walked down to him and said "This is not my third picture, it's not going to be my last one either, so what are you going to do about this situation?"

John says "Jack Solomon, I'm looking for a new pidgeon." From then on I could do nothing wrong.

He's the one who sent me in to John Wayne.

Ford told me that "You're either the biggest liar or the best soundman I've ever had."

I had a great relationship with him - he'd always say: "Jack I'm going to take you to Ireland with me." Needless to say he never did.

Later on I sent him a western script - he called me back and said "Thank you very much, but the studios no longer consider me bankable." It broke my heart to hear that.

I did *THE GREAT WHITE HOPE*, directed by Marty Ritt - James Earl Jones' first picture. There we were in Barcelona with 100,000 extras in a soccer stadium and they all sang Happy Birthday to him in spanish.

There was another scene with an extra begging for alms outside this church. I went up to him and said when the camera comes by you I want you to say "More per diem, more per diem." We shot the scene and everyone was too busy to notice what he said.

Well when the rushes came back, I'm sitting next to Marty Ritt and he asks "What the hell is that guy saying; it sounds like "more per diem?"

I said "I don't know spanish how do I know what he's saying." Well it's in the picture.

I remember one time he said it's going to be a great day today, 'cause the stars were out last night - well wouldn't you know, it rained 4 inches in a couple of hours. We went to cover sets, built inside a warehouse with a tin roof.

Marty would ask "Do you hear that?" I said "Of course I hear that."

He asked "So what are we going to do?" I said "We'll shoot"

He said "You can get that out?" I said no.

He said "What are we paying you all that big money for?"

I told him "Marty you got the wrong word, the word is technician not magician."

I also had a great relationship with Steve McQueen on *THE REIVERS* (1969). He really liked me.

One day I drove his brand new BMW bike on the Disney Ranch, it got away from me and ended up in the lake. He said "What are we going to do."

I told him "We're going to pull it out and clean it." He said "I'll sell it to you."

I said "Hell no I don't want it, it's all wet." Steve asked "What'll I do with it?" I said "Why don't you put

Interview with Jack Solomon continued

it in your front yard and make a planter out of it."

Every day he'd say "Jack I want to talk to you, come on by my trailer"

Well one day I did, he sat me down and said "Jack, I really like you, I have a great affinity towards you, we both have the same backgrounds. How would you like to become a member of my family?"

I said "Well Steve I'll tell you something, I have too many relatives already, but any time you need a sound mixer, I'd love to work for you." Then I left, he was shocked.

I also was willing to try things. On the TV series SKAG, we worked inside a working steel mill. So I put the radio mikes inside the hard hats - I didn't know if it would work - the company was prepared to loop - but it worked and they didn't have to loop anything!

There are a few guys who have worked with me and turned out to be excellent mixers: Joe Kenworthy, Gene Cantamessa, and Bud Alper.

I've never hesitated to show anybody anything, or give them a shot, or push them up.

CAS: *What was it like doing THE ALAMO (1960), with John Wayne directing?*

J.S.: John and I were diametrically opposite when it came to politics. But I got on very well with him, he had a great affinity to me.

I had eleven men on my crew. I played it like a radio show, there were no radio mikes and they were shooting with 70mm cameras so you couldn't get the mike within thirty feet of the actors.

I had those eleven guys out there digging holes and hiding mikes in the ground.

Anything I wanted from John I got. The whole thing was shot on location.

Gordon Sawyer was the head of the Goldwyn Sound Department - if you worked for him you could work anywhere.

But in those days they used to view dailies by committee and the mixers used to live in fear. They'd send out notes to the mixer saying you were 2db high in the morning and 4db low in the afternoon.

I'd get an envelope every day - so after the second week I didn't open the envelope and marked on it "DECEASED" and sent it back to them.

After that I never heard from them again that was the end of that - it was bullshit, let em go out and mix the thing themselves.

I've enjoyed talking to C.A.S., thank you.

CAS: *Thank you Jack, and happy mixing.*

Book Review:**Using Time Code
In the Reel World II**

written by

Jim Tanenbaum, C.A.S.

with

Manfred Klemme

To paraphrase Jim's cover letter, "Here is your copy of Using Time Code in the Reel World, version II. Any copies of the original you own should be burned; they're obsolete and full of errors."

There's not much I can add to that. When Jim and Manfred wrote their original guide to using the time code Nagra -- the machine, support technology, and post-production practices were all in their infancies.

In those days everyone was scrambling to figure out how best to utilize the equipment, modify it, and create some sort of industry standard practices.

Well, as we all know, it took some time but things did get fairly well sorted out.

The original black booklet was as up to date as that time in history allowed, but things have changed.

So has the black booklet.

The new version reflects those changes in our industry. To say that it is *comprehensive* is to say that you have never met Jim Tanenbaum nor Manfred. This booklet tells you everything you need to know about Nagras, Nagra conversions, slates, DAT, cables, and more.

Frankly, no sound mixer should be without a copy of this great reference guide.

Burn your old version and order a new one from Jim Tanenbaum (213) 654-2076 or one of his dealers.

Review by Fred Ginsburg, C.A.S.

Sounding Off in a "Visual" Medium (or Confessions of an Occasional Sound Designer)

Written by Randy Thom

Randy Thom refers to himself as an "Independent Sound Designer/Mixer". And by all means he is that.

His career began in 1977 as a Sound Effects Recordist at American Zoetrope. Randy has spent time in the field as a Production Mixer, and worked as a staff Sound Designer/Mixer with LucasFilm.

His credits speak for themselves. Four-time Academy Award nominee, and Oscar winner for his work on "The Right Stuff". Other nominations include "Never Cry Wolf", "Return of the Jedi", and "Backdraft".

What follows is only Part One of a two part paper written for us by Randy Thom, to be continued next issue.

Introduction and Edited by David Weishaar, C.A.S.

When Walter Murch and Ben Burt brought the title **sound designer** into feature films in the late seventies I'm sure they didn't imagine the magnitude of the hornet's nest they were kicking.

In a business well known for wacky, ambiguous, arcane, and grandiose job descriptions this particular credit has generated more than its share of blank stares, shouting matches, and of course quite a few chuckles.

Most of the dozen or so of us who have asked for and received the credit "sound designer" on feature films feel, I think it is safe to say, at least a little uneasy about it ourselves. What follows is some speculation about the reasons for this uneasiness, an attempt at clarifying

the meaning of the term, and an effort to place the controversy over its use in the context of a larger and more important issue, namely, the neglected potential of sound in movies.

Nearly all of my experience is with feature films made in the USA, and though I can't speak authoritatively about other kinds of films, or features made in other parts of the world, all reports indicate that the status of sound in motion picture production is not significantly better, and often much worse, elsewhere.

Apocalypse Now is one of the examples cited most often of great film sound design. Most of you who know something about the field also know that Walter Murch was in

charge of the sound for that film. It was the first time that most of us had ever seen the title sound designer.

Did you know that Murch was also one of the principal picture editors on *Apocalypse*, just as he had been on *The Conversation*, for which he also supervised the sound?

When Captain Willard lies in his Saigon hotel room, staring at the spinning blades of the ceiling fan and imagines the sound of a helicopter it is, of course, actually Walter Murch and Francis Coppola who are doing the imagining.

If this metaphor involving sound hadn't occurred to them early in the filmmaking process it is unlikely it would have made it into the film at all. If Murch hadn't been investigating the dramatic potential of picture and sound with equal acuity and energy, the film and the audience would have been cheated. more on this unusual double credit later.

First, the uneasiness.

Randy Thom continued

I have to admit that it's hard for me to explain, even to myself, why the words "**sound designer**" should necessarily seem pretentious. But, they somehow do.

Obviously, the word "**designer**" is the one that gets us in trouble. A designer is someone who imagines, plans, organizes, etc.

Surely it isn't hard to understand the validity of planning and organizing the use of sound in a movie. People have been doing that for at least sixty years.

But until this new term came along they were called composers, supervising sound editors, or mixers. (Obviously writers, producers, directors, and picture editors have varying amounts of influence on this process, but let's focus for the moment on those cases in which someone has been designated to be exclusively concerned with sound other than "music").

Some of the queasiness about the use of the word design in connection with sound must stem from the notion that we who request that credit place ourselves in some sense "above" all these others; that we believe we are doing something new or more sophisticated than what has been done before.

Or maybe it just seems pretentious to imply that any one person

would have the expertise to understand every aspect of the planning, fabricating, collecting, and processing of sound in a film.

A similar controversy began in the nineteen sixties over the title "production designer."

Some of those who usually received the credit "art director" felt that the new term was unnecessary and grandiose, and today there are still some minor skirmishes along those lines.

Likewise, the Producers' branch of the Academy is still the site of some debate over the definition of certain titles, including executive producer, co-producer, and associate producer.

As to whether a sound designer is doing anything "new", the answer is emphatically "No and Yes".

The Yes part of the answer, which is not as important as the No part, has quite a lot to do with technology.

By the early nineteen seventies, pop music recording technology had begun to creep into film sound. And as some new gadgets began appearing in movie post production sound (most notably the multi-track tape recorder), so also did a new style of working.

An individual who had experience with music studio gear such as 24 track audio recorders and mixing

consoles, and who could get some help linking the picture and audio via SMPTE Time Code could then record, edit, process, and mix much of the sound by himself.

It was then and regrettably still is nearly exclusively men who do the recording and mixing. Each of those jobs had usually been done by a specialist though it wasn't, and still isn't uncommon for a sound effects editor to get a Nagra or a DAT and record some of his/her own effects.

But this new completely unspecialized approach to the work had a difficult time taking hold in Los Angeles because of the precise and strictly enforced classification of jobs by the unions -- enter San Francisco, wild and woolly as usual.

Francis Coppola and George Lucas had moved to the Bay Area in the late sixties. They were young renegades, inclined toward experimenting with new ways to make movies.

Very little might have come of all of this experimenting if they hadn't made some outstanding films, which happened to have truly extraordinary sound tracks.

The Conversation, *American Graffiti*, *Star Wars*, *Apocalypse Now*, *the Black Stallion*, and *Raiders of the Lost Ark* all broke new ground in terms of sound, and captured the attention of the Industry down South.

(*Star Wars*, *Raiders*, and *The Black Stallion* were mixed, and the first two were partially edited, in

Randy Thom continued

Los Angeles, but Ben Burt -- *Star Wars* and *Raiders* -- and Alan Splet -- *The Black Stallion* -- did most of their sound design work in Northern California.)

The high quality and innovation apparent in these film sound tracks is sometimes attributed to the fact that most of them had post-production schedules which were significantly longer than those typical in "Hollywood".

I don't find this argument very compelling. Long schedules certainly didn't hurt these films, but we can all think of films which have had very long periods of post-production which did not result in ground breaking sound tracks.

I am also not convinced that the unspecialized style or the new gadgets used on these Northern California films are what made sound such a powerful part of their dramatic impact.

More on this later, as well.

When Walter Murch fabricated, processed, edited, and mixed much of the sound on the early Zoetrope projects, the equipment he used, a lot of it foreign to conventional film sound facilities, came to be associated with the title he chose for himself on *Apocalypse Now*, Sound Designer.

Recently the list of exotic, computer-based tools is expanding so fast nobody can keep up with it. And the term "sound designer" continues to be linked with the use of weird and wonderful devices.

On the rare occasion that sound designers are mentioned in the popular press they are often referred to as "wizards", evoking the image of strange hermits who tinker in isolated laboratories with potions and obscure, complex machines.

This image is unfortunate to the degree that it stresses the aspect of isolation. The power of the sound artist, and of his work, grows out of collaboration, not isolation. And the usefulness of sound to a film, and to the film community, is proportional to it: comprehensibility to collaborators in other crafts.

This kind of communication is nearly impossible because the vocabulary for describing sound, even conventional "musical" sound, in terms of dramatic and emotional values is nearly out of reach to all but a few masters of the art.

The bottom line is that directors who don't understand sound, at least on an intuitive level, and who can't describe what they have in mind in terms of sound simply do not have sound available to them as a tool.

What is NOT new about designing sound is much more important than the technology. I'm referring to the part of the job which depends on the brain and the heart.

Sound design for film has been done for generations, by people using ordinary analog recording and editing devices.

Anyone who, in collaboration with the Director and the Editor, devises a particular sound aesthetic for a movie, and who supervises the implementation of that approach has designed the sound.

What difference does it make whether the tools are a Nagra and an upright Moviola, or a DAT and a Synclavier?

As with many other film crafts sometimes the most brilliant work doesn't call attention to itself.

The audience assumes that the dialogue in films like *Ordinary People* (Kay Rose) or *Amadeus* (Vivian Gilliam and John Nutt) went straight from the shooting set to the release print unaltered. Of course nothing could be further from the truth.

In some films the sound of the dialogue needs just as much good craft and design as do the sound effects, the music, the decor, or the photography in other films. We tend to notice good work only if it's flashy. What a shame.

When Walter Murch received the Sound Design credit on *Apocalypse Now* the genie was out of the bottle. Ben Burt got his first Sound Design

Randy Thom continued

credit approximately the same time for *More American Graffiti*. Alan Splet, creating powerful sound montages for films by David Lynch and Carroll Ballard, would soon adopt the title as well.

But by the mid nineteen eighties so many people were calling themselves sound designers that the term began to have the faint smell of desperate self-aggrandizement on the order of garbage collectors turned sanitation engineers.

I, myself, got the credit a couple of times when I probably shouldn't have.

So, does using a digital audio workstation make you a sound designer? There are lots of films these days for which an individual has recorded, edited, processed, and premixed a few, but only a few, of the sounds which wind up being used.

So he (or she) may claim sound designer status by virtue of the equipment and unspecialized style employed, but certainly not by virtue of having created an overall sound aesthetic for the movie.

If creating a spaceship sound by using digital processing constitutes sound design, then creating a space-

ship sound by altering speed and equalization in the analog domain (as was done many times in the 1950s) was surely sound design as well.

Should you get the credit "Sound Designer" if you only create three or four sound effects in a two hour film? Probably not.

I've been a little surprised that film composers haven't been more vocal about the proliferation of the sound designer title. Composers are obviously in the business of designing sound, and might be justified in feeling their turf invaded.

I do have a hunch about the reason the composers don't seem to feel threatened, and it has something to do with the class structure of the movie business.

Composers are the one group in the overall craft of sound whose work is occasionally given the same kind of respect as is that of the "major" crafts: acting, directing, photography, writing. Movie composers don't need to bother themselves much about this new credit "sound design" because they're paid enough and given enough respect to be safely above what must seem to them an amusing bantam-weight side show.

So it's the production mixers, re-recording mixers, and the supervising sound editors who usually lead the opposition to those who call themselves sound designers. As usual, the most vicious fights are over the scraps, not the entree, which

leads me finally to the underlying, and much more important issue.

To put it as clearly and honestly as I can, sound is not taken seriously by most filmmakers.

The ridiculous notion that sound is not potentially just as powerful a film storytelling tool as is photography, set design, or costume design has insidiously stole its way not only into the consciousness of filmmakers but, more incredibly, into that of the film sound community itself.

We in sound have been told for so long that our labor is of secondary (if not tertiary) importance in the grand scheme of filmmaking that we have actually come to believe it.

So even if we know damn well that our creative work on a particular project has been crucial to the dramatic impact of the movie, we don't dare ask for credit at the beginning of the film, or be brazen enough to claim we "designed" anything because we are, after all, not artists but technicians according to the official code.

Instead of being collaborators, instead of helping directors, writers, and editors explore the largely unimagined potential contribution of sound to movies, we spend the majority of our time coaxing sound into its most obvious, banal, and remedial functions. We become used to sound being considered an afterthought in the process, something

Randy Thom continued

you paste on at the last minute using whatever money is left. When our self esteem falls below a certain threshold we begin to resent those of our peers who seem brash and assertive. It seems very likely to me that this explains at least some of the opposition to the term sound design.

In the early years of "talking pictures", the invasion of the movies by sound was justifiably criticized by some filmmakers for locking them into a sort of "realism" they weren't interested in portraying.

Suddenly, characters were expected to be talking all the time. And when they weren't talking, everything else they did had to make some sort of noise.

Artifacts of this old idea are still with us. The notion that sound's main job in film is to reinforce a certain kind of realism is still widely held.

Recently the role sound is expected to play has tended to be more visceral, but not necessarily more interesting, than the old "slave to reality" part.

Filmmakers are looking to sound to fill the "wow quotient"...

...loud, big, lots of low frequencies, lots of high frequencies, lots of echo and reverberation. This is all fine, but it doesn't add up to taking sound seriously.

To Be Continued Next Issue

Industry News

This issue marks the debut of a new feature of our publication. Members and Sustainers of the C.A.S. are invited to submit press releases, announcements, jobs available, classified ads (sale or trade of private equipment only) and other correspondence of value to the membership.

John Coffey writes...

"Dear Fellow C.A.S. Members,

"Hi! We recently opened a shop to serve the exclusive needs of the production sound mixer! Welcome to Coffey Sound Services.

"We sell and rent everything from 3M tape and Duracell batteries, to Motorola walkie-talkies, stereo time code Nagras, and DAT recorders. Check out our prices!

"Look for the new Nagra D digital recorder coming soon.

"We're right next to the Hollywood freeway, just a few blocks north of Barham, at 3479 West Cahuenga Blvd. Our hours are 8:30 am to 5 pm, Monday through Friday. Feel free to give us a call at (213) 876-7525.

"Buck Robinson, our manager, is waiting to give you that good old fashioned personal service.

"Thank You,

"John S. Coffey"

Fred Ginsburg, Blake Wilcox, and Phil Silver open the EQUIPMENT EMPORIUM.

In spite of the bad economy, this seems to be the year for new small companies to sprout up. One of the most exciting of these new businesses was recently opened by three sound mixers well known to most of us in the C.A.S. -- namely Fred Ginsburg, Phil Silver, and Blake Wilcox.

Their new company, **Equipment Emporium**, is the sales division of Wilcox Sound, and specializes in production sound equipment, seminars & training. Although their company is brand new, these men are well known to all of the major vendors, and are adding new product lines every week.

"Envision a place," comments Fred Ginsburg, "where professionals drop by to drink good coffee and hear the latest news. The folks who take your orders are the owners, so our clients are treated right. Prices are good and the service is personal."

Equipment Emporium is at 9247 Dorrington Avenue, Arleta CA. Phone (818) 894-4034, (800) 473-4554; FAX (818) 894-2625.

The C.A.S. wishes John, Fred, Phil, and Blake the best of success.

If you work in the motion picture and video sound community, you should be a member of the Cinema Audio Society! We are a philanthropic and educational non-profit organization dedicated to the advancement of sound in our industry.

Associate Membership is open to everyone: mixers, recordists, boom operators, technicians, editors, sound designers, producers, directors, manufacturers, suppliers, facilities, educators, and students.

Only Active Members in Good Standing (qualified mixers with major credits) may use the initials C.A.S. after their name.

For a membership application, please contact the C.A.S. Office at (805) 296-7084.

The C.A.S. wishes to thank our corporate sustainers for their generous assistance:

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Editor's Notes:

The C.A.S. is looking for the donation of a 286 or 386 computer system for use in the C.A.S. Office. Remember, your contribution is tax deductible!

We would also like to express our sincerest thanks to Equipment Emporium for their assistance in publishing this issue.

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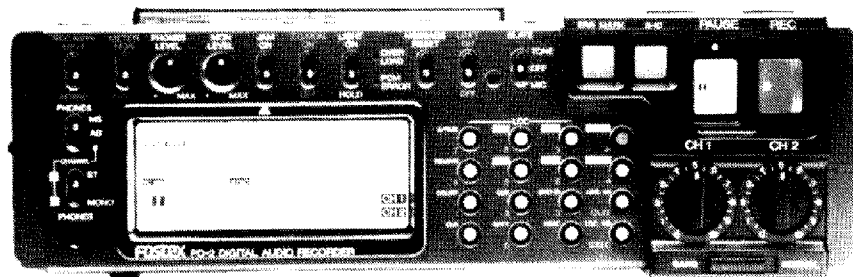
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Press releases, announcements, product data, company news, and personal tid-bits are welcome.

Contact the Editor
Fred Ginsburg
at Equipment Emporium
(818) 894-4034 for details.

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