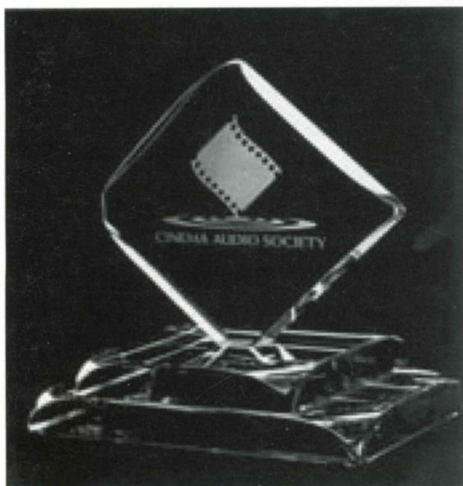


Journal of the CINEMA AUDIO SOCIETY

"Dedicated to the Advancement of Sound"

C.A.S. Announces Addition of Technical Achievement Award

For the first time in its 40 year-history, the Cinema Audio Society is expanding the C.A.S. Award categories to honor technical innovation in the area of sound recording. After many hours spent establishing criteria and guidelines for the addition of this award, committee members Bob Gravenor, James Coburn IV and John Coffey submitted their findings to the Board of Directors and the Board voted unanimously to approve this



new award category.

Manufacturers or end users may nominate products that have been *released within the previous two years*. It was also established that software companies that have made substantial updates to previous software versions within the last two years, may nominate those products.

The response from members and manufacturers to the addition of this award category has been nothing short of positive. To date, many nomination forms have been received.

continued on page 16

Willie Burton, C.A.S. To Receive Career Achievement Award



Production Sound Mixer, Willie D. Burton, C.A.S. will receive the Career Achievement Award at the upcoming 41st Annual C.A.S. Awards Banquet, to be held on Saturday, February 19th, 2005 in the Crystal Ballroom of the Biltmore Hotel.

Willie Burton has mixed 74 motion pictures since 1975. Beginning with "Let's Do It Again", thanks to Sidney Poitier, who gave Willie his first break. Since then he has worked with many of Hollywood's most celebrated directors, including Steven Spielberg, John Badham, Clint Eastwood, Richard Donner and David Seltzer to name a few.

Willie Burton received a nomination for the C.A.S. Award for "In The Line of Fire" in 1993. He has seven Academy Award Nominations and earned an Oscar in 1988 for "Bird". Willie's Academy nominated films

continued on page 16

41st Annual Awards Banquet February 19th, 2005 Biltmore Hotel Crystal Ballroom

The Millenium Biltmore Hotel's beautiful and historic Crystal Ballroom will again serve as the site for the 41st Annual C.A.S. Awards Banquet.

The Cocktail Reception in the Tiffany Room is at 5:30 P.M., with Dinner beginning at 6:45 P.M., followed by the C.A.S. Awards Presentation at 8:00 P.M.



*The Crystal Ballroom and guests at
the 40th Annual Awards Ceremony*

This is the twelfth year of the C.A.S. Awards for Outstanding Achievement in Sound Mixing and the highlight of the 41st Banquet.

The Winners will be revealed in four categories; Motion Pictures, Television Movies and MiniSeries, Television Series and Television Non Fiction or Music Series or Specials.

To Order Tickets

Contact Laura long at
818-752-8624

or via e-mail

CasOffice@CinemaAudioSociety.org

The Biltmore Hotel
506 South Grand Street
Los Angeles, CA 90071

NOTEWORTHY

Cinema Audio Society Board of Directors Elections accepting Nominations

This year the Executive Board, six Board members, and three alternate Board member positions are up for election.

Each Board Member serves a two year term. We welcome the participation of those dedicated enough to volunteer their time to serve the C.A.S. and help build a strong organization.

The Board of Directors is made up of four Executive Officers, who are all up for re-election:

President - Richard Lightstone
Vice-President - Melissa S. Hofmann
Secretary - Marti Humphrey
Treasurer - Christopher L. Haire

As of press time, running against the incumbents for President is Michael Olman and for Vice-President is David Fluhr.

The Officer positions can be held only by current Board Members. The remaining Board seats can be held by any active member of the Society.

The current Board consists of:

Richard Branca
James H. Coburn IV
James Corbett
John Coffey
David Fluhr
Robert Gravenor
Sherry Klein
Ed Moskowitz
Michael Olman
Aletha Rodgers
Fred Tator

The Board of Directors consists of six Rerecording Mixers and five Production Mixers.

The following Board Members are up for re-election:

James Coburn IV, John Coffey, Sherry Klein, Ed Moskowitz and Aletha Rodgers.

There are also four Alternate Board positions and the current Alternates are:

Tim Cooney
Peter Damski
Mark McNabb

Mark MacNabb is up for re-election and there are two open Alternate seats to fill.

Nominations for the Board closed on December 13th and the election Ballot will be mailed to the membership by the end of December and voting will close in January 2005.

The newly elected and current Board of Directors will begin their term on the night of the 41st Annual C.A.S. Awards Banquet, Saturday, February 19th, 2005 at the Crystal Ballroom of the Biltmore Hotel.

Do we have your correct e-mail address or street address?

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**C.A.S.
Awards**

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Entry Submission
Deadline**

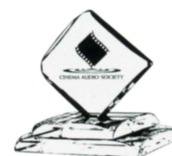
**January 3, 2005
Nominations Ballot
Mailed to Membership**

**January 15, 2005
Nominations Ballot
Return Deadline**

**January 24, 2005
Final Ballot
Mailed to Membership**

**February 11, 2005
Final Ballot
Return Deadline**

**February 19, 2005
41st Annual
C.A.S. Awards Banquet**



C.A.S. Symposium

PORTABLE NON-LINEAR PRODUCTION SEMINAR

by Aletha Rodgers, C.A.S.

Representatives from the leading Portable Non-Linear Production Field Recorders came together to participate in Cinema Audio Society's Seminar in August.

The information given at the seminar was designed to help production mixers become more knowledgeable about the hard disk recorders that are currently available.

John Coffey, C.A.S. helped to set up the seminar, introduced the representatives, and board member Aletha Rodgers, C.A.S. who served as the moderator.

C.A.S. members and guests filled the Kim Novak Theater at Sony Pictures Studio to hear the individual presentations, followed by a hands on demonstration.

Participants in the power point presentation included Glenn Sanders, owner of Zaxcom Deva, who demonstrated the Deva V.

Technical Development Manager Paul Isaacs of England demonstrated the HHB Portadrive Lee Stein, the Western Regional Sales

Mike Paul from Location Sound Corporation assisted Jean Pierre Beauviala, the founder of Aaton, France, and designer of the Aaton-

Cantar in his presentation. Paul also presented the Fostex PD-6 along with Rick Cannata, professional products manager, and Masaki Shimmachi, technical support. Chris Silverman and Tim Stutts of Coffey Sound were instrumental in the technical aspects of the power point presentation. Richard



C.A.S. members and guests at Sony Pictures Studio, Kim Novak Theater, with representatives from six portable non-linear production recorder companies

Manager from Sennheiser. Jon Tatoes the cofounder and managing director of Sound Devices demonstrated the Sound Devices 744T.

Peter Weibel and Dan Grimes presented the Nagra V.

Branca C.A.S., from Sony Pictures Studios provided the Kim Novak Theater and refreshments for the seminar.

Also from Sony was Mike Rizzuto, C.A.S. who set up the event. Sony Pictures Sound Tech was Steve Kimbal. Additional thanks to Phil Alley, Diana Gamboa and Meagan Costello of Sony Pictures, and Paul Marshall, C.A.S. who taped the event for the C.A.S. archives.



Interviews With The Winners of the 2003 C.A.S. Awards

by Aletha Rodgers, C.A.S.

Outstanding Achievement in Sound Mixing for a Motion Picture

Master and Commander: The Far Side of The World

What makes a group of sound professionals choose one piece of work over another when voting for what they believe sounds the best? To production sound mixers it might be one thing and to rerecording mixers, another. Then, it could be for exactly the same reasons. One thing is for certain. A winner is chosen by his peers.

In all of the following interviews, every single winner said the C.A.S. award was special to them because it was presented by people who know what it takes to get good sound.



For *Master and Commander: The Far Side of the World*, Production Sound Mixer, Arthur Rochester, C.A.S., "I felt as though I was walking on a cloud along with recording mixers Paul (Massey, C.A.S.), and Doug (Hemphill, C.A.S.). It's a terrific feeling to be honored by your peers. We were selected by sound professionals who know what they are listening to in the theater."

Every project has something that makes it stand apart from the others.

According to Rochester, Hemphill and Massey, on *Master and Commander* it was a deep respect for the director, Peter Weir, and all he envisioned.

"Everyone on our film was working for Peter. He knows what he wants and how to get it. He gives us the freedom to shoot for the moon," Rochester said.

Hemphill agreed saying he also felt the crew camaraderie was a big factor. "There was always the tacit ideal that we would establish what being on a period ship sounds like, and I think audiences responded to that. You *do* have a sense of place. Those are authentic sounds. Richard King, the sound supervisor, went out on a schooner off Long Beach in 30-knot winds with his team, Eric Potter and John Fasal to record ship sounds. The soundtrack of *Master and Commander* feels handcrafted because of their efforts to generate original material. Richard got an Oscar for sound editing and design on *Master and Commander*."

"Hats off to Peter Weir for being such a stickler for detail," Massey confirmed. "He really did keep to the true history and the events that occurred in the daily life aboard the ship. Peter's goal for us sound wise was to achieve a day-to-day life aboard the boat. He wanted it almost documentary in style. He did not want it to become a Hollywood battle sequence, but rather wanted the shock and the horror of the battle, and the feel of the close quarters."

continued on page 5

MORE. AND LESS.

The AT899 subminiature lavalier from Audio-Technica



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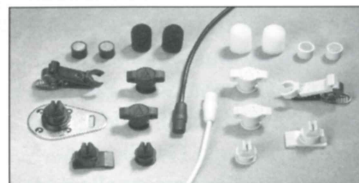
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Interviews With The Winners of the 2003 C.A.S. Awards

Master and Commander: The Far Side of The World

In a similar vein, Hemphill said, "The long battle to board the French ship is actually a series of battles to get to the point where they are victorious. It is a long sustained sea battle. Because audiences can only take so much regarding sound levels, we tried a lot of different ways to do that battle sequence.

"It was a real challenge. We went to complete silence and tried other things. That is where Peter's direction came in. He didn't want to be self conscious and didactic. What I choose to do was play the battle sounds down under the sound of the human voices so that it became more impressionistic."

Hemphill said having a general impression of a battle made it seem more real. "It was easier on the audience in that they could be drawn into the battle sequence and not be pushed out of it by loud sound levels and over-specificity. We worked long and hard on that. At one point, we failed. We didn't do it right and had to start over. That happens sometimes, because, if you constantly go to the quickest solution, you are going to overlook more creative paths.

Once in awhile, you have to go down a road that doesn't work out."



L-R Art Rochester, Paul Massey, and D.M. Hemphill

Massey said his biggest challenge was, "To try to make all of the off stage calls and the principal ADR sink into the mix to make it seem like it was really there, and not ADR, more so than on a lot of other films.

This film, as you can imagine, had a lot of off stage calls and shouts and dialogue going on that needed to become part of the everyday life on the ship without you realizing it."

Some challenges for the production sound team, Rochester said, involved a lack of space. "The filming of *Master and Commander* took place in the middle of an eight-acre tank on a 225-ton bottomless set, balanced on a single pivot point hydraulic gimbal. There was absolutely no space aboard for delicate sound equipment. Clearly, the task was to design, build and install a cable that could be submerged in salt water for several months without disintegrating.

"Peter's goal for us sound wise was to achieve a day-to-day life aboard the boat." Paul Massey

"So, we set out to build a 200M 24-channel snake. A slightly larger diameter polyethylene sheath was extruded around a standard Canare cable. The purpose of this was to give the snake enough buoyancy to avoid abrasions by the constant motion of water against the rough bottom. The snake was 'fixed' to the steel structure of the gimbal so that it would not be severed, pinched or otherwise damaged when the powerful hydraulics went into action.

The cable was also tethered to the bottom of our tank with ropes to redhead bolts to keep out of harm's way. The snake exited the water at the north side of the tank where our working tent was pitched. That tent became our studio control room for the next six months.

"We had to be resourceful on the interiors. There was absolutely no physical headroom. With actors sticking their heads between floor joists or ceiling beams, conventional overhead booming was out of



Production Sound Mixer Art Rochester on The Galapagos Islands.

the question. Strategically planting and disguising mics on the set became a daily challenge."

Massey noted, "Art did a really good job, especially considering the confined spaces of the ship that he had to record from. A lot of times that confinement on location gave the production dialogue a really nice hollow wooden, closed-cabin kind of a feel. I think what he did there was truly excellent. The stuff that became a little unmanageable was when they had jet engines above deck blowing the water around and the noise from Baja when they are above deck. It was a noisy location."

As for the scenes on the Galapagos Islands, Massey said, "That was one of the more realistic and documentary style scenes of the film to me. That section was very much about realism. Once they saw the French ship and started to depart from the Galapagos Islands, the music came in and things became a bit more internal for the doctor."

Hemphill added, "The Galapagos Islands sequence is beautiful. When the doctor has the beetle in his hand and then he sees the French ship, I was wondering how they got the beetle to lift its wings like that. Then I found out it was CGI (computer-generated imagery) because they could not bring any bugs or anything like that on the

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Interviews With The Winners of the 2003 C.A.S. Awards

Outstanding Achievement in Sound Mixing for a Television Movie of the Week or MiniSeries



by Aletha Rodgers, C.A.S.

Angels in America - Part 2

The 2004 Cinema Audio Society winners for Outstanding Achievement in Sound Mixing for Television - Movies and MiniSeries were *Angels In America* rerecording mixers Lee Dichter, C.A.S. and Ron Bochar, C.A.S., and production sound mixer James Sabat C.A.S. All three live and work in New York.

Dichter, who mixes from Studio L at Sound One Corp., on the Neve DSC digital console, said his experience on

Angels In America was wonderful.

"It was one of most enjoyable and special projects I have been on in the past 20 years. It was a huge project, six and a half hours of filmmaking, and equivalent to three feature films. HBO actually handled this project as though it were a feature film, not a made for TV movie."

Sound supervisor Bochar, who works out of his studio, C5, mirrored Dichter's comments saying, "Angels was one of those projects that while we were working on it, Lee and I would look at each other and say, 'This is the first near perfect job we have ever been part of.' The acting in it was something that you couldn't hold anything against, and the way it looked, what Stephen Goldblatt did with the cinematography was brilliant, and John Bloom with the editing made it all flow. And Mike Nichols held it all together with his direction, and we couldn't do wrong. The project dictated to us what we had to do to it. It has moods and you find out these moods while you are working on it for six and a half hours. The beginning of it plays very quiet and subtle and stark and then the storm arrives, and it is not just the storm physically, it's the whole emotional storm that arrives in part two and we just go wild with it. I think Mike threw out only two sound effects the



Rerecording Mixer Ron Bochar, C.A.S.

whole movie. Whatever we brought, he was thrilled with."

In the mix, Dichter said they broke the project down into three 2-hour episodes. "We mixed it in 20 minute reels and we handled it like it was in effect three separate movies. One hour of film takes you about a week's work of dialogue, so you do about 10 minutes a day. The dialogue pre-mixing is done on each section then we add Ron's effects to that, then we put the music on which makes it the final mix. The two of us were doing the final mix together. Ron was doing the effects and I was doing the dialogue and the music. The music score from Thomas Newman was fantastic, and it brought a whole other element to it with just the feeling of it all. He is a great composer."

In ProTools now, the whole interface of creating edits as mixes and using consoles as you would on a stage is available in cutting rooms, Bochar said. "My cutting room at C5 is a tuned 5.1 room... so I'm already making decisions of space, level, and Frequency as I cut. It's a simple step to a larger room and a pre-dub or final.

"In *Angels*, the sound effects played out of ProTools through a promontory mixer, coming up on 16 faders on the DFC console at Sound One. Basically my aux predubs, set up as 5.0 mixes or L-C-Rs. I never touched the faders on the DFC, except to add reverb from the external units at Sound One or the EQ for any major global EQ shift I may need to do. The material had been pre-dubbed in my room and stage at C5 (all in ProTools). We did the dialogue proud with the full effects predubs playing. It helped Lee a great deal to know what he had as a background with the dialogue tracks. I was on the movie a full year.

We mixed about 12 to 14 weeks total at Sound One to pull off what was essentially a theatrical sounding film, as opposed to something limited to Television bandwidth. Mike (Nichols) wanted the film to be a Motion Picture Experience... and frankly that's all we could do once we started working with the material. Here we had fantasy, gritty reality, subtle moments galore, followed by explosive scenes... full dynamics. At the end of the job we had to make it all compatible for TV via HBO and the ultimate DVD release."

Dichter said the scenes that were the greatest challenge to him were all with the angel. "I would say about 80 percent of the angel's voice was looped. We actually moved the voice around the screen to make it feel right. We tried many reverbs to get the

continued on page 7

Interviews With The Winners of the 2003 C.A.S. Awards

Angels in America - Part 2

right sound in putting her in the room, but sometimes the ceiling of the room opened up when it exploded, so it was quite a challenge to make that ADR work and to incorporate it into the overall sound of the scene and to believe it was coming from her and not loop lines—which is the hardest mixing to do really—to make loop lines to fit into the movie. I am very happy with the way it worked out.”

Bochar said his biggest challenge was, “On the finishing side, making the city a presence in all those interior scenes shot on a stage. New York never leaves the background. There are subtle moments constantly wafting about in the backgrounds. And of course, it gave us plenty of places to explore subtle design, like winds, stark tones, rumbles and moans to enhance the fantasy when needed.”

Production mixer Sabat said, “They built Antarctica right on the stage, at Kaufman-Astoria Studios in New York. There were fans and blowers and machines going. The stage was never quiet. There were lights and dimmers and they couldn’t shut them off. Most of Antarctica was dialogue that was usable, and Lee and Ron added some background wind to cover the fan noise, but the angel scenes were all with big fans blowing on Emma Thompson. Lee and Ron did quite a nice job matching. I tried to give them everything flat.”

“Some of the locations were pretty loud,” Bochar said. “The courthouse exterior is smack in the middle of lower Manhattan, just blocks from the world trade center site, not to mention the fact that a building was going up within site of the shoot. And the rest of the film was shot at Kaufman Astoria Studios. So for the most part, we either had horrible noise and traffic, or real quiet. Separation was always an issue, but we managed to make it work from the way Jimmy had recorded it.”

Sabat reflected, “The courthouse scene, with a construction site right behind us was very annoying. There was no

cooperation from the crane operators and they would go on and off, and it was tough. Lee and Ron did a good job.”

“The project dictated to us what we had to do to it.” Ron Bochar

Dichter added, “It was a difficult scene. It starts out with sync dialogue and about half way through Mike wanted the performances to change. It is supposed to be an intimate scene. It is the second time the characters meet each other on a park bench outside the courthouse, and to speak over the sound of the construction and traffic they were projecting quite a bit. Mike wanted the dialog to be more intimate, so they had to go into looping. They only looped the second

half because the first half seemed to work. One of my problems was to get the dialogue to match and get it into an intimate feel when it was really an unmatchable situation of them projecting, then coming down to a much more intimate reading. That was a very difficult mixing scene and I did go back on that about six or seven times until I got it just right.”

During production, Sabat said they would shoot 6 to 8 pages of dialogue as a master.” “You could say every scene had a challenge. Mike Nichols would shoot the master in one of the apartments, for instance, and they would start in one room and go with the Steadicam through the whole house in one shot, and that would be 7 pages of dialogue. So we radio mic and boomed. And the actor would take his clothes off during the take so we would have to layer the clothes. The Mormon, Joe Pitt, (Patrick *continued on page 13*

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Interviews With The Winners of the 2003 C.A.S. Awards

By Aletha Rodgers, C.A.S.

Outstanding Achievement in Sound Mixing for a Television Series

In addition to numerous awards distributed to cast and crew, recording mixers Michael Olman, C.A.S., Ken Kobett, C.A.S., and production mixer Bill Gocke, C.A.S., in 2004 each received an Emmy Award, and a Cinema Audio Society award for Outstanding Achievement in Sound Mixing for the Television Series, "24".

Dialogue and music recording mixer Olman said, "24" has it's own unique sound. The sound is always moving something somewhere in the plot. It goes back to the first season with Executive Producers Stephen Hopkins and Joel Surnow (co-creator), who originally set the tone. We always had 4 individual boxes that showed 4 individual pieces of action that were all happening at the same time at the opening and ending of every act, and sometimes

"24" "5P.M. - 6P.M."

dispersed throughout the show. Each one of the boxes had their own sound editorial built and their own individual mix. That was one of the things people sat up and took notice of. It doesn't happen for a long time, as they usually last for about 10 to 20 seconds, but it is 10 to 20 seconds of 4 complete mixes every time it comes up."

Kobett said, "When they do the simultaneous boxes that have as many as 4 or 5 scenes up on a screen at a time, the trick is to get a flavor of what the pictures represent without them becoming a mass of noise. The big enhancement part on my end, with the sound effect, Foley, and background, is to create the various atmospheres per scene within the context of "24". So the trickiest thing is to pick a specific element out of the track and make it work on a multiple box



L-R Rerecording Mixers Kenneth Kobett, C.A.S. and Michael Olman, C.A.S.

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sequence so you get a flavor of the location that you are looking at visually. Of course there is dialogue 100 per cent over that and it has to be clear. You want to keep a sense of where you are when there are multiple visuals on the screen without crowding the dialogue and without it becoming one big sound. Keeping it distinct is the hardest part."

In that same vein, production sound mixer, Gocke added, "Because of the nature of the show one camera shoots tight and the other is a free roaming hand held camera that changes it's size a lot. We show 4 different boxes of the same scene, so they will have it wide, then will zoom in and go back and forth to different people. We use a lot of radio mics. Lectrosonics 210 diversities are so solid. I try to blend the boom and radios."

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Interviews With The Winners of the 2003 C.A.S. Awards

"24"

"5P.M. - 6P.M."

Gocke said the bulk of his gear consists of, the Cooper 208, Fostex PD4 TC DAT, and I backup everything with a Nagra IV STC, which is good since we have lots of yelling. We use the Sennheiser 416, Schoeps, and MKH 50's. Mostly we use a lot of radio mics. Todd Overton is on boom and Cory Woods is second boom."

Because of the way the show is shot, with 2 cameras, tight and wide, Olman said there is a lot of filtering of clothes noise just to smooth out the angles. "If you go from one angle to another it could be a reset and now the boom is in a different place, so you get two different angles and sounds. The Cedar DNS-1000 is very helpful. I take it everywhere I go. It is a multi band digital noise reduction system that has a whole series of filters per band. You can get into an entire bandwidth and take out certain things, or boost certain things. It is incredibly powerful and because you are on location shooting, it is difficult to loop as much as we'd want to; so there is a lot of track saving that has to go on. We can save a lot more time now with the Cedar box, and it helps to free up the actors more, too.

"Another thing that helps us is that the Producers trust us completely. They rarely hear the mix until playback. The show comes to Ken and me from Sound Supervisor William Dotson's editors and no one else comes to the mix on the first day. Because of this we can get through the perfunctory parts of the mix and get to the areas that really need help. Also Ken and I have worked together long enough that we really play off of each other's actions at the console. We don't have to communicate much, we just keep mixing. We each know what the other will do at every turn."

Kobett agreed, "You have to work well together. This show by far is technically one of the most critical shows that you are on



L-R Rerecording Mixers Kenneth Kobett, C.A.S. and Michael Olman, C.A.S.

the same page. If Mike is in a tough ADR scene, I work at his pace, and the same for the action scenes that I take over. It is an equal system; we are forced to trade off because neither of us can fly solo."

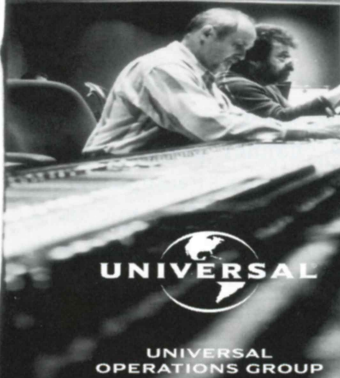
"The sound is always moving something somewhere in the plot."

— Michael Olman

Olman said there is a steady stream of communication between all sound departments. "Ken and I both know that it's a tough job for the production sound team. We keep a line of communication open with the show's production mixer, Bill Gocke, even though it is sometimes difficult because they are so far ahead. "24" is usually shooting about five episodes ahead of where we are mixing and many times it is difficult to reach the production mixer, but because Bill and Ken and I have worked together since the beginning of the show, I can pick up the phone and ask: 'Can you get us a little more of this, or that? Or, are you having any problems that we can help you with from our end?' All three of us are receptive to those requests."

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Interviews With The Winners of the 2003 C.A.S. Awards

By Aletha Rodgers, C.A.S.

Outstanding Achievement in Sound Mixing for Television: NonFiction, Variety or Music Series or Special

The raw live sound you get from a night of listening to your favorite blues band comes through in the documentary, *The Blues: The Road To Memphis*. Production sound mixer Stuart Pearce, C.A.S. says what also comes through is heart. "I felt *The Road to Memphis* had a lot of heart in it, and maybe the Cinema Audio Society members felt that also."

Pearce and rerecording mixers, Gary Bourgeois, C.A.S., and Tateum Kohut, C.A.S., each received the 2004 C.A.S. award for: Outstanding Achievement in Sound Mixing for Television Nonfiction, Variety or Music Series or Specials for their work on, *The Blues: The Road to Memphis*.

Bourgeois said his love for the blues led him to this project. "Initially I heard about the project and I really wanted to do one of the episodes, if not more. I knew that Scorsese out of New York was producing it, and I called Tommy Fleshman, a mixer at Sound One, Corp in N.Y. and asked, 'Are you doing these things?' And he said, 'I know I'm doing the Scorsese one, but on all of the other ones, each director is going to choose his own.'"

"When I asked him who the other directors were, he told me, Richard Pearce. I called Dick and he said, 'Oh, Gary I'd love to mix with you but we don't have the money or the budget.' I said, 'Dick if it is about the Blues I'll take a cut and do it out of the love of the project. And that is exactly what we did.'"

Bourgeois added, "I've done a number of things for Richard Pearce. He does a combination of features and documentary type work, and the producer, Robert Kenner, does a lot of interesting documentary style work, and my background came out of that documentary style of doing things."

In contrast, Pearce said, "I have not done a lot of documentaries. It was fascinating, and it really opened my eyes to how hard it is. You have no control, because you don't know who is going to talk. In this sense, I'd wire somebody and then have the Schoeps or the Sennheiser 416 to grab any comments coming back."

"The whole part of BB and the way it was inter-cut with Bobby Rush really did show everybody, 'What a life!' Stuart Pearce, C.A.S."

Pearce says the production sound came about in an unpredictable way. "My brother, Richard Pearce submitted a treatment to Martin Scorsese and Scorsese liked the idea. That's how it started with Dick Pearce and the producer, Robert Kenner. The budget was tiny, so they thought they'd go off and do it themselves, but when Kenner realized that they were not going to be able to do this and they needed a sound person—and I usually work with my brother—they called and asked me to give them a hand. I put together a documentary package really not knowing how much music there would be.

"The package that was supplied by the Scorsese people in N.Y. included a Wendt 4-channel Stereo mixer, a wireless Lectrosonics transmitter to the video camera, a Sanken wireless mic and a wireless 200 series to the camera. I added a Schoeps microphone, a couple of 416's, and a Shure Mixer. Since there wasn't any money, we set out to get the best two-track recording we could from the live concerts"

"Our whole set up was in Memphis. We got a van and would drive out to meet Bobby Rush enroute to some concert and get

on the bus and shoot from the van as well as from the bus. We spent hours interviewing and just riding forever on that bus. We were all night on the bus because we went to the church, and Bobby's house where he changed his clothes. I had many a one on one with Bobby Rush when the cameras were not rolling. I got to know him. He is a wonderful human being.

"That was a pretty exhausting day because it was the concert, and then all night on the bus. We stayed at the actual motel where Bobby stayed, which was a flea trap. All sorts of things were going on outside my window—all night long. We were really living his life, and I feel like it came through."

To record Rush's concert, Pearce said, "When I could get away, I'd get a feed from the sound guy on the band, or plug into the headphone jack off the board, and managed to get acceptable renditions of Bobby Rush's music. I had a separate mic out for the audience, but didn't have a separate track. I mixed it live. I was totally portable. I only used the 2 track DAT for the concerts."

In retrospect, Pearce added, "We should have used an 8-track for the live portions, but there was barely enough money to pay for the DAT machine. The rest worked fine."

"When projects like The Road to Memphis come along, you intuitively know it is going to be something of interest." Gary Bourgeois, C.A.S."

Bourgeois agreed, saying, "Steuart was very limited on his resources so he was not able to multitrack record the music and it was presented to me primarily as a mono recording which was released in a 5.1 format. I used the TC Electronic 6000 to help give

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Interviews With The Winners of the 2003 C.A.S. Awards

The Blues: The Road To Memphis



that stereo imaging for the music. I think it worked well because it gave you a sense of place. That, and the fantastic job that Stuart did."

"The live broadcast with BB King from radio station WDIA and everything about it was impromptu," Pearce said. "The whole part of BB and the way it was intercut with Bobby Rush really did show everybody," What a life!"

Pearce said they interviewed BB on the bus, at the radio station, and at his place on Beale Street, adding, "He would come in at the last minute and start talking, so I never wired BB. I used the Schoeps. He has a great voice. All of these guys are so humble and so not star material attitude that it is refreshing. And, BB is the nicest man in the world. He will wait until the last person wants to meet him, get his autograph, or just say words to him. He will wait until these people are gone. And this is not a young man. He appreciates his audience more than any entertainer I've ever seen. He is very happy about the way his life has gone, considering how it could have gone."

Bourgeois says he first met King in Canada. "I remember I sat in with BB King"—on drums—when I was about 19 or 20 years old because his band had gotten snowed-in in Montreal and I was one of four musicians in the audience called in to back up BB King until his band arrived, and for about an hour and a half we backed him up...and I always thought... what a great long circle it has taken." Bourgeois says, yes, he still plays the drums.

Out of the whole recording experience, Pearce said he was most concerned about how the recording from the bus would sound. "I had to have a 416 open to get the bus driver whenever he would say

anything, so I had the tracks isolated and I was concerned because it was such a loud bus. It would grind and the truth of the matter is, it was really loud until the rerecording mixer, Gary Bourgeois, who is a magician, finished with it. I went to the mix and watched



L-R Stuart Pearce, C.A.S., Gary Bourgeois, C.A.S. and Tateum Kohut, C.A.S.

him roll a lot of that bus off. He put it in the background. He did a wonderful job. It was terrific."

Pearce added, "When you bring back sound from documentaries, it is rough. When Gary got through with it, it wasn't rough any more."

Coming to his defense, Bourgeois said, "Stuart gave me great tracks to work with. When you are out there as a production mixer you think everything is horrible.

"Over the years when he has recorded something Stuart has come in and watched some of the mixing process, and very few production mixers do that. Quite often production mixers don't know what can and can't be saved, what is acceptable, and what is not acceptable, or when you should turn on the juice and work really hard because it is a really tough situation that might be savable, or give up the ghost because it could never work. Stuart has always been one of the very few that has done that."

Bourgeois added, "In the long run, basically any time you are dealing with a documentary, the production mixer is working from the seat of his pants. He does not know what is going to happen and so occasionally some things are off mike and you can't get in quite tight enough and so. Then the next line will be right on mic and the big challenge is to get the presence on the off mic stuff to match the on mic stuff and that is a lot of work."

As far as controlling the bus noise, Bourgeois explained, "I use a piece of equipment now that I think a lot of guys use called, the Cedar Box, and that used judiciously and with great taste will take a lot of noise out.

"Everything I do I learn a lot from, and it is magical." Stuart Pearce

"Tateum Kohut was my assistant on that project. He was mixing the effects and filling out of all the tracks. One of the biggest things Kohut did was to smooth out all of the transitions and cuts between the bus shots, car bys, bus bys, and ambient people in the background. He did an excellent job of smoothing out those transitions."

Bourgeois said the dialogue tracks Pearce gave him sounded good. "This is where he did an excellent job, but I am just a big EQ (equalization) hog. I don't believe in over-processing, but I do believe in matching pressure level and doing a lot of EQ work to match between takes. I think you can get away more with a documentary so far as people do not expect pristine quality, plus I think you have to be cognizant enough to let something have it's own natural effect."

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Interviews With The Winners of the 2003 C.A.S. Awards

Master and Commander: The Far Side of The World

continued from page 5

islands. They just filmed his hand and put the bug in later. I am still amazed that they can do things like that."

Being familiar with the Galapagos Islands, Rochester said, "The Galapagos was my college stomping grounds, so it was pretty easy to get tight with the animals in an ecologically sane way. Very carefully and slowly I pointed microphones in the right direction as close as I could get. In most cases, that was pretty close. Once the animals became comfortable with my presence, they went about their normal business."

As to how he decided upon what production sound equipment to use, Rochester replied, "When I read the script, I knew there would be plenty of salt water all around us for at least six months. The job called for equipment that had proven its reliability in extreme environments over time.

"This was the perfect project on which to retire my trusty old Nagra IV Stereo Time Code. Besides that, I used an HHB Porta DAT, two Sonosax boards, heavily Protected Neumann KMR 81s and KMR 82s, and Countryman B3 lavalieres for latex Encapsulated Lectro 205 RF mics. I also had a long 24-channel cable manufactured. We took some substantial losses in equipment, even though we did our best to keep it clean and dry. It was a rough show for delicate sound equipment."

Looking back, would he do something differently? Rochester noted, "Generations of equipment have come and gone since we filmed *Master and Commander: The Far Side of the World*. I am confident that the Fostex PD6 recorder, or its succeeding version, will withstand the rigors of extreme locations. For insurance, I will use two of them simultaneously. I still like my Sonosax boards, although Jacques Sax is promising a new model that is not yet on the market. The Lectrosonic 400 series hybrid waterproof radio mics will replace the larger 200 series analog units. Even

though it was not mentioned, Pro Tools was used on a daily basis for various playback and record functions. A Digital Audio Workstation on the set is becoming increasingly useful. A similar cable technique will certainly be used. Perhaps the next time, a smaller bundle would make more sense. In any case, we will use the toys that fit the job and push them to their limits. That's one thing that makes this work so much fun."

Rochester added, "Both Jeff Humphreys, boom, and Cesar Aguirre, utility sound technician, worked their butts off, in often foul conditions, to capture the first unit production sound on this project. Fernando Camara, who always works on big productions and seldom gets credit, was the second unit mixer from Mexico City. When working in Mexico, he is my first choice. He brought along Pedro Mejia and Leon Sandoval, who are both fine boom operators."

Massey said he and Hemphill have worked together for eight years, and work as a team at Fox. "We mixed *Master and Commander* in the John Ford Theater at Fox Studios. We used a Neve DFC as our main mix console, recording to Tascam MMR8's, and playing back from Pro Tools and Tascam MMP-16's. We were fortunate in that we did one, maybe two temp mixes on the film and then we started doing pretty extensive pre-dub work. We shut down for a period of about 6-weeks and did another film while waiting for the visual effects to make more progress.

"When we came back we were able to update pre-dubs for the new cut of the film and address new visual effects and it gave us some time to think about the film and the things we wanted to change in the style of pre-dubbing, then we went into the final mix in the fall.

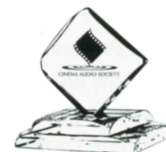
"Musically, there was not a traditional score from top to bottom—which I think was a good decision by Peter. He was very conscious of that. He did not want the

film to be slathered with music from top to bottom, so where it is used, it's for emotion and strength. I think the contrast of the long sections of the film where there is no music vs. the areas where there is music, makes the score really powerful."

Hemphill said, "Paul mixed the dialogue and music on the film and did great work. When we mix together we don't have to say a lot. When you sit down with a talented mixer there is not a lot of verbiage, it's just an unspoken communication and a feel. And mixing is all about feel. Buzz Knudson used to say, 'it's a knack.' You are responding as an audience member with your feelings, and should never lose that sense of being an audience member. There is nothing technical about it. The counsel is invisible to me. I don't want to think about equipment when I work, my attention is on the screen and Paul is very much like that too."

Hemphill added, "The mixing console is not my focus, but when something goes wrong it becomes a huge irritant. This is where I'd like to give recognition to our stage engineer, Tim McColm who knows Neve consoles better than anyone and can fix them quickly. I'd also like to acknowledge our crew chief, or post sound recordist, Tim Gomillion, and sound recordist, Dennis Rogers. They were fantastic."

In summary, Massey said, "I'd also like to commend the editorial staff, Richard King, Bob Kizer and Simon Leadley. They all did a great job, and collectively everyone worked together extremely well. It was one of those films that felt like a very big family, and when we got off of it, it was a big disappointment to move on to other things. It was a great experience for everyone."



Interviews With The Winners of the 2003 C.A.S. Awards

Angels in America - Part 2

continued from page 7

Wilson) would wear a double layer of underwear, and we would hide the mic underneath the top layer. We would have two sets of radio mics; one when he was with wardrobe, which was on his jacket, and one when he was without wardrobe – it was on the pj's thick white cloth. Once we moved in we could cover most of the stuff with the boom."

Dichter explained, "You have to make compromises all the time when going from production into looping, even though there are many tricks you can do to try to get it as smooth as possible." In that bag of tricks, Dichter said, "We can pitch change the dialogue with harmonizers. Pitch change a few words or phrases to match the line in front of it and we can also do different equalization on the counsel. To match room sizes, the reverb units can help you. The pitch change is one of biggest tools that can be brought in to help match production with loop lines."

Sabat said, "Mike happens to get some of the best guys who work with him all the time, and we all know what he wants and respect him quite a bit. Mike is very sound conscious. You can't miss a cue with him. If you miss a cue or if you are fading one mic into another and someone is too low, he'll look at you and say something. Nothing gets by him. He would cut for a bad sound, like a loud truck going by. With Mike you feel like your doing a good job and that you are appreciated."

Dichter added, "Mick Nichols is a very hands on director who loves sound and knows that sound can hurt or help a scene. He is in tune with the whole aspect of the project. When Ron works on sounds to put in a scene, Mike works very closely to give his input."

Sabat agreed, saying, "Nichols knew exactly what he wanted. The effort from every department was outstanding. The story was incredible, and dialogue was very intelligible, and the actors were great."

Sabat said they shot for a year during which time he recorded on the Fostex PD-2 Time Code DAT, "I used the Fostex recorder since there were no DVD recorders then, but now we're using a Fostex PD-6. Also used the Cooper CS mixing board, wireless Audio Limited and Sanken and Trams. We planted the mics on the heads a lot because of their wardrobe, and they were wrestling and throwing each other on the ground. We had a lot of scenes with rain, so we used the Sennheiser 416 interior and 816 outdoors. Andrew Schmetterling was my boom operator. Third was JJ Sabat, my son. Whenever I can get him, I always get him. I like to keep the same crew all the time."

Dichter says he has worked with director, Mike Nichols on ten of his eleven pictures. "I started with Biloxi Blues with him in the late 1980's, and from that I've done almost every one of his films, along with Ron Bochar who has done the last 7 of his pictures. It makes it great because it's like a family and every year we have something going on. I have also done many films with James Sabat. He did many Woody Allen pictures that I mixed."

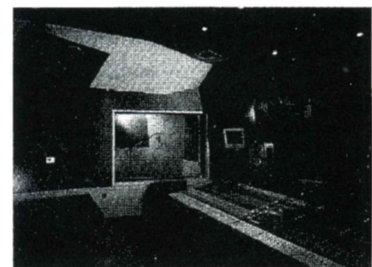
Remembering, Sabat said, "That's right. The first picture I did as production sound mixer was Bananas (1971) with Woody Allen. The last was Bullets over Broadway."

Dichter said, "The one person I'd like to mention is Harry Higgins, the chief machine room operator. He is my right hand man at Sound One. He helps me with all the equipment and the setup and everything. Without Harry I don't know how we would have gotten through the project."

Thinking back on the whole experience Dichter said, "When you work on a project that is so special to you, winning an award is a great feeling. That is why C.A.S. is so important. It is not like actors are voting for you; you are being acknowledged by your peers, and that is special."

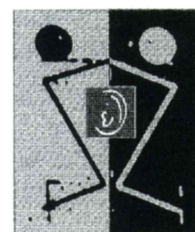


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Interviews With The Winners of the 2003 C.A.S. Awards

"24"**"5P.M. - 6P.M."***Continued from page 9*

Gocke said they are all on a tight schedule. "Mike and Ken hear what we've recorded, but they don't always see what we have to do to get it, and sometimes the attitude from production isn't for us sound guys. The situation isn't always the greatest thing for us simply because the way they shoot it. I strive mostly just to get the dialogue. I'm not trying to get any effects because I don't think it helps them; it's just to get a tight dialogue track. A big problem is the whispering and low end stuff, and even with radio mics, getting a whisper is hard."

Olman said, "Bill Gocke has always held the door open to us and said if you ever want to come down to the set, you are welcome. I have gone to the set on a few occasions on '24'. It gave us an opportunity, instead of sitting on the stage saying, 'Gosh, couldn't they hear this problem?' when obviously they can hear it — but in a world of no overtime you always have to be 'good

for sound,' and lots of time you are not, and that is the production sound dilemma and I do not envy the production sound crew at all. So, I have gone down and it is an eye opening experience to see the problems they have to overcome, then several weeks later hear those tracks come back to you. Then you really understand and say, okay and now we can move forward, and we have a common ground."

Gocke said, "Ken and Mike are always welcome to the set. We have hard floors and this huge set with steel stairways, a raised platform foundation that is hollow and sounds like a drum... we try to carpet as much as we can, but with a wide and tight situation, you can't cover yourself in all ways, and we have background talent, so you can't cover the floor because camera is seeing it and the background is in the shot. Then, we have computers on all over the place — two giant computers feeding this

image, and we're in a warehouse, which isn't the greatest sound stage, and cameras constantly moving, and people chasing the cameras. We do the best we can."

"Their set ups are time crunch and hard to mic and Bill gets it all, but there are variables," Kobett said. "On the effects side it is the same, and rare that you have the same set ups from show to show because they cover a lot of ground. We know it is a complicated show and we believe it sounds great."

"We are only given a certain amount of time to do our job no matter how intense or sedate the scenes might be. We have to hit a 2 p.m. playback the second day. It is all discrete surround, 5.1 with a boom track. I got people shooting on left surround, I've got explosions and a boom and it is not a put 'em up and go; it is mixing for that scene and I have to allot the time to get that scene done. That is a big challenge, too. The pace of the show is quick and you need to get a lot through in short scenes, and when you get the big actions sequences it all blows up."

Olman noted they have 18 hours in which to mix each show. "By the time we play back at 2 p.m. on the second day, we have spent about 12 to 13 hours mixing a 45-minute action-show; it is a pretty fast clip. We have two nine-hour days. We try to put 30 to 35 minutes to bed the first day, and come in the next morning and get the next 10 minutes, then we'll go through and make our changes and put it into the best possible shape for playback."

"There is no getting used to the way a particular set or location sounds on this show. They shoot two episodes at a time, back to back with the same director. We are never really in the same location for more than two episodes. We have one set that we go back to each episode. Twenty-five percent is shot on that set, and the rest is shot on location."

Continued on page 15

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Interviews With The Winners of the 2003 C.A.S. Awards

"24"**"5P.M. - 6P.M."***Continued From Page 14*

Currently Olman and Kobett mix "24" at Universal Studios on a Harrison Series 12, with the Digital Engine. Olman added, "The console has 192 inputs, so thankfully we are never short of inputs for the show. The outboard gear includes the Cedar DNS-1000, and we use several Dbx 160-SL compressor/limiters, which gives off very transparent compression and peak limiting. We also use a couple of Eventide DSP 4000 outboard reverb/effects units and two Lexicon 960 Digital Reverb units."

Olman said he and Kobett, and recordist Rob Carr all use FTP's (File Transport Protocol) whether it be a last minute line alternate or added effects and sound design changes. "The dialogue and Foley is all done at the editorial shop in Burbank. The effects and sound design come from Sound Designer, Jeff Whitcher, who lives and works out of his home in the Oceanside/Carlsbad area. He can get us a fix in the same time it would take if he were on the stage, so it is incredibly convenient, as the files drop right into our existing ProTools sessions."

Kobett said the biggest change is they have been mixing in 5.1 since the beginning of the show. "It is a lot more to keep your mind wrapped around as to what you are sending to what channel. With Dolby Pro Logic, we just had background and some effects, but from a mono perspective; and you could not place things. When we were given the opportunity to mix in 5.1 we jumped all over it, but the asterix was we would not get any more time. We made it happen, and now no one could imagine not mixing in 5.1 because of the DVD sales. We were able to deliver the two mixes in the same amount of time; the 5.1 mix and the Lt/Rt stereo fold-down. It gives you 2 products. Pretty soon broadcast will make 5.1 the standard, but we are all still waiting on the standard."

Someone he'd like to thank, Kobett said, is Todd Morrissey. "He was our stage recordist. Todd works the ProTools and has been with us from the start and knows the

drill. He does quite a bit in setting up difficult equipment configurations." Olman agreed, and added, "This is the best group of people I've had to work with. From Joel and Robert and Kiefer and all the actors, all the way down to the runners. All of them are great people." Gocke mirrored these comments adding, "We have a great tight crew. We're like a family."

Olman and Kobett previously received an Emmy award for Discovery Channel's, "Dinosaur Planet," in the non-fiction category. For the past three years Kobett, Olman and Gocke have worked on every episode of "24".



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Interviews With The Winners of the 2003 C.A.S. Awards

The Blues: The Road To Memphis

Continued from page 11

Pearce said while on location in Memphis, they had to be ready for anything. "For instance, when Roscoe Gordon is walking down Beale Street and he is looking and complaining and people are asking him where he is playing later, and he doesn't know, and it's all kind of a surreal scene and he comes upon the guy who is playing outside of the place and the guy says, 'Oh, Roscoe Gordon! Come on in,' I love that scene more than any other. 'Roscoe, come on in!' and Roscoe does a song. Now, I had no idea that was going to happen. I had Roscoe on a radio and I had a 416. When he started that, I brought up the 416 to the speaker so we'd have a combination of a speaker and his wire. Talk about seat of your pants! But, I thought that was a sweet scene. That was mixed straight into the camera."

"Everything I do I learn a lot from, and it is magical. On this documentary I learned more about everything in terms of sound, in terms of the blues, in terms of everything. The money wasn't great, but the experience was priceless—unforgettable."

In a similar vein, Bourgeois added, "When projects like *The Road to Memphis* come along, you intuitively know it is going to be something of interest. No matter how many big features you do on your resume you have to put a project of interest in there, just for the fun of doing something you really enjoy."

Note: Since making, The Blues: The Road to Memphis, both Roscoe Gordon and Sam Phillips have died.



C.A.S. Announces Addition of Technical Achievement Award

Continued from page 1

The C.A.S. Technical Achievement Award will be determined by a secret ballot of the C.A.S. membership.

Committee member Coffey said, "After lengthy discussions, we felt that the time had come to initiate a yearly award to recognize one of the manufacturers of the technical equipment we use."

The winner of the C.A.S. Technical Achievement Award will be revealed during the Cinema Audio Society Awards Banquet on February 19, 2005 in the Los Angeles Biltmore Hotel's Crystal Ballroom. The winner will be announced during a sealed-envelope ceremony

The nomination form is available online at www.cinemaaudiosociety.org or directly from the C.A.S. office.

Willie Burton, C.A.S. To Receive Career Achievement Award

Continued from page 1

are; "The Buddy Holly Story", 1978; "Altered States", 1980; "War Games", 1983; "The Shawshank Redemption", 1994; and "The Green Mile", 1999. He also earned a BAFTA nomination in 1988 for "In The Line of Fire" and was nominated for an Emmy for "Roots" in 1977.

Willie is currently working on "XXX: State of the Union" for release in 2005. A few of his other credits are; "Man on Fire", "Tears of the Sun", "Antwone Fisher", "Panic Room", "Courage Under Fire", "Seven", "The Bridges of Madison County", "Sneakers", "Bugsy", "Avalon", "Lethal weapon 2", "Harry and the Hendersons", "Short Circuit", "The Color Purple" and "The China Syndrome."

Willie D. Burton, C.A.S. is the 23rd C.A.S. Career Achievement Honoree.



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A Look Back at The 40th Annual C.A.S. Awards Banquet

By Aletha Rodgers, C.A.S.

A festive and upbeat crowd of production sound mixers, post-production sound mixers, industry professionals, and guests filled the Crystal Ballroom at The Millennium Biltmore Hotel (circa 1923) in downtown Los Angeles for the Cinema Audio Society's 40th Awards Banquet on February 21, 2004.

C.A.S. President, Richard Lightstone welcomed every person in attendance to the banquet, offering his personal congratulations to all of the nominees and winners.

Master of Ceremonies, comedian Gary Kroeger, kept an upbeat pace by moving everything along throughout the evening.

The C.A.S. President's Award was presented to Chris Jenkins, Ned Price, Tom Regal, C.A.S., and Leon Vitali for their sound restoration work on the Stanley Kubrick films.

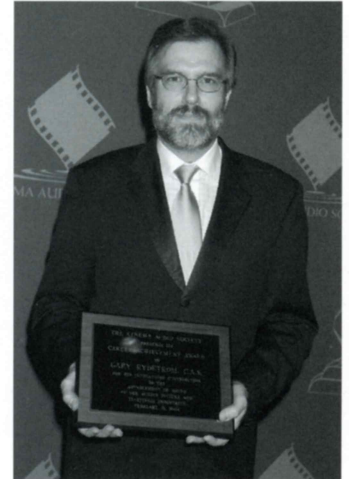
For his many successful years as rerecording mixer and sound designer Gary Rydstrom, C.A.S. was honored with the C.A.S. Career Achievement Award. Rydstrom, with four Oscars and thirteen Oscar nominations, two BAFTA awards, two C.A.S. awards and three Golden Reel Awards is leaving behind his impressive twenty-year career in sound to begin developing and directing projects at Pixar Animation Studios.

Giving tribute to Rydstrom's work in pre-taped interviews were, Steven Spielberg, George Lucas, and Ben Burtt, and John Lasseter. Production mixer Ron Judkins, rerecording mixer Chris Boyes, and sound designer Randy Thom also gave accolades to Rydstrom.

In accepting the Career Achievement Award, Rydstrom was very humble and extremely appreciative of the people who helped him get to where he is today. Rydstrom said how honored he felt in

receiving the career achievement award. He also paid tribute to Lucas in saying, "He has done more for sound than anyone I can think of." In a warm tone Rydstrom quipped that, "the twin pillars of my career is I have been unassuming and not too tall."

Winning the 2003 C.A.S. Award for Outstanding Achievement in Sound Mixing for Television: Nonfiction, Variety or Music Series or Special was, "The Blues: The Road to Memphis," with awards going to rerecording mixers Gary Bourgeois, C.A.S., and Tateum Kohut, and production sound mixer Stuart Pearce, C.A.S.



Gary Rydstrom, C.A.S.
with the Career Achievement Award

Continued on page 18



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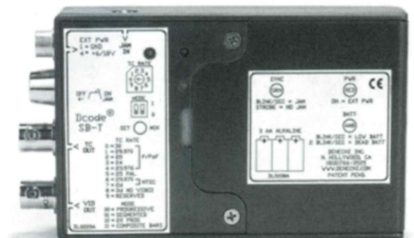
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A Look Back at The 40th Annual C.A.S. Awards Banquet



The 40th Annual C.A.S. Awards Banquet at the Crystal Ballroom of the Biltmore Hotel

The 2003 C.A.S. Award for Outstanding Achievement in Sound

Mixing for A Television Series was, "24: 5 P.M.. to 6 P.M.." with awards going to rerecording mixers Michael Olman, C.A.S., and Kenneth Kobett, C.A.S., and production sound mixer Bill Gocke.

"*Angels in America – Part 2*" took home the **2003 CAS award for Outstanding Achievement in Sound Mixing for a Television Movie of the Week or Miniseries**. Honored were rerecording mixers Lee Dichter, C.A.S., and Ron Bochar, as well as production mixer James Sabat.

"*Master and Commander: The Far Side of the World*" received the **2003 C.A.S. Award for Outstanding Achievement in Sound Mixing for a Motion Picture**. Production mixer Art Rochester, C.A.S., rerecording mixers, Doug Hemphill, C.A.S., Paul Massey, C.A.S. received separate awards for their work.

It seems every year's banquet is the best, but according to everyone this journal interviewer spoke with, "THIS YEAR WAS THE BEST EVER!!!"

Don't take my word for it — here are some comments from actual people in attendance. Kobett, C.A.S. said,

"It was a great event! We were thoroughly enjoying the evening, and it was a great thing to win especially with the

lifetime achievement award being given to Rydstrom, and the President's award being given for the work on Stanley Kubrick's films. We were excited just being at the dinner and talking with people we hadn't seen."

Bourgeois, C.A.S. said, "The C.A.S. Banquet was one of the best I've ever been to. It was a great idea to have the banquet in such a beautiful place. Everybody enjoyed it. The documentary by C.A.S. members Paul Marshall and Aletha Rodgers was excellent. There was wild cheering for Tex Rudloff, C.A.S. at the end. It was great! Excellent! It was nice evening all around."

For the record, and for those who were not there, at the end of the C.A.S. Historical documentary Rudloff says, "Gosh darn it! If you don't think sound is half of the picture, try playing your film in the theater without the sound and see how many people stay in the theater!" With that statement, everyone in the Crystal Ballroom applauded and cheered wildly

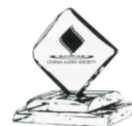


Olman, C.A.S. said this about the banquet. "I think everyone had a great evening. The band was awesome, the food was great and the service was impeccable! (C.A.S. President) Richard (Lightstone) and the Banquet Committee, kudos. Aletha (Rodgers, C.A.S.) and Paul (Marshall, C.A.S.) did an AMAZING job (on the C.A.S. History Documentary) and should get their own plaque. The film was great and it will go a long way towards the archives of the

C.A.S....they did what many of us thought couldn't be done! I think Laura Long did an amazing job bringing the pieces together and she deserves major kudos! Everyone was 'wowed' myself included. Also, there were several industry people who approached me and told me flat out that they had a great evening." "It was a great banquet."

The 40th C.A.S. Awards Banquet received quite a bit of press coverage this year with articles and photos in The Hollywood Reporter and Daily Variety. It truly was the best awards banquet ever!

To view or order the banquet photos, taken by Albert L. Ortega, go to: www.cinemaudiosociety.org and click the C.A.S. Awards Photo Gallery.



Been There Done That. . .

Will Be Back January '05 Issue...
Tell us what you have been up to
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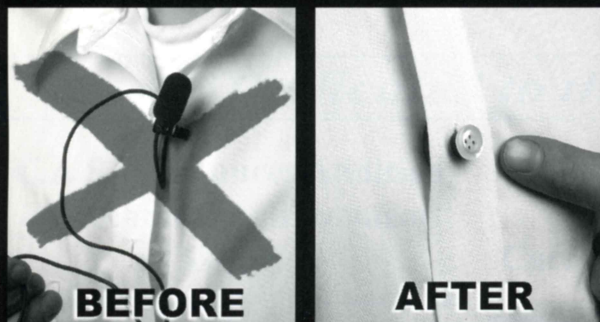
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The C.A.S. has an e-mail list to send out news of the C.A.S., as well as screenings, symposiums and special events. To be added to our e-mail list

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Board Meeting of March 2004

Photo by Office Manager Laura Long



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(Working that day; Richard Branca, David Fluhr, Robert Gravenor, Tim Cooney and Ross Davis)*

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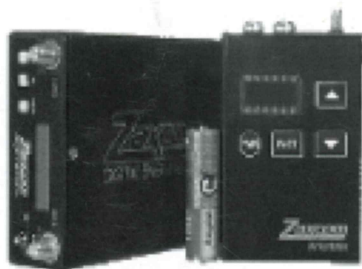
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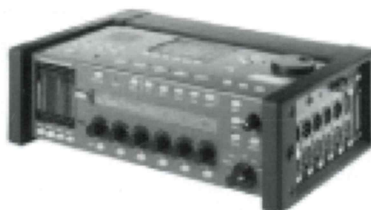
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