

Journal of the CINEMA AUDIO SOCIETY

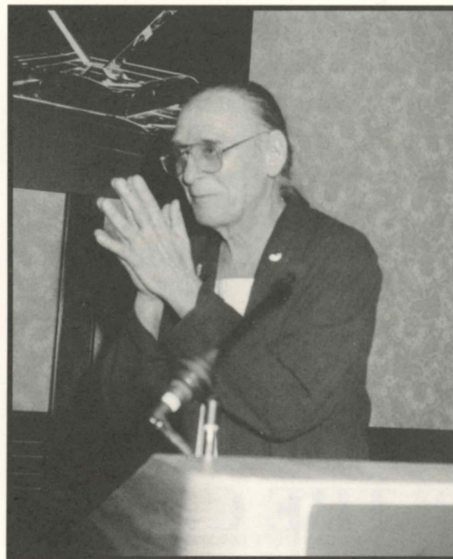
"Dedicated to the Advancement of Sound"

34th Awards Banquet ReSounding Success

by Glenn Berkovitz, C.A.S.

It was truly a "Night To Remember." The Cinema Audio Society's 34th Annual Awards Banquet was held on Saturday evening, March 7, at the Sheraton Universal Hotel. Hosting our group of over 400 sound mixers, editors, technicians and affiliates was Master of Ceremonies and acclaimed actor Robert Stack. Stack began the evening by recalling his own humble audio roots, growing up in a family of opera singers. He likened his personal aural abilities to the sound community's: "Like yourselves," he said, "I delight in scaring and thrilling young boys and girls with sound -- in my case, with my voice."

C.A.S. President Steve Hawk presented a \$1000 check from the C.A.S. to the House Ear Institute's Dilys Jones and announced that



*Richard Portman humbly accepts the
C.A.S. Career Achievement Award*

Robert and Rosemary Stack were also donating their fee to the Institute. He then introduced presenters Robert Appere and Tami Lozano Hulcher, who gave recognition certificates to this year's

Emmy winners and Oscar nominees.

Emmy winner David Fluhr commented that on Todd-AO's Stage 2 (Richard Portman's old mixing residence), he often felt an "uncontrollable urge to light candles" going into his dubbing sessions. Oscar nominee Gary Rydstrom required the assistance of his co-nominees for "Titanic" to utter thanks to "Jim Cah . . . Cah . . . Jim Cameron . . ."

The evening soon developed a slightly irreverent tone in keeping with the reputation of famed rerecording mixer Richard Portman, this year's Career Achievement Award recipient.

Production mixer Jim Webb began the presentation of the award by recalling his work with Portman on "California Split," the first

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- 1997 Cinema Audio Society Award Winners for Outstanding Achievement in Sound Mixing -

'Chicago Hope' "Brain Salad Surgery" Rusty Smith, C.A.S. William Freesh Russell Fager, C.A.S.	"Death on Everest: Into Thin Air" Wayne Artman Robert L. Harman Frank Jones Jay Patterson, C.A.S.	"Titanic" Gary Rydstrom, C.A.S. Tom Johnson Gary Summers Mark Ulano, C.A.S.
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NOTEWORTHY

Pictures Needed For Sound Directory

We want to see **you** in the new C.A.S. Sound Directory! The 4th Edition of the Directory is now being prepared and will include pictures of members on the job.

The member listings will include all active and associate members of the Cinema Audio Society who are in good standing (that means having paid your dues for 1998). All C.A.S. Members will receive a notice with the information currently on file for the Directory. This information can be changed, updated or simply approved, but the forms **MUST BE RETURNED** in order for **ANY** listing

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C.A.S. Seminar at "ShowBiz Expo"

The C.A.S. is sponsoring a seminar at the ShowBiz Expo Los Angeles this June. The seminar is titled: "The Format Wars: Sound Recording For Film & TV." That session will be on Friday, June 12th, from 3 p.m. to 4 p.m. Scheduled to speak are Mark Ulano, C.A.S., David Fluhr, C.A.S. and Steve Hawk, C.A.S.

Free passes are available to the exhibits only for all three days, from June 12th through the 14th. To get a pass, drop by Coffey Sound, 3497 West Cahuenga Boulevard in Hollywood, Location Sound Corporation, 10639 Riverside Drive

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A MESSAGE FROM THE PRESIDENT OF THE C.A.S.

If you couldn't make it to the 34th Annual C.A.S. Awards this year, you really missed out. This had to be our best event ever. The Sheraton Universal Hotel really put out the red carpet. The food was fabulous and the awards came off without a hitch. Robert Stack was very entertaining and in a most benevolent gesture donated his emcee honorarium to the House Ear Institute along with our usual \$1000 donation. I'd like to thank once again all the C.A.S. Board members that pitched in to lend a hand -- the presenters, Mark Rozett, C.A.S. for doing such a great job with the banquet book, Melissa Hofmann, C.A.S. for dealing with the awards process and Laura Long for all her help in organizing everything. Also a big "thanks" to you, our members, whose dues help finance the awards every year, and to our corporate sponsors and advertisers for their support. Most of all, congratulations to all the nominees and award winners and to Richard Portman for his life-long contribution to the craft of sound.

Steve Hawk, C.A.S.

New Members

The Following Are New Members Inducted into The Cinema Audio Society in 1998:

Jon Ailetcher
Michael Bard
Curtis Choy
James H. Coburn IV
David Eric Crozier
Alan Freedman
Jonathon S. Gaynor
John R.F. Halaby
Jeff Hanks
Michael Hoffman
Terry Hoffman
David Husby
Ian Donald McLoughlin
Daniel D. Monahan
Kenneth E. Novak
Greg Orrante
Franklin D. Stettner
Mark Weber
Andrew W. Wiskes
Stephen E. Cohen (associate)
Terry Garcia (associate)
Edward Bernds (honorary)

The Cinema Audio Society is also pleased to announce our newest corporate sustainer:
BASF/EMTEC Pro Media



The State of the Art - 1928

- Motion Picture Sound Recording In Its Infancy -

by Edward Berndts

*It was 1928 and the panic was on. Warner Brothers had just released the ground breaking film "The Jazz Singer" and it soon became apparent to many in Hollywood: sound was **not** a fad. Only Warners had sound men, however, and they had all signed contracts. Studio executives began scouring the country for anyone familiar with sound. They approached radio engineers to fill the gap. Enter Ed Berndts.*

He was lured to Hollywood and became a pioneer of production sound recording, working with legendary Hollywood figures from Douglas Fairbanks to D.W. Griffith. He recorded the sound on virtually all of Frank Capra's films, then went on to a successful career as a director. Last February, he was honored by the National Board of Review of Motion Pictures for his achievements.

What Berndts witnessed and actively helped shape was the birth of motion picture sound. Few people are fortunate enough to have had the vantage point of Ed Berndts, let alone the presence of mind to have documented what he observed. What follows are excerpts from his upcoming book, "Mr. B. Goes to Hollywood," courtesy of Scarecrow Publishing.

In the beginning, there were sound and photographic tests of actors and actresses, talking prologues for otherwise silent films, and talking-picture segments for those abominable hybrids, part-talking films.

I worked on several of these fragments. When I came to United Artists, I needed only a few days to realize that what we were doing was of importance to the movie industry, to the people who went to movie theaters, and, incidentally, to me. I



Ed Berndts and Melvyn Douglas

began to keep a day-by-day journal, not a "dear diary" affair of secret thoughts and weighty opinions, but a bare-bones account of what we did and how we did it, day by day.

In 1928, a year of sudden change, events moved rapidly. I received a phone call -- a most unlikely phone call -- from Howard Campbell. He informed me that he was the Chief Engineer of the brand-new sound department at the United Artists movie studio and he offered me a job in Hollywood. I agreed quickly. I was entering a challenging and glamorous new field and a future full of uncertainties.

My first encounters were with bureaucracy, not glamour, however. After a long trip from Chicago to Los Angeles, I crossed Formosa Avenue and entered the UA main gate. I was directed to the office of Sam Hill, studio superintendent, who gave me

a studio pass identifying me as a sound technician. Next, to the payroll office, where I was told that I would be on the payroll as of that day. I was grateful for the twelve dollars and fifty cents I earned so easily.

I phoned Campbell's office. His secretary informed me that Campbell would not be available that day.

I was free to do as I pleased.

The streets and walkways of the UA lot were crowded with actors and extras dressed in the costumes of the French monarchy. Douglas Fairbanks was making a film, "The Iron Mask," a sequel to his classic "The Three Musketeers." Here, at last, was glamour. When the actors and extras were needed, an assistant director ordered them back to work, and soldiers, priests, swashbucklers and even Cardinal Richelieu obeyed his command.

I was confronted by a sign: "Positively No Visitors Allowed." I

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TECHNICALLY SPEAKING

by Steve Hawk, C.A.S.

Format Wars: Another Look - Pt.2

It certainly isn't the purpose of this column to be too opinionated, but to be objective and present all sides of a topic or idea. However, before I continue with my diatribe from the last issue of the *Journal*, let me bring you up to date on some recent developments on the production side of things.

Zaxcom's Deva is now being shipped with a SCSI port in place of the PCMCIA slot. The Deva currently outputs in Broadcast WAV file format, but I was assured by Glen Sanders that new software would allow it to export in Sound Designer 2 for Pro Tools. My reliable source says that Fostex is going ahead with a DVD audio-only recorder. The spec will be 2-channel (unless something happens soon with the A.E.S. 31 standard) hi-bit, hi-sample rate using a standard file format (I didn't know there was one). The machine will look and function like their PD series DAT machines and include confidence monitoring (this could be a real trick to do with a DVD disc). Also, the portable 8mm-based machine from Tascam has officially been scrapped.

Now -on to Post: Telecine

Ever since color was introduced to TV, the telecine process has been

the bane of the sound department. To eliminate the noise that was introduced, sync reference was switched from 60hz to 59.94hz. Consequently, the eventual frame rate for timecode became half that -- 29.97 fps. There-in lies all the confusion for the last two decades with pull-ups and pull-downs when shooting film. Unfortunately, the colorist pays a lot more attention to color correction than to lip-sync. Timecode was supposed to help speed up and automate the process, but if there's a drift in the code or no clapper mark, then it really slows them down having to find a new TC offset or try to find lips (oh that darned production mixer). Don't take the blame. I'll say it once again -- use record-run, not time-of-day. No jamming slates, no drift. Just make sure you know how many frames of TC offset your machine has and list that on your logs. The other approach, of course, is to go with Aaton code. The problem here is there just aren't that many telecines that can handle Aaton. This certainly does speed up syncing when using a Timecode DAT or Nagra. Even more time could be saved by recording in a random-access format ala Deva. How much time isn't really known, but with the expense of telecine time, any time that's saved could at least mean a lot of money. This would especially be true if you use the interchangeable hard drive as opposed to using an expensive Jaz cartridge or an M.O. disc for storage. The problem here is to make sure every take including wild sound is transferred to tape or that you send the hard drives on to editorial so all the sound dailies can be loaded and stored there.

Editorial:

Digidesign. Need I say more? I guess I have to. The only thing bigger than the Avid/Digidesign booths at N.A.B. this year was Sony. They certainly have a good share of the workstation market. The problem, here again, is that every company basically has their own non-interchangeable file format. Digidesign, being right in the middle of the film sound chain has a lot of clout. They have the ability to license the Pro Tools Sessions or Sound Designer 2 file format as they see fit. What this means is that you won't see a company that makes a competing workstation and a digital dubber able to strike a licensing agreement. And what about the dragging on of O.M.F.? Hopefully AES 31 will be resolved soon. This standard is going to solve some of the ills of digital audio. One other note here is that there is still no word at this time on the Mezzo Interchange. This device from Gray Matter Response was supposed to allow a bi-directional interchange of any file format. However, I worry that anytime you transfer or translate from one format to another, you're likely to get some degradation.

The Dubbing Stage:

Since our "Format Wars" meeting last November there have been some real discussions going on, even amongst the manufacturers. There was a very good turn-out for the January A.E.S.-L.A. monthly meeting on digital dubbers. The April issue of *Mix* Magazine had a bit on page 12 about that meeting, but take a look at

Continued on page 15

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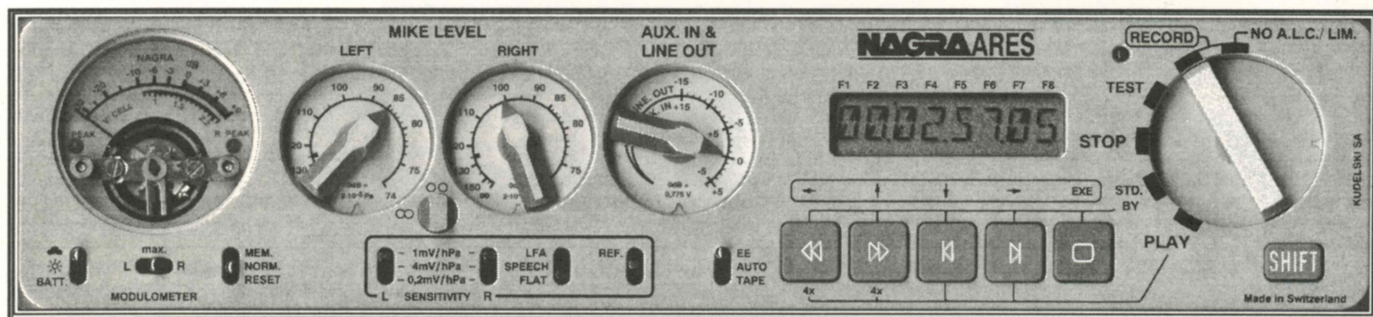
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"1928" - *Continued from page 3*

was not a visitor, I told myself, I was a sound technician; my studio pass said so. I entered and no one challenged me.

What I saw was stunning -- a huge set, a street of old Paris filled with people, lighted by hundreds of arc-lights. The big ones were called sun-arcs, but the light they produced seemed whiter and bluer than sunlight.

It was a noisy, crowded set; there seemed to be a dozen things happening at the same time. I tried to discern if there was some sort of order in this chaos. My attention was drawn to a man who seemed to be in charge. He shouted orders in a strong, commanding voice, and men obeyed him; but I learned that he was the boss electrician, called appropriately enough, the gaffer. Then I saw that another man exerted a great deal of authority; but he was Lucky Humberstone, the assistant director. Finally I discovered that the gentleman sitting quietly in a canvas chair was the director, Allan Dwan.

I found myself wondering how we, the sound people, could fit into that turbulent new world, and what changes we would bring. For one thing, the sun-arcs would have to go. The heart of each arc-light was an intense, white-hot electrical fire. The flames were fed by carbon rods; these had to be rotated - driven by electric motors to ensure even-burning. The stage was filled with the grinding noise of the motors and the high-pitched whine of the flames.

I found our new sound building. It was not quite complete -- workmen were putting finishing touches on the structure, and inside the building workers were opening crates of sound equipment. In what would become

the recording rooms there were large cement pedestals; I was told that the recording machines were to be mounted on them. It seemed to me that we were many weeks from being able to go to work as sound men.

Days later I was summoned to meet Campbell. There were no friendly preliminaries, no "Did you have a good trip?" or "Welcome to Hollywood!" Instead, he complained about the pampered, entrenched movie people, the producers, directors and cameramen. "They don't like us," Campbell said. "They don't like sound; they wish we'd go away, but we're not going away." His theme was that if you gave those motion picture autocrats an inch they'd take a mile. His response was that we would not give them that inch. I was troubled by Campbell's

intransigence. I felt that it would make the transition from silent to sound films more difficult and certainly more abrasive.

I saw redoubled activity in the sound building -- more men opening more crates and more electricians pulling more wires through conduits. A man in a business suit was also watching. He shook his head and turned away as though what he saw pained him. "Lots going on in there," I said. "There certainly is," the man replied. "On overtime."

His name was Dent, and he was a member of the UA accounting department. His responsibility was cost control, and he was not happy about skyrocketing costs. It was the fault, he said, of the UA partners, who wrangled and complained and

Continued on next page

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"1928" - *Continued from page 7*
 failed to agree on a plan of action. Joseph Schenck, the executive the stars had taken in as a partner, had given an interview in which he said that sound pictures were a mediocre novelty and predicted that they would not last more than three or four months. Dent credited Mary Pickford, whom he regarded highly, with forcing her partners to stop bickering and come to a decision. She was convinced, Mary told them, that sound

on a disc, with an adlib by Al Jolson at the end of it; it was quite another to edit a fast-moving melodrama, in which there might be a dozen short scenes - "cuts" - in one minute of film. And using disc sound in the theater was trouble-prone. A projectionist had to possess keen eyesight and a steady hand to place the stylus on the

employed a galvanometer-type device in which a tiny mirror twisted and turned in response to sound waves and photographed those sound waves on film. This produced a negative, white-on-black, in which the profile of the sound resembled a mountain range with many peaks and valleys. Printed, the mountain range became

black; the background white. Photophone could be edited and development and printing of the film was not critical.

*Mary Pickford was convinced . . . sound was **not** going to fade away.*

was not going to fade away; and, much as she disliked doing so, she would vote to convert to sound. Her partners agreed, reluctantly, but their indecisiveness had caused the loss of three or four valuable weeks. "Now we're trying to catch up," Dent said.

At last the sound building was finished. The swarm of workmen departed, and Western Electric engineers began to test the recording equipment. That equipment and the way it was used had a significant effect on the quality of the early sound films. In 1928, there were four such sound systems in use:

Vitaphone was the Warner Brothers' system. They lit the firecrackers that caused the film industry to stampede to sound; and they did it with a system -- disc recording -- that was impractical for motion picture production. Disc recordings could not be edited. It was one thing to put a recorded song

correct start-point. If he missed by only one groove the movie was grotesquely out of sync, which generally caused the audience to laugh or to yell angrily and throw things. The Warner Brothers saw the light and changed quickly to sound-on-film.

The Fox sound system was Movietone. First used in newsreel cameras as a "single system," sound and picture were recorded on one negative in the camera. The heart of this system was a gas-filled tube, called an AEO light which, when activated by an audio input, responded by producing sound-modulated light that could be photographed. When the AEO light was used in a separate recorder, the film could be edited, but the quality was poor, and the Fox-Case system soon went the way of Vitaphone and the carrier pigeon.

The RCA system, Photophone, was also an optical sound system. It

We at the United Artists studio used the Western Electric variable density sound system. The sound image was recorded not as a black and white mountain range, but as a series of black, white and gray bars of infinite complexity and accuracy. The heart of the system was a brilliant invention called a light valve. A pair of ultralight metallic ribbons provided a slit through which a strong source of light was focused on the film as it passed through the recording machine and photographed the sound. The Western Electric light valve had one significant advantage over the RCA mirror galvanometer: the light-valve were so light that they had no measurable inertia. The RCA mirror, although it was made as light as possible, had an appreciable degree of inertia, so that it resisted modulation by faint sounds, and tended to overmodulate loud sounds, a flaw generally called "volume expansion."

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It was not a serious problem; RCA variable area sound and Western Electric variable density sound served well until magnetic sound -- tape recording -- replaced them in film production.

The man who invented the light-valve may have been a genius, but the engineers who designed the other Western Electric equipment were decidedly not. Everything they provided for us was oversized and overweight. They must have come straight from designing battleship hardware because they made liberal use of bronze, which resists salt-water corrosion but is, of course, heavy. Salt-water corrosion is not a serious problem in Hollywood.

Their masterpiece was a portable mixing panel. It was not made of bronze, but of steel, and it was portable, after a fashion; it had a pair of handles, and two strong men, chancing the peril of hernia, could carry it.

The cables and cable connectors were also grossly overweight. We called the bronze connectors "pineapple connectors," because they were roughly the size and shape of large pineapples. I have a personal grudge against them -- a pineapple connector broke my nose. We carried coils of cables on the roof of our sound truck. I stood on a ladder to take down one of the cables. When I lifted it, a connector, not properly secured, swung free and smashed my nose. I dropped the cable and nearly fell off of the ladder. Had I fallen, I might well have broken my neck, my head, or both. A studio driver took me to a doctor, who stuffed my nose with cotton, told me to use an ice pack, and assured me that my nose would heal straight. A prize-fighter's

bend might have made my unremarkable nose more interesting.

It was inevitable that the microphone Western Electric provided for us would also be heavy. Officially, it was called a condenser-transmitter-amplifier, CTA for short. The nature of a CTA required that an amplifier be a part of the device; this added to bulk and weight, so that the CTA weighed about eight pounds; and naturally, it was encased in bronze. The result was that this electronic heavyweight, which should have been light, agile and capable of quick movement, proved difficult to move. It was even, because of its size, difficult to conceal in the benighted days when we concealed microphones in flower arrangements and behind curtains.

The size and weight of the equipment may have added to the difficulty of making the first sound films, but it was the manner in which we used that equipment that affected, for better or for worse, our first productions. Too frequently, our methods were not helpful. Western Electric people finished their tests and turned the equipment over to us.

We began testing, but our tests were essentially useless; there was no consideration of the way the system would ultimately be used. Several of the infamous camera booths had been built; we could have requested a camera crew and actors for a full-fledged camera and sound test, but we did not. In short, we were given no training in actual picture-making. The time came -- inevitably -- when we had to begin the work we were being paid for.



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"Awards Banquet" - *Cont'd from page 1*
Robert Altman 8-track production recording. According to Webb, Portman mixed all the elements to the 3-track master perfectly - but after exhibitors "screwed up the left and right, Altman decided to release the film in mono, and the 3-track was wiped."

On the subsequent Altman film "Thieves Like Us," after mixing large amounts of wind effects alongside dialogue that Webb had labored hard to keep free of environmental noise, Portman told his friend "Don't worry Jim - when I'm through with you, you won't work ANYwhere again."

Chris Jenkins of Todd-AO continued the affectionate tribute, speaking of Portman's constant innovation and trailblazing. Portman would line his mixing board in Todd's Stage B with icons and idols, all of which had meaning, and then give a running play-by-play as he mixed. Of his early days, Jenkins said "the kids at Todd were told to 'sit with Porto.' . . . His crazy ideas have now become standards."

Next, Buzz Knudsen recalled Portman's attire of consisting only of green fatigues at RCA Studios; when they met later at Goldwyn and Lion's Gate, Knudsen recounted, "Portman's wardrobe

had gone wild." The legendary Portman robes and caftans appeared, and tales of lighting incense and scrutinizing crystal balls began to circulate. Knudsen



Rosemary and Robert Stack with the first C.A.S. President's Award



House Ear Director of Communications Dilys Jones accepts a check for \$1000 from C.A.S. President Steve Hawk

recounted the story of an ongoing mix at Lion's Gate wherein Portman arrived for the date, set up the board, and then consulted his Tarot. "It's just not in the cards today, boys." Portman said. "Let's go home."

Rerecording mixer Tom Gerard spoke of his first job in sound, as a machine room technician on a Richard Portman scoring session. Fourteen years later, he was able to work with Portman on the design of the all-digital Epcot Center sound recording. Gerard said "Studio heads know of [Portman] as someone who will help their projects rise to new heights . . . Richard possesses focused and boundless energy."

Film editor Maysie Hoy followed, reading telegram tributes to Portman from Francis Ford Coppola and Frank Marshall. Hoy related her own hilarious and illuminating stories of Portman's work with Robert Altman, and also of the period he spent teaching at USC. Hoy and Kurt

Kassulke had once suggested to Portman that he lead his class wearing a mystical wizard's outfit, which he promptly did. She then introduced ". . . my pal Richard Portman, now teaching a captive audience!" Portman climbed the podium to a sustained

standing ovation. After a humble "Gee whiz," Portman recalled a few of his formative days in the field of mixing. He then thanked all those who are ". . . working today as wizards of time - more commonly known as sound."

At last came the presentation of the Cinema Audio Society Awards themselves. The C.A.S. Award for Outstanding Achievement in Sound Mixing for a Television Series was announced by previous award recipient rerecording mixer Randy Thom, C.A.S.



Rusty Smith, C.A.S. and Russel Fager, C.A.S.

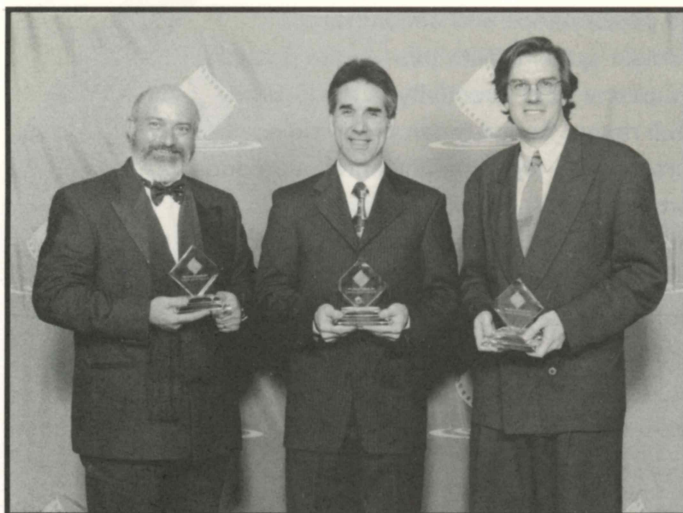
The award went to Rusty Smith, C.A.S., William Freesh and Russell Fager, C.A.S. for "Chicago Hope: Brain Salad Surgery."

Another former recipient, David Fluhr, C.A.S., revealed the prize for Movie of the Week, Miniseries or Special as belonging to the mixers of "Death on Everest: Into Thin Air" -- Wayne Artman, Robert L. Harman, Frank Jones, and Jay Patterson, C.A.S.



Frank Jones and Jay Patterson, C.A.S.

And finally, last year's career achievement award honoree Tomlinson Holman, C.A.S. opened the sealed envelope and announced to the hushed crowd that the winner of the C.A.S. Award for Outstanding Achievement in Sound Mixing for a Motion Picture was "Titanic" -- Gary Rydstrom, C.A.S., Tom Johnson, Gary Summers and Mark Ulano, C.A.S.



Mark Ulano, C.A.S., Gary Summers and Gary Rydstrom, C.A.S.

The winning production and post production mixing teams all thanked their peers and collaborators, and seemed quite happy to be able to relate a few anecdotes without fear of being cut off by a commercial break.

The evening ended with the first presentation of the C.A.S. President's Award. As presenter John Coffey put it, "We hope to give this new annual award to the actor or filmmaker who is a true Friend of Sound."

In this award's inaugural year, Master of Ceremonies Robert Stack was surprised to find himself the honoree. As Coffey said, "Robert is a real pro - a friend of the crew, an actor who hears the airplanes coming over before we do."

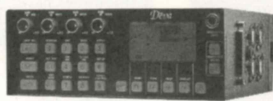
This was a grand night for the sound community. The warmth of spirit in the tributes to Richard Portman, the sense of real celebration of the sound teams, and the recognition of their work with the nominations and awards, all confirmed the depth of the common bonds among those in attendance. The buzz on the way out: Can't wait 'til next year!



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- * Tascam and Sony both used Devas to demo their dubbers at NAB in May.
- * Fairlight plans to read Deva files in near future.
- * Sound Designer 2 now ready for Deva.
- * Several major post houses including Todd AO and Fotokem will carry Devas for their transfer departments - and the list is growing daily.
- * Output to CD-ROM expected this summer.



PRODUCTION LIKES DEVA TOO!

- * Jeff Wexler recently purchased a Deva and is pioneering it on his current feature.
- * Deva completed a full season as primary recorder on a tv series called 'Clueless', the production mixer, Glen Berkowitz, said "the Deva performed flawlessly".
- * Mark Ulano, academy award winner for 'Titanic', has written a review and extensively tested a Deva and states that it has "excellent features and is easy to use".
- * Jim Tannenbaum has been utilizing his Deva purchase for very specialized playbacks.

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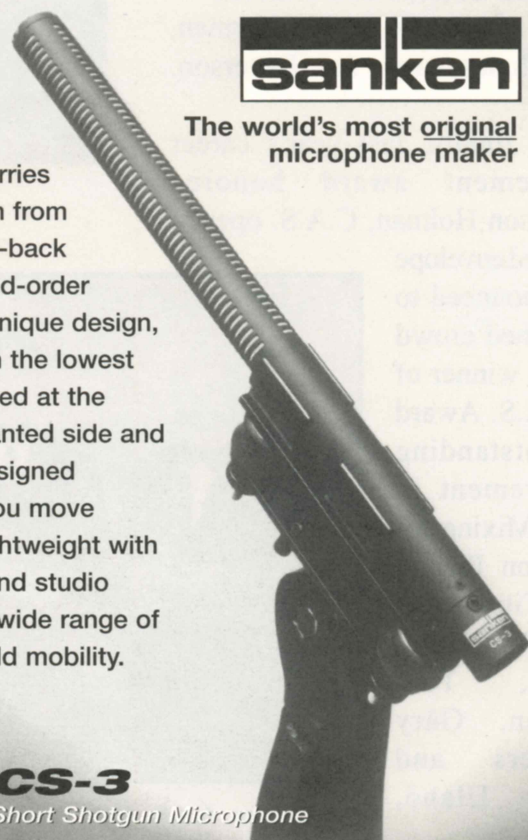
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"Directory" - Continued from page 2
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Companies that were listed in the last Directory will also receive a form with the information we have on file for them which they may add to or update. We welcome any SOUND-RELATED company's listing. Remember, the listings for companies are FREE! If you were not in the last Directory and want to be in the next one you may contact the C.A.S. Office at (818)752-8624 and give us your address, phone and fax number. You will be contacted when we send out our information forms.

The Sound Directory is a great source of sound listings from personnel to facilities to associations. Don't be left out - make sure you are listed. Better yet, take out an ad -- the C.A.S. Sound Directory targets your audience!



"ShowBiz Expo" - Cont'd from page 2
North Hollywood or the Equipment Emporium, 7121 Case Avenue, North Hollywood. If you can't pick one up, call the C.A.S. office at 818-752-8624 and ask Laura to mail it out.

For further information, call the ShowBiz Expo line 800-840-5688 or visit their web site at <http://showbiz.reedexpo.com>.



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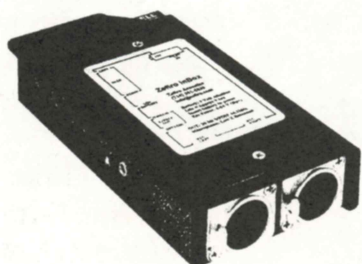
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"Technically..." - Cont'd from page 4

the March issue of *Studio Sound*, page 111. This takes an in-depth look at some of the issues. However, I do have some updated info to pass along to you. First, both the Dolby Drive and the purported Otari PD-60 digital dubbers are both dead. Dolby was having problems and Otari didn't think the market was big enough to bother with. Meanwhile, Sony is having troubles with the AD/SG's System 5000. This is the 16-channel/24-bit dubber that uses the 1 & 2 GB Jaz drives and media. Akai's DD8 dubber is supporting the import of other files including O.M.F. The DD8 can work with any SCSI storage device and to this date, Akai has sold more dubbers in the last 2 years than anyone else. Across the pond, the HHB/Genex GX 8000 is an M.O. based 8-trk. recorder that can be used as a dubber. It's tracks can be configured to allow 8 tracks at 24-bit/48k or 24-bit/96k with 4 tracks. It really seems more suited for use as a music recorder given its proprietary status. Also from the U.K. is the OMR8 from Digital Audio Research. This has sample rates clear up to 192khz and, along with an interchangeable hard drive, is available with a Jaz or M.O. drive. This unit is supporting OMFI, AES 31 and the Microsoft WAV formats. The one thing it didn't support was 30df timecode! Fairlight's DaD is a playback only dubber. It will play back up to 24 tracks from one hard drive. It will play back directly from Fairlight's MXF3 and other Waveframe, OMF, Protools files, etc. Last, but certainly

not least, is the TimeLine-designed Tascam MMR-8 and MMP-16 dubbers. The new MMP-16 is 16-channel Playback only, while the MMR-8 is an 8-track recorder. Flexibility is the forte of this unit. It not only has a SCSI port for using any external drive, but has a removable hard drive that can be "hot-swapped" without powering down. The MMR-8 can directly read and write Pro Tools Sessions files, WaveFrame, Sound Designer 2,

*-- I'd prefer to have
2 great channels than
5.1 mediocre ones --*

Broadcast WAV and OMF. They also plan to support Akai, Sonic Solutions, Fairlight, AAF and Deva. The AES/EBU I/O is, of course, 24-bit, while the A/D and D/A converters are currently 20-bit. The I/O is compatible with the 25-pin D-sub connectors making it real easy to upgrade from those DA-88's. All this could make it the real winner in this market.

Delivery:

It looks as though we're going to have the 3 different digital release formats around for some time to come. All the major shows are usually released in Dolby Digital, DTS and SDDS besides the analog release. I've heard direct comparisons in a "blind test" setup. There are subtle differences to them, but certainly the word subtle is not how they're used. Even in the

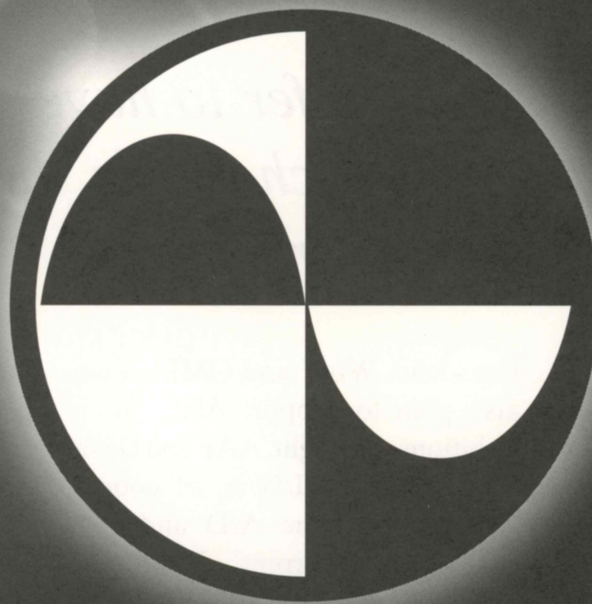
Academy theater with the new 3-way JBL system, the sound can be harsh and brittle. Sometimes just the dialog will have a metallic sound to it. I'm not sure how to make a change here. Maybe increasing the bit rate from 16 to 20 and perhaps someone will invent mid-range and hi-frequency horns that don't sound like horns. I look forward to better audio broadcasting with Hi-Def and the DVD. However, let's not make audio an afterthought that gets jammed and compressed on a disc or when broadcast. Like my stereo system, I'd prefer to have 2 great channels than 5.1 mediocre ones.

Summing it up:

If we want to speed up the process and increase the sonic quality of the film sound chain, we'll need to do a number of things. Increase the bit rate for location recorders and record to a media and file system that can be read in telecine and editorial without having to be transferred. The "plug & play" concept should go right down the line. We need this media and file format to not only network around a facility, but around the world. We need to think about not only archiving the print master, but all the stems and elements along the way. Not only that, we need to consider the robustness of the media and to make sure that there's going to be a machine around in 50 years that can play it.



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Letters To The Editor

March 12, 1998

Dear C.A.S. -

Congratulations! I think this past Awards dinner was (in my experience) one of the best. The award presentations flowed, Robert Stack was a congenial Master of Ceremonies and the music and food were wonderful. However, the highlight of the evening was receiving not one, but two checks for \$1000 apiece. Thank you so much for the continued support of the C.A.S. membership and to Bob Stack for the donation of his fee to the Institute's hearing conservation program.

Warm regards,

Dilys J. Jones
Director of Communications
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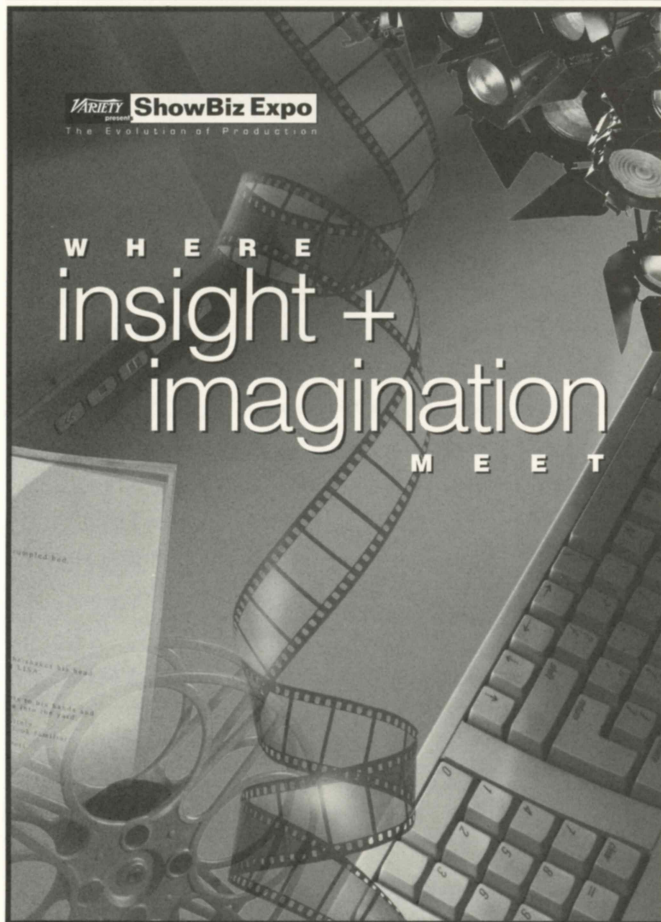
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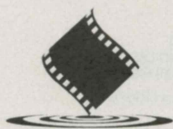
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BEEN THERE, DONE THAT . . .

Joseph Magee, C.A.S. is finishing song mixes at **Signet Soundelux** for composer/music producer **David Foster** on Warner Brother's animation feature "**Quest For Camelot**." **John Richards** is mixing the underscore for composer **Patrick Doyle**. **David Barr Yaffe**, C.A.S. has just completed the Indy feature "**MaClintock's Peach**" and is starting "**Forever And Always**," a CBS Telefilm. **Peter V. Meiselmann**, C.A.S. spent March in Costa Rica recording "**The Vivero Letter**," an American, Italian and German co-production. C.A.S. Associate **Don Broughton** has been in Texas since January 1993 working on "**Walker, Texas Ranger**" along with mixer **Darrell Henke**. He says "It's almost like having a regular job!" Sound Mixer **Brett Grant-Grierson**, C.A.S., boom operator **George Tyson** and utility person **Kat Craig** are smooth-sailing on Spelling Production's "**The New Love Boat**" to be aired on the UPN Network. **Sam Buckner**, C.A.S. has just completed recording and mixing "**The Song of the Rainforest**," a binaural audio show for the new Disney Animal Kingdom Theme Park in Florida. He is now mixing the Rocket Rods Preshow for the new Tomorrowland area at Disneyland, a nine-screen Circle Vision film presentation with eleven audio playback channels. **Steve Nelson**, C.A.S. and **Tom Hartig** are spending their Spring in Austin, Texas doing the untitled **Robert Rodriguez** project for Dimension Films and hoping for no tornadoes. For six weeks in February and March, production mixer **Giovanni DiSimone** and boom operator **Tim Song Jones** worked on "**Perfumed Garden**" for August Entertainment in central India. They shot around 1000 year-old temples, forts and palaces in Khajuraho, Orchha and Jaipur. Over at Sony, **Ken Burton**, C.A.S., **Robert Appere**, C.A.S. and **Michael Olman** were finishing mixing "**The Long Island Incident**" for Barwood Films, with **Barbra Streisand** and **Cis Corman** as executive producers. Olman also worked with **Michael Hayes** and **Robert Manahan**, C.A.S. mixing "**Waiting for Woody**," a short film with **George Clooney** and **Jennifer Aniston**. **Douglas Tourtelot**, C.A.S. is currently working as production sound mixer on a movie for Hearst Entertainment titled "**Love Is Strange**." With him are **Michael Chang** on boom and **David Coulter** doing utility. **Roger Francisco**, C.A.S. did production sound for a Women's Basketball Drills video with WBNA Detroit shock coach **Nancy Lieberman-Cline**, now in post-production. **Danny Michael**, C.A.S. reports the completion of production mixing on "**Mickey Blue Eyes**" for Castle Rock. At Skywalker Sound, **Gary Summers** has completed "**Mysteries of Egypt**," an IMAX film, and is mixing "**StepMom**" with **Randy Thom**, C.A.S. Randy is also sound-designing the show. Summers will also be mixing "**A Bug's Life**" for Walt Disney Pictures with Sound Designer **Gary Rydstrom**, C.A.S. **Peter Kurland**, C.A.S. is currently production sound mixer on Warner Brother's "**Wild, Wild West**." **Philip Perkins**, C.A.S. has been doing both both production and post-production work. Films he's worked on include: "**The Intersection**," "**Punch the Clock**," "**Life**," "**An Everlasting Embrace**," and "**Trav's Travels**." **Kim Ornitz**, C.A.S. is currently working on a tragic romantic farce called "**Cruel Inventions**." He is joined by his long-standing friend **Beau Baker** as boom operator and the irreplaceable **Richard "Dick" Hansen** as second boom and cable. **Bob Israel**, C.A.S., has been working on numerous commercials, the most recent a Sattelite Films/Chapstick ad with Olympic Champion **Picabo Street**. **Rob Young**, C.A.S. is currently working on "**I'll Be Home For Christmas**," a comedy for Disney. **John Coffey**, C.A.S. and crew of **Todd Russel** and **Tim Salmon** have just finished back-to-back TV pilots for Disney and Fox -- "**Man Made**" and "**To Have and To Hold**." **Mark Ulano**, C.A.S. is currently on MGM's "**Rescue Me**," being shot in LA. **Ken S. Polk**, C.A.S. recently completed "**Wicked**" and "**Mr. Jealousy**" at Warner-Hollywood Studios, both films for spring release. He is now putting final touches on **Andy Garcia's** new film "**The Scalper**" at Warner Burbank. **Don H. Matthews**, C.A.S. and his crew, **Charlie Bond** on the boom and **Rock Walker** as second boom and utility tech, start two TNT MOW's for "**Babylon 5**" in the near future.

- Continued on the next page -



MORE BEEN THERE, DONE THAT ...

A welcoming party was held at the Universal Sound Facility on April 23rd for new mixers, **Rick Kline, C.A.S.** and **Chris Carpenter**. They're at work on "**Basketball**" and New Line's "**Pleasantville**" this month. Other activities at the Universal facility include **Peter Reale** and **Roberta Doheny** dubbing the pilots for "**Turks**," "**Providence**" and "**Hollyweird**." **Bill Nicholson** and **Tom Meloeny** wrap up this season of "**Law & Order**," then dub the pilot of "**The Invisible Man**." Jumping from one monster project to another, **Steve Maslow** and **Gregg Landaker** finished up work on "**Godzilla**" at Sony and begin working on Disney's "**Mighty Joe Young**," directed by **Ron Underwood**. **Mike Casper** and **Dan Leahy** complete Universal Pictures' "**Virus**" and October Film's "**Safemen**," while **Andy MacDonald** has been focused on mixing numerous trailers and special projects while continuing on "**Sliders**." ADR mixer **Alan Holly**, is busier than ever working on a variety of projects including Twentieth Century Fox's "**Dr. Doolittle**" and "**Bartok, the Magnificent**," along with Universal Picture's "**Basketball**" and Dreamwork's "**Small Soldiers**." **Tom Brandau, C.A.S.** is on "**Frost**" at Warner Bros. The film stars **Michael Keaton, Kelly Preston, Mark Addy**. **Aurelio Martinez** is the production sound mixer on "**Pecata Minuta**." Shooting north of Spain in Bilbao, the **Ramon Barea** picture will be opening in September at the San Sebastian Film Festival. **Bob Descahine, C.A.S.** is returning to Todd-AO West. His third time to work Stage B, Bob looks forward to the new renovations to be completed by the end of May. **Richard I. Birnbaum, C.A.S.** will be mixing the CBS Movie of the Week "**Monday After the Miracle**." **Paul Ledford, C.A.S.** started the new year mixing **Rand Ravich's "The Astronaut's Wife."** **Linda Murphy** was on boom with him New York City, while **Keenan Wyatt** was the boom operator for the completion of the project in Los Angeles. **Wolf Seeberg, C.A.S.** mixed another series of commercials with a WWI theme for Diesel Jeans who won the Palm d'Or at Cannes last year. **Roger Guerin** was kept busy this spring by eight documentaries for NHK. The whole project was recorded, edited and mixed at AirWaves studios in Vancouver. **James H. Coburn IV C.A.S.** is currently working on "**Black Scorpion**," a television show being produced by Concorde / New Horizons. They will be in production until mid-July. **David Fluor, C.A.S.**, having just completed "**Paulie**" for Dreamworks with **Don Digirolamo**, and **Adam Jenkins**, is now putting the finishing touches on "**When Trumpets Fade**" for HBO, and an independent film, "**Goosed**" starring **Jeniffer Tilly**. **Mike Hall** is slated to begin May 6th as production mixer on "**Pledge of Innocence**" for Diamond Mosaic Productions. **Glenn Berkovitz, C.A.S.** is pleased to find that commercials and feature reshoots can keep a mixer pretty busy. **Darren Brisker** has just completed the CBS pilot entitled "It's True!" **Gavin Fernandes** has been mixing two features -- "**Hathi**," an Indian film mixed in Canada and a film for **Cirque de Soleil** called "**Alegria**." **Geoffrey Patterson, C.A.S.** is currently working on "**Forces Of Nature**" for Dreamworks. The Wilshire Stage's **Rick Alexander** and **Christian Minkler** have finished the mix on "**Black Dog**," while **B. Tennyson Sebastian III** and **Jeff Payne** have just completed "**Slums of Beverly Hills**," and "**Chasing the Kidney Stone**" and are currently working on "**Murder of Crows**." **Tony Jenkins** and **Tom Gerard** recently completed the MOW "**Brave New World**" for Universal Television. At EFX, **Ken Teaney, C.A.S.** and **Marshall Garlington** have recently completed the highly acclaimed IMAX film "**Everest**," the new **Jada Pinkett Smith** starrer "**Woo**" for New Line Cinema, and are currently working on the new **Wesley Snipes** vampire thriller, "**Blade**." Also at EFX, **Larry Benjamin** and **Liz Sroka** are wrapping the fifth and final season of "**Babylon 5**," **Alex Gruzdev** and **Joel Smith** mixed "**Tinseltown**," and **Eric Thompson, C.A.S.** recorded the ADR and foley for "**Blade**" and the pilot "**Martian Law**."



*"Been There, Done That" would like to hear about the projects you've been mixing lately.
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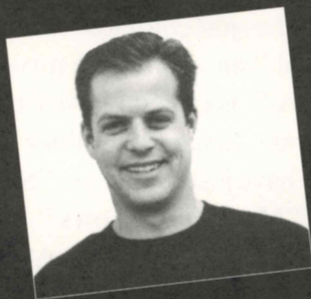
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