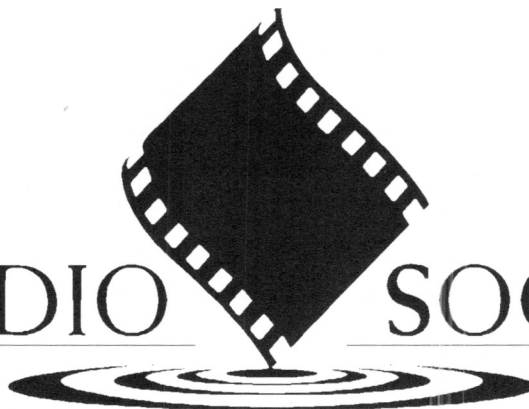


Journal of the CINEMA AUDIO SOCIETY



"Dedicated to the Advancement of Sound"

Nominees for C.A.S. Sound Awards Announced

The final nominees for the 2000 Awards for Outstanding Achievement in Sound Mixing have been announced by The Cinema Audio Society. Determined by a written balloting of the C.A.S. Full Membership, the top nominees in each of the four categories will now be submitted to the membership in another balloting to select the final winners.

The winning production and re-recording mixers will be revealed in a sealed-envelope ceremony at the 37th Annual C.A.S. Awards Banquet, to be held on March 3rd at the Sheraton Universal Hotel.

The nominees for outstanding achieving in sound mixing in the four categories are:

Feature Films

Castaway

Gladiator

The Patriot

The Perfect Storm

U-571

Television Movie-of-the-Week, Mini-Series or Special

**"The Beachboys - An
American Family"**
- Part 2 -

"Dirty Pictures"

"Dune"

"On The Beach"
- Part 2 -

"The 70's"
- Part 1 -

Television Series

C.S.I.
Crime Scene Investigation
"Crate and Burial"

Law and Order -
"Standoff"

Sopranos -
"Commendatori"

Star Trek Voyager -
"Exodus"

The West Wing -
**"In The Shadow
of Two Gunmen"**

Television Variety or Music Series or Special

"Beatles Revolution"

**"Good Grief Charlie
Brown: A Tribute To
Charles Schulz"**

"Napoleon"
- Part 1 -

**"No Way Out -
The Fall of Saigon"**
- Part 2 -

**"On Our Own Terms:
Moyers On Dying"**
- Part 1 -

In addition to the C.A.S. Awards, the Career Achievement Award will be presented to production mixer Jim Webb (see interview on page 3).

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"Who Says Sound Guys Aren't Funny?"	- Pg. 7
"C.A.S. Recap 2000"	- Pg. 8

NOTEWORTHY

Members Get Complimentary Admission

This year, more studios and distributors have begun to recognize the C.A.S. membership card for free admittance to theatrical films during awards season. The number of organizations recognized for complimentary admission has grown substantially in recent years, and the C.A.S. figures prominently among them. Don't forget to show your C.A.S. card at shows that are under awards consideration.



C.A.S. Pins

The Cinema Audio Society now has an official pin, which will be provided to all current and new members. C.A.S. secretary Ed Somers presented the Board of Directors with five possible designs, from which the Cloisonne design was chosen.

Other ideas researched include a 25-year pin, as well as a Board of Directors and Officers pin. If you have any comments or suggestion on this subject, please contact Ed Somers at: service@locationsound.com.

A Mixer For Mixers

On February 8th, The Cinema Audio Society held a general membership meeting at the newly remodeled Todd-Burbank studios. The event was a combination of open house and social.

Chris Haire, C.A.S. led a tour of the facility, which included the digital Harrison console on which he and his crew mix "Star Trek Voyager."

John Ross, C.A.S. demonstrated the studio's four terabyte file server, which networks the entire facility and extends to sister facilities in the Southern California area.

The C.A.S. plans to have more open house meetings throughout the coming year. If your facility would like to host such a meeting, please call Laura at the C.A.S. Office at (818) 752-8624.

WE WANT YOU! in the C.A.S. Directory!

C.A.S. Members - send us pictures of you at work to put in the upcoming C.A.S. Sound Directory! We will put in as many as we can. Please send pictures to the C.A.S. Office at 12414 Huston St. Valley Village, CA 91607, and include a self-addressed envelope if you want the pictures returned to you. And don't forget to return your individual directory listing form!

New Members

Active

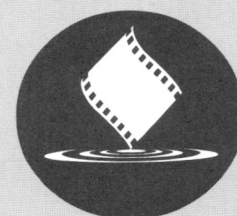
Carlos Agosti
Joseph R. Barnett
Joseph C. Biscotti
David M. Boothe
Eric Cohen
David Concors
Peter J. Devlin
Gavin R. Fernandes
Tom Fleischman
Kimberly A. Foscatto
Gary French
Michael L. Jordan
John D. Midgley
Steven A. Morrow
Tom Regal
Urmaz J. Rosin
Sean Rush
Kevin Sands
Matthew Sheby
Carlos Solis
Orest Sushko
Mark Weingarten
Bob Wright

Associate

Devendra D. Cleary
Deej L. Jones
Karen Kalish
Phillip W. Palmer

Student

Matthew Sheeby



Interview with Jim Webb - Pt. 1 -

- The Recipient of the 2000 C.A.S. Career Achievement Award -

by Bob Gravenor, C.A.S. and Mark Ulano, C.A.S.

Jim Webb began his college education at Northwestern University in Evanston, Illinois in the late 1950's. He soon decided that he wanted to be involved in film -- film sound and particularly music. His interest in those fields and his willingness to experiment in new areas of film sound recording coupled with a determined self-motivation are what have led Jim to become one of the foremost production sound mixers in the motion picture business.

Jim transferred to USC in his sophomore year. He completed his education there and promptly got drafted. He served in the Army from 1962 until 1964.

Upon his discharge, he went back to the USC Film Staff for a year, and then got a chance at entering the business. KTLA Channel 5 had a slot open up that paid \$20 a week less than all the other contracts. Jim took it and got his card. After a year he moved over to KNXT Channel 2. Because of the Union seniority system that existed at that time, he was limited to working on newsreels, documentaries and commercials. He worked in those areas until 1967.

At that time he met up with Pierre Adidge and formed a small production company. They did the sound and picture for music concert films for Channel 28. Films on Peggy Lee and Mason Williams were followed by a Creedence Clearwater special that so impressed A&M Records that they committed to film the upcoming Joe Cocker tour using Jim as the supervising sound mixer. What followed was the landmark film "Mad Dogs and Englishmen."

After doing "Elvis On Tour," and with the passing of his friend Adidge in 1974, Jim decided to go to work as a mixer in the field. He wound up getting a fateful call to do a film with director Robert Altman. Altman was looking for someone to do a multi-track recording during the filming of his next



feature, to allow him flexibility in his improvisational style while still capturing a high-quality production track. It was an innovative idea, with a lot of problems and risks involved.

Jim's background in multi-channel concert films suited him perfectly for the job. He ended up doing six films with Altman, including "California Split," "Nashville," and "The Wedding."

He's also worked with directors Mark Rydell, Francis Ford Coppola, Wim Wenders, Paul Schrader, Adrian Lyne, Paul Mazursky, Robert Redford, Garry Marshall and Alan Pakula.

Jim received the Academy Award for Sound for his work on "All The President's Men," as well as another Oscar nomination for "The Rose." He also won the British Academy Award for Sound for "Nashville," and has received three other BAFTA nominations. In addition to the Altman films, a small sampling of his extensive resume includes "The Onion Field," "The Long Riders," "One From The Heart," "Flashdance," "Down And Out In Beverly Hills," "The Milagro Beanfield War," "Pretty Woman," "Noises Off" and "The Limey."

CAS: Jim, how did your association with Robert Altman begin?

JW: Bob was looking for somebody to do a multi-track film and he'd interviewed two other mixers -- but I guess nobody wanted to try the multi-track thing. He had an engineer named Jack Cashin who was pretty familiar with multi-track equipment. They had the system together, but they didn't have any concept about what they wanted to do with it or how they were going to use it. So I went in for the interview and I needed the gig, and I thought "what the heck -- one show? Sure, I'll try that." I'd been up to my ears on multi-tracks in concert films anyway.

So I thought about it and realized that if they used open mikes it was going to give them too much additive background. So I said the only way that this makes any sense is to put radio mics on everybody. That was my basic contribution to the project.

CAS: But it turned out to be more than one show with Altman, right?

JW: That's right. So I started out figuring I was only going to do one show and it wound up being four that he directed and

Continued on page 10

TECHNICALLY SPEAKING

by Ed Somers, C.A.S.

What is IFB?

Let me ask you a mildly technical question. Do you know what IFB is? Do you really know what IFB stands for, and how it is used?

The term IFB is probably one of the most misunderstood terms used in audio today.

Well, I have been using the term for years, and I sort of thought I kind of maybe knew what it meant. Someone recently asked me what IFB stands for, and how it is used, and I had to

admit that I really did not know, so I decide to find out.

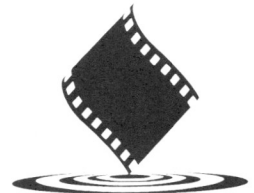
I talked to Murray Porteus, one of the engineers at RTS, who explain it all to me. RTS is a preeminent manufacturer of wired intercom systems for the entertainment industry. You usually see their systems used on stage shows and three camera shows etc.

IFB stands for "Interrupted Feedback", or "Interrupted Foldback". This term IFB only applies with "On Air or On Camera" talent wearing an ear monitor. The "On Air" talent will be listening to program audio, usually set up in mix minus mode. The term "Mix Minus" in this case means the talent hears everything except themselves. When the director or anyone else on the communications system wants to talk to the "On Air" talent they

switch on the IFB which interrupts the program audio, so that the talent can understand the instructions.

The film and television industry has adopted the term IFB to refer to any type of "In ear" monitoring or communications system, and it is technically incorrect.

Editor's note: It is with regret that the Cinema Audio Society announces the decision of Ed Somers to retire from the Board of Directors. Ed has dedicated countless hours to the C.A.S., as Board Member, President and Secretary. He is largely responsible for major reorganization of the C.A.S., publication of the C.A.S. Journal, and the "Technically Speaking" column of the past few years. His efforts and inspiration will be missed.



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Loudness - Relinquishing Control

by Randy Thom, C.A.S.

I've been doing professional sound work since the early 1970s. Oh, and I'm a geezer, too. I avoid loud parties, loud concerts, even loud restaurants and bars, and certainly movies which are all bombast and no subtlety. But I love great film-making. And I'm convinced that the best film-making happens when individuals called "Directors" have complete creative control of the process. Terrible films get made that way too. But if you don't give Directors control then what you get is mediocre product -- least common denominator film-making by committee, film-making by focus group, etc.

I think lots of sequences in movies have average levels which are too loud. The problem isn't limited to movies, of course. A couple of days ago I attended the Cirque du Soleil show called "O," which had many moments louder than anything in "Cast Away." I was frequently putting my fingers in my ears.

There is a standard playback level in movie theaters, but hardly any theaters adhere to it with consistency. Most films, by the way, are played too low in my opinion. The first granny who complains is enough to cause the movie to be turned down so low that you can just barely hear the

dialog in the back of the room. I think this is an outrage. To me, there is very little difference between turning down the volume just because a few people complain, and editing out a sex scene because a few people complain. I think movies should be played as loud as the Director wants them to be played, even if that Director has the bad taste to make the entire movie way too loud. If it's too loud for you, then you should leave the theater, getting your money back on the way out.

I also agree that louder is not necessarily better. But if we need to be able to control how loud we listen to everything, then I guess we shouldn't dare to go to live performances of symphony orchestras either, right? We should listen to Beethoven's Fifth at home so that we, not Beethoven or the Conductor, can decide how loud it should be played. I don't think so.

Obviously, changing the volume doesn't change the script, but it does affect the way the audience perceives the story, which as far as I'm concerned is approximately the same thing. That's why watching a movie on a standard television screen is such a vastly different (and usually inferior) experience to watching it in a great movie theater with a reasonably behaved audience. The script hasn't changed, but your

perception of it will be different.

It's a naive view of film storytelling to think that the script and the acting are all that really matter. That is what lots of people do think, of course, including most so-called film critics. I agree that those two elements are the two most important elements in a typical film. And it's true that if you can see the actors and understand the dialog, even on a bad television screen with lousy sound, then you'll know it's a good story. But crafts like Production

Design, Cinematography, and yes, SOUND, can add enormously to the story in ways that will be obliterated by mediocre reproduction. "Lawrence Of Arabia" is a glorious experience in a great theater. On a television it's diminished, maybe not fatally, but seriously.

Part of giving the Director control of the process is allowing the Director to determine how loud the movie is going to be played. They may screw it up. They may play it too loud. I may walk out of the movie, or plug my ears as a result. But it's their call.

Randy answered some questions posed by the C.A.S. on the Loudness topic:

CAS: Do you think that, in general, films today are played back in theaters at the levels they

Continued on page 18

Our Best just got Better!

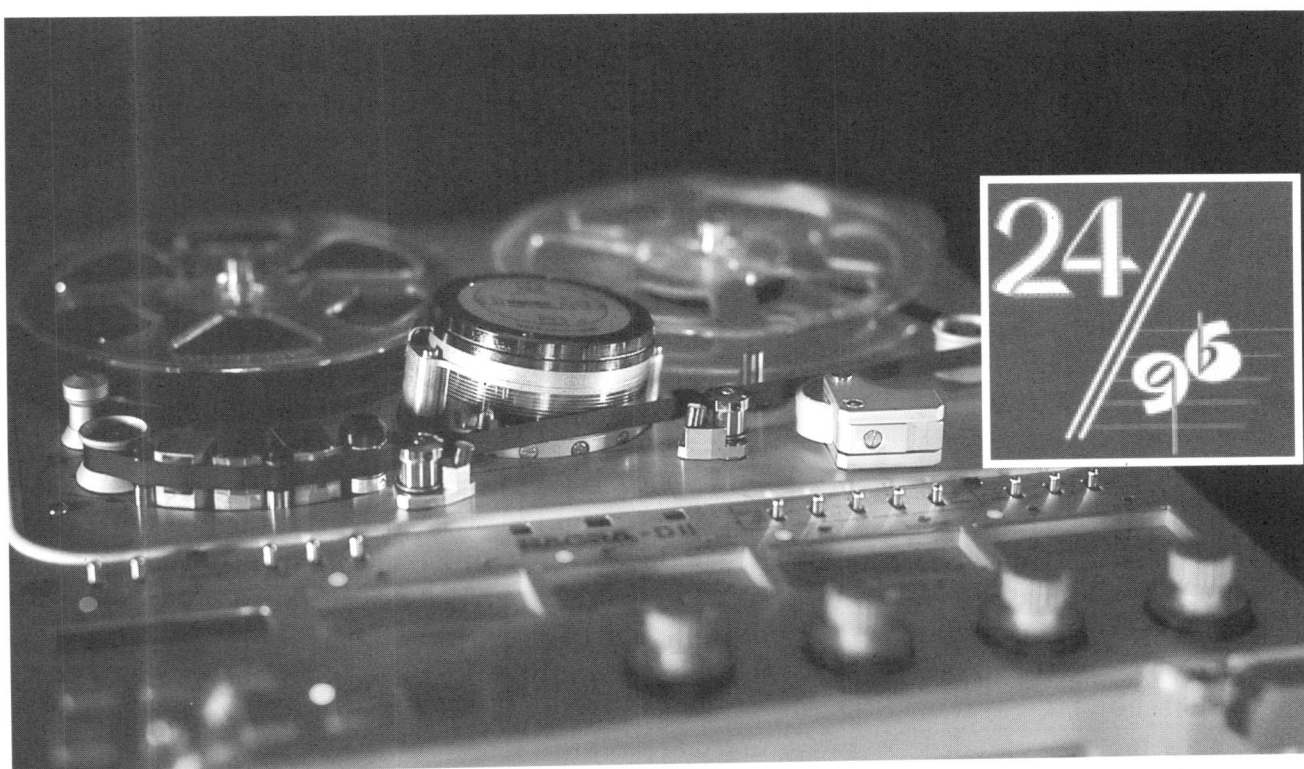
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WHO SAYS SOUND GUYS AREN'T FUNNY?

If Sound Were Picture

- Excerpts from The C.A.S. Web Board -

If sound were picture
And picture were sound
There'd be a few changes
Coming down

When you'd look at the budget
It'd be perfectly clear
That the bias was decidedly
Toward the ear

Sound would be production
Picture would be post
We'd get to start first
And we'd get the most

Hell, we'd dub for a year
Edit for two
We'd loop every line
And make up some too

Foley would be spotted
Props would be bought
A channel every character
Principle or not

We'd score way too much music
And throw most of it away
Like picture folks do
Day after day

We'd have alternates for alternates
And alternates for those
Charge \$5000 and hour
While the director chose

Star mixers, supervisors
And foley artists too
Would be above the line talent
Not referred to as crew

And when sound was finished
When we've blown the whole wad
That's when we'd turn over
To the picture squad.

By George Borghi

"If a tree falls in a forest and no one is there to hear it, does it make a sound?"

Well, if you're reviewing the "tree falling" footage and there isn't accompanying sync sound on the field DATs, you should go back to the sound reports which will inevitably be marked MOS because of a hasty decision made by the 1st AD under incredible time constraints, lack of sleep, and inhuman amounts of stress. The Production Sound Mixer probably didn't put up a fight after days in the field working overtime without good craft services and trying to squeeze one drop of respect out of the crew with brief interrupted diatribes about how sound really IS important. Therefore, in post-production, some scrawny, baggy-eyed social outcast foley artist who sees 5 minutes of daylight a week throws his back out trying to fit a tree trunk through the door of the foley stage. After the production company blows the little money they had left for post on the lawsuit, they send two lackeys out on a 5 hour field trip to the middle of nowhere with a "my first Sony" tape deck and a hatchet. In the mix they choose to keep the scene silent and cover it with score. After test screenings in LA, the executive producer decides the film would score higher without the scene and it is ultimately cut.

Joshua M. Chase

Laws of Sound Design

- 1.- Doors always squeak.
- 2.- Microphones always feedback.
- 3.- All bicycles have bells -- so do all churches, and they always ring.
- 4.- When in San Francisco you always hear a cable car and/or a fog horn.
- 5.- Whenever there is a full moon there is either an owl or a wolf howling in the distance.
- 6.- If you are near water, you will hear the cry of a loon.
- 7.- Blood will always squish when oozing from a wound.
- 8.- Bullets always ricochet, and they must travel pretty slow because the rico is 1/2 second later.
- 9.- There are non-stop bubbles underwater everywhere.
- 10.- Every button you press on a computer makes some kind of beep.
- 11.- Anything that explodes takes at least a minute to stop.
- 12.- Helicopters always fly from surround to front-speakers.
- 13.- The DJ always turns the music down when actors talk in club scenes.



C.A.S. RECAP 2K



- Some Notable Sound Events of the Year 2000 -

C.A.S. Banquet 2000

*By Melissa Hofmann, C.A.S.
and Glenn Berkovitz, C.A.S.*

The Cinema Audio Society held their 36th annual banquet Saturday March 4, 2000 at the Sheraton Universal Hotel. The C.A.S. Awards for Outstanding Achievement in Sound Mixing, as well as the C.A.S. Career Achievement Award were presented. Emmy winners and Oscar nominees were also recognized.

The proceedings were led by emcee John Landis, as approximately 400 members of the sound community gathered to honor their own. The C.A.S. sound mixing awards were presented to re-recording and production mixers in four categories.

The winner for Outstanding Achievement in Sound Mixing for a Television Variety or Music Series or Special was "Ray Charles in Concert" - production and post-production mixer Bob Wright. The winner for Outstanding Achievement in Sound Mixing for a Television Series was "The Sopranos" - "I Dream of Jeannie Cusamano" -mixers were Adam Sawelson, Todd Orr, Ron Evans and Matthew Price, C.A.S. The winner for Outstanding Achievement in Sound Mixing for a Television Movie or Mini-Series went to "Joan of Arc" (Part 2) -

mixers Lou Solakofski, Orest Sushko and Urmas Rosin. The winner for Outstanding Achievement in Sound Mixing for a Motion Picture was "The Matrix" - mixers John Reitz, Gregg Rudloff, David Campbell and David Lee.

The Cinema Audio Society's Career Achievement Award was presented to Buzz Knudson - Oscar winning re-recording mixer and former President of Todd-AO Studios. The Award was given in recognition of Buzz's 48 years of crafting the sound of Hollywood's top feature films, and serving as an audio consultant to many notable filmmakers. Present at the banquet to help give tribute to Buzz and tell their own tales of working with Buzz were William Friedken, Warren Beatty, Todd-AO CEO Sallah Hassanein, John Landis (also serving as the evening's emcee), Chris Jenkins and representatives from virtually every Hollywood studio.

A great time was had by all, and many declared it "the best banquet ever!" Congratulations to all the winners and nominees - we hope to see you all at the 37th annual banquet.



Sound Preservation and Restoration in the Digital Age

The C.A.S. held a general membership meeting on Thursday September 7th, 2000 at the Wilshire Stages.

The meeting began with a tour of the Wilshire Stages facility by our host Paul Rodriguez. Wilshire has 3 mixing stages as well as an ADR/Foley stage and editorial facilities. The tour ended up in the main dubbing stage for a presentation by Bob Heiber and James Young of Chace Productions, Inc. on "Sound Preservation and Restoration in the Digital Age."

Chace Productions is well known for its soundtrack restoration, preservation and remastering services, having done work on many films including "Gone With The Wind" and "The Wizard Of Oz." Bob Heiber is the president of Chace Productions and has been involved in film sound preservation for 10 years. James Young started the restoration department at Chace. Both of these men have a great respect and historical appreciation for film sound.

In this digital age, there is a mind set that anything can be fixed. This has provided a great challenge to try to do just that. Preservation was defined as making a technical copy of a soundtrack to preserve access to it. This includes trying to play back old

Continued on page 20



C.A.S. RECAP 2K



- Some Notable Sound Events of the Year 2000 -

Emmy Sound Winners For 2000

- Best Sound Mixing for a
Comedy Series or Special -

'Ally McBeal'
"Car Wash"

RERECORDING MIXERS -

Peter R. Kelsey, C.A.S.

Nello Torri, C.A.S.

PRODUCTION MIXER -

Paul M. Lewis

- Best Sound Mixing for a
Variety or Music Series or
Special -

**'Cher: Live In Concert - From
The MGM Grand In Las Vegas'**

PRODUCTION MIXERS -

Chris Lord-Alge

Guy Charbonneau

Don Worsham

Bob LaMasney

and

'The Kennedy Center Honors'

RERECORDING MIXERS -

Bob LaMasney

Bobby Elder

PRODUCTION MIXER -

Edward J. Greene

Continued on page 17

Sync Sound in 1895

By Walter Murch, C.A.S.

I just finished an interesting project a while ago - synching something up for the Library of Congress, sent to me via Rick Schmidlin (the producer of the restored "Touch of Evil").

It was an Edison film from 1895 featuring William Kennedy Laurie Dickson (the real inventor of motion pictures at Edison's lab) playing a violin into a big megaphone. Two of Edison's guys are dancing on the lefthand of the frame. I was also sent the soundtrack to it, which had lain in a bin of broken Edison cylinders until it was finally put together recently. Someone had made the connection that it belonged with this film fragment (17 seconds).

The film was in the hands of the Library of Congress, the sound was at the National Park Service, so there was a lot of intergovernmental agency red tape to work through. It was sent to me, as a neutral mediator, to put in synch.

The problem was that the film was shot at 40 fps, not 24, and the sound was running wild on a cracked 1890's cylinder. Sean Cullen, my assistant, digitally crunched the film to 30fps (video) and I then found various possible synch points and adjusted the length of the track accordingly, using the time-stretching and compressing powers of the Avid.

Before the film begins you hear someone say "The rest of you fellows ready? Go ahead!" (the first "speed" and "action" captured on wax).

I guess it is now officially the oldest synchronous film in existence, beating the previous recordholders by 25 years or so. There was a "pre-synch" article about it a couple of years or so ago, by Patrick Loughney, head of film and television at the LOCongress.

As far as we can tell from Dickson's writing and the circumstantial evidence about the Kinetophone machines that were manufactured, there was not what we today would call "sync." The sound and picture did move at the same time, but whether there was actual mechanical linkage at the time of recording or reproducing is a question yet to be resolved.

It was very moving, when the sound finally fell into synch: the scratchiness of the image and the sound dissolved away and you felt the immediate presence of these young men playing around with a fast-emerging technology.

In an upcoming issue of The Journal, Walter elaborates on this amazing historical finding and his experience reassembling it.



"Webb" - *Continued from page 3*
two that he produced. Something like that. '77 was my last one with him. I did "A Wedding" and then went off to do some other things.

CAS: Why was multi-track so important for Altman to use?

JW: It was brought on by the film "McCabe and Mrs. Miller," and the frustrations of shooting that. Bob has a particular style of improvisation when he directs, and for the production mixer, as hard as you try, you still can't possibly guess how it's going to go or how it's going to be used or cut.

Jack Cashin came up with the solution -- that if you don't know what you're doing now and you want to do it later, you put it on multi-track. It was logical. Jack had scouted out the equipment and found Stevens. It could be portable, and Jack suggested some design changes, such as the VSO. We needed to make it battery operated, so we convinced John Stevens to make a 12 volts DC to 60 volts DC converter, which could be fed by a large motorcycle battery. The Stevens machine drew two amps in standby and six in record, so we could get a day off of the battery. The only trouble is John didn't tell us the chopper circuit whined like a banshee in the two to three kilohertz range -- right in the voice range -- so you could hear it. And when we put it next to the machine, it interfered with the bias oscillator. So we had to take it off the cart and cover it with blankets.

We actually had the whole battery-operated set up on a moving bus, shooting dialogue between Reno and Truckee in 1974.

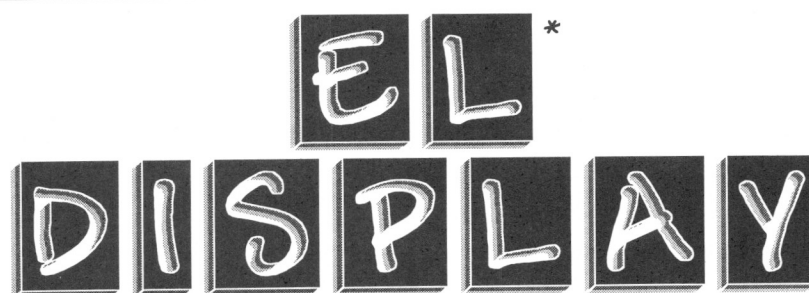
CAS: What was that first film?

JW: "California Split." When Bob hired me, he didn't know which one he was going to do first. In his mind, he had this set-up envisioned for "Nashville." Luckily for me, "California Split" went first. It was a much smaller picture.

When I did the music re-recording on "Let the Good Times Roll" I had a little trouble with some slippage between the 6-track music and the 3-track audience surrounds. There was

some phasing going on and I was real nervous about that. I didn't know whether that would be detectable in dialogue or not. So I was committed, at least in the first picture, to get all the dialogue on three tracks so we wouldn't have any of that slopping around. Well, it turned out not to be a problem, but you don't know that until you try it. Because dialogue is of such short duration, you really don't hear track phasing like that. You will hear acoustic phasing between the mics, but you can get rid of that. Which is what Richard Portman found out right away.

CAS: That's one of the great things about the multi-track system.



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JW: Yeah, it's important. It's just as important to be able to throw out the stuff that's getting in the way, as it is to keep the stuff you want.

CAS: So how did you keep all the tracks straight while using the Stevens machine?

JW: We had to keep a detailed log. That was really important, because you had to put information down about the tracks. I mean, you couldn't just write "sound," you know, like you did in mono in the old days or later on in 2-track. So we kept a real accurate log sheet. I would go to Bob before the shot and ask him who he wanted to hear. And he always had an answer for me.

He'd always give me everybody he wanted to hear. I'd mic those people, until all the tracks were gone. And at the end of the scene, I'd go up and I'd ask him, well, who do you want to hear in dailies, because we'd have to break it in half, to two 3-tracks. That's what he would run in the dailies. He'd give me the three most important ones that he'd want to hear. So I'd do A and B roll assignments on the log sheet. He had taken some Kem editing tables and modified them for 3-track. We had something like six pre-amps built into the Kem and his projectors had 3-track heads on them as well. Of course, when they ran the dailies at Columbia or wherever, they were only going

to hear the first track. Sure enough, I get a call pretty soon from the sound department, asking what happened to the rest of the voices.

CAS: So no one had done this before?

JW: Actually, I think they had. I believe someone had done some scenes in multi-track on a police picture. I think the only claim that can be made is that Bob was the first one to use multi-track all the way through a film. It wasn't a real new idea, but maybe the application of radios all the time was.

I know that multi-track has been used on scenes here or there when there was a lot of stuff going on, which, of course, is where multi-track works best.

CAS: How about on the soundstage?

JW: On a stage it's hard to fill it up. Francis wanted to commit to multi-track on "One from the Heart" and his first idea was to do it in 16-track. I talked him out of that. He had a concept where he wanted the mics to turn on automatically when the actor moved over near one of the microphones. I said "why don't you let me pick the tracks and we'll just do it a little more conventionally?" I think his concept would have been pretty hard to glue back together.

CAS: What format was "California Split" finally released in?

Continued on next page

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"Webb" - *Continued from page 11*

JW: Mono. But Richard Portman did a 3-track stereo magnetic mix of it. No surrounds. Left, center and right only. And it was unbelievable.

We had started doing what we called sub-conversations as an experiment. It really was just conversations in scenes with a lot of extras and stuff, that didn't have anything to do with the movie. None of it scripted or anything. It was all ad lib stuff. The one I remember in particular was a restaurant scene with scripted dialogue between the actors basically in the center. Two guys sitting in a booth, talking. We went ahead and miked a lot of the other booths and the waitress taking an order, and Richard went through and positioned all that stuff with pan pots so you had real, actual placement on the screen and it was just amazing. I'll never forget it. I fell out of my chair when I saw it.

They brought that print, double system, to Nashville, where we were shooting to show it to Bob. We put it up in the theater -- this was in the days before THX came in and made everybody clean up their act -- and we couldn't get any sound out of anything, except the center channel. Jack Cashin and I spent hours rummaging around trying to find out why it didn't work. Finally we crawled up behind the screen and looked in the speaker boxes and all the speakers were gone on the left and the right side. The guy had sold them! Unfortunately that freaked Altman out. He said "There's no way I'm

going to release this in 4-track mag if that's the typical theater situation!"

CAS: So it was released in mono?

JW: Yeah

CAS: What happened to Richard's 3-track stereo mix?

JW: Kay Rose went back looking for the elements to see if she could find anything. But she couldn't locate that track. Richard said it got erased. So, sad. Because it was a great mix. It was all Richard's idea to leave the surround out -- just amazing.

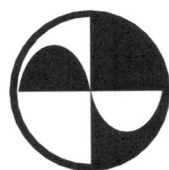
We had a lot of effects. Because "California Split" had only two main characters, it left

me with the freedom to get a lot of effects -- gambling effects and stuff like that -- and it was a kick in the ass to do.

CAS: How did it prepare you for "Nashville?"

JW: When we got to "Nashville," we simply pulled out all the stops. "Nashville" was 25 actors and eight tracks and I think we had eight radios. It wasn't until I got to "A Wedding" when I came in one day and Bob said "Don't you think we need some more radios?" And I said "Well, we've got eight, or nine." Whatever it was. And he says "I think we need eight more."

On "Buffalo Bill" he had discovered that we could actually



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run two 8-tracks. I had gotten trapped on that film because they had a real band there. I was constantly having to steal the guy out of the transfer room to do the music, because I was all tied up with dialogue. By the time we got to "Nashville" we were doing a lot of dialogue and I was unable to do the music as we had intended. My tracks were filled up with dialogue all the time. I simply didn't have enough tracks. We wound up hiring Johnny Rosen and Gene Eichelberger with a 16-track in the Fanta truck. They did the Opryland stuff and the other large music set-ups. And they did a good job.

You never knew what was coming at you. There was a scene in "California Split" where Elliot

Gould sits at a piano bar and talks to the piano player and then winds up singing a duet with her. The piano had tacked hammers and the lid had to go down. Well, I found out we were going to do this about two minutes before we shot it. I didn't have any piano mikes with me and I said "Oh my, God." So, in desperation I grabbed two ECM-50's and opened the lid and taped one to the crossbar one way, and faced the other one the other way. Then I went back to the console and turned the equalization knobs as far as they would go and went for it. And it didn't come out too badly. I had two radios and two piano mikes -- a total of four tracks involved.

I thought "Geeze, I can't tell

anybody in Nashville that I did this. They'll laugh me out of town. Lavalieres on a piano? Are you crazy?"

Then I recorded one of the smaller sessions in a little club in Nashville because it was a small music piece. So Gene's watching me, and I'm taping lavalieres here and there. Next thing I know, when we get to Opryland, he comes over and says, "Can I borrow all your lavalieres?" And he's got them taped to fiddles and to every instrument he can find, because they gave him pretty good isolation. The ECM-50 was a pretty good little mic -- one of the first electrets and it worked out pretty good, so, my worry that they were going to laugh at me in Nashville turned out to be unfounded.

CAS: You were really bending the extremes of what available hardware there was at that time to accommodate a new idea.

JW: I would have killed for UHF radio mics in those days. We had VHF mics and by the time we got to "A Wedding," we had bought all these mics and there was nobody to sort out the harmonic interference and we had terrible problems. It was all we could do to get some of them to work because they were just getting squashed.

CAS: How did you deal with keeping track of everything? Just keeping accurate logs must have been a nightmare.

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Continued on next page

"Webb" - *Continued from page 13*

JW: Well it finally got so busy I had to have somebody to keep the log. The cable guy would set the snake up and go out there and find out who was miked and then he would come back to me with a marked name tape that I had just enough time to put above the pots before we rolled the tape. You just watched the meters and laid it down at 100 percent.

Chris McLaughlin, the boom man had notes on where the mics were and he'd take them off one set of actors and put them on the next set as the two cameras worked their way around the room. By then we had 50 actors and two 8-tracks -- we'd doubled the format straight across the board, so it really got busy.

The funniest thing was that we decided we were going to build a new console, and we wanted a "solo" function. We thought that this would really be neat because then we could find out where the problems were. The first time I used it, I was working my way through the solo functions, thinking this is pretty neat, and then all of a sudden the shot was over. And so it just doesn't work, because you only hear one piece of a mic at any given time, and have no real idea what has happened in the scene. There's no time to solo. The only thing you can really do in multi-track is to preview each one before you go, when they're all cookin'. You push 'em up. It's gonna be a Tower of Babel in your ears anyway, but you've got your meters. You let 'em fly and

somebody's going to have to fish it out later.

CAS: At an early stage, were you doing an onsite dailies mix?

JW: I was. I did a thing with a Nagra where I floated it off the monitor. There were four monitor busses on the board we built.

CAS: Were you watching video while recording?

JW: No, it was before that became popular. And I didn't even really need it because it didn't matter what they were looking at, as long as you had all your tracks, you didn't really care.

In fact, on "Nashville" I remember we were doing the opening scene inside the studio

and we had stuff miked inside the control room, talk-backs outside, and there was stuff in the booth and everywhere. You just do all this without really thinking of it. I got to the end of it and I thought "Gee, this is kind of strange. We don't have any perspective here at all. It's just all out the window." So I went up to Bob and said "Are we doing this right? Is this going to work? I mean, we're inside, outside, upside down." He said "Yeah, it'll be alright, it'll be okay." I said "Okay." So I went back to the board to get ready to go. And just before he shot, Bob comes over and says "Are you sure we've got everything covered?"

But, you know. You didn't worry about it after a while. It was fun to see where you could

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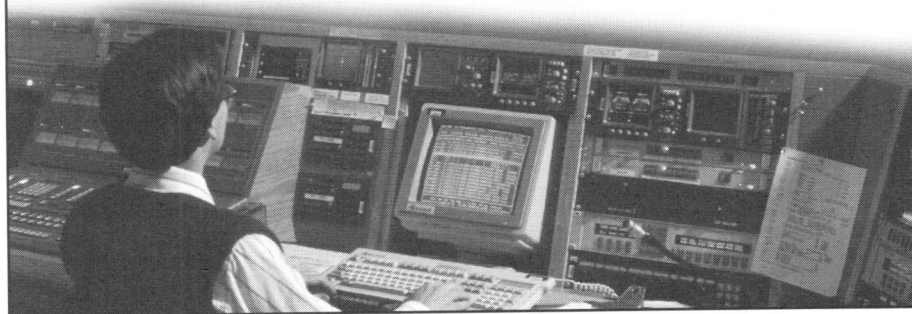


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go with it and how much you could do.

I remember one time in "California Split" there was a shot with three desks in an insurance office and it was a slow zoom through these desks to get to George Segal at the last desk. The first conversation was in Spanish. The second one was something else and the third was in English. I laid them all down.

The next night at Lion's Gate dailies, I prepared, as usual, to mix three tracks into a daily mono presentation, hoping that I could remember what the A and B roll assignments were for a smooth mix on the fly. No rehearsals, no redos. I was working on teaching the editors how to do it so I could sit and just enjoy the dailies. The insurance desk shot came up and I

started with track one and segued through track two, matching the speed of the zoom exactly until camera and sound arrived together at the last desk, where the main dialogue was occurring. At that moment I suddenly realized that I had in fact just completed about the closest thing to a zoom microphone shot as you would ever get. Since it was a fixed position zoom lens shot, I doubt that a single mike could have accurately tracked the speed of the zoom.

CAS: Was it a situation of Bob's shots being a doorway to finding the potential of the equipment?

JW: Well, Bob wanted to shoot real situations and that opens all kinds of possibilities for you.

Multi-track works well just where you think it would, when there are lots of things going on. Or different perspectives going on.

The last time I used it was on "Eddy," a basketball movie with Whoopi Goldberg. They wanted to mic all the trash talk on the floor between the basketball players as they were playing the game. And I told the director "You know they're not going to give you any time or help to sort this out in editorial." So we only multi-tracked the specific trash talk sequences. The rest of it I kept to conventional two-track. Thank God, because in order to give the dialogue cutters time to match the cuts in seven additional tracks, they had to start the final mix with music and effects. It presents a real problem if you're not committed to giving post-production the time for editorial or more time for pre-dubs. It's going to cost more money and takes longer.

CAS: Did you ever use your extra tracks to mike for things other than dialogue? Production effects, for example.

JW: I always tried to carry that through the 2-track, if I could. For instance, on "Long Riders," if I had dialogue on a rolling stage coach, and I had that extra track, I would make a point to hang a mic in with the horses to get the effects. You should always try to get the extra track if you can. But unfortunately these days there's a lot of people with other agendas.

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Continued on next page

"Webb" - *Continued from page 15*

CAS: What do you mean?

JW: Well nowadays you have some sound designers or supervising sound editors who are not too interested in any of the extra tracks you are generating outside of the dialogue. They'll tell you flat out that they don't have the time to deal with multi-track -- just give them the dialogue. But they also have already laid out their own agenda of ideas -- designs if you like -- and fully intend to implement them as much as possible throughout the whole track, utilizing all their systems to do it. I just think it's wrong to write off production track possibilities before you ever start shooting.

CAS: It strikes me as ironic, because the technology and the hardware, is getting much cheaper and better.

JW:: Oh yeah, much better.

CAS: How did that work out for you in "Nashville?" In terms of dealing with the early stages of the evolution of multi-track and the impact, was it worth the extra work and hassle?

JW: Well, when we got to the end of "Nashville" and I sat

through some of the dub, I asked the supervising sound editor, Bill Sawyer, "How much of my stuff made it in?" He turned to me and said, "Are you kidding? There's only three loop lines in this whole movie!"

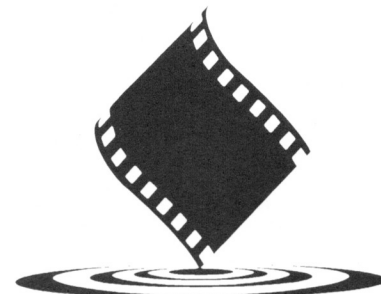
"Multi-track tools used properly on production can give an added value and richness to the finished track . . . if you have a commitment from the post people that they're going to use this system . . . and they're going to make it work, then that's great. But these days, that's a pretty tough thing to do with budgets and everybody slicing time off of post."

But you know, Bob had a premise that he didn't want to loop anything. He'd rather sacrifice a picture than loop it, so it wasn't all that hard to get my stuff in because he was committed to do it. So, if you have a commitment from the post people that they're going to use this system and they're going to make room for it and they're going to make it work, then that's great. But these days, that's a pretty tough thing to do with budgets and everybody slicing time off of post. I had an experience on one show with an actor that mumbled. So I put a radio on him and I split him off. Then one day I ran into the director on the lot and I asked him "Did it work? Was it better?" And he says "Yeah, it was better but it took longer and it cost more." And I said, "Yeah, but it

was better, it was better to do it that way." And he said "Yeah, but it took longer and it cost more. He said couldn't you do the same thing on one track?" And I said "No."

Sometimes there's a concept problem of trying to get people focused on the fact that multi-track tools used properly on production can also give an added value and richness to the finished track. Production sound has production value and you should utilize it.

Next issue, Jim shares his experiences on "All The President's Men" and several of the other films he has recorded.



"Emmys" - Continued from page 9

- Best Sound Mixing for a
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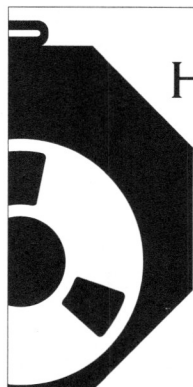
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"Loudness" - Continued from page 5
were monitored at on the dub stage?

RT: No. The vast majority of movies are still played at a lower level in movie theaters than the level at which they were monitored while they were being mixed. That said, more theaters are playing "action films" loud now than was the case ten years ago. And the newer action films generally have higher average levels than ten years ago.

CAS: In your opinion, are people suffering actual hearing damage by their exposure to loud films? If so, do you feel the mixers are to blame?

RT: I don't have any doubt that we're experience hearing loss. The person to blame is the person who is in the drivers' seat during the mix. If the Director of the film allows or encourages the mixers to make the film unrelentingly loud, then both parties are at fault.

CAS: Do you feel that the current controversy over film loudness has all been brought on by the digital medium? Or are there other factors involved?

RT: The maximum theoretical sound level is greater because of the digital release formats. The widespread adoption of these formats by theaters means that many more people than in the past have the potential to being exposed to excessive levels. Blaming "digital," though, is like blaming the Volkswagen

Corporation for your speeding ticket simply because they gave the car the potential to go faster than 55mph. Digital is a tool It can be used wisely or foolishly.

CAS: Can movies be loud without being an assault on the senses? If yes, what would be an example?

RT: Certain moments in certain movies need to be loud. But no movie needs to be unrelentingly loud. It's self-defeating, and the temptation to make everything loud usually comes out of the insecurity of the filmmakers.

Great movie sequences which have used sound powerfully, like "Apocalypse Now," "Eraserhead," "The Black Stallion," "Star Wars," and "Raging Bull" (just to name examples from several genres), always have lots of dynamics. They have loud moments and quiet moments, and each enhances the other.

CAS: What suggestions or comments would you have about the current "loudness" controversy?

RT: The answer is that all of us filmmakers. . . mixers, directors, editors, producers, etc. . . have to be wiser about using this magical box of tools we have. If we choose the sledgehammer too often the result is going to be predictable, and ultimately disappointing.



An Earful on Movie Loudness

- Another View -

by Richard Portman

The reason why films are too loud today is the fact that the restrictions on the storage medium have been removed. When you were limited to the optical clash point you could not load up the mix. Digital allows the idiots to make it as loud as they wish. They don't know the difference between loud and good.

Any time you are subjected to sound pressure levels higher than 90db SPL permanent damage can and will result. The film directors and producers have all gone crazy. No one cares about a fine mix anymore, there is simply too much sound. We want to hear the dialogue but are unable because the music is too loud, this is equally true of the sound effects.

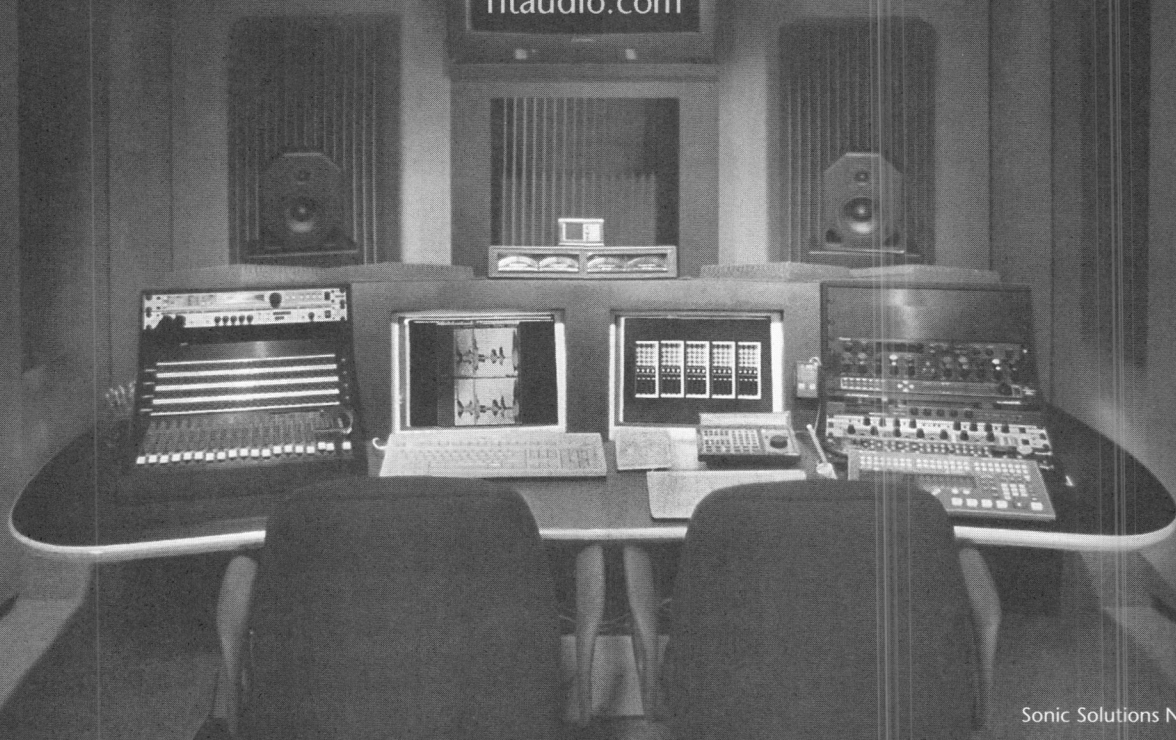
Too many dillitantes are in charge who's only interest is in appearing in People magazine, or on talk shows and living high on the hog, rather than making a fine film. They are all guilty and I AM SICK TO DEATH OF THEM.

They have forgotten a movie is a talking book, and I don't have a book in my library that hurts your ears.





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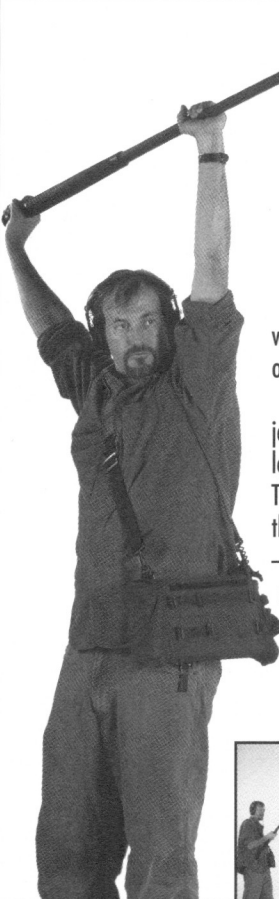
"Restoration" - *Continued from page 8*
mag tracks. In order to do this, Chace has developed a proprietary technology known as the COSP (Chace Optical Sound Processor.) The COSP is basically a modified video reader that reads the optical soundtrack directly into a Sonic Solutions workstation. However, achieving optimal playback from the optical track is often a difficult proposition. Film may have pops, ticks or other sound anomalies. Light from the picture segment of the film may bleed into the audio track. Also, the optimal sound negative density for playback must be determined to ensure the least amount of intermodulation distortion. The COSP allows for adjustments to be made to help attain the best possible playback from the original tracks.

Once in the workstation, the sound can be manipulated and cleaned up. This is the process of restoration - defined as the removal of flaws due to age and use. Restoration is a big challenge and can also involve some detective work trying to locate the best elements to use to make a new soundtrack. This research has gotten somewhat easier with the advent of better databases and easier contact with more archivists.

Digital solutions create new challenges and opportunities, but in solving old problems, new problems, such as digital artifacts, can be created. In the process of cleaning up tracks and bringing them into the digital domain, care must be taken. The goal is not to try to improve upon something from the past, but to restore it to its original brilliance for future generations to enjoy.



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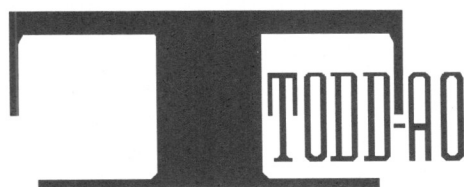
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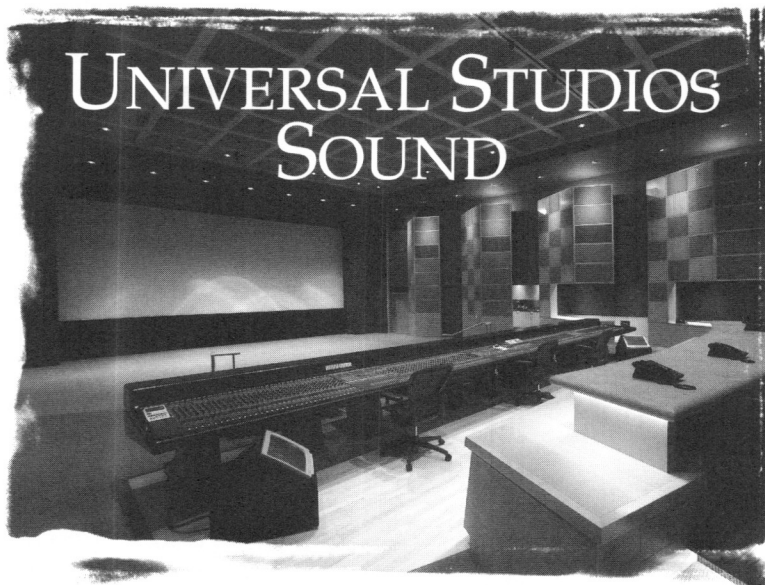
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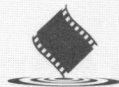


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BEEN THERE, DONE THAT . . .

David Weishaar, C.A.S. has just completed a digital video work titled **"From Here... To There."** Having finished the mix of **"Thirteen Days,"** Dave Fluhr, C.A.S. and Adam Jenkins moved on to Todd Hollywood's Stage One to do **"Unconditional Love,"** and then **"Rat Race,"** **"Clockstoppers"** and **"Jimmy Neutron."** Dennis Sands, C.A.S. finished his stint as both scoring and rerecording mixer on **"Cast Away"** and **"The Mexican,"** and is now scheduled to do the scoring mix for **"The Mummy Returns"** and **"Lilo & Stitch."** John Coffey, C.A.S. is still taking the irregular shifts at commercials with Dektor Films and Crossroads and second units on films and television series such as **"Buffy,"** **"Angel,"** **"Star Tek Voyager,"** and **"Judging Amy."** Speaking of **"Buffy The Vampire Slayer,"** David Barr Yaffe, C.A.S. is currently mixing his third season with Kevin Hyde and Jessy Bender on the stix. David J. Bondevitch, C.A.S. mixed the documentary **"It Conquered Hollywood"** for AMC. Douglas Axtell, C.A.S. is doing the production mix for **"Sam I Am,"** starring Sean Pean and Michelle Pfeiffer. Booming is Scott Jacobs. After recording tracks for the feature **"Wishcraft,"** Walter Hoylman, C.A.S. is currently working on the CBS Show **"The District."** Randy Thom, C.A.S. reports his current project is **"Osmosis Jones,"** a half live-action, half animated film with Bill Murray and Chris Rock. Lee Alexander, C.A.S. spent 14 weeks in Thailand filming **"Black Mask II"** for Filmgroup Hong Kong, with Chris Quilty booming. After wrapping on Christmas Day, Lee went on to second unit work for **"Windtalkers"** in the Antelope valley, this time with Jerry Beg on the pole. Paul Ledford, C.A.S. completed **"Tempted"** with Linda Murphy on boom for the Australian director Bill Bennett in New Orleans at the end of December and is now mixing Steve Soderbergh's **"Ocean's 11"** with Randy Johnson on boom. Robert Anderson, C.A.S. is currently the production mixer on **"Judging Amy"** and is prepping the Universal feature **"The Scorpion Kings."** After spending much of the summer in Lithuania recording **"Attila"** for USA, Kenn Fuller, C.A.S. and Ken Beauchene, C.A.S. are now working on NBC's **"The West Wing."** John Pritchett, C.A.S. just finished **"Simone"** with Al Pacino and is headed to Chicago for a Sam Mendes' untitled project formerly called **"Road to Perdition"** with Tom Hanks and Paul Newman. Gary J. Coppola, C.A.S. has just completed the music re-recording on the feature **"61*"** with Matt Iadorola and Gary Gegan, at Todd AO Bundy Stage A. He's now re-recording **"The Last Minute"** with Rudy Pi mixing the effects. Douglas Tourtelot, C.A.S. just wrapped Stephen King's **"Rose Red,"** a six-hour mini-series for ABC Television. His boom operator was Misty Conn, and utility sound techs were Cory Woods and Pamela Minty. Cameron Hamza, C.A.S. is currently mixing the first High Definition Feature for Universal called **"How High"** with a four man sound crew until the middle of March. Tim Cooney, C.A.S. just finished **"Dinner with Friends"** starring Dennis Quaid and directed by Norman Jewison and will now start **"We Were Soldiers Once And Young,"** starring Mel Gibson. Brett Grant-Grierson, C.A.S. is about to complete another season on **"Charmed"** for Warner Bros. Michael Oلمان, C.A.S. and Liz Sroka have been busy at Warner Brother's Stage Two mixing Joel Silver's **"Freedom"** for UPN, **"Gilmore Girls,"** for WB, as well as **"Son of the Beach"** for the FX channel. They also mixed the Jim Langlois directed film **"Em & Me."** R.B. Goodman, C.A.S. just wrapped John Woo's **"Windtalkers,"** starring Nicolas Cage. His boom was Joel Shryack and his utility was Tom Giordano. Geoffrey Patterson, C.A.S. is currently doing the production mix on Revolution Studios' **"The One."** Susan Moore-Chong, C.A.S. is still working on **"Providence"** for NBC with Steve Payne and Eric Carr. David MacMillan,

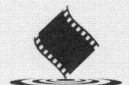
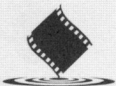
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MORE BEEN THERE, DONE THAT . . .

C.A.S. just started **"The Time Machine"** for Dreamworks after finishing **"Dr. Dolittle 2."** Tim Larkin completed mixing several compositions for two upcoming Nickelodeon interactive releases -- **"The Wild Thornberries"** and **"Hey Arnold."** Having completed **"Hannibal"** and **"Zoolander,"** Danny Michael, C.A.S. is on to **"Changing Lanes"** starring Ben Affleck and Samuel L. Jackson. Jamie Scarpuzza C.A.S. was the production sound mixer on **"Standing in the Shadows of Motown."** His boom op was John DeMonaco. Edward L. Moskowitz, C.A.S. is just wrapping up on the initial season of **"The Geena Davis Show"** for ABC. Mark Ulano, C.A.S. just began Castle Rock's **"The Majestic"** starring Jim Carrey. Stacy Brownrigg, C.A.S. mixed **"Pendulum"** and **"Slap Her, She's French,"** and is currently working on **"Servicing Sara"** with Elizabeth Hurley and Matthew Perry. Richard Branca, C.A.S. reports from Sony Pictures Studios that Kevin O'Connell and Greg Russell are currently pre-dubbing **"Pearl Harbor"** in the Cary Grant Theatre. In the William Holden Theatre, Scott Millan, C.A.S. and Bob Beemer are finaling **"Say It Isn't So"** while Jeff Haboush and Bill Benton are finishing **"A Knight's Tale"** in the Kim Novak Theatre. Gary Bourgeois and Greg Orloff are currently finaling Miramax's **"Get Over It"** in the Burt Lancaster Theatre. Jon Taylor is mixing the Showtime movies **"Louisiana Sky,"** **"Snow in August"** and **"Ruby's Bucket of Blood"** on Dubbing Stage 6. Rusty Smith and Bill Freesh just finished **"The Street"** and are currently mixing **"The Simpsons,"** **"Grosse Pointe"** and **"The Tick"** on Dubbing Stage 7. Sherry Klein, C.A.S., Joel Fein and Ken Kobett are mixing **"Baywatch,"** **"Once and Again"** and **"Dragon Tales"** on Dubbing Stage 11. On Dubbing Stage 12, Tim Philbin, Alan Decker and Carlos DeLarios are currently mixing **"Dawson's Creek,"** **"Strong Medicine"** and **"Family Law."** And finally, Bobby Mackston and Deb Adair are mixing **"King of the Hill"** on Dubbing Stage 17. Itzhak Ike Magal, C.A.S. is mixing **"The Division"** for Lifetime. Dave Schaaf, C.A.S. recently mixed a show called **"Daring Capers"** that is set to air on The Learning Channel. Ray Collins did the production mix and Scott Collins handled the boom for two **"Christy"** M.O.W.s for Pax. Bob Israel, C.A.S. has been keeping busy mixing numerous commercial jobs. At Skywalker, projects recently completed or in the pipeline include **"Cast Away,"** mixed by Randy Thom, C.A.S., Tom Johnson, C.A.S., and Dennis Sands, C.A.S. Randy is scheduled to mix **"Final Fantasy"** with Gary Rizzo, who will team with Tom Myers to mix **"40 Days and 40 Nights."** Gary Rydstrom, C.A.S., meanwhile, mixed **"The Mexican"** with Gary Summers, and will team up with Andy Nelson to mix Steven Spielberg's **"AI."** Chris Boyes is slated to mix **"Jurassic Park III"** with Summers. Darren Brisker mixed production tracks on **"Freddy Got Fingered"** starring Tom Green and Rip Torn, while Terry Fountain did **"Don't Forget Your Toothbrush,"** for Comedy Central, **"Spyder Games"** for MTV and **"Power Of Attorney"** for Fox. Philip Perkins, C.A.S. has completed mixes for **"The Disenchanted Forest"** and **"Divided Loyalties."** Ish Garcia just returned from Korea where he mixed an episode of **"Music in High Places with Boys II Men."** He now goes to Gary, IN for the **"Miss USA"** telecast at the end of February. Robert Appere, C.A.S. is still mixing **"Felicity,"** and **"Gideon's Crossing."** From across the pond, David Stephenson, C.A.S. has just completed **"Band of Brothers."** Kim H. Ornitz C.A.S. is currently working on **"Rush Hour 2"** starring Jackie Chan and Chris Tucker. Mychal Smith is his boom operator and William Munroe is sound assist for the run of the show. David Hewitt, C.A.S. reports recent projects include an episode of A&E's **"Live by Request"** with KD Lang, **"Jeckyl & Hyde"** for Broadway Television Network and a DVD of Neil Young's **"Red Rocks Concert."** Marty Church has

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MORE BEEN THERE, DONE THAT . . .

been mixing foley and or ADR on **"Son of the Beach," "Jag," "Charmed," "King of the Hill," "Bare Naked Arson," "Love Struck," "Dawson's Creek,"** and **"Level 9."** Andy Wiskes is the production sound mixer on **"Rollerball"** in San Francisco, with John McTiernan directng. Peter Bohm mixes the **"KTLA Morning News"** in addition to **"Fox News at Ten."** Don Hale, C.A.S. has been busy with a number of national commercial spots including Sprint PCS, Char Broil and Best Buy. Over at the Wilshire Stages, Ken Teaney, C.A.S. and Marshall Garlington have mixed **"Tigerland"** for Joel Schumacher, **"Kingdom Come"** for Fox Searchlight, **"Buying the Cow"** for Destination Films and the independent feature documentary **"Go Tigers."** They are currently working on the new IMAX film for McGillivray-Freeman Films, **"Journey Into Amazing Caves."** . Also at the Wilshire Stages, Mike Casper and Dan Leahy have been working on director Rob Cohen's new feature film **"The Fast and the Furious."** Mike has also been mixing predubs on **"Summer Catch"** and **"Angel Eyes"** with Lance Brown. Mike and Lance also paired up to mix **"Caveman's Valentine."** On the ADR Stage at Wilshire Stages, Matt Beville has been laying down tracks for **"The New Guy," "Diamond Hunters," "Get Over It"** and **"Wakin' Up In Reno."** Eric Thompson, C.A.S. and Shawn Kennelly have been recording foley at the Wilshire Burbank Stage for **"To End All Wars," "Sweet November,"** and **"Summer Catch."** Next up for Eric is the ADR and Foley recording on **"Juwanna Man"** for Morgan Creek. Leslie Shatz mixed **"Fifteen Minutes"** at Wilshire with guest mixer Rick Ash. Chris David and Terry Rodman are finishing up the mix on **"Soul Survivors"** and getting ready to begin the mix on Miramax's **"Wakin' Up in Reno."** Patrick Cyccone and Michael Keller completed **"3000 Miles to Graceland,"** and are currently finishing up **"Blow."** Alan "Danger" Freedman, C.A.S. is currently shooting ADR for **"Corky Lombardo"** for Sony and **"Cheaters"** for New Line. Andrew Wilson, Graham Wild and Chris Domaille are mixing **"Blue Planet,"** a documentary series for the BBC, and **"Africa"** for PBS, both at Films At 59 in Bristol, England. Larry Scharf, C.A.S. is the production mixer on **"Life Without Dick."** Meanwhile, Steve Nelson, C.A.S., has been mixing **"High Crimes"** and will swing over to Disney to do the **"Bears"** movie with his erstwhile crew, Doug Shamburger and Christopher Diamond. Gavin Fernandes reports he's mixed **"Further Tales of the City"** for Showtime and is scheduled to mix the IMAX film **"Lost Worlds."** Emmanuel H. Clemente, C.A.S. went to the Phillipines as production mixer for additional footage for **"American Adobo."** Joseph Magee is currently working as the supervising music mixer on **"The Bears"** for Disney and also **"Ali"** with Director Michael Mann. Warner Bros. Post Production's mixing team of John Reitz, Gregg Rudloff and Dave Campbell have completed mixing **"Proof of Life"** and are beginning work on a new project for Joel Silver. On Dub Stage D at Warner Bros., Steve Pederson and Dan Leahy have recently completed mixing **"Sweet November,"** starring Keanu Reeves and Charlize Theron. Also at Warner Bros., Ken Polk is spearheading the DVD 5.1 remix of numerous Clint Eastwood films for future DVD release. Tom Nelson mixed **"City by the Sea,"** starring Robert Deniro. He was assisted by Danny Rosenblum on boom and Mike Schmidt on second boom. Michael Jordan, C.A.S. completed mixing on **"Escanaba In The Moonlight."** After filming **"Proof of Life"** in Poland, Equador and London with Russel Crowe and Meg Ryan, Ivan Sharrock C.A.S. is currently in Italy at the Cinecitta Studios shooting Martin Scorse's **"Gangs of New York"** with Leonardo Di Caprio, Daniel Day-Lewis and Cameron Diaz. Jürg von Allmen C.A.S. is just back from Paris where he assisted the final mix of the new Swiss Feature **"Heidi."**

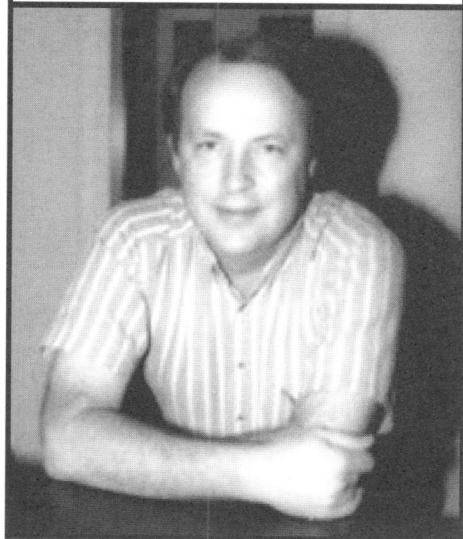


*"Been There, Done That" would like to hear about the projects you've been mixing lately.
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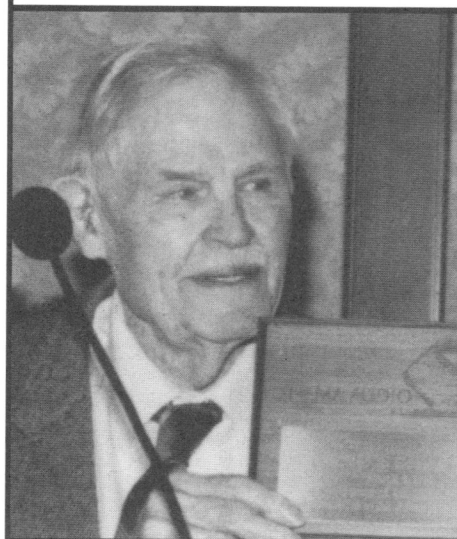


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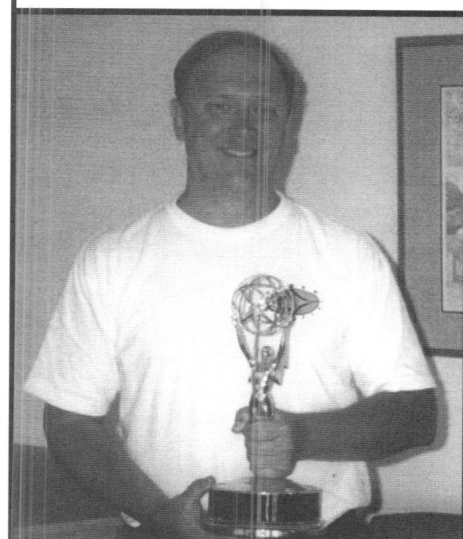
Mike Denecke, C.A.S.,
Inventor
12 March 2000 - Age 56



Edward Bernds, C.A.S.
Production mixer, Director
20 May 2000 - Age 94



Robert (Bob) L. Manahan, Jr.
Re-recording mixer
30 June 2000 - Age 43



He Was A Friend Of Mine

By John Coffey

As you all know, we have lost Mike Denecke. I would like to take this time to remember him because he was a friend of mine. Mike may have passed away, but he lives in our hearts forever. There is not a single person who met him who wasn't affected by him. Everyone who met him would feel his integrity. It was a tangible force.

I last saw Mike at the Cinema Audio Society Award Banquet on March 4th, and I dearly wish I could have spent more time with him. The show had just ended and we were enjoying the afterglow of the great evening and I had that feel good fix again. That's the way I will always remember my friend.

Ed Bernds was a pioneer of production sound recording in the first days of the "talkies." He worked 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.

He was honored by the National Board of Review of Motion Pictures for his achievements in 1998. His book, "Mr. B. Goes to Hollywood," detailed his experiences in the early days of Hollywood.

In 1999 Ed Bernds was the recipient of the honorary C.A.S. President's Award at the annual banquet. Those who attended that night can recall his spunky acceptance speech and his warm sense of humor. He was an inspiration for all mixers.

Robert L. Manahan, Jr., was best known as a post production sound (re-recording) mixer whose twenty year career included a variety of television and feature film work. He was awarded two Daytime Emmys and an I.T.S. Monitor Award for his work on the CBS children's show "Beakman's World". He was also the voice of the character "Zordon" in the Saban episodic series "Power Rangers" and in the two Power Rangers feature films.

Manahan worked for many Post facilities in Hollywood including, NBC, Compact Video, Pacific Video, Modern Videofilm and most recently Sony where he mixed various episodic television shows, movies and mini-series most recently including; "Family Law", "Falcone", "Action", and "The Linda McCartney Story".

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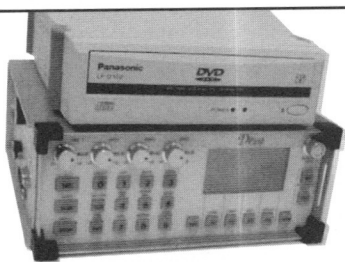
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