

WINTER 2011
VOLUME 3 ISSUE 1

695 QUARTERLY

THE OFFICIAL PUBLICATION OF IATSE LOCAL 695



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695 QUARTERLY

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Photo courtesy of Scarecrow Press



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From the Editors



Happy New Year and welcome to the winter edition of the *695 Quarterly*. Every new year seems to bring a renewed vision and a resolve to do better and that's what we three editors strive to do as we reach the end of the second year of this periodical. This is also the Awards Season and we congratulate all the nominees.

Our mission is to inform the members of Local 695 as well as the entertainment community at large. Scott Smith writes expansively on the history of this Local and the development of the technology of the recording medium. David Waelder continues to analyze the tools of our craft.

The common thread in all this is that each member of our "crew" brings a necessary ingredient to the entire creation. This formula is no different than the industry we work in where *synergy* is the operative word.

Synergy is defined as the interaction, or cooperation, of two or more organizations or individuals whose combined effect is greater than the sum of their separate efforts. The members of this Local do that every day.

Recently, the CAS held a symposium on the "Digital Gameplan: Successful Workflow Approaches on Set Thru Post." The overarching conclusion was that we must trust the professionals and communicate effectively and succinctly with all the individuals and departments that work with us.

That is what we are trying to do, and we welcome your thoughts and contributions to this publication.

We would like to suggest that you call the Local for additional copies of the *695 Quarterly* to distribute to your producer, UPM, DP, gaffer or favorite wardrobe supervisor. It is helpful to get more people reading about what we do—so expertly.

You can reach us directly at mag@659.com.

Fraternally,
Richard Lightstone, David Waelder and Eric Pierce

From the President

STATE OF THE UNION JANUARY 2011

The Board of Directors, the Business Representative and I have all been returned to office. We are honored by this vote of confidence and grateful for the participation of all the candidates. Welcome and thank you. Win or lose, please stay involved.

With this Board of Directors, we are blessed with a group of capable, experienced, independent thinkers. These folks have each built their careers, brick by brick, preparing them well for the tough future we face as union members. Eventually, the pervasive anti-union rhetoric of the present will have to be reconciled with the severely hammered working middle class of this country. Thirty-six percent of the wealth in the hands of 0.5% of the population.

Your Board of Directors gets it, gladly giving their most valuable asset, their personal time. Other than the Business Representative, none of the officers of Local 695 receive any financial compensation for their participation as officers—not even the waiving of their dues, although it is their right. Not a single Board member has chosen to claim it. These people volunteer their time for long, complex discussion and decision making, on average, one day a month, plus additional time for committee work, projects, negotiations, etc.

They know that without taking ownership, their ability to influence policy is dramatically limited. Please come witness and engage in this process for your own self-interest, either by joining a committee, auditing a Board meeting and/or attending the General Membership meetings as a voting member. You own a piece of "The Rock." Don't leave it unattended.

When I first took on this job, I imagined three phases essential to our future survival as a professional community. First, I saw us coming together as a cohesive unit, second, establishing the building blocks of education and communications and third, making a living blueprint for navigating the future of our mutual interests.

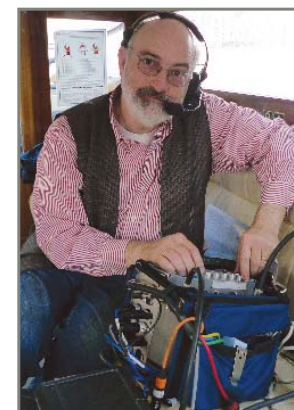
Phase one took place when we came out of the terrible trusteeship in the late 1990s. Naysayers predicted that we couldn't survive as an organization, that too much internal damage had happened and that we would soon disappear. We have proven these predictions wrong! We firmly established a proactive and positive stance.

Some great people stepped up, continuing a long tradition. More have continued to do so. It still inspires me how quickly the private political agendas were recognized, challenged and overcome by the enlightened self-interest of the membership and their elected officers. We healed ourselves.

This isn't to say that debate and spirited disagreement doesn't take place as we work toward policy decisions. Thankfully, it does. No rubber stamps here. But there is genuine awareness and concern as well as mutual respect among the players. The arguments are always won by the best idea, not the loudest voice.

Phase two, the focus on education, communications and service, commenced once the cohesiveness of the team became clear.

We knew how urgent it was to return to an education program that could last and grow. It has since become a fixture of Local 695's profile to the members and the industry. Second to none among the IATSE's many locals, our training program provides skills for surviving in the workplace. It tickles me that in recent years, newer members have no knowledge that the education program had so long been absent or that this publication hadn't existed. We have also accomplished dramatic improvements with our representation for the members, be it informational, legal or just policing the jurisdiction. Ask around and you'll see how far we have come. These



new members would and should raise hell with anyone who tries to take away the current level of service they receive from 695. We are not standing still; we continue to build and improve, working hard to make it better.

Phase three. The second decade of the 21st century is filled with uncertainty and chaos. The sandbagging of the middle class, the carte blanche deregulation and consolidation of virtually every industry into fewer and fewer players on the world stage, gives testimony to the rapacious dominance of corporatism. These guys

celebrate the 18-cent-an-hour Chinese worker killing himself to buy his first locally built car in a society with a 100% carbon footprint. They want to return to the robber-baron feudal system of the 19th century as the dominant form of government.

Well, as a "dyed in the wool" neo-Jeffersonian capitalist (with a small "c"), I don't buy it. No one who works for a living should.

Without apology, I am blatantly optimistic. Against conventional wisdom, I believe that Labor itself is the real growth industry. The human instinct for survival is transforming this cycle into a more rational state. Along with assaulting the American worker, these world "marketeers" have been dismantling the American market, the most dynamic market the world has ever seen. If people don't make sufficient income, they cannot buy goods, simple arithmetic.

Within ten years, it is possible that the present model for monetizing the entertainment industry will be a distant memory, replaced by something more like the studio system of mid-century America. We have already witnessed reintegration of production and distribution in the film and television business. Regulation of this is what broke up the old studio system in the first place. Lower production costs will result from better use of already-owned and under-utilized studio facilities. Savings are to be had by negotiating more realistic deals with on-camera talent (who's piece of the pie is already contracting). Further economies are made possible from returning to a staff versus freelance model for below-the-line employees, creating much greater security for everyone in the bargain. And cost cutting will come from creating location environments in computers, instead of on location. In addition, we can see political realities emerging as management faces irresistible and xenophobic pressures to protect jobs and job creation here at home. All these elements are converging.

What does it mean to us? It means that we must maintain a constant state of readiness to perform our essential and specialized skills in the market. Although little understood by our industry colleagues, what we do is vital to the process. It is done by hand and is not susceptible to automation. Without it, movies and television cannot be made. This is our strength. This is what we contribute.

Phase three is using this effectively to our mutual benefit on an industry-wide scale. We must continue to ally ourselves with all of like knowledge and skill to achieve appropriate wages and conditions for the essential work we do. This is not a conceit; rather, it is just common sense. There is nothing impossible about it when you consider the cure for polio, the Great Wall of China or landing on the moon. It is the matter of creating a coherent strategy and the will to implement it.

Fraternally, Mark Ulano
President, IATSE Local 695

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IngleDodd Publishing

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From the Business Representative



OSCARS

According to *The Huffington Post*, 41.3 million viewers saw and heard the 2010 Oscars telecast. It is conspicuously the most popular awards show, drawing nearly as many viewers as the combined audience for the Grammys, the Tonys and the Emmys.

Global research company Penn Schoen Berland recently conducted an online poll of 700 Oscar telecast viewers for *The Hollywood Reporter*. Among many areas of inquiry, the viewers were asked to speculate on awards categories they believe should be removed from the live telecast of the Oscars. Sixty-three percent of the respondents were in favor of continuing to include the award for "Best Sound Mixing" in the live telecast of the Oscar presentation.

However, from these published facts, it is evident that 37 percent (259) of those participating viewers have little to no comprehension of the artistic and technical contribution of production sound mixers and little to no comprehension of the collaborative contribution of their support teams.

Both current and past producers of the Academy Awards telecasts have supported public recognition of excellence achieved by wide variety of behind-the-scenes technicians, artists and craftspeople in the motion picture family. There is an established history of the broad appreciation of the many skills and talents that go into a successful picture. We congratulate the Academy Awards producers on continuing this inclusive practice.

Many of my age group were introduced to the Academy Awards in radio broadcasts hosted by Bob Hope. The current live telecast far exceeds those earlier radio broadcasts but the popularity of the show, now watched by more than 40 million, is a constant. We believe that an important part of that popularity is recognition of the authenticity of awards determined by the participants themselves, honoring excellence within their own community.

Here is yet another example of the purpose of the *695 Quarterly*. By highlighting the many significant contributions made by our members, our value to the production of motion pictures, television, commercials, sports, and live-telecast productions may continue to be properly appreciated.

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NEWS & ANNOUNCEMENTS

Local 695 Officers Start New Three-Year Term



Laurence Abrams, Andy Rovins, outgoing Board member Agamemnon Andrianos, Susan Moore-Chong, Jeff Wexler, Peggy Names, Gene Cantamessa, Elizabeth Alvarez, Mark Ulano, James Osburn, Jay Patterson, Richard Lightstone, Eric Pierce, Scott Bernard, Dean Striepeke, Courtney Goodin and IATSE Vice President Mike Miller, at the official swearing in of Officers to Local 695

Returning Officers are Business Agent James Osburn; President Mark Ulano; Vice President Jay Patterson; Secretary-Treasurer Susan Moore-Chong; Recording Secretary Elizabeth Alvarez; Sergeant-at-Arms Dean Striepeke; Executive Board members Laurence B. Abrams, Scott Bernard, Courtney Goodin, Richard Lightstone and

The January 15 Executive Board meeting began with the swearing in of the Officers of Local 695, with IATSE Vice President Michael F. Miller administering the oath.

Andy Rovins; Board of Trustees Gene Cantamessa and Eric Pierce.

We welcome two new officers this term: Executive Board member Jeff Wexler, who has served on the Board previously, and Trustee Peggy Names.

We would like to express our deepest gratitude to departing Officers Alan Bernard and Agamemnon Andrianos for their service to the members of Local 695.

Education & Training Programs for Members Not on the Industry Experience Roster

Certain training programs funded by Contract Services are only available to members on the Industry Experience Roster. However, some 695 members aren't required to be on the Roster if they work, for example, at KTLA, KCET or on certain sports broadcast productions under Contracts not covered by the Basic and Local Agreements. But if you've worked at least 100 days in your job classification over the past three years, you probably do meet the Roster requirements. You may want to consider pursuing Roster placement in order to become eligible for some of our training programs as well as to possibly expand your work opportunities outside of the area in which you are currently employed. Log on to www.csatf.org for complete details regarding Roster placement. If you have questions regarding documentation, contact Kim Pryor at Contract Services at Roster.Specialist2@csatf.org or at (818) 565-0550 ext.1112.

www.695.com



Your Weingarten Rights

The U.S. Supreme Court has ruled that the National Labor Relations Act gives workers the right to request union representation during investigatory interviews by supervisors, security personnel, and other managerial staff. These are called Weingarten Rights. NLRB v.J. Weingarten, Inc., 420 U.S. 251, 88 LRRM 2689 (U.S. Sup. Ct. 1975)

An investigatory interview occurs if 1) management questions you to obtain information; and 2) you have reasonable apprehension that your answers could be used as a basis for discipline or other adverse action.

You must ask for union representation either before or during an investigatory interview. Management does not have to remind you of this right.

If your request is refused and management continues asking questions, you may refuse to answer. Your employer is guilty of an unfair labor practice and charges may be filed.

If you are questioned in a situation where Weingarten may apply, read or present the following statement: "If this interview could in any way lead to my being disciplined or terminated or affect my personal working conditions, I respectfully request that my union representative, Officer or Steward be present at this meeting. Until my representative arrives, I choose not to participate in this discussion."

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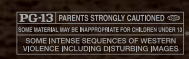
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NEWS & ANNOUNCEMENTS

James A. Osburn Receives Honorary CAS Membership

At the September 25, 2010, Local 695 General Membership meeting, Edward Moskowitz, President of the Cinema Audio Society (CAS), presented Business Representative James A. Osburn with an honorary CAS membership. In order for one to be granted an honorary membership, they must be approved by the CAS Board of Directors unanimously.

Mr. Moskowitz tells us that membership in the CAS is earned by dedication to a person's craft, demonstrated by the duration of service performing their craft, and represents a level of respect that has been earned after many years. Knowledge, experience, preparation and teamwork are traits that the Board of Directors considers when granting membership.

In his speech, Edward told the audience, "(Jim Osburn) has worked tirelessly for more than 40 years to demonstrate



James A. Osburn (left) is being presented with an honorary CAS membership by Edward Moskowitz

these many goals of the CAS. He has worked in many parts of the sound industry and has been a leader to many people in this room today. His production credits cover a broad range, including *The Great Gatsby*, *The Wild Bunch*, *Chinatown*, *Ol' Blue Eyes*, *The Godfather*, *The Godfather Part II*, *Marathon Man*, *Looking for Mr. Goodbar*, *Close Encounters of the Third Kind*, and *Titanic*."

James A. Osburn joins a list of honorary CAS members that include Leo Chaloukian, Richard Topham, Sr. and Ray Dolby.

New HBO Contract

International President Matt Loeb has informed us that the IA has negotiated a new contract with HBO Entertainment that will result in increased wages and higher benefit contributions for HBO productions. In addition, and for the first time, the Bargaining Committee negotiated a bonus payment to all employees of HBO Entertainment in 2010.

IATSE Convention Delegates

Scott Bernard, John S. Coffey, Elizabeth S. Alvarez and Edward Moskowitz were elected as convention Delegates for Local 695, and will join Business Representative James A. Osburn and President Mark Ulano at the 66th IATSE Quadrennial Convention in Boston.

In Memoriam

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Antenna Tests REVISITED

by David Waelder

Reaction to the antenna test article has generally been favorable. Several members wrote to say they appreciated the specific information to help guide choices in antenna selection and deployment.

Some readers with extensive knowledge of the theory and practice of radio transmission had questions about the methodology of the test procedure and the validity of the conclusions. The purpose of the test was always to examine a variety of antennas to determine how they compared in actual use in the field and to what extent variations in deployment translate into advantages or liabilities. To be valuable, a superior system should produce observable results in line-of-sight testing. An

advantage that is reliably apparent only in laboratory tests may be genuine but of limited consequence for the user. Additional testing with devices like a spectrum analyzer is an effort to quantify and confirm the results from the field and is really tangential to the effort. Still, measurements and results should be consistent.

Wolf Seeberg and Henry Cohen raised some issues that relate to design advantages that may not be revealed in simple walk tests. Wolf is the proprietor of a video rental company and was, for a long time, a member of Local 695. Henry Cohen is the proprietor of a radio rental and service facility in New York and publishes an online journal on radio performance. They both pointed out that antennas with a circular polarized design, like helicals, are not desirable because they have additional gain but rather because they receive out-of-phase signals with

minimal attenuation. In ordinary operation, we strive to maintain consistent antenna orientation for best results. With a belt pack transmitter, the antenna is typically vertical so we align the antenna on the receiver vertically. As the signal bounces off buildings, however, the phase of the signal can be altered just as the spin on a cue ball is shifted as it strikes the cushion. The consequences of phase shifting are usually minor but may have real consequence in a situation where the transmitter and receiver are moving. Doing car-to-car work in city streets, with signals reflected by buildings as the cars pass, is a prime example. Drop-outs may occur as multiple signals, some in phase and some out of phase, arrive at the receiver simultaneously. The circular polarized antenna copes with these phase reversals more effectively than log-periodics that are designed for use in a particular orientation.

This is a valid point; a simple walk test does not reveal a characteristic that might be a significant advantage in a scene with moving cars. And, insert-car scenes are relatively commonplace in our work. Still, this is an advantage that applies only in limited circumstances. Both the Sennheiser CP antenna and the PWS helical design are unwieldy devices to rig and deploy, at least compared with sharkfins, and are conspicuously more expensive. Since they seem to offer little advantage in an ordinary walk-and-talk, I would recommend against purchasing them as part of the regular kit unless you are employed on a cop show where insert-car work is a weekly event. But it would be well worth renting a pair for those days when moving-car work in an urban setting is scheduled.

Wolf also raised the issue of consistency of performance over a range of frequencies. The original tests were performed at 561.800 MHz in Block 21, a popular choice in the Los Angeles area. However, antennas are typically tuned to a particular frequency and may not perform optimally at other frequencies. It was Wolf's contention that some particular antenna designs offered more consistent performance over a range of frequencies. I took several antennas down to LSC to check performance over their operational range using their spectrum analyzer. We compared signal loss over a range of 450 MHz to 700 MHz at 10 MHz intervals. Some of these designs are rated for performance up to about 900 MHz but the FCC prohibits radio-mike operation above 698 MHz.

Results were interesting. Virtually all of the designs I tested were strong at 450 MHz and exhibited a drop around 500 MHz or 550 MHz. Then they tended to recover and stay nearly flat until 700 MHz. The drop around 500 MHz was typically about 5 dB; none of the previously tested designs exhibited the larger losses that Wolf predicted. I did notice that there was some performance variation from example to example, not just from one design to another. I tested different examples of both PSC and Ramsey LPDAs and found some differences even between two examples of the same design. Observed differences may indicate some variance in manufacturing runs or it may just be a consequence of slightly different hook-up hardware. While there were



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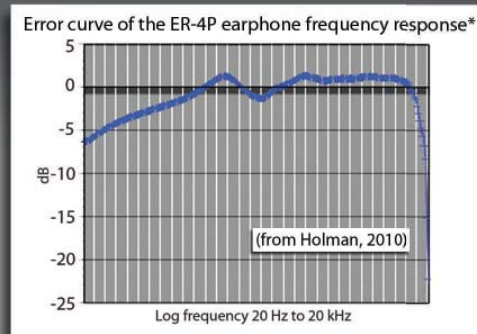


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Tomlinson Holman, CAS Quarterly Spring 2010



*compared to the ear canal response measured on a
dubbing stage aligned correctly to SMPTE 202.

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measurable differences, nothing I observed would alter the
basic conclusions of the earlier tests.

In the interest of full disclosure, it should be noted that this
set of spectrum analyzer tests was conducted inside a building
where reflections would certainly compromise results. But our
observations were generally consistent with a previous round
of testing done outside at a distance of 500 feet. For tests at
multiple frequencies, we needed to use a bench analyzer that
can simultaneously transmit and receive radio signals. The
portable device used in the previous testing can only be config-
ured to perform one task at a time.

While we were taking measurements, I also took some readings
using ordinary whips to investigate the question of how much sig-
nal is lost with a mismatched antenna. This is an issue that comes
up from time to time as users, with an antenna from an alternate
block ready-to-hand, question the importance of an exact match.
The answer is that it seems to depend on the frequency of the sig-
nal. At Block 21, the use of a Block 27 antenna resulted in a signal
impairment of only 2 dB or 3 dB when compared with a properly
matched antenna. It didn't seem to make any difference whether
the mismatch was at the transmitter or the receiver end; the loss
was the same. But, with a Block 27 signal, the use of a Block 21
whip at either end resulted in a 10 dB loss compared with a prop-
erly matched antenna.

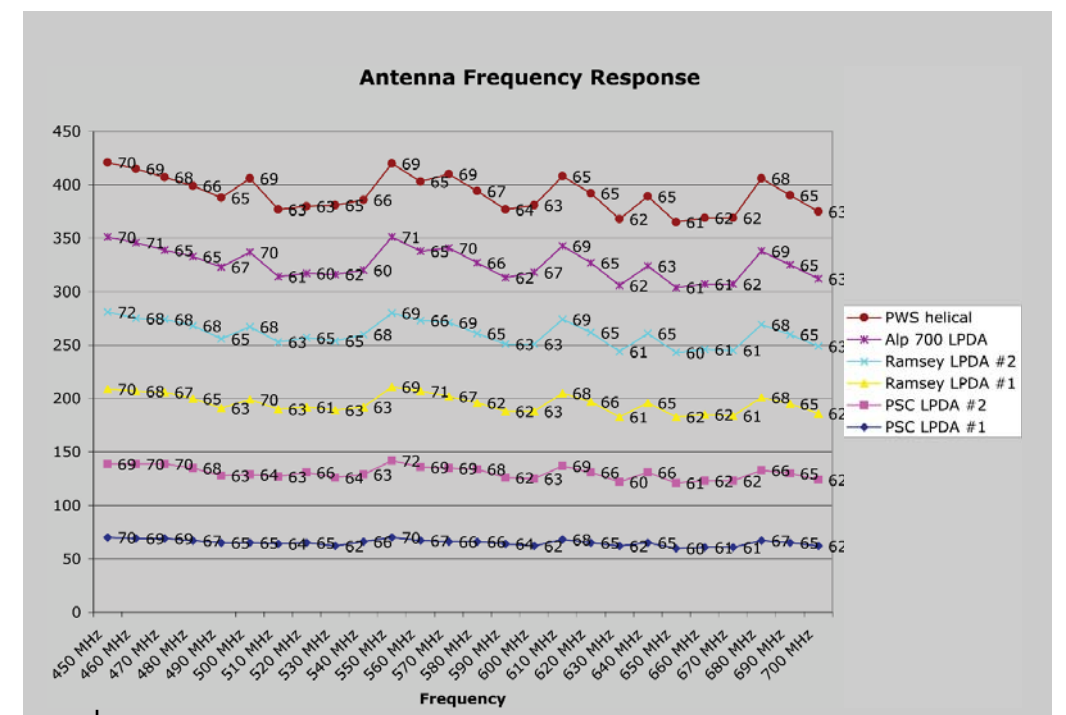
These challenges raised some interesting issues but I stand
by the broad conclusions of the earlier article with one modi-
fication. The circular polarized antennas do seem to offer a
genuine performance advantage while moving in an urban
environment.

A brief reprise of conclusions is in order:

1. Higher gain antennas offer improved performance but the
range advantage is only about 20% or 30%. No antenna
doubled the effective range.
2. All of the log-periodic designs seemed to offer a similar per-
formance advantage relative to 1/4 wavelength whips.
3. In an open environment, a good dipole antenna, like the
Lectrosonics SNA600, yielded very nearly the performance
of the directional sharkfins. But the directional antennas
may offer an advantage in a crowded RF environment by
restricting unwanted signals.
4. There was a small performance benefit to wide diversity spac-
ing.
5. Performance was improved when the receiving anten-
nas were raised for clear line-of-sight to the transmitter.
However, once line-of-sight was achieved, we saw no fur-
ther benefit from additional altitude.
6. In normal usage, helical and circular polarized anten-
nas offered no identifiable advantage over log-periodic
designs. However, circular polarized designs offer an
advantage when moving in an environment that reflects
radio signals.

Acknowledgments

*As always, I am indebted to
Coffey Sound, Professional
Sound Corp. and Location
Sound for the loan of equip-
ment to test. And special
thanks are owed Location
Sound for the use of the test
bench and to Victor Solis
for his operational skills. I
should also note that Henry
Cohen's criticisms were in
response to my request on
the Lectrosonics User Group.
Errors and omissions are
mine alone.*



This graph plots the sensitivity of antennas by frequency. It's a "stacked" graph so that the data is
readable and not obscured by another data line lying atop it. Generally, smooth lines are preferable to
jagged responses although no antenna was even across the range. Since the measurement is of
signal attenuation, smaller numbers indicate better performance.

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LECTROSONICS

Holubec is quite a fan of Lectrosonics' Digital Hybrid Wireless® technology. "I've had a lot of success with Lectrosonics' SMA and UM400a beltback transmitters," he reports. "I also have two HM plug-on transmitters that I use for wireless boom. On the receiving side, I've been very pleased with the Lectrosonics Octopac and have also had a great experience with the VR field receiver system stocked with six VRT modules."

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The Kit Cool Boompole Support

by Tim Song Jones

Photos by Soli Jones



New devices for boom operators don't come along very often. So when I saw the post from Marty Atias about the Kit Cool, I had to investigate.

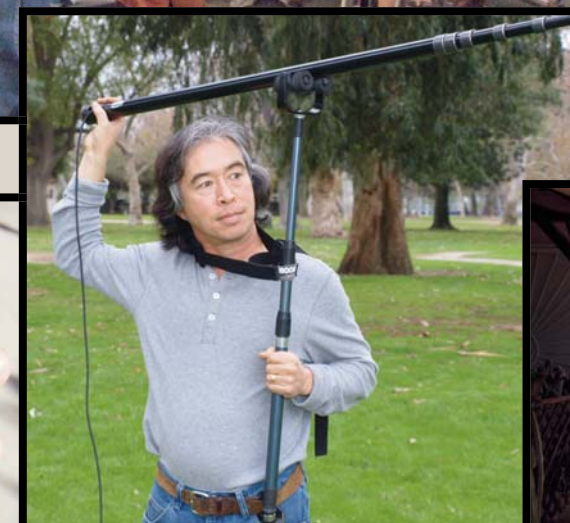
I had started a discussion on the Movingmicrophones website (created by Don Coufal) asking about injuries folks had received because of working as a boom operator. Fourteen years ago, I had a herniated disc in my neck that pinched a nerve between my fourth and fifth cervical vertebrae causing an excruciating stabbing pain. Physical therapy made a world of difference. Having to hold up that darn pole is just an ergonomic nightmare. And with film cameras slowly getting scarcer on every project, we hear more directors yelling, "Keep rolling and take it from the top ... action!" We boom folk, being near the bottom of that other pole, will get no sympathy or break on this. So this is why Mr. Atias' post about the Kit Cool intrigued me.



Kit pole in action



Pole on rollers in working position



Boom off Kit Cool pole



Kit belt clip



Tim using Kit Cool

The Kit Cool is a telescoping vertical metal pole (23" to 48") with a belt clip on the bottom and cradle with four foam rollers on the top. Your boom pole rests on the rollers, which allows for cueing left and right. The weight is taken off your supporting arm and you steer with the other arm as normal. For long static takes (or if you are the one-man-band mixer/boomer), you can boom with one hand. And since the boom is just resting on the rollers, you can take it off in mid-take to boom normally with both hands and just as easily put it back on the rollers. A strap that goes around your neck and the vertical pole keeps it vertical. It is like a stripped down Fisher boom or Cuemaster; you wear it but it has no articulation or extension/retraction abilities. You can use any boom pole. The metal belt clip has a knob that pops into a hole on the bottom of the vertical pole. The knob fits just snug enough to be easily removed, but it won't come out accidentally if the vertical pole is pulled up. The strap that keeps the vertical pole up has a padded section that goes around your neck, an elastic section so you can cue forward and back and a "chest cushion" that goes between the vertical pole and your chest.

In actual use I found it works very well. It is a good idea to keep your "free" hand on the boom pole when you can as a precaution. It can be easily shifted to boom from the left or right side. The foam rollers create no extraneous noises when cueing. I found I could even sit down with the thing on (minus the boom pole). I purchased mine for \$575 plus shipping from the East Coast (no, not a freebie for review). And I know many of you might be thinking, "Heck, I could make that" and I'm sure it could easily be done. I suppose other items could be attached as well; a flag for shade, video monitor, clip to hold the "sides," drink cup, flashlight, iPhone, harmonica... So far the Kit Cool has been a real relief and it just might save your neck or whatever ails you. I just wish they could come up with a better name. So far, reaction on the set has been good (I expected some ribbing but it's worth it).

It is manufactured in France (hence the odd name) by Boom Audio & Video (www.boomaudiovideo.com) and is distributed in the USA by ATS Communications (www.coolcam.us). There is a good video demonstration on the website as well.

LOCAL 695

SALUTES THE 2010 AWARDS NOMINEES

The nominees for the 47th Annual Cinema Audio Society Awards for Outstanding Achievement in Sound Mixing were announced on January 6, 2011. The ceremony will be held on February 19, 2011, at the Millennium Biltmore Hotel. Also on that night, Taylor Hackford will receive the CAS Filmmaker Award, and Local 695 member Jeff S. Wexler CAS, will be honored with the Career Achievement Award.

Congratulations to all the nominees and production sound teams!

The 695 Quarterly would like to congratulate **Ed Novick**, **Steve Nelson CAS**, Christopher Atkinson, Tawakalitu Durowoju, Mike Markiew, **William Munroe**, **Sterling Moore**, **David Raymond**, **Brian Robinson**, Rin Takada and Nouridine Zaoui for their work as the production sound team on *Inception*, named "Best Sound" by the Broadcast Film Critics Association at the 16th Annual Critics Choice Awards ceremony, held on Friday, January 14, 2011, at the Hollywood Palladium.

A big congratulations goes to all the nominees and production sound teams.

127 Hours
Douglas Cameron,
Steven C. Laneri,
Jason Brady, **Noel Espinosa**, Joseph L. Garrard, Marisa Kelley

Black Swan
Ken Ishii CAS, Anguibe Guindo, Brendan O'Brien, Seth Tallman, Joe Origlieri

Toy Story 3
Doc Kane
The Social Network

Mark Weingarten CAS,
Tom Williams CAS,
David Raymond, **Mark Fay**, David C. Manahan

*Names in yellow are
Local 695 members

MOTION PICTURES



Black Swan

Ken Ishii CAS, Dominick Tavella CAS, Craig Henighan, Anguibe Guindo, Brendan O'Brien, Seth Tallman, Joe Origlieri



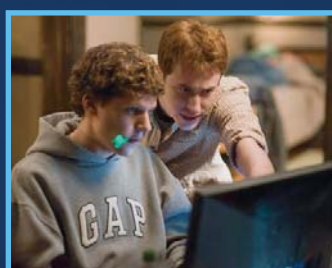
Inception

Ed Novick, Lora Hirschberg, Gary A. Rizzo, **Steve Nelson CAS**, Christopher Atkinson, Tawakalitu Durowoju, Mike Markiew, **William Munroe**, **Sterling Moore**, **David Raymond**, **Brian Robinson**, Rin Takada, Nouridine Zaoui



Shutter Island

Petur Hliddal, Tom Fleischman CAS, **Carl Fischer**, **Kelly Doran**



The Social Network

Mark Weingarten CAS, Ren Klyce, David Parker, Michael Semanick CAS, **Tom Williams CAS**, **David Raymond**, **Mark Fay**, David C. Manahan



True Grit

Peter F. Kurland CAS, Skip Lievsay CAS, Craig Berkey CAS, Greg Orloff CAS, **Douglas Axtell CAS**, **Randy Johnson**, **Kay Colvin**

TELEVISION MOVIES & MINI-SERIES



The Pacific Part 2

Andrew Ramage, Michael Minkler CAS, Daniel Leahy, Dean Ryan, Glen Townson



The Pacific Part 5

Andrew Ramage, Michael Minkler CAS, Daniel Leahy, Craig Mann, Dean Ryan, Glen Townson



The Pacific Part 8

Gary Wilkins CAS, Michael Minkler CAS, Daniel Leahy, Mark J. Wasiutak, Chris O'Shea, Scott Bruce



The Pacific Part 9

Gary Wilkins CAS, Michael Minkler CAS, Daniel Leahy, Mark J. Wasiutak, Chris O'Shea, Scott Bruce



Temple Grandin

Ethan Andrus, Rick Ash, Tom Sturgis, Michael Swanner

TELEVISION SERIES



24

"3:00 PM - 4:00 PM"
William F. Gocke CAS, Michael Olman CAS, Kenneth Kobett CAS, **Todd Overton**, **Corey Woods**



Boardwalk Empire

"A Return to Normalcy"
Episode 12
Franklin D. Stettner CAS, Tom Fleischman CAS, Larry Provost, Sam Perry, Peter Fonda, Toussaint Kotright, Egor Panchenko, Tim Elder, Michelle Mader



Dexter

"Take It"
Greg Agaloff, Pete Elia CAS, Kevin Roache, **Jeff Williams**, **Kim Podzimek**, **Gary Raymond**



Glee

"The Power of Madonna"
Phillip W. Palmer CAS, Joseph H. Earle Jr. CAS, Doug Andham CAS, **Patrick Martens**, **Devendra Cleary**, **Hanna Collins**



Modern Family

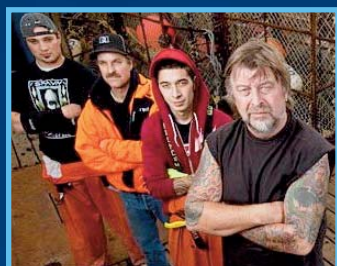
"Chirp"
Stephen A. Tibbo CAS, Dean Okrand, **Preston Conner**, **Dan Lipe**, **Noel Espinosa**

SALUTES THE 2010 AWARDS NOMINEES

TELEVISION: NON-FICTION, VARIETY OR MUSIC SERIES OR SPECIALS



Baseball
**"The Tenth Inning:
Bottom of the Tenth"**
Dominick Tavella CAS,
Mark Roy, John Zecca,
Francis X. Coakley, Peter
J. Miller, David Obermeyer,
Bob Silverthorne, G. John
Garrett CAS, **Scott Harber**



**Deadliest Catch:
Redemption Day**
Bob Bronow CAS



**Genius Within:
The Inner Life
of Glenn Gould**
Bruce Cameron,
Ian Rodness



**Great
Performances at
the Met: Armida**
Jay Saks, Ken Hahn CAS



LENNONYC
Roger Phenix

DVD ORIGINAL PROGRAMMING



**30 Days of Night:
Dark Days**
Michael T. Williamson CAS,
Eric Lalicata CAS, Martin
LaCroix, William A. Unrau



Calvin Marshall
Kent Romney, Mark Server,
David Raines CAS, Phil
Gerke, Chris Espinosa,
Randy Voris



Lost Boys: The Thirst
Conrad Kuhne, Kelly
Vandever, Todd Beckett,
Jacques Pienaar



**Space Chimps 2:
Zartog Strikes Back**
Mark Rozett CAS,
Kelly Vandever



**Tinkerbell and the
Great Fairy Rescue**
Doc Kane, David E. Fluhr
CAS, Adam Jenkins

The 2011 **Orange British Academy Awards** will be held Sunday, February 13, 2011, at the Royal Opera House in London's Covent Garden. The ceremony will be broadcast in the UK on the BBC, and in the U.S. on BBC America. The nominees and production sound teams for Best Sound are:



127 Hours
Douglas Cameron, Glenn
Freemantle, Ian Tapp CAS,
Richard Pryke CAS, Steven
C. Laneri, **Jason Brady**,
Noel Espinosa, Joseph L.
Garrard, Marisa Kelley



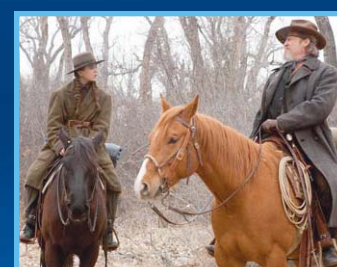
Black Swan
Ken Ishii CAS, Craig
Henighan, Dominick Tavella
CAS, Anguibe Guindo,
Brendan O'Brien, Seth
Tallman, Joe Origlieri



Inception
Ed Novick, Richard King,
Lora Hirschberg, Gary A.
Rizzo, **Steve Nelson CAS**,
Christopher Atkinson,
Tawakalitu Durowoju, Mike
Markiew, **William Munroe**,
Sterling Moore, **David
Raymond**, **Brian Robinson**,
Rin Takada, Nourdine Zaoui



The King's Speech
John Midgley, Lee Walpole,
Paul Hamblin, Mike Reardon,
Dash Mason-Malik



True Grit
Peter F. Kurland CAS,
Douglas Axtell CAS, Skip
Lievsay CAS, Craig Berkey
CAS, Greg Orloff CAS, **Randy
Johnson**, Kay Colvin

The nominations for the **83rd Academy Awards** were announced on Tuesday, January 25, 2011. The awards ceremony will be held on Sunday, February 27, 2011, at the Kodak Theatre in Hollywood, and broadcast worldwide. In the category of "Sound Mixing," the nominated sound mixers and the production sound teams are:



Inception
Ed Novick, Lora Hirschberg,
Gary A. Rizzo, **Steve Nelson
CAS**, Christopher Atkinson,
Tawakalitu Durowoju, Mike
Markiew, **William Munroe**,
Sterling Moore, **David
Raymond**, **Brian Robinson**,
Rin Takada, Nourdine Zaoui



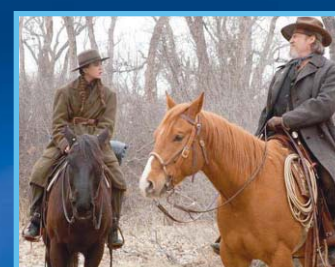
The King's Speech
John Midgley, Lee Walpole,
Paul Hamblin, Mike Reardon,
Dash Mason-Malik



Salt
William Sarokin, Jeffrey J.
Haboush CAS, Greg P.
Russell CAS, Scott Millan
CAS, George Leong,
Richard Murphy, Jason
Stasium, Stuart Deutsch,
Michael Barosky



The Social Network
Mark Weingarten CAS,
Ren Klyce, David Parker,
Michael Semanick CAS,
Tom Williams CAS, **David
Raymond**, **Mark Fay**,
David C. Manahan



True Grit
Peter F. Kurland CAS, Skip
Lievsay CAS, Craig Berkey
CAS, Greg Orloff CAS,
Douglas Axtell CAS, **Randy
Johnson**, Kay Colvin

Beginnings of Local 695 Part 2

by Scott D. Smith, CAS



United Artists sound crew ca. 1928. Ed Bernds in middle row, second from left. From "Mr. Bernds Goes to Hollywood" (Photo courtesy of Scarecrow Press)

Author's note:

This piece is a continuation of the article from the fall 2010 issue of the 695 Quarterly, which examined the early beginnings of the Local.

While there is a wide range of historical events pertaining to the Local, I have chosen to focus

on the events of 1933. Not only was this year crucial to the survival of the Local (and the IATSE as a whole), but it also closely mimics our current economic situation.

All of the caveats contained in forward of the previous article apply here.

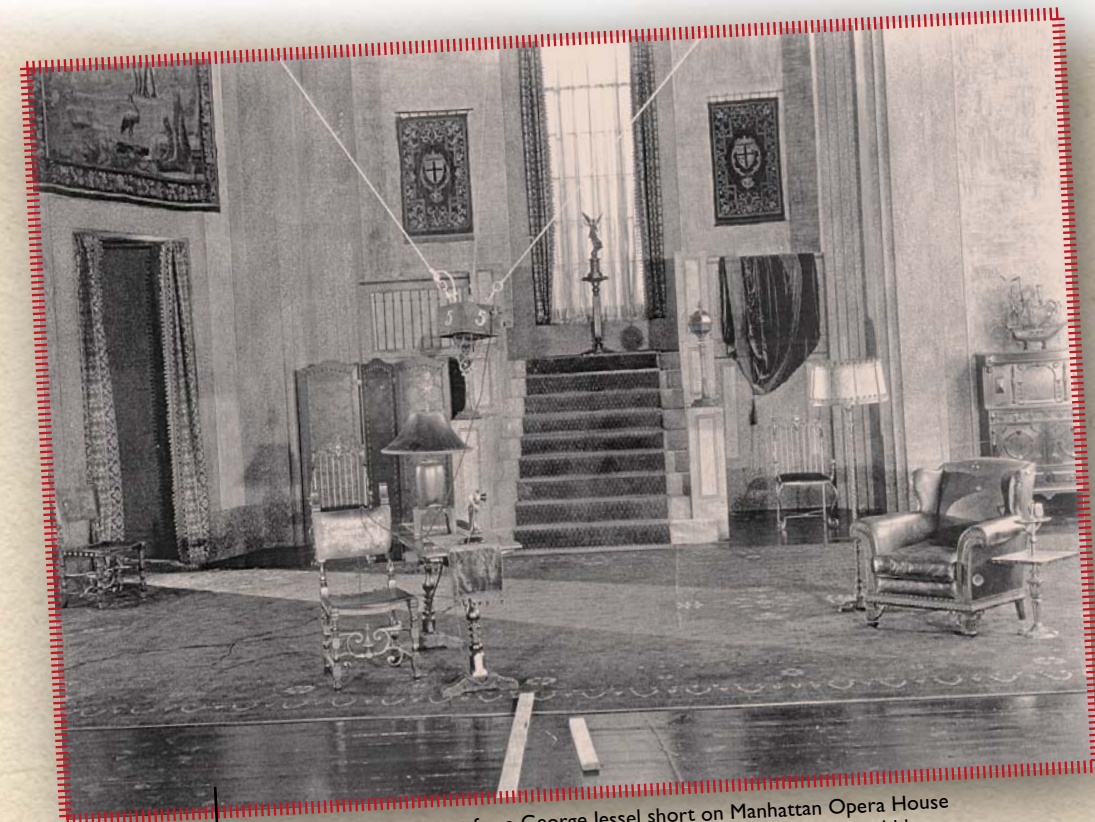


Photo from Vitaphone set for a George Jessel short on Manhattan Opera House set ca. 1926. The CTA microphone rigging is typical of the work that would be performed by the "sound grips." (George Groves Collection)

This arrangement generally worked well for both the studio and employee. It provided steady employment for sound crews, which were still in rather short supply in the early 1930s, and allowed the studio to maintain a core staff of technicians to service their productions. This meant less training of new hires, which could be a headache for the sound department heads, as they sought to integrate fresh talent into their recording operations.

1933

While it is safe to say that 1932 was not a year that would be recalled fondly by most rank-and-file workers in Hollywood, few would have predicted the events that were about to be unleashed in the first quarter of 1933.

Although the general unemployment rate for the nation had risen to nearly 25%, many who toiled on the Hollywood lots were still fortunate to be working, in some cases making more than their counterparts elsewhere in the country. However, taken as a whole, the annual income for the average worker in the film industry was nothing to be excited about. While daily or hourly salaries may have looked attractive, earnings were frequently offset by long periods of unemployment with no income at all. (This was well before the advent of Social Security and Unemployment Compensation.)

Some studios, like United Artists, made efforts early on to keep their sound crews employed when off production. This might mean that someone who worked as a First Soundman during production would end up spending time as an Assistant Re-recording Mixer on the dub stage. Second or Third Soundmen, if they had technical skills, might be put to work in the maintenance shop between pictures.

Not all studios subscribed to this practice, which meant that as soon as a show was finished, the sound crew would be idled at no pay until they were hired for the next project. While the studio system of the 1930s and '40s may have the appearance of offering a more stable income for some crafts, the reality for many workers was similar to that of today, where employment was for the length of a show only. It was sometimes not even that if you were unfortunate enough to be fired during production, a not uncommon event!

Given all these factors, it is understandable that most crew members during this period would strive to remain on good terms with both the directors and department heads, despite production schedules that called for six- or seven-day workweeks, 12 to 14 hours a day, and no overtime. While no one, from directors and actors on down, was happy with these conditions, the alternative was equally unattractive. The studio bosses knew this and the terms were made abundantly clear to all.

Those who didn't play along would quickly find themselves unceremoniously escorted to the studio gate and thrown into the street along with their belongings. Not even department heads were exempt from such humiliation. Should you be deemed a "troublemaker," your name would end up on the studio "blacklist" (which was rumored to have been exchanged freely among studios). Depending on circumstances, if you were fired at one studio, you might never find employment in Hollywood again.

The New Deal

On March 4th of 1933, President Franklin Delano Roosevelt, having just narrowly escaped an attempt on his life the previous month in Miami (the bullet intended for him instead took the life of Chicago Mayor Anton J. Cermak), was sworn into office. It was during this inaugural address that he famously proclaimed: “the only thing we have to fear is, fear itself.” As it turns out, there was plenty to fear...

With Democrats firmly in control of both the House and Senate, FDR wasted no time enacting a series of legislative changes that were deemed necessary to restore confidence in the U.S. financial system. The first of these was a “Bank Holiday,” instituted within hours of its passage on March 9.

This act, known as the “Emergency Banking Act,” sought to restore confidence in the solvency of U.S. banks. Similar in many ways to the action taken by our current administration, this act called for tough new reserve requirements on banks, as well as providing federal bailout money for those banks deemed crucial to the functioning of the U.S. financial system. It also removed the U.S. from the gold standard.

On Monday, March 9, all banks in the United States were ordered closed while federal examiners pored over their balance sheets to determine their solvency. After four days of non-stop grilling by the Feds, just one-third of U.S. banks were deemed sufficiently solvent to be reopened. Although just a fraction of the banks were left standing at the end of the week, the effort was largely judged a success. The effect on Hollywood, however, was disastrous.

More Pain Ahead...

On Monday, March 6, two days after Roosevelt’s inauguration (and the same day as the Bank Holiday), Will Hayes (architect of the much despised “Hayes Code”) called an emergency meeting of the MPPDA Board of Directors. This private meeting, which lasted long into the night, was attended by studio heads from most of the majors, including Sam Goldwyn (Samuel Goldwyn Studio), Nick Schenck (M-G-M), S.R. Kent (Fox), Carl Laemmle and R.H. Cochrane (Universal), Jack Cohn (Columbia), Albert and Harry Warner (Warner Bros.), Adolph Zukor (Paramount) and M.H. Aylesworth (RKO). Oddly enough, Hayes was more focused on furthering his agenda regarding the “immoral” content of current films, rather than addressing the dire economic straits facing the industry.



Another view of Manhattan House Opera set, showing set operations. (George Groves Collection)

Despite this, initial plans for industry-wide salary cuts were hammered out among the attendees, and later presented to other studios. These called for studio employees to take a substantial reduction in salary for a period of eight weeks. Workers who made \$50 or more a week were to have their salaries cut by 50%, while those making less than \$50 per week would receive a smaller reduction of 25%. A minimum salary floor of \$37.50 was proposed for those making more than \$100/week and a \$15 floor for those making less than \$100/week.

However, not everyone subscribed to the “party line.” Having implemented its fourth wage reduction just three weeks previously, Universal was initially against the cut. United Artists (led by Mary Pickford and her partners), was flat out against it. And there was further turmoil as some studios later proposed a permanent reduction in wages.

The reaction from labor, including writers, musicians and actors, was swift and decisive. On March 9, at least four IATSE locals (including 695) announced that, if the studios went ahead with their plan, they would strike. Adding to this already-tense atmosphere, an earthquake registering 6.3 on the Richter scale occurred in Long Beach late Friday afternoon of the same week. The quake caused 120 deaths and \$60M in damage to areas in Long Beach and Los Angeles. People’s nerves were really frayed.

While the actions of the Roosevelt Administration to restore confidence in the banking system were mostly laudable, the speed at which the legislation had been enacted left little time to analyze its effect on various sectors of the economy. Studios, already in dire straits due to falling theater attendance, relied heavily on the flow of cash from daily box-office revenue to sustain their operations. With cash flow completely shut off due to the bank holiday, even relatively solvent studios began to founder.

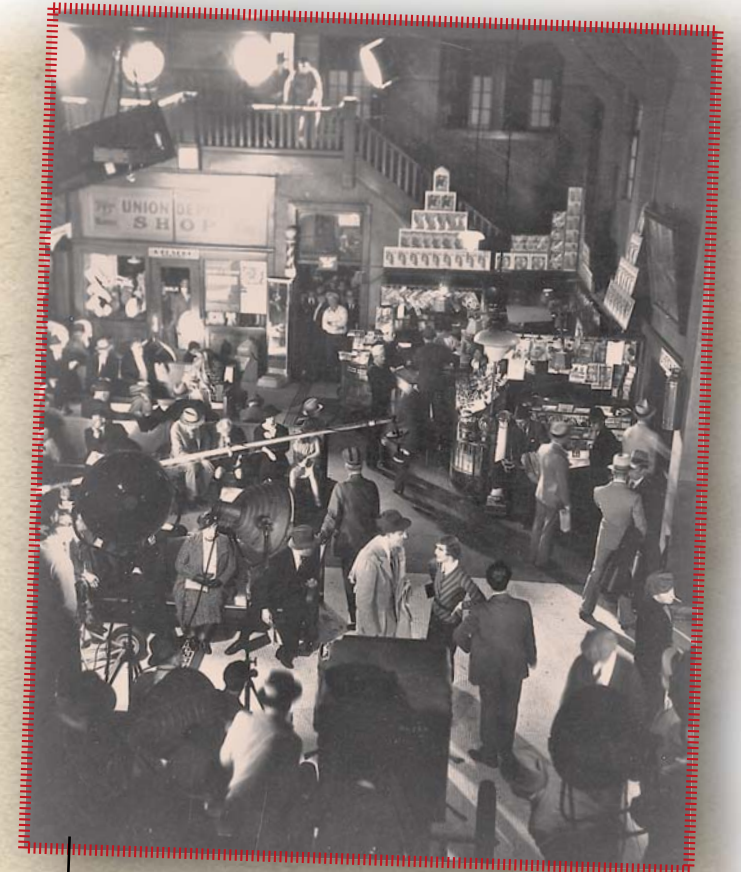
The March 14, 1933, issue of *Variety* succinctly summed up the total effect of labor cuts on the industry: the reductions of March 1933, combined with those of the two previous years, totaled more than \$106M. All told, film payrolls at the majors were reduced from \$156M in 1931, to just \$50M in 1933, a staggering cut in the workforce. It was estimated that at least 90,000 employees were eliminated from studio payrolls during this period. Keep in mind, this was just for the major studios. Cuts at the independents varied, with some reporting similar salary reductions. Some, however, held out as long as possible before following suit.

(In a bit of irony that could only happen in Hollywood, a number of production companies attempted to cash in on the story of economic crisis, with more than one studio announcing plans to mount a production while it was still timely. However, on March 12, Monogram Pictures announced that their production start for *Bank Holiday* would be delayed for a month. The reason cited: the bank holiday!)

Many issues arose as a result of the initial meeting on March 6th. Which employees would the cuts apply to? Would film exchange, distribution and theater employees be included in the wage cuts, or just studio workers? Clearly, some aspects of the plan had not been well thought through.

Confusion abounded as studios, actors, directors and crews attempted to sort out the terms of the salary cut. Irene Dunne, working on the RKO picture *Silver Chord*, refused to sign the 50% reduction without consulting her attorney, effectively shutting down production. Other actors made similar demands.

Despite these events, the film exhibition business continued to thrive for certain pictures. David O. Selznick’s production of *King Kong* opened in New York on March 3rd to great fanfare. Shows ran simultaneously at both the 6200 seat Radio City Music Hall and the 3700 seat Roxy Theater across the street. Crowds lined up around the block and all 10 shows were sold out for four days running, setting a box-office record. Eventually grossing \$2M in its initial run, *King Kong* was the first film in RKO’s five-year his-



First night of filming November 13, 1933, for *It Happened One Night* at Greyhound Bus station in downtown L.A., from “Mr. Bernds Goes to Hollywood” (Photo courtesy of Scarecrow Press)

tory to turn a profit. Clearly, there were few bright spots still left in the picture business.

Labor Guilds

As the battle over wages and working conditions raged on, groups representing various studio workers became even more fractured. Actors, who had made a previous push for unionization in 1929, were anxious to establish their own bargaining group. From the previous foray made at that time under the banner of Actors Equity, six disgruntled actors met to form the Screen Actors Guild (SAG). By November of that year, they had 1,000 members, including the likes of Gary Cooper, James Cagney and George Raft.

Similarly, the writers, who felt that the Academy was nothing but a “company union,” broke away to form the Writers Guild. With rudimentary offices shared with SAG in a four-story Art Deco building on Hollywood Boulevard, both guilds made a push for recognition by the studios. Although SAG had already been recognized by the A.F. of L., the studios, still furious over their withdrawal from the Academy, refused to bargain with either entity. Another four years would pass before they would finally gain acceptance.



Various issues of *Variety* magazine, with articles related to the strike of 1933, and subsequent attempts by the studios to undermine the IA.

The Strike of July 22

Although Local 695 had been successful in signing agreements with many of the independents, as well as making some inroads into Warner Bros., most of the majors refused to budge. An ultimatum had been issued previously to Columbia Studios that if they did not ink an agreement with Local 695 by 10 a.m. on July 8, the soundmen would walk. In an effort to accommodate the studio, this deadline was then moved to the next day (July 9). The deadline was then further extended to 2 p.m., and then 3 p.m. Later, Columbia general manager Sam Briskin called to request a further extension. He maintained that the studio was signatory to the Basic Agreement, so there should be no strike. For their part, the Executive Board of 695 considered this simply a stalling tactic, as 695 was not included with the four IATSE locals represented under of the Studio Basic Agreement. In fact there were nineteen other unions or guilds working on the lots, none of whom were covered under the agreement.

In further discussion over the next ten days, Columbia (through Pat Casey, acting on Columbia's behalf as the rep for the producers), took the position that this was a jurisdictional dispute between IBEW (International Brotherhood of Electrical Workers) and Local 695 and refused to budge. On Thursday evening, July 20, Local 695 Business Agent Harold Smith presented a formal contract proposal to the majors (as well as to independent producer Bryan Foy of Eagle Lion Studios), giving them until midnight Saturday, July 22, for an answer. The gauntlet had been thrown down. As midnight Saturday approached, with no answer from Pat Casey or the studios, a strike was called.

On Monday the 24th, *Variety* reported that many of the IATSE crafts would honor the action, including the Camera Local (659), Film Technicians (683), Studio Projectionists (150), Studio Mechanics (37), as well as all film lab technicians and cutters. However, the Carpenters, Studio Electricians (working under IBEW) and Musicians unions claimed they were not part of the action, and did not plan to honor it.

The major producers remained firm in their position, still claiming that it was a jurisdictional issue between Local 695 and IBEW, and planned to appeal to Washington to settle the dispute.

The studios, in a grand effort to prove that they did not need Local 695, continued production on the following Monday using replacement workers. Paramount started early that morning, working without sound, rehearsing cast members while they trained new technicians. United Artists brought in replacements from ERPI, Metro brought over men from their recording operations, replacing them with telephone and radio technicians (although they admitted they “had no idea the kind of sound it will get”). Men working under the auspices of IBEW were also transferred from other departments, some of whom already had related training in recording and broadcast operations.

The studios also placed ads in the Sunday and Monday papers urging men with broadcast and telephone experience to apply for positions. Radio appeals were broadcast and, by the end of the day Monday, more than 300 positions had been filled.

For their part, the members of Local 695 were exemplary in their behavior during the strike. Despite increased police presence at some of the lots, there were no reports of any trouble. When soundmen picketing the gate at RKO were asked to disperse by the studio police, they did so quickly. In addition, there were no reports of problems from productions working to the midnight deadline on Saturday.

The studios appeared ready to deal with the action as long as needed. They offered bunks on the lot for replacement workers, so they wouldn't need to cross picket lines. They also culled additional staff from research operations.

Difficult Decisions

Despite the havoc unleashed by the threat of salary cuts, production did manage to continue at most studios, albeit at a much slower pace and with varying degrees of success regarding the quality of their output. While most crafts supported IATSE's stand against the cuts, the reality of trying to survive during extremely difficult times



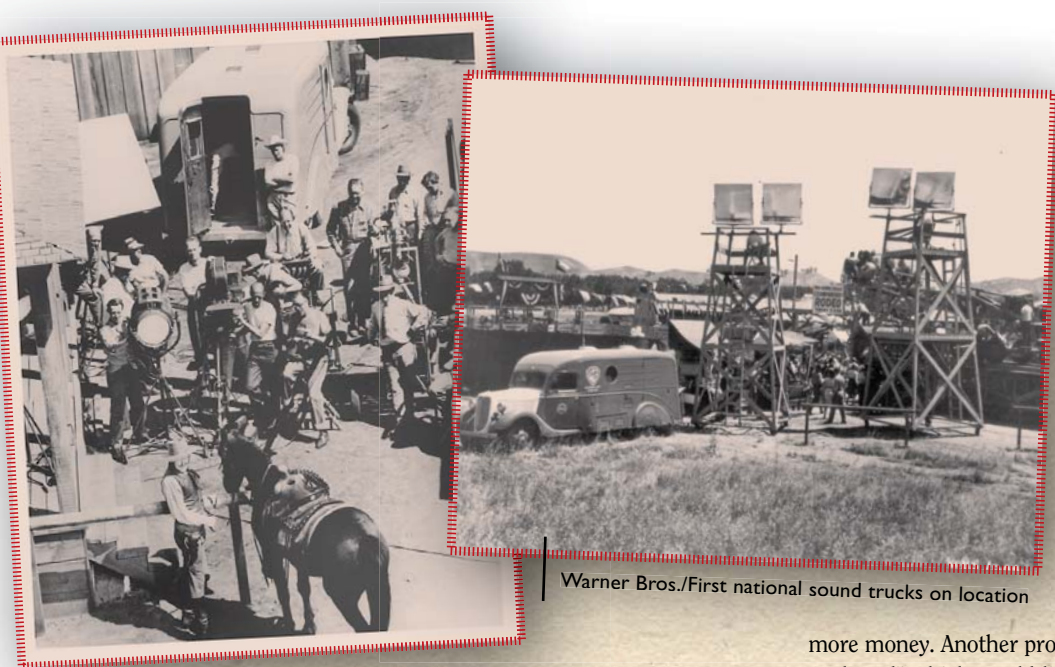
Sound mixer Ed Bernds at mixing console. (Date unknown) From “Mr. Bernds Goes to Hollywood” (Photo courtesy of Scarecrow Press)

meant that many workers were ready to cross the line to gain entry to jobs that, even in good times, might be unavailable to them. It also gave studio heads the opportunity to try to break the hold of IATSE over many of the crafts.

Two years would pass before the National Labor Relations Act would be enacted. There was nothing to stop various organizations from mounting a campaign to represent workers. It was “open season” for labor, with a variety of splinter groups claiming representation for the various crafts. Local 695, previously part of Studio Mechanics Local 37, had IBEW to contend with. As the union claiming jurisdiction over sound technicians involved in installation and, at some studios, sound maintenance, IBEW was in a prime position to launch an effort to raid the soundmen of 695.

With the breakdown in negotiations between the studios and Local 695, IBEW launched a bold effort to force the studios (and Local 695) to bow to their demands. Because IBEW controlled all electrical operations such as powerhouses, generators and power distribution (although not set electric, which was under IA jurisdiction), they were in a unique position to gain control. According to an article in the July 25, 1933, issue of *Variety*, Harry Briggerts, the national vice president of IBEW (and the man in charge of all IBEW locals), stated that if the producers negotiated with the soundmen (Local 695), he would “pull all his men from the studios.” He also claimed that the American Federation of Labor had granted IBEW jurisdiction over sound operations, further weakening Local 695's position.

Studios could perhaps function without qualified sound crews but they certainly could not do without electricity. Therefore, the IBEW had both Local 695 and the producers exactly where they wanted them.



Warner Bros./First national sound trucks on location

Doomsday for the IATSE

As a result, Local 695 was effectively shut out of their bargaining position with the studios. This impacted not just the soundmen, but *all* of the IA locals that the producers were intent on breaking. Chaos reigned. By August 14th of 1933, the number of workers who had split from the IATSE ran into the thousands. The membership of Local 37 alone, numbering about 3,000 before the strike, saw its ranks decimated to just a few hundred members.

A similar scenario was taking place within Camera Local 659. As studios backed away from direct negotiations with the IATSE, many of the cinematographers (but not operators or assistants) pushed for recognition under the auspices of the American Society of Cinematographers (ASC). As nearly every member of the ASC was also a member of the IATSE, it is unclear what the advantage may have been to the members by switching bargaining to the ASC guild, other than having their wages reduced. It also caused a significant rift within the membership, which further weakened their position with the studios.

At this point, studio owners boldly proclaimed the strike had been bust, and that production had returned to normal. (Later on, however, some reps privately admitted the strike had cost the studios about \$2M in lost production time, not to mention problems caused by poorly executed work.)

The National Recovery Act

Simultaneous to the events taking place in Hollywood, the Roosevelt Administration in Washington was busy passing New Deal legislation intended to speed up the economic recovery. On June 16th of 1933, Roosevelt signed a bill creating the National Recovery Administration (NRA), charged with putting in place a set of controls for labor and industrial production. This act, which grew to affect between 4000 and 5000 businesses and 23 million workers, had a significant impact on the film industry.

In an attempt to rebuild their faltering reputation, the Academy, by now really just a representative of the studios, took an active interest in framing the rules contained in the NRA code. Over the next few months, numerous proposals were put forward by reps within the industry. Many of these related to caps on salaries as well as the ability of employers to "raid" the talent pool of other studios by offering

more money. Another provision called for the creation of an "industry board" which would limit the salaries of the highest paid talent. This was not the way things got done in Hollywood and, when the code was finally released in late November, there were howls of protest. After a Thanksgiving meeting between Eddie Cantor (the head of the new SAG organization) and Franklin Roosevelt, the offending provisions were suspended. By 1935, the act itself was struck down as unconstitutional and many of its provisions were carried over into the new Wagner Act.

Local 695 and the IBEW

With their position significantly weakened by the threat of a work stoppage by IBEW Local 40, the soundmen found themselves in an extremely difficult position. Although they had managed to sign contracts with a number of the independents, the majors had (so far) successfully argued that this remained a jurisdictional dispute, and that they were simply obeying the mandate of the A.F. of L., which had given the IBEW jurisdiction over studio sound operations prior to the formation of Local 695.

With the studios allied to his cause, Larry Briggerts of the IBEW proclaimed that they had at least 2,500 men who had experience in sound (a highly debatable figure). While IBEW men had significant involvement in the installation and testing of sound equipment during the rush to equip studios for sound operations, it is doubtful that many men had experience in actual recording operations (especially since, up until 1927, there had been no recording operations!).

As a result of their influence over studio electrical operations, by early 1934, with the A.F. of L. backing them up, IBEW was able to secure contracts with many of the studios. However, the terms of the contract were less than favorable for those working under them. To entice the studios to sign, IBEW had offered a significant reduction in the wage structure as compared to that of Local 695. The studios, elated at the prospect of being able to rid themselves of Local 695, quickly signed on. This did not bode well for the men of Local 695, who, still without a contract that stipulated working conditions, would now see their wages further reduced. A dark cloud hung over the Local.

Portable, battery powered digital snake

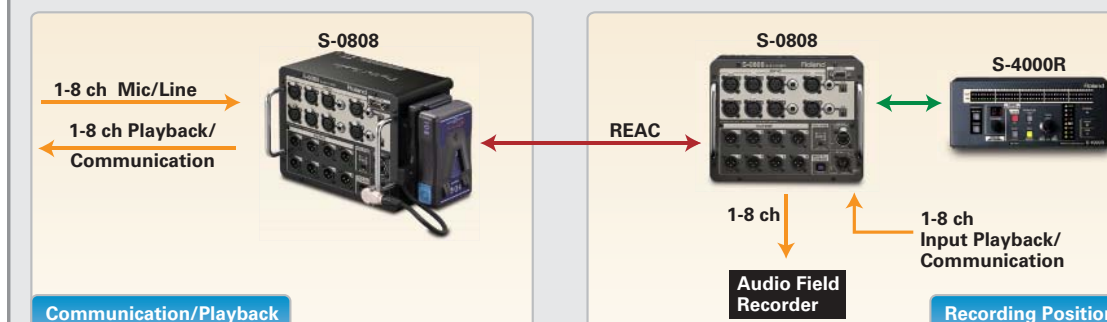
S-0808 8x8 Input / Output Unit

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All inputs employ a high quality preamp with fully discreet circuit design resulting in outstanding sound. Input gain (-65 to +10dBu), Pad and full Phantom Power can be remotely controlled via a dedicated S-4000R Remote Controller or the free PC Remote Control Software (S-4000RCS). When using as part of a V-Mixing System, these parameters are controlled directly from the M-400 or M-380 Digital Consoles. The S-0808 can be used in conjunction with the S-4000M REAC Merge Unit to expand the number of inputs used in the digital snake configuration. www.rolandsystemsgroup.com/s0808



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V-Mixing System

Roland
Systems Group
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1934

By February of 1934, the IBEW had managed to make significant inroads into the studios, signing contracts for the staffing of sound operations. The First Soundmen (mixers) were beginning to see the writing on the wall, and at that point, began to distance themselves from both the IBEW and Local 695.

In early March, a group of about 125 mixers issued a statement that they were forming their own guild, along the lines of those of the cinematographers who had spearheaded the formation of the ASC into a bargaining unit, separate from the camera local. This new entity, the Society of Sound Engineers, Inc., would become the new bargaining unit for the mixers, separate from either Local 695 or the IBEW. By May, yet *another* organization was formed, under the moniker of the American Society of Sound Engineers, with Harold Smith (who had resigned as business agent of Local 695 in April) at the helm.

And so it went, with a new salvo in the dispute being launched almost weekly. IATSE was not going to quit without a fight. In early March, the President of the International, William C. Elliott, made a trip to Hollywood to assess the situation. According to reports at that time, Elliott’s goal was to reestablish the IATSE’s control over laboratory workers, prop men and projectionists, bringing them in under the Studio Basic Agreement. As the situation with camera-men, carpenters, soundmen and studio electricians was still in flux, he no doubt felt the best hope for reestablishing the ranks of IATSE workers in Hollywood was to focus on the crafts that were not open to jurisdictional battles yet to be sorted out by the A.F. of L.

Local 695 Rises Again

For reasons that are not immediately clear, by the end of June 1934, plans for the formation of both the American Society of Sound Engineers and the Society of Sound Engineers appear to have faltered. As of June 30, it was announced in *Variety* that Harold Smith was once again helming Local 695, having been recalled by its members. Since the Local still had a few contracts to service with some of the independents, it may have been felt by the members and Board that the soundmen had a better chance of survival if they stuck together, rather than risk a further fracturing their position by splitting some members into a guild (a plan which was not going well for the cinematographers).

It is illustrative to note the wage scale that was negotiated by the IBEW as of February 26, 1934. Note that the structure for mixers and technicians working on the lot was different for those on location. The six-hour basic rate was to satisfy a requirement imposed by the new NRA labor legislation, which called for a 35-hour week in an attempt to provide more jobs.

Studio Rates

Position	Rate
Mixers	\$2.00/hr. for 1st 6 hours, \$3.00/hr. after 6
Recordists	\$1.50/hr. for 1st 6 hours, \$2.25/hr. after 6
Stage Men, Stage Engineers, Boom Men, Microphone and Cable Men	\$1.16 2/3/hr. for 1st 6 hours, \$1.75/hr. after 6
Construction, Maintenance, Repair and Installation Technicians	\$1.16 2/3/hr. for 1st 6 hours, \$1.75/hr. after 6

Location Rates

Position	Daily	Weekly
Mixer	\$24.50	\$145.50
Recordists	\$18.25	\$109.25
Class C (Boom Utility, Cable)	\$13.75	\$81.25

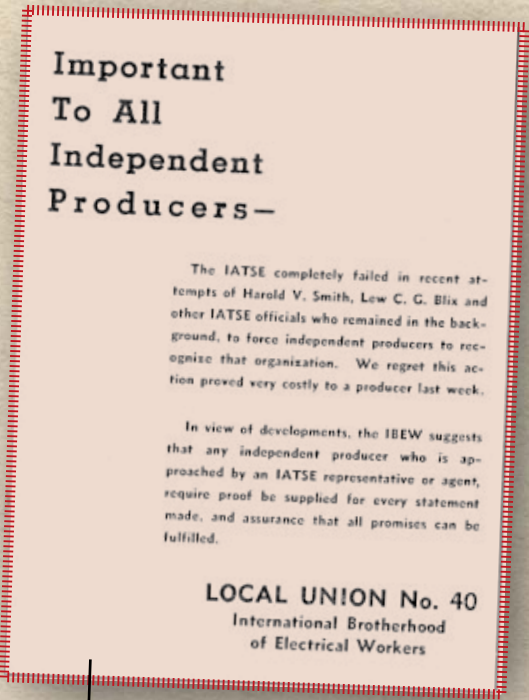
There was no limitation on the hours for those working on location, although the contract did stipulate that crews would be fed and housed at the studio’s expense. As a quick comparison, in 2010 dollars, this would equal about \$400/day for a mixer, \$299.00/day for recordists, and \$225/day for boom and utility. Even with the recession raging, this was hardly anything to get excited about.

The Future

The battle between Local 695 and the IBEW would continue to rage late into 1935. Despite the hardships of the era, many of the members of 695 steadfastly refused to work under the wages and conditions as outlined by the IBEW contract. Both Local 695 and IBEW continued to petition Washington and the A.F. of L. to make a decision regarding jurisdiction, with no clear-cut mandate.

However, the International still had a few weapons they could wield in the fight, and by the end of 1935, they would put them to use.

To be continued...



IBEW advertisement from *Variety* magazine dated 10-31-1935. These types of ads were intended to undermine the influence of Local 695 in establishing contracts at independent studios.

