



*Journal of the*

**CINEMA**

**AUDIO**

**SOCIETY**

November 1993

*"Dedicated to the Advancement of Sound"*

# C.A.S. Will Give Best Sound Award in 1994

by Melissa Sherwood Hofmann

For 27 years the Cinema Audio Society has helped to recognize outstanding sound professionals by acknowledging Emmy Award winners and Academy Award nominees for sound at our annual C.A.S. Awards Banquet. This year, in addition to these awards, the Cinema Audio Society will unveil its own annual award - an award for outstanding achievement in sound mixing for motion pictures and television - an award of, by, and for sound mixers.

A sealed envelope ceremony at the Awards Banquet on March 5, 1994 will reveal the winning re-recording and production mixers in each of the two award categories: Motion Pictures and Television. The competition is open to films and programs released during the 1993 calendar year and winners will be determined by a written balloting of all C.A.S. Active members.

We have included in this newsletter a listing of the rules and regulations that have been devised for voting and determination of the winners of the new award. Entrants need not be C.A.S. members, although Active members will be allowed one free entry in each category. Subsequent and Associate member entries may be submitted for a \$25 fee. Non-members may submit entries for a \$50 fee.

The voting process will consist of three stages. An Entry Form will be mailed to all C.A.S. Members in mid-November. Non-members may obtain the forms by

contacting the C.A.S. office at (805) 296-2912. The forms must be returned no later than December 15, 1993.

A compiled list of all eligible entries and a voting ballot will then be mailed to all Active members at the beginning of January. Members will vote for five different entries in each category using a preferential system. The outcome will determine the final five nominees in each category. The deadline for return of the ballots is January 14th.

**The Nominations will be announced on Monday, January 17th, 1994!**

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**Best Sound Award 1994, Continued**

At the beginning of February, Active members will receive a final ballot and will select one of the final five nominees in each category. The return deadline for these ballots will be February 17th. Ballots will be tabulated by an independent accounting firm and the winners revealed only at the opening of the sealed envelopes at the Awards Banquet.

In order to allow these new awards to actually come into existence this year, the process has by necessity been kept as simple as possible. Therefore, the number of categories this year is minimal, but we do plan to expand this number in future years as the award evolves.

The physical form of the new award is still being determined. As a part of this process we are working with graphic designer Christine Jaskowiak not only to develop the new award, but also to design a new logo for C.A.S., so keep

your eyes open for a new look!

Our goal, as stated previously, is to provide an award for sound mixers judged exclusively by their peers. We are excited about our new award, and we are counting on your participation to make this a meaningful award selected by informed, objective voters.

**RULES AND REGULATIONS****Eligibility**

Eligible feature films must have had their initial release between January 1, and December 31, 1993, and at least a seven-day run in a commercial theatre in Los Angeles County beginning by December 31, 1993.

Eligible television programs must have had their initial broadcast between January 1, 1993, and December 31, 1993.

**Entry**

C.A.S. Active Members - No charge for first entry in each category  
\$25 per additional entry  
Associate Members - \$25 per entry  
Non-Members - \$50 per entry.  
All entries must be made on the official Entry Form.

**Nominations Ballot**

From the compiled entry list, C.A.S. Active Members will be allowed to vote for five entries in each category. The five entries will be listed in order of preference. No one entry may be listed

more than once. A numerical value will be given to each nomination and the five nominations with the highest numerical values will become the five final nominees.

**Final Ballot**

The final ballot will consist of the five final nominees in each category. C.A.S. Active Members will vote for one title in each category.

Ballots will be tabulated by an independent accounting firm.

Individual Awards will be given to the re-recording mixers and production mixers of the winning titles in each category.

Nomination certificates will be provided to the five final nominated mixing crews.

Award winning crews will be provided five certificates of merit to be given to additional members of their sound crews who they feel contributed to their award-winning achievement. 

**Award Committee**

*I would like to call attention to the enormous amount of work that has gone into developing the new C.A.S. sound award. The award committee literally started from scratch on this project and has worked miracles. The award committee is chaired by Melissa Sherwood Hofmann, and Mark Rozett. Committee members are Mark McNabb, Jim Cook, Joe Kenworthy, Tom Huth and Steve Hawk  
by Edwin J. Somers C.A.S.*

**FLASH!**

The January issue of the CAS Journal will have a brand new look.....

We will unveil our new CAS logo in the masthead as well as giving you the first look at our brand new "Best Sound Award"

# New Computer Service for Sound Professionals

## "The Sound Board"

A new electronic "Bulletin Board System" allows computer users to telephone a Hollywood based computer and read messages from other users, send messages to other users, and also "Upload" and "Download" files.

What is SoundBoard? SoundBoard is a open free uncensored BBS devoted to sound recording personnel. So far most users are Film or Media production oriented. You can read messages and post your own messages regarding any topics, so far the SoundBoard deals with:

For Sale or Wanted, new or used Equipment - good deals to be found here, no middle men!

New Products - Need more information before making a decision to purchase some new equipment?

Share the experiences of other soundmen: DAT Machines, Timecode, or Wireless Mics, Vaporware, Swiss Companies fading into infinity.....

Local 695 and other Unions and Guilds? How can members and nonmembers prosper in difficult times?

Participate in the sometimes heated rhetoric. Try out your new ideas. Get information on Health Plans and business topics, rates plus deals discussion.

Sample contracts, bad credit info, etc.

Problem solving? Have a technical problem and want to benefit from others experience?

General Discussion. What ever comes to mind: Travelogues in the upload section, anecdotes about job related mishaps, gossip about colleagues, social events, recommended movies, births, marriages....

SoundBoard (now up to 14.4 Kbaud) is made available by ProPrompt, Inc., the SysOp is Courtney Goodin. You can access the SoundBoard with virtually ANY computer equipped with a modem. If you have trouble or need help, you can call Courtney Goodin or Laurence Abrams during normal business hours at (213)465-9441 (Voice). They will give you all the help you need to get on line!

BBS Tel.: (213)465-9443, BAUD: 1200 - 14.4K, Parity - N, Data - 8, Stop bit - 1.

Hours: Weekdays - 6PM to 8:30 AM, Weekends: 24 Hours.

Cost: Absolutely FREE, Open to all, no password necessary.



**Special Thanks to  
Audio Services  
Corporation for  
their continued  
support of the  
Cinema Audio  
Society and  
generous  
contributions of  
their equipment and  
facilities.**

## New products

Here are a few of the many new products seen at the Audio Engineering Society Convention held at the Jacob Javets Convention Center in Manhattan on October seventh through the tenth.

Professional Sound Services displayed a slick new Phase Meter. This DC powered device called a Master Stereo Display not only presents Stereo Phase information on a LCD, it also indicates Audio Levels in any of 5 international standards, and has a Correlation Meter as well. This unit generated lots of interest from Broadcasters.

Jack Sax, the manufacturer of the famous Sonosax Field Mixers, and new owner of Stellavox, displayed new up dated Stelladat Recorders in the Posthorn

*continued on page 10*

# The Nagra-D on Last Action Hero

## An Interview with Lee Orloff, C.A.S.

by Richard Lightstone, C.A.S

*THIS INTERVIEW WAS CONDUCTED WITH LEE WHEN HE WAS ON LOCATION IN MOAB UTAH, ON COLUMBIA PICTURES GERONIMO. THE DISCUSSION WAS ABOUT HIS USE OF THE NAGRA D, AS THE MASTERING RECORDER FOR THE PRODUCTION TRACKS OF LAST ACTION HERO.*

*WE BEGAN BY TALKING ABOUT COMPUTERS THEN IT WAS TIME TO TALK ABOUT LEE'S IMPRESSIONS OF THE NAGRA-D*

CAS JOURNAL

Well enough about computers, let's talk about the Nagra-D

LEE ORLOFF, C.A.S

Well - that's kinda computers

CAS JOURNAL

What was your overall impression of the Nagra-D

LEE ORLOFF, C.A.S

I think it's a great tool. I've been using two track for so long, that the ability of having four just seemed like it was a real

bonus. That was the biggest plus about the machine, as well as it being a digital machine. The extra tracks proved to be very useful on Last Action Hero.

CAS JOURNAL

Did the reel to reel aspect and the size of the Nagra-D, give you any reservations; and what was your final feeling about the recorder.

LEE ORLOFF, C.A.S.

Initially the machine had software transport problems. But the open reel nature of it, made me feel more confident - because I was able to control some of the very early transport glitches; I could put my hands on the reels and help it do the things it was having problems doing. The R-Dat machines, having the minaturized cassette containing the tape, and having all that head wrapping inside the machine out of view, makes some users nervous. Coming from an open reel background where I could see the tape path; - the reels actually moving, gave me confidence.

CAS JOURNAL

You have experience with both formats; the R-Dats and the Nagra-D how did the Nagra-D feel in comparison

LEE ORLOFF, C.A.S.

The D is a professional machine - it would be nice to say it was specifically designed for Motion Picture Production Mixers, but that was not the case, I sense that it probably had another group of users in mind and film production mixers were the secondary users. I enjoyed the layout of the machine, the way that the inputs and

outputs were set up. Yes there are some superfluous controls, that didn't need to be external on the machine. But basically the layout was comfortable. It has an extensive menu, accessed by only three buttons.

CAS JOURNAL

How much time did you have to play with the machine before the start of Last Action Hero.

LEE ORLOFF, C.A.S.

I had seen the Nagra-D, only once before. It was shown to me on the set of Lost In Yonkers; where I put it on the cart, next to my analog equipment, and recorded a couple of scenes on both the Nagra IV-S and the D, so Sony could do a comparison test. On Last Action Hero, the machine was drop shipped from Switzerland and I recieved it two days before the show started. I was therefore naturally nervous about it, having committed to the format and getting it so close to the start of the show. I used those two days to play with it, to see if it was functioning properly. I had to deal with the incompatibility of the input levels, having to come up with pad values, etc.

CAS JOURNAL

Give us a description of your track assignments that you utilized with the Nagra-D.

LEE ORLOFF, C.A.S

The machine that they gave me started out as a three track machine, one of the things it was missing was the software for internal time code. So I used track four to lay down external time. code, until they sent me the revised software,

about four weeks into the picture. I would lay down a mono mix on Track 1, composed of the boom and or plant mics or wirelases etc., This was the primary track for dailies and cutting purposes. I would then channel out the boom on Track 2 - a prefader out of the boom microphone - because of the tremendous dynamic range of the digital machine this was my non destructive fade track. Then wireless would go on their own respective tracks, I used wireless alot - because of the many uncontrollable aspects of this heavy action film. I always wire actors when doing exteriors, just to have that backup in case an open boom mic won't work. This was the great advantage of the Nagra-D. I had my traditional mono mix on Channel 1, a non destructive fade track of the boom mic on Channel 2, and the individual wirelases on Channels 3 and 4. This gave the dialogue editors the ability to go into one of the alternate tracks and steal a cleaner line of dialogue that was recorded from a wireless.

#### CAS JOURNAL

That is certainly advantageous - but as a production mixer, do you feel that it takes away a lot of control of your mix and puts it in the hands of the dialogue editors.

#### LEE ORLOFF, C.A.S.

Yes of course that is a consideration, but Last Action Hero, was an ideal scenario for the use of multi-track and the Nagra-D. In a perfect world, where the dialogue recording on production is given it's due respect - we are all trying to create the track as

close as we would like it to be in the final mix; you know, the sound editors cut the slate off the top and the end tones and drop it in the film and it works perfectly. I've done so many action films, where it's more of a run and gun sort of thing - so the options of four tracks out weighed my concerns that someone else would be making those choices for me. On Last Action Hero it was trying to get the most possible production track percentages up in the final mix of the film.

#### CAS JOURNAL

How were your tracks transferred, conventionally to mag in an analogue form or were they kept in the digital domain.

#### LEE ORLOFF, C.A.S.

The film was edited conventionally - so dailies were done on mag in an analogue format. But in the post sound editorial stage the tracks were cut on a Waveframe and remained in the digital world with Sony's Digital Dynamic Sound System in the final 70mm mix.

#### CAS JOURNAL

Give us a description of the Nagra-D's, increased dynamic range.

#### LEE ORLOFF, C.A.S.

That's what I love about digital, it's such a pleasure to have an extra 30db to play with. In the case of the D it's an extra 36db on top of a hot 15ips Nagra Stereo, which, if it's really tuned up should give you about 72db. The Nagra D at 18 bit will have 108db, that's a lot of room to play.

#### CAS JOURNAL

So when we go from digital masters in production sound right up to digital in the final prints - look out!

#### LEE ORLOFF, C.A.S.

There were a limited number of theatres equipped to run the release in the SDDS (Sony Dynamic Digital System) format. The Nagra D was the first part of Sony's all digital release.

#### CAS JOURNAL

The D has four analog inputs and two pairs of digital inputs.

#### LEE ORLOFF, C.A.S.

The fact is the machine was used in a conventional sense. I used a Sonosax and used it's analog outputs into the D's analog inputs. As a result of my experience with the D, I've had discussions with Nagra about the sensitivity of the inputs, and their engineer explained to me that Kudelski felt it unsatisfactory to have both a full dynamic range microphone input and a line input that was calibrated to a +4 output. As a result you cannot interface directly without attenuating the inputs with a 20db pad. Nagra explained it to me by saying that conventional line inputs would not allow them to take advantage of the full dynamic range and signal to noise requirements of their future 24 bit machine. That will make it a 144db machine, and conventional line input circuit designs did not allow them to do that. I have to say that Nagra has proved itself to be very knowledgeable about circuit design on their portable recorders.

*Continued on page 6*

## The Nagra - D, Continued

## CAS JOURNAL

Describe the headphone monitoring on the D; it's quit unusual from what most of us are used to, and while your at it decribe the E to E aspects.

LEE ORLOFF, C.A.S.

Okay, okay. Nagra has decided that in a machine where analog to digital conversions such as in the D, are taking place; that the only accurate monitoring, would be one, that rather than shunting the input to the headphones, in the direct mode - you are actually monitoring through all of the machine's conversions; from analog to digital, digital to analog into the headphones. So at this point there is a lack of real time monitoring in the direct mode. It has been described to me as about a 38 milisecond delay, although to me it seems longer - and it does make it difficult to use it as an end chain monitor. This incidently is a software change that will be affected. There is a very nice feature of indivdual channel selects - so you can solo any one of the channels or pair them or mono them out - the monitoring level is too low, it's stepped poorly, but I am told that infinitely variable, and non stepped will be available soon.

## CAS JOURNAL

How did you like the transport controls.

LEE ORLOFF, C.A.S.

Well with any digital machine you have head wrap, so it kind of keeps you on your toes. You have to anticipate the director wanting to roll - so you have to have the machine in it's standby mode with the heads wrapped - ready to go into record. I often pre-rolled early to

avoid any unneccasry delays, but even in its full speed mode, a five inch reel gives you one hour of record time.

## CAS JOURNAL

Does the D reference the subcode with PNO's (Program numbers).

LEE ORLOFF, C.A.S.

No it does not, and at this point I do not know if this will be a future option. At this time you are running time code and user bits.

## CAS JOURNAL

How is the machine powered, that is the internal battery and external dc.

LEE ORLOFF, C.A.S.

The Nagra D is powered internally through a BP-90 ni-cad battery. It's currently installed inside the chasis, with no external access - you have to open up the machine to get to it, exposing the circuit boards. I feel that with a digital machine, with a lot of c-mos devices, you would want to limit access, because of static discharges, or

say to pry the battery holder off with a screw driver; just to lessen the risk of an accident. The way that the DC actually works on the D, is even when you are powering the machine on AC, through its DC converter, the D is still being powered via the internal battery. All your doing with external power is providing a charge to that internal battery. If you are operating solely on internal power, the BP-90 lasts about an hour. The machine allows you to monitor the battery condition, there are alarm circuits to warn you about battery depletion, but I did battery changes very carefully - it was not just rip of the cover and pile a dozen D cells in and your ready to go.

## CAS JOURNAL

How portable is the Nagra D.

LEE ORLOFF, C.A.S.

How does it work as an over the shoulder machine? I never used it in that format, I certainly used its carrying handle to get into a trunk of a car, or the



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**The Nagra - D, Continued**

back seat of a vehicle, sitting in yoga position number seven, to fit in there. I operated the machine off its own internal battery. The machine fit into every tiny space I had to use it. Sure, comparing its size to the miniturization of the R-Dat machines, it seems large, but look what it offers. The D is set up as a portable stand alone machine; with all four mic pre-amps, for non-destructive fader possibilities. But it is not a documentary, over the shoulder device. I certainly see it as a field recorder, and I put it in some pretty strange places and it worked fine.

**CAS JOURNAL**

What did you like most about the Nagra D

**LEE ORLOFF, C.A.S.**

I found it really nice, when doing scenes that were free of dialogue and had opportunities to get good production sound effects put a stereo pair on two of the tracks, as well as a mono, for dailies. Many times I used the stereo pair for effects, even when we were recording dialogue. The effect that was now stepping on top of the dialogue was also recorded in a stereo pattern, with more fidelity, than on the off axis version on the principal dialogue tracks. I felt that this was a very useful way of using the multi-track capabilities of the Nagra D. This is a way to make the production track richer and fuller. I used a pair of Schoeps cardioids for my stereo tracks. The machine inspires so much confidence that I would be willing to use it without an analogue backup.

*Lee is now busy on Jim Cameron's True Lies, and he is happily mixing using the Nagra D.*

*Look for future interviews with Sound Designer Gerry Ross, and the re-recording mixers of Last Action Hero to follow this truly interesting test of Digital Recording, with the Nagra -D.*



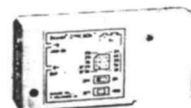
## Early Film Sound

The next issue marks the beginning of a new column in the C.A.S. Journal on the history of VERY early Film Sound written by Mark Ulano C.A.S. This series covers exhibition as well as acquisition. Mark has amassed an enormous amount of historical information on the many early attempts to record and synchronize sound and picture.

### Affordable Time Code



**TS-1 Time Code Slate**  
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**Synbox Time Code Generator**  
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# Notice

## General Membership Meeting

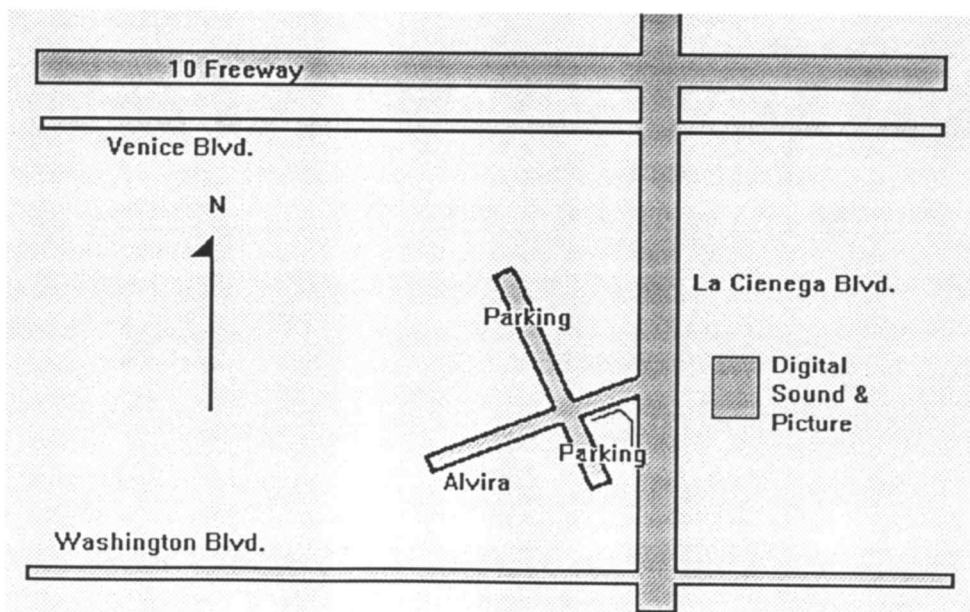
Tuesday evening, November 23rd

### Digital Sound & Picture

2700 S. La Cieniga Blvd.  
(Just South of the 10 Freeway)  
7:00 pm Social (Refreshments)  
7:30 Meeting

Digital Sound & Picture is a full service Audio Post Production Facility which features a Tapeless Dubbing stage with over 30 D.A.W.N. & Digidesign workstations interlinked through out the building. The Dubbing stage has a Euphonix

CSII Console, and lots of other neat toys. Owners John & Nancy Ross will guide us on a tour of their Studios, Foley Stage, Transfer & Edit Suites.



number of guests in your party. Parking is on the street, behind the building, and across the street. Digital Sound and Picture's telephone number is (310)836-7688, in case you have trouble reading maps. This is the last of the 1993

Please note that parking is limited, so we request that you R.S.V.P. with the C.A.S. Office, at (805)296-2912 to reserve your attendance as well as the

General Membership meetings. Join us and meet with your fellow mixers, to talk, relax and to advance your sounds.

## New products, Continued

(Schoeps) booth. Mr. Sax informed us that he has reduced the current consumption in the Stelladat from 24 watts, down to 14 watts, eliminating the heat build up, plus correcting a host of other problems.

Other items of interest, were professional R-DAT recorders from HHB in England. These small portable R-DATs will be available in two models. One model will have 4 heads, with confidence monitoring, and phantom Mic power, and the other will have, in addition, AES/EBU standard Time Code.

Finally, of interest to Nagra-D users, Sonosax was displaying a new output option module for the Sonosax SX-S mixers, which provides four outputs with individual preamp, and monitoring assignment matrix. This module comes with extensive output and input cabling, for complete compatibility with the Nagra -D.

Andy Cooper displayed a new four channel output module for the Cooper 6+1 Mixer, for use with the Nagra-D also. This output module provides all of the necessary preamp and monitoring assignments. 

### Transcripts

The C.A.S. has a good inventory of Transcripts and Tapes of the Symposia conducted in the last few years. This is an excellent educational resource that you should take advantage of. These include: Wireless Mic Symposium, Dialogue Pre-Dub Symposium, R-DAT Symposium, From the Mic to the Screen Symposium, and R-DAT Update Symposium. Contact the C.A.S. Office at (805) 296-2912 for to place an order.

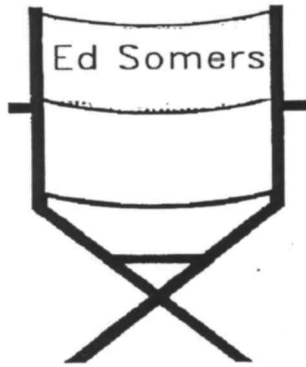
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### A Note from the President

Reflecting on the accomplishments of the Cinema Audio Society for 1993, I think we have done very well for ourselves, and I want to personally thank the executive board, all the board of directors, and committee members for all the hard work. We have worked diligently at getting the Journal of the Cinema Audio Society published regularly, and at scheduling regular general membership meetings. We had a terrific Symposium on R-DAT this year, and we are planning more seminars for next year. We are finalizing the details on our own sound award for film and television. We plan to expand the awards even more in the future, and we plan to publish a new and improved addition of the infamous Cinema Audio Society Sound Directory. We can always use more help, so if any of our members out there want to get involved with helping with any aspect of the Cinema Audio Society, we would love to have you.



The Cinema  
Audio Society  
wishes to  
thank our  
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### NEW FROM DENECKE, INC. GR-1 Time Code Generator/Reader



#### FEATURES

Reads SMPTE/EBU time code at normal operating speeds.

Low power LCD display shows incoming time code, speed mode and drop frame status.

Hold points saved in memory. Previous time code/user bit points are shown along with their memory location.

Generates time code at 24, 25, 29.97, 30 fps drop and non drop. User bits can be left free or set as date in the month/day or day/month format.

Internal time of day clock, jam sync and cross jam, serial printer output.

Comparison of internal time code to external time code is displayed.

#### SPECIFICATIONS

Reads code down to -18db with 51k input impedance.

Output 2 volts into 1k load impedance.

Serial out 1200 baud 8 bits.

6 to 24v DC at 15ma, 25ma 6 AA internal battery supply, battery life 70 hours.

1 BR2325 3v memory backup battery.

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## Next Issue

### NEW LOOK FOR THE CAS JOURNAL

\* \* \*

More details on the new  
CAS "Best Sound" Award

\* \* \*

New Column  
by Mark Ulano  
on  
Early Film Sound

\* \* \*

MORE INTERVIEWS

\* \* \*

## Just A Reminder:

If you haven't sent in your 1994 Dues yet, please do so. The Cinema Audio Society, can't operate without your help. In that very same way, it is your Organization.

We publish a small but formidable News Journal.

We hold an annual Awards Banquet that has become an extremely prestigious event in the Sound Community.

We try to educate the community as often as we can. I.e., membership meetings and publications.

We contribute annually to the House Ear Institute.

We are, only able to operate through the help of Dues, Ads, and Sustaining Member support. When you consider all of this, \$60 a year doesn't seem like a tremendous amount to pay.

## Advertising Space is available in the Journal of the Cinema Audio Society.

|           |        |
|-----------|--------|
| Full page | \$350. |
| 1/2 page  | \$200. |
| 1/3 page  | \$130. |
| 1/6 page  | \$70.  |

Classified ads of a non-commercial nature are available at no charge to members.

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

Contact:

Jayne Corbett  
C.A.S. Business Manager, for details  
(805) 296-2912

## THE CINEMA AUDIO SOCIETY

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