

Journal of the

CINEMA AUDIO SOCIETY



"Dedicated to the Advancement of Sound"

Portman Selected As Career Achievement Recipient For 1997

Famed rerecording mixer Richard Portman has been named the winner of the Cinema Audio Society's 1997 Career Achievement award. The Award is given to members of the sound community who have made outstanding contributions to the advancement of the sound mixing craft.

Portman's list of credits is extensive. He has received eleven Academy Award Nominations, won the Oscar for Best Sound for "The Deer Hunter" in 1978, received the British Academy Award for Best Sound for Robert Altman's "Nashville," and has received two other British Academy nominations, as well as three Television Academy nominations.

Just a few of his credits include: "The Godfather," "Young Frankenstein," "On Golden Pond," "Carnal Knowledge," "Little Big Man," "Body Heat," "Splash," "Coal Miner's Daughter," "Harold and Maude," "The Pelican Brief," and "The



Hand That Rocks the Cradle."

Portman entered the motion picture industry in 1957. His training and employment under the guidance of the "Fathers of Hollywood's Golden Era" was extensive. He served first as a trainee at Columbia Pictures, and subsequently joined the ranks of sound recording professionals working for such companies as

the Walt Disney Studios, R.C.A., Ryder Sound Services, and ZIV Television Studios, acquiring experience in production and post-production.

In 1959, Richard joined the Samuel Goldwyn Studio sound department as a junior engineer, rising to the position of Assistant Supervising Sound Recording Engineer over the next eleven years. In 1970, he was promoted to the position of Head ReRecording Mixer.

His expertise with rerecording, in particular his skills and knowledge of dialogue

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NOTEWORTHY

Format Wars At A.T.A.S.

The Cinema Audio Society held a general membership meeting in conjunction with the Academy of Television Arts and Sciences at the Academy's facility in North Hollywood on Saturday November 22nd. Over a hundred people turned out at the meeting, where the topic was "Format Wars," a look at current and future sound recording

Continued on page 15

Casting Call!

Any C.A.S. members interested in promoting hearing conservation by being a spokes-person? If so- listen up! The House Ear Institute will be pitching Noise Induced HL stories to the media in the upcoming months. Dilys Jones would like to be able to call upon industry professionals to be interviewed by the media and act as spokespeople for the Institute's HIP program. A basic knowledge of how noise affects hearing and sound perception is needed, as well as some idea of the goals of the HIP program. Personal hearing health issues need not be discussed. An audiologist or an otologist will be interviewed for the clinical aspects.

If you're interested please contact Dilys via e-mail at djones@hei.org or by phone @ (213) 353-7012.

C.A.S. Awards Turn Five

It's C.A.S. Awards time again! This year will mark the 5th annual presentation of the Cinema Audio Society's own awards for Outstanding Achievement in Sound Mixing. Each year the Awards have grown in stature and prestige. As the lines blur between sound mixing and sound editing, we need to continue to recognize the skills and uniqueness of the re-recording and production mixers who excel in our field.

Free Screenings For C.A.S. Members

Have you noticed that you have been receiving notifications in the mail for special free industry screenings? This is just part of an ongoing effort by the Cinema Audio Society to achieve recognition not only for our organization, but also for the sound mixing craft. It's also another benefit you receive as a member of the C.A.S., along with the C.A.S. Journal as well as general membership meetings, invitations to special events and voting privileges for the C.A.S. Awards and board elections. Don't forget to renew your dues when you receive the notice this month.

Upcoming Events

December 31, 1997
**C.A.S. Award Entry
Submission Deadline**

January 8, 1998
**Nominations Ballot
Mailed to Membership**

January 28, 1998
**Nominations Ballot
Return Deadline**

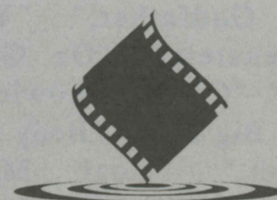
February 3, 1998
**Five Final Nominees
Announced**

February 9, 1998
**Final Ballot
Mailed to Membership**

February 21, 1998
**Screenings of
Television Nominees**

February 25, 1998
**Final Ballot
Return Deadline**

March 7, 1998
**34th Annual
C.A.S. Awards Banquet**



A Few Notes On Music In The Final Mix

by Randy Thom, C.A.S.

Music mixers are going to hate me for saying this, and they should, but most of the time re-recording music is, technically, one of the easiest jobs in the movie business. On the other hand, the ten per cent of the time when it isn't easy it isn't just hard, it's hell. It's as difficult technically and politically as any job could be without people's lives being at stake. Music scoring, on the other hand, is very demanding, and there is only a handful of people who are masters of that craft.

The dialog mixer's job is hell most of the time. Trying to smooth out constant transitions between noisy, distorted production (usually not the production mixer's fault) and lifeless, artificial-sounding ADR (everybody's fault) would be hard enough if the mixer only had to please him/her self. But there are also the daily political-psychological mine fields to cross. For better or worse, the dialog mixer is often expected to be as logical as Mr. Spock, as wise as Yoda, as tough and efficient as The Terminator, as nurturing as Mom, as business-like as Dad.

The effects mixer's job on most films, and it hurts me to say this because I'm often an effects mixer, is largely about staying out of the way. But he/she is also occasionally likely to be the focus of intensely high expectations and withering criticism. It's like the old description applied to riding shotgun on a stagecoach: long

periods of boredom interrupted by short periods of terror.

These days when the musical score shows up at the final mix it is almost always clean, rich, and technically a pleasure to work with. Not so long ago this wasn't the case. I remember the score for "Return Of The Jedi," which I re-recorded, was extremely noisy. Eric Tomlinson had otherwise done a wonderful job recording the music, but the quiet passages were undeniably hissy.

Nowadays the dialog mixer spends an hour wrestling with fifteen seconds worth of sow's ear trying to bring it a few per cent closer to a silk purse. He then pours himself some coffee and watches the music mixer spend the next hour adding filigree to the edge of what was already a silk purse. In this sense music mixers are spoiled. Since they don't usually have to contend with major faults in the original recording they are free to spend much of their precious mixing time fine-tuning, manicuring, and tweeking their eight or sixteen faders. Meanwhile, a high percentage of the effects mixer's material hasn't been heard, and won't be heard, though he has more like forty eight faders worth to worry about. And the dialog mixer would give anything for a few more minutes to try to remove a little more of the ambient noise from the production track.

Music mixers do have their frustrations, though, and one of them is music copied off cd's which is

supposed to be put into the film in that two-track form. You can eq it, add some reverb, ride it to keep it out of the way of dialog, but not much else. It often winds up being assigned to only the left and right channels of the final mix, which presents a problem in the form of the "Haas Effect." If you are equidistant from the left and right speakers it will sound ok. But if you are even slightly closer to the left speaker than the right, then any material (like maybe the vocal) which in the source mix is equally loud in the left and right will seem to be coming only from the left speaker. Because the sound arrives at the left ear only a few milliseconds before it arrives at the right ear, our brain tells us that the source of the sound is to the left.

To all the people sitting on the left side of the theater (even one seat away from the center) any mono material in the two channel mix will seem to be coming only from the left. To those sitting on the right, that stuff will seem only to be coming from the right.

This problem can't be entirely fixed if you are stuck with a two channel source that has mono elements, but one way to make it slightly better is to bleed some of the two channels into the center speaker. You'll make the music less stereo this way, but at least the vocal won't jump so dramatically from one side of the theater to the other when you cross the center line.

Continued on page 11

TECHNICALLY SPEAKING

by Steve Hawk, C.A.S.

I recently had the displeasure of working on an Infomercial that was shot with some of the new Sony DX-1000 consumer digital cameras. Sony, not wanting to ruin the sales of Betacam, has made it really hard to use these in a professional application. They have a very good picture, but trying to get audio in from an external source is a real headache.

On almost all of these -- whether digital or HI-8, the external mic input is through the world's most unreliable audio connector, the dreaded 1/8" stereo miniplug. Not only this, Sony has a D.C. bias voltage to power their proprietary electret condensor mics (a way to insure additional accessory sales not only for their camcorders, but for a lot of their tape decks). One other problem with most camcorders is they also have an undefeatable A.L.C.(automatic level control). This can give you a very unpleasant "pumping & wheezing" with wide changes in audio levels. But certainly producers that want to save a buck always know better, don't they?

So, what to do? (1) You need to pad down the output of your mixer from line to mic level. The 50db pad shown in fig.#1 of my column in the Summer '97 Journal

will do it. (2) You need to take care of the bias voltage. Not doing so will probably give you some nice hum & buzz in your audio. (3) You need to keep cable runs short and securely tie off the input cable to give strain relief to the connector.

Fig.#1 shows a D.C. blocking cap that will eliminate that bias voltage. Using a female XLR plug, install the cap and wire the stereo miniplug to feed mono audio to both channels (of course you could use two XLRs and caps to send a stereo signal) of the camera. You must feed audio to both tracks as the compressor is common to both audio channels. Grounding the input on one channel will not help.

I've seen various manufactures that now make a "camcorder interface." If you buy one, I'd recommend one that has a transformer in it. This will allow you to run much longer lengths of cable (I've had good results with Sescam model# TR-125).

Fig.#2 shows a 40db pad and the D.C. blocking cap. This will get you from a -10db unbalanced consumer line level to an unbalanced -50db mic input. This mono circuit will also work with those consumer cassette deck mic inputs (just use two of these for a stereo deck).

Fig.#3 shows a slick circuit that will allow you to use a Comtek type receiver and transmit mono audio to both camera inputs. When plugged in this also turns on the receiver. So when someone says "Gee it'd be great to get a feed for my behind-the-scenes shooting," you just give them an extra

Comtek receiver and the adaptor cable -- end of problem.

Speaking of Comteks, your M-72 transmitter should have the factory update #7 to be current. This mod has a 50ohm BNC connector and a 1/4 wave whip antenna. Comtek also makes a dipole antenna -- model #RDA-2. This will give you additional range and allows you to remote the antenna. The BNC connector will also let you use a booster amp such as the PSC RF Linear (export use or FCC license required - yeah right!).

Fig.#4 shows a transmitter isolation cable (CB-42 XLR) also available from your Comtek dealer. This cable helps to keep R.F. or timecode from "bleeding" back to your mixer or tape deck. If you use a Fostex PD-2 or PD-4 and transmit timecode, be sure to lift the ground at the T.C. output jack. This will keep timecode from bleeding into the headphone amp monitor.

And finally to finish up on my story, the Producer said "Oh by the way, I forgot to tell you that we need to get audio to 3 cameras." (2 digital and 1 Hi-8). I ended up using a Shure FP16A distribution amp that has switchable mic or line outputs along with the adaptors shown in Fig. 1. It did work, but what a nightmare. Next time I think I'll tell the producer "Here's a loaded gun, there's your foot -- have at it!"

A special thanks to Edwin J. Somers, C.A.S. for providing once again the schematic drawings via his CAD program.



Figure 1

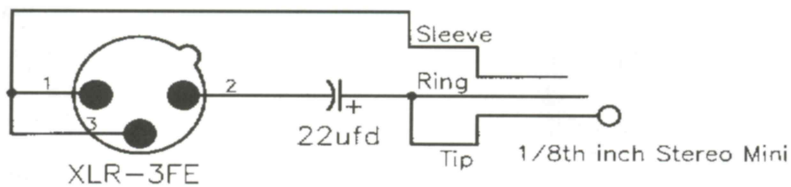


Figure 2

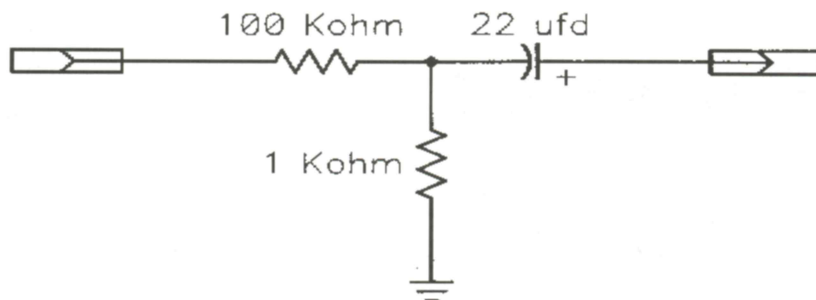


Figure 3

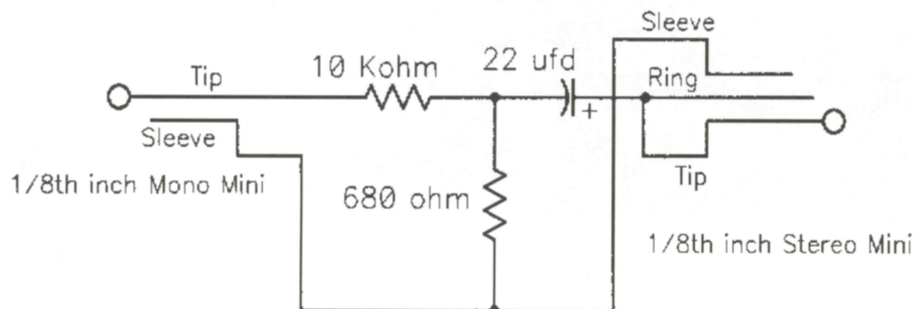
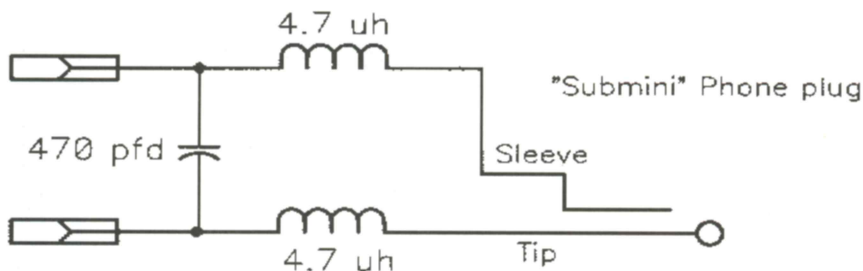


Figure 4



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1997

A handwritten signature in black ink, appearing to read 'David Beesley'.

David Beesley
Vice President

A handwritten signature in black ink, appearing to read 'Ian Jones'.

Ian Jones
President

Is Sound Getting to Your Nerves?

by Dilys J. Jones

"What?" he responded with a cheeky grin, when asked if he used hearing protection. Then added seriously, "I've toughened my ears to accept high sound levels, they don't need protecting now." This is not an uncommon response from sound industry professionals, recording engineers, musicians, or audiophiles who consider threshold shifts and ringing ears an occupational hazard. But a growing awareness that over-exposure to sound carries the risk of nerve deafness is changing this attitude.

Unlike most other professions regularly exposed to potentially damaging sound levels, audio or entertainment industry personnel are extremely reliant on hearing integrity for their livelihood. Yet, their understanding of how the ear works lags far behind their detailed knowledge of the equipment they use to produce the sound. A better understanding of how the world's most sophisticated audio system (the ear) functions may enable them to conserve their hearing.

Hearing begins at the outer ear and ends at the brain. The ear is a delicate instrument that efficiently transforms sound energy through a series of complex conversions into electrical impulses, which are interpreted by the brain as sound. Sound is gathered and directed through the resonant outer ear canal to the eardrum. Although the canal collects sounds ranging from 100 - 20,000 Hz, it mostly amplifies the 2-5 kHz frequencies where much

of the important speech information registers. The ear drum vibrates in response to sound and activates the middle ear bones converting the sound pressure wave into mechanical energy, as well as amplifying the sound by about 2.3dB.

One of the bones - the stirrup (stapes) - acts as a piston pushing against the fluids in the inner ear (cochlea) creating vibrations that translate into nerve impulses. The cochlea tuning is arranged from high frequencies near the middle ear, to the low frequencies at the apex of the spiral. Inside the cochlear is the basilar membrane on top of which lies more than 30,000 microscopic hair cells, each tuned to a particular frequency. The inner ear fluids set the membrane in motion which, when detected by the hair cells, causes them to bend and connect to nerve fibers. This creates electrical impulses which travel along the hearing nerve to the auditory neural pathways of the brain, where they are interpreted as sound.

Because the auditory system does not have a limiting mechanism to prevent dangerous amounts of acoustic energy from being transmitted to the inner ear, over-exposure to high intensity sound is the leading cause of damage to hair cells. Once the cells die, contact with the hearing nerve fibers is broken, and the perception of a particular frequency range is lost.

Unfortunately, when damage first occurs, it usually affects the part of the ear corresponding to the higher frequencies of the voice range at

4kHz, creating a "noise notch." These frequencies respond to many of the consonant sounds and a person with this type of hearing loss may have trouble understanding speech. The damage is irreversible - and the hearing loss permanent.

In the ideal world, you would only work in an intense acoustic environment in short shifts of no more than three hours before taking a 15-minute break. In the sound industry 10-15 hour sessions are not unusual. Therefore it is important to turn down the volume below 90dBA or wear hearing protection devices whenever possible. Noise-induced hearing loss is preventable - and your hearing is priceless!

Dilys J. Jones is Director of Communications at the House Ear Research Institute

The House Ear Institute and Clinic

The House Ear Institute is a private, non-profit organization, uniquely dedicated to improving the lives of all who suffer any degree of hearing loss. For more information please contact:

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Pre-Production Questions

Final Product: Film or Video? NTSC or PAL?	Film Camera Speed: Frames/Second?	Sound Media: Nagra, DAT, ?	Sound Speed: Timecode Frames/Sec.? (Drop or Non-Drop)? DAT Sample Rate?
Here in the USA this means: Camera: 24 Frames/Second Sound: 30 Frames/Second			

How To Insure Success

Have all involved **communicate**:
Editor (or whoever is technically most competent) should send written specs to camera crew, sound mixer and transfer (telecine) house.

Label All Cans With All Speeds --
Slate must show camera and sound speeds
Sample Slate Labels:
NTSC or 24 Frame Film: "C:24fr/S:30fr"
For European Film or PAL: "C:25fr/S:25fr"
PAL shoot in 60Hz countries: "C:24fr/S:24fr"

It's In The Details

**- Stick to
the Plan -**

- Labels for Tape Sound Boxes Should Include: -

Camera Frame Rate
Sound TC Speed, Drop or Non-Drop
Sample Rate (if DAT)
Production Title
Production Company Name With Phone Number (in case of loss)
Date
Roll Number
Reference Level
Indicate: "DO NOT SUM TRACKS" or "SPLIT TRACKS"
or "SUM TRACKS" or "MONO"
Optional: TC Start and TC End

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Edward Tise, EYES WIDE SHUT

"You're talking about machines having 30-40dB more range than they did a few years before. That's great for us and great for posting. It's also great for the producers, because they have more to mix with. It's worth sticking with it and making the investment"

Lee Orloff, H E A T

"... finally lightning struck and I realized that there is only one machine that can take the rigours of the field, has multiple tracks, records at higher resolution than DAT, and exists. It's been a long time since I was so excited by a piece of equipment !"

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"Notes on Music" - Cont'd from page 3

The Haas Effect obviously isn't limited to music. Any mono sound that you send equally to two or more widely separated speakers will sound like it is coming exclusively from whatever speaker is closest to the listener.

Another music re-recordist's headache is reel transitions. More and more often the directors want music to go across reel boundaries. The fact that changeover projection is rapidly dying out makes things a little more tidy in this regard, but even in the best of scenarios, platters are going to be assembled and disassembled multiple times, and the frames at the beginnings and endings of reels are the most vulnerable to being damaged or lopped off.

If there is a musical sustain across a reel change then at least there may not be a noticeable tempo interruption, but the sustain will tend to reveal a level or timbral discontinuity more than a musically dynamic transition would. So, you're sort of in the dumper either way, especially if the lost frames can't be compensated for by the digital track's error correction scheme.

People often ask me how much collaboration there usually is between the composer and the sound designer. There is almost never any collaboration between the composer and the sound designer, or between the composer and the supervising sound editor. And that's a shame. The assumption by the people who hire the composer is usually that he/she will work at break-neck speed for four or five weeks, then be available for a couple of days of fixes later on. Working under this kind of schedule, the last thing the poor composer wants

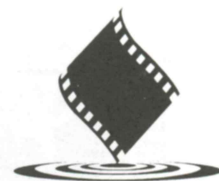
is to have some sound effects nerd taking up his time on the phone, asking what "register" the music cue is in at the beginning of reel seven. The director has probably told the composer that it is on his/her shoulders to save the movie at the head of reel seven, so chances are that every hertz in the audible spectrum will be present in the score in that area anyway.

On "Contact" Alan Silvestri, the composer, and I had the great fortune to spot the film together with Bob Zemeckis. We had a pretty clear understanding from the beginning that in certain areas the track was going to be driven by the music, in other areas by effects. Bob is one of the few directors out there who doesn't think you have to fire every one of your guns simultaneously to make an action

sequence work.

Dennis Sands scored and re-recorded the music on "Contact." He's as good at what he does as anybody in the world. Dennis and I have a saying which governs our work together. It was stolen from the English subtitles on a Hong Kong action flick. The quote is: "No eyes, no groin." Sometimes that's the most collaboration you can hope for, and occasionally it's more than enough.

Next time: Tips for production mixers from re-recording mixers.



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-Bob Gravenor

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-David Sniderman C.A.S.

Mixer of 'L.A. Law' & 'Picket Fences.'

"Finally a replacement for DAT. Analogue warmth is back again!"

-Keith Wester C.A.S.

Academy Award Nominee for 'Waterworld' and 'The Rock' and 'Black Rain'. Recently mixed 'Air Force One', 'Mousehunt', 'G.I. Jane' and 'Armageddon'.

"Deva will revolutionize production sound recording as we know it when we combine it with the Sony Jazz drive system."

-Charles Wilborn

Mixer of many films including 'Rocky II, III, & IV.'



"Deva has the potential to be an incredible sound recorder"

-Jim Tanenbaum C.A.S.

Owner of a Deva. Credits include 'Untouchables', 'Blowout', and 'Volcano.'

"The Deva gave me great results on a difficult orchestral recording session."

-Richard Goodman C.A.S.

Currently mixing 'Mighty Joe Young'. Credits include 'Rainman' and 'Alien.'



"I'm very happy with the results I'm getting from the Deva"

-Danny Michael C.A.S.

Academy Award Nominated mixer. Credits include 'Sabrina' and 'Scent of a Woman'. Danny just used Deva on the Brad Pitt film 'Meet Joe Black'.

"Dirt, dust, heat, cold, rain & motion: It just keeps working! Deva is incredibly rugged, warm, and the clarity of digital."

-Neal Spritz

Mixing TV series 'Soldier of Fortune.'



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-Art Rochester C.A.S.

Multiple Academy Award Nominee. Recently completed 'Con Air' and 'The Truman Show.'

"The Deva makes sound fun again. It's quality and features are unmatched by any other recorder."

-Russell Williams

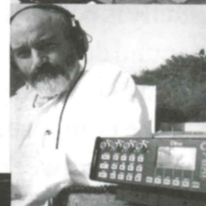
Two time Academy Award winner currently mixing 'The Negotiator'.



"Deva is a serious commitment to the practical needs of film production sound without having to sacrifice quality or portability. It's time to move beyond the limitations of DAT!"

-Mark Ulano C.A.S.

Just completed 'The Titanic' epic and soon will start the De Niro film, 'Jackie Brown'.



"I love non-linear. It helps us keep pace with post production."

-Bob Anderson C.A.S.

Just wrapped 'Pleasantville' and currently mixing 'My Favorite Martian'.



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-Neal Stone

"Portman" - Continued from page 1

rerecording soon established his position in the industry as a valuable and sought-after talent.

In the late 1970's, Richard left the Goldwyn Studios to join Robert Altman in his new Lion's Gate facility. He was responsible for its design and construction supervision, and also served as Sound Director. During this period he was instrumental in creating a whole new approach to post-production sound in Hollywood. He was the first in Hollywood to mix an entire feature film by himself.

Richard left Lion's Gate in 1981 to form his own independent sound design company, "Portomatic Sound Effects, Inc."

In 1982 Richard was hired by Walt Disney Productions to supervise the sound re-recording on their 360 degree film presentations for the International Pavilion in EPCOT at Disney World. At the completion of this project he remained in their employment until 1987.

From 1988 to 1989 Richard was self-employed recording various films as an independent contractor.

He joined the staff of Todd A-O from 1989 through 1994, where his rerecording duties required him to be bi-coastal, traveling between their California and New York facilities.

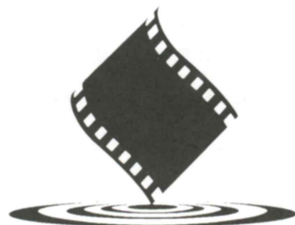
Having an international reputation, Richard has consulted for the Irish Industrial Development Authority, The State of Kansas Film Commission, and the Belgium Film Institute.

He has performed sound work in Paris, as well as for the Canadian Telephone Company on their exhibit at the Vancouver World Exposition. In 1987 he was invited to speak at the Beijing Acoustic Technology Development Center in Beijing, China.

Richard has taught at U.C.L.A. as an Adjunct Professor and lectured at the University of Southern California's School of Cinema and Television and was instrumental in the establishment of a Motion Picture Film School at the Florida State University in Tallahassee, Florida, where he is now employed as a Distinguished Filmmaker in Residence teaching film sound.

When informed of the Award, Portman said humbly "It's always nice to get a recognition -- it's nice to get an award, but in a sense that's not where I am coming from. To me, the reward is in the work. If you start doing things for rewards, then you get disappointed when you don't get them."

The Career Achievement Award will be presented to Mr. Portman at the C.A.S. Awards Banquet on March 7th, 1998 at the Universal Sheraton.



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"Format Wars" - Continued from page 2

formats and media used in film and television from acquisition to release. Panelists included manufacturer representatives and users from production, editorial and post production -- Ron Franklin for Timeline, Glenn Sanders for Zaxcom Video, Tom Knox for Nagra USA, Jean Weitzmann for Akai Digital, Chris Schilling for Otari Corporation, Tim Cuthbertson for Fairlight USA, Steven B. Cohen for Sony Pictures, Tom McCarthy for Sonic Solutions, David Gray for Dolby Labs, Thom Salisbury from Quantegy Inc., David Beesley with HHB, Scott Wood from Digidesign, as well as production mixers Jim Tannenbaum, C.A.S., and Steve Hawk, C.A.S. Representing post production were John Ross, C.A.S. of Digital Sound and Picture and Rick Larson of Larson Sound Center. Mr. Larson, representing the Sound Peer Group at the TV Academy, also introduced the panel.

A variety of formats were discussed, and it was noted that different recording mediums, such as 1/4," DAT, hard drives, etc. all have their advantages and their problems down the line especially out in the field. Another major concern was the translation between different formats -- getting from one to another -- the ease of doing so being of paramount importance.

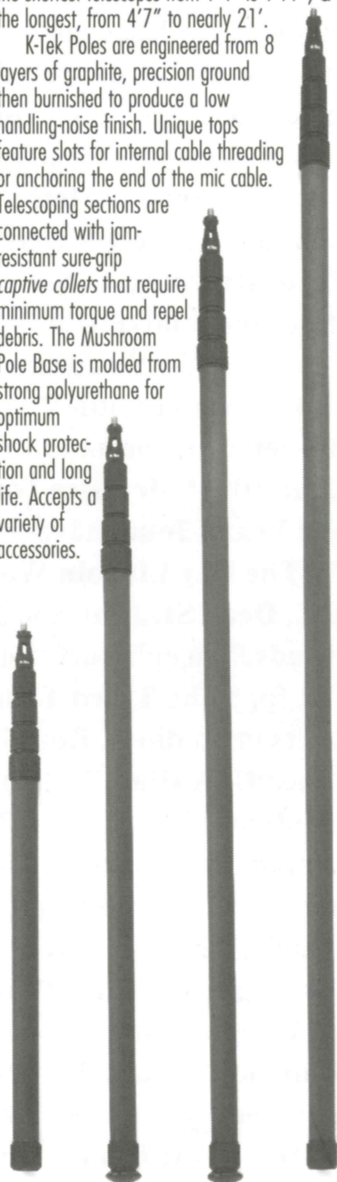
There was a consensus that no one single format would become the sole standard, at least not any time in the near future. Therefore, it seems the key, as usual, is communication and detailed and exacting labeling at every point in the chain. As Scott Wood so aptly stated "the way to resolve all conflicts is 1/3 technology and 2/3 communication."



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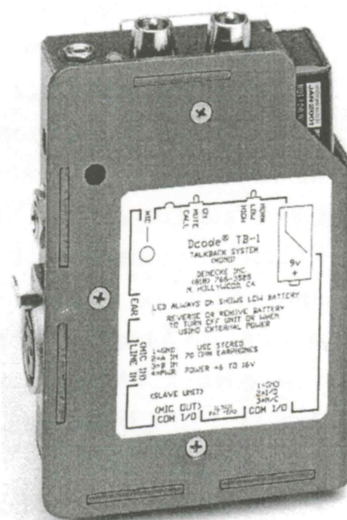
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BEEN THERE, DONE THAT . . .

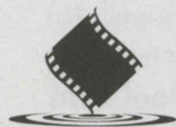
Dave Fluhr, C.A.S., Adam Jenkins and Don Digirolamo completed the mix on **"A Thousand Acres"** in September. They are currently finaling **"The Zero Effect"** and will begin work on **"The Road To Graceland"** for **Largo** in December. **Randy Thom, C.A.S.** has begun work on **"Antz"** a feature length computer-animated film by **Dreamworks**. **Kim Ornitz C.A.S., Gary Theard and Dick Hansen** will be back together again from December through February to work on **"Rush Hour"** starring **Jackie Chan** and **Chris Tucker** for **New Line Cinema**. **Wolf Seeberg, C.A.S.** travels to endless generic SW towns to record real peoples' on-camera requests for radio selections that are made into commercials propagating plastic pre-programmed programming of generic music stations. **Michael Williamson, C.A.S.** has just survived the **"X-Files"** 100th episode party and says it was easier to do all 100 shows than to remember all the people that have worked on them. **Aletha Rodgers, C.A.S.** is trying to stay cool in hot New Orleans while production mixing the **USA Network** series **"The Big Easy,"** which takes her through December. **Dr. Fred Ginsburg, C.A.S.** recently conducted a two-day seminar and hands-on workshop on production sound mixing at the University of Arizona. This spring he'll be teaching full semester courses on production sound at Loyola Marymount University and Cal State University Northridge. **Four Media Sound's Paul Rodriguez, C.A.S.,** reports that **Patrick Cyconne** and **Christian Minkler** are in the middle of mixing **"The Mighty"** for **Miramax** and will go on to the new **Jackie Chan** film **"Mr. Nice Guy"** for **New Line Cinema**. On Stage A, **Wayne Artman, Bob Harman** and **Frank Jones** have recently completed the M.O.W.'s **"Two Came Back," "Death on Everest," "The Day Lincoln Was Shot," "Midnight Man,"** and **"The 2nd Day of Christmas."** On Stage C, **Dean St. John** and **Joe Bosco** have recorded the ADR for **"Kissing A Fool"** and **"In God's Hands,"** an epic surf film for director **Zalman King** and **Sony Pictures**. They also completed ADR for **"The Third Twin"** for **NBC** and **"Cinderella"** for the **Wonderful World of Disney**. Upstairs in Studio D, **Ron Garrard** is mixing the television series **"Just Shoot Me," "In The House"** and **"USA High."** Also upstairs in the "new" Studio B, which has been totally redesigned by **Tom Holman, C.A.S., Tim Philben, C.A.S.** and **Dave Yamamoto, C.A.S.** are mixing the series **"Nightman"** for producer **Glen Larson**, and with **Grover Helsley, C.A.S.** on music, the M.O.W. **"Blackout."** At **Skywalker**, **"Great Expectations"** is being rerecorded by **Mike Minkler** and **Chris Minkler**, **Chris Boyes** is mixing **"In God's Hands,"** while **Tom Johnson** and **Lora Hirschberg** are finaling **"Wag the Dog"** and **"Sphere."** The latter is being sound designed by **Richard Beggs**. Other sound design work at **Skywalker** has **Chris Boyes** working on **"Quest For Camelot,"** **Tom Myers** doing **"Geri's Game,"** and **Gary Rydstrom, C.A.S.** designing **Robert Redford's "The Horse Whisperer."** Rydstrom is also doing the sound design work on **"Saving Private Ryan,"** which he is mixing with **Gary Summers**. **Bob Israel, C.A.S.** has been working on a variety of projects, mostly commercials, and also a

- Continued on the next page -



MORE BEEN THERE, DONE THAT . . .

documentary for **Mission TV & Film**, a British company, and a six-camera live concert shoot for **Erykah Badu**. **Tim Cooney, C.A.S.** just signed a deal to do "**Lethal Weapon 4**" starting in January. He'll have his usual crew of **Todd Bassman** on the boom and **Bill Shotland** doing cable. **Rob Young, C.A.S.** is currently working on a children's fantasy M.O.W. for **Showtime** called "**Big and Hairy**." In January he starts the **MGM** feature "**Disturbing Behaviour**." The new **Sony** picture "**Zorro**," is the latest project for **Kevin O Connell** and **Greg Russell, C.A.S.**, while "**Wild Things**" is in pre-dubs with **Paul Massey** and **Doug Hemphill**. **Greg Watkins** and **Greg Orloff** are on "**Dancer Texas**," **Rusty Smith** and **Bill Freesh** continue the TV season with "**The Simpsons**" and "**Chicago Hope**," **John Taylor** and **Carlos DeLarios** team for "**Baywatch**" and "**Party of Five**" with **Tony D' Amico**. **Sherry Klein, C.A.S.**, **Bob Edmondson**, and **Joel Fein** mix "**Nash Bridges**" and "**Early Edition**," while **Robert Appere, C.A.S.** and **Ken Burton** are currently in their season on "**C-16**" and "**NYPD**." Also at **Sony**, **Fred Law** and **Michael Olman** are working on "**Dr. Quinn**" and "**Baywatch**," and **Ken Kobett** and **Bobby Mackston** are working on "**King of the Hill**." **Bob Manahan** is currently working on "**Fame L.A.**" and "**The Danza Show**." **Edward L. Moskowitz, C.A.S.** has just completed two pilots — "**Lee Evans Conquers America**" and "**The Dave Chappel Show**." He also served as sound consultant for a new show called "**The Simple Life**," assisting in co-ordinating crews and equipment. **Tom Nelson** is presently working in New York on the **Warner Brothers** film: "**A Perfect Murder**" starring **Michael Douglas**. His crew includes **Danny Rosenblum**, boom and **Tommy Louie**, 2nd boom/cable. At **Universal Studios**, **Mike Casper** and **Dan Leahy** finished "**For Richer or Poorer**" starring **Tim Allen** and **Kirstie Alley**. They now begin work on **John Carpenter's** "**Vampires**." And after completing "**Mouse Hunt**" for **Dreamworks**, **Steve Maslow** and **Gregg Landaker** have now moved on to the **Penelope Spheeris'** project "**Senseless**." **Gavin Fernandes** is slated to mix a feature for **Cirque du Soleil** and then a new **Marlon Brando** picture, "**Free Money**" on **SonoLab's** new **LaFont** console. **Dave Hagberg**, Vice- President and Sound Director of **Creative Cafe Wilshire** reports they have just completed the last phase of installation on their newest Stage A, utilizing the **Fairlight DAD** and **MXF** technology. **Sergio Reyes** and **Tenne Sebastian** have been mixing on the "B" stage and are set to move to the Premiere "A" stage the first of December. **Rick Alexander** and **Chris Minkler** will join the team in January 1998 on the "B" stage. **Creative Cafe** also owns **EFX** located in the **Burbank** area and will begin upgrading the facility in the new year. **Don H. Matthews, C.A.S.** is currently production mixing season five of "**Babylon 5**." His crew is **Charlie Bond** on the boom, and **Rock A. Walker** as utility technician. On the heels of the grand opening of **Vine Street Studios** by **Soundelux**, **Melissa Hofmann, C.A.S.** and **Michael Keller, C.A.S.** are beginning the mix of **MGM-UA's** "**The Man in the Iron Mask**."



*"Been There, Done That" would like to hear about the projects you've been mixing lately.
Please write or fax us c/o the C.A.S. Office or e-mail us at CinAudSo@aol.com.*



Letters To The Editor

31 October 1997

Dear C.A.S.

In your listing of Emmy sound awards you have omitted 4 sound awards in the category "Best Achievement in Informational Programming" (Area Award). For the National Geographic Society's production of "Tigers of the Snow," Prime Time Emmy Statues were presented to: Paul Trautman (Production Mixer), Paul Schremp, Darren Barnett and Pattie Larusso (ReRecording Mixers).

These sound technician's awards are all the more distinguished because they were selected from nominees working in the fields of Sound Mixing, Sound Editing, Picture Editing, Camera Operators and Directors of Photography.

On another matter --

The C.A.S. must consider the impact functional overlap of new technologies and equipment mandate in concert with new IATSE interchangeability and local reclassifications. DAW operators are already part of Editor's Local 776, ReRecording Mixers will join them in the new year.

With the re-categorization of sound mixers, the C.A.S. (with emphasis upon screen credit for sound technicians) is tasked with new membership classifications. Although the C.A.S. is not affiliated with any Union, the IATSE sets

the blueprint for terms and conditions for much of the Industry. Now, per the IATSE, it is not what or when you do sound (or the equipment you operate) with but where you do it (posthouse, production, or ?).

Producers and production companies, less than ever concerned with sound and the people that work with it, will not go out of their way to support us in this transition. There will be additional confusion as to credits and classifications as technology marches on.

The C.A.S. must decide if they want to embrace more post production work or restrict membership to the now, much smaller production sound category. Because the C.A.S. has an educational function, it might be appropriate to designate new descriptions or definitions of our work. Let's preserve credit, prestige(?) and professionalism for all sound personnel.

Sincerely,
Bruce Bisenz, C.A.S.

Next Issue:

Lee Orloff -
"Digital -- Five
Years Later"



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*- Letters to the Editor do not necessarily
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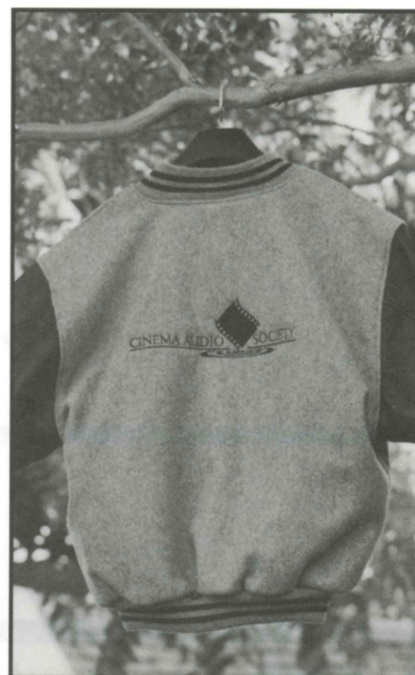
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