

JOURNAL OF THE THE CINEMA AUDIO SOCIETY

C.A.S.

Dedicated to the Advancement of Sound

THE C.A.S. NOMINEES FOR OUTSTANDING ACHIEVEMENT IN SOUND MIXING

Motion Pictures

- *The Aviator
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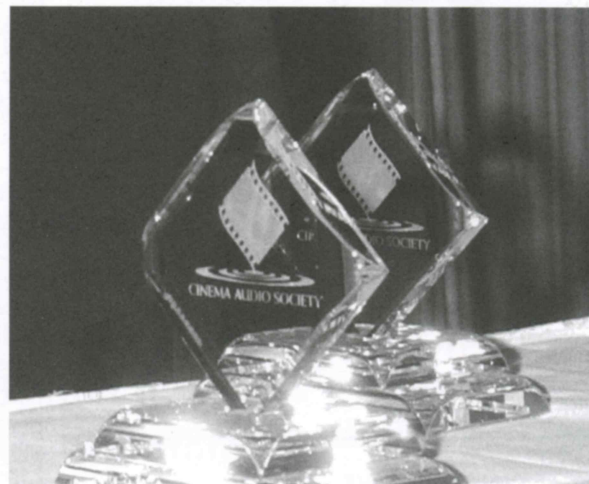
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Mini Series

- *Five People You Meet In Heaven
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- *Life And Death Of Peter Sellers
- *Something The Lord Made

In a night of celebration, a winner will be announced ... chosen by his peers ... in each of the four categories.

The Millenium Biltmore Hotel's Crystal Ballroom will overflow with



music, laughter, stories, great food, and celebration as C.A.S. members, family, and guests meet to honor the 2004 Winners.

On February 19, 2005, The Cocktail Reception in the Tiffany Room begins at 5:30 p.m. Dinner begins at 6:45 p.m. The C.A.S. Awards Presentation begins at 8:00 p.m. For tickets contact Laura Long at 818-752-8624 or www.CasOffice@CinemaAudioSociety.org

Television Series

- *Alias: Unveiled
- *Deadwood: Deadwood
- *Lost: Pilot - Part 1
- *The Sopranos: Irregular Around The Margins
- *24: Day 3, 6:00 A.M. - 7:00 A.M.

Television

Non Fiction,

Variety,

Music Series

or Special

- *American Experience: RFK
- *Carnegie Hall Opening Night 2004
- *A Christmas Carol
- *Phish: IT
- *Secrets Of Pearl Harbor

Cinema Audio Society

Mission Statement

To educate and inform the general public and the motion picture & television industry that effective sound is achieved by a creative, artistic and technical blending of diverse sound elements. To provide the motion picture & television industry with a progressive society of master craftsmen specialized in the art of creative cinematic sound recording. To advance the specialized field of cinematic sound recording by exchange of ideas, methods, and information. To advance the art of auditory appreciation, and to philanthropically support those causes dedicated to the sense of hearing. To institute and maintain high standards of conduct and craftsmanship among our members. To aid the motion picture & television industry in the selection and training of qualified personnel in the unique field of cinematic sound recording. To achieve for our members deserved recognition as major contributors to the field of motion picture & television entertainment.

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HOW TO REACH US

Cinema Audio Society
12414 Huston Street
Valley Village, CA 91607
Our office phone/fax number is
818-752-8624

Our Email address is
CasJournal@CinemaAudioSociety.org
Our Website is

www.cinemaudiosociety.org

LETTERS TO THE EDITOR

Letters should include the writers full name, address and home telephone.

FOR ADVERTISING

TO ORDER BANQUET TICKETS contact

Laura Long, C.A.S. Office Manager
Phone & Fax: 818-752-8624
CASOffice@CinemaAudioSociety.org

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Peter Damski, C.A.S.

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Meet Willie Burton...

C.A.S. Career Achievement Recipient

Production Sound Mixer Willie D. Burton is The Cinema Audio Society Career Achievement Award Honoree. With over thirty years of sound mixing under his belt, Burton was first nominated for an Oscar in 1978 for *The Buddy Holly Story*. In 1983 he won the BAFTA (British Academy of Film & Television) Award for *War Games*. In addition to receiving an Oscar for Best Sound on *Bird* (1989), Burton was nominated for an Academy Award for *War Games*, *Altered States*, *The Shawshank Redemption* and *The Green Mile*. From a long list of titles, Burton has mixed, *The Color Purple* (1985), *Lethal Weapon 2* (1989), *Antwone Fisher* (2002), *Man on Fire* (2004), *Christmas with the Kranks* (2004), and most recently, for 2005 release, *Constantine*, *XXX: State of the Union*, and *Jarhead*.

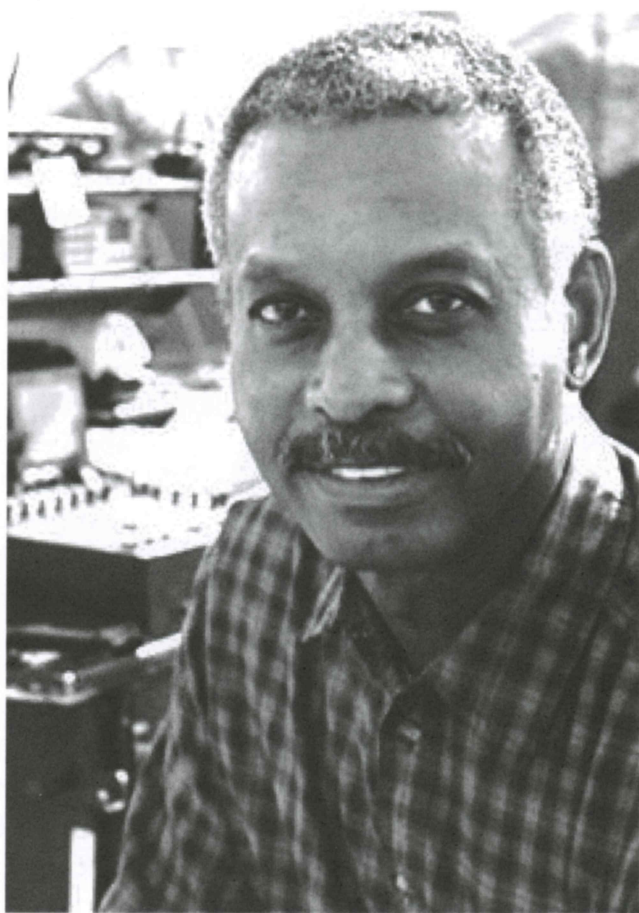
In learning he was the C.A.S. Career Achievement Award Honoree, Burton told Bob Gravenor, C.A.S. that he will always look back on this moment as a true highlight in his life.

Following is Gravenor's interview with Burton.

BG: How did you decide to get into the film business, and into sound?

WB: Well, when I was a teenager in high school, there was a

radio station near my house in Tuscaloosa, Alabama. Two of the disk jockeys, a husband and wife, lived next door; and they would let me go down and observe from time



Willie D. Burton, C.A.S. Career Achievement Honoree
Photo by: François Duhamel

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Meet Willie Burton...

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to time. I was about 15 years old and it was exciting to see all the electronic equipment and everything. In my high school they had a program called, "Diversified Occupation," which was designed to give students guidance with their career choices. The coordinator arranged for us to get jobs

in the community. I worked in radio and television, and then decided to take radio and

television classes during my last two years of high school.

After graduation I wanted to attend electronics school. I knew it was best for me to live on the east coast or west coast for my career. But, I didn't know anyone in New York. I had a cousin in Long Beach, Calif., and he let me move in with him. I enrolled at West Coast Trade School where I studied Electronic Assembly and Electronic Technology for six months. It was one of those expensive short courses. I worked a day job and went to school at night. When the class ended, I started scouring the newspapers for a job. Being a kid from the south flying blind, I didn't know much about California, and didn't understand how things worked. Then I rem-

embered something my instructor at West Coast Trade School said to us: 'If you want to continue studying electronics, you should go to college.' With that advice, I enrolled in Compton City College. Now, in the back of my mind I'm thinking that I always wanted to be in audio - I thought this was the easiest way. I didn't know anything about Hollywood. Hollywood was another country as far as I was concerned. I studied Electronic Technology at Compton City College and then

decided to pursue other companies in Hollywood. I started making phone calls. Everyone I contacted said, 'You have to be in the union.' When I called the union they said, 'Well, you have to have a job first.' I said: How can I do that? This went 'round and 'round with phone calls. I couldn't get on the studio lots and couldn't get in to see the business agent at the union. After several months of being very persistent, I finally got an appointment to see Jack Coffey who was the new

business agent at Local 695.

We met on and off for several months. I was still working for the Navy, and they were preparing me for a 30-year

"I walked outside of the union office on Ventura Blvd., and I was looking around in the parking lot and saw all these expensive cars and thought: These people are driving these fancy cars, so they must be doing all right."

Willie D. Burton

transferred to Long Beach City College where I continued studying Electronic Technology and got into engineering. Then I wanted to learn more about TV and film production. I signed up for a television course at USC, sponsored by CBS, and took classes in acting and 16-mm film at UCLA. After that, I decided maybe I didn't want to do this. So I applied to the Department of Navy, which is Long Beach Navy Shipyard. They accepted me and I got a job working in engineering in the Sonar Division. It was a great job--fifty percent in the field and fifty percent on Shipboard Sonar Systems-- but I couldn't see myself doing that for the next 30 years. Then a buddy of mine got a job in engineering at ABC and encouraged me to do the same. I applied, but it didn't work out. So, I

career. But that wasn't what I wanted to do. One day, during a meeting with Jack, he said, 'Willie I want you to meet the board members at the union.' After meeting them they all told me I had a great job and great career with the Navy, and if I got in the union I wouldn't work very much. After going to a few more meetings my thought was, should I try to get in the union or forget about it and stay where I am? With the government I have good benefits and a pension and even though I wouldn't get rich, I'd have a steady income for a long time. I was very young, but I had a wife and two kids already. I was thinking, should I try to make this work? I walked outside of the union office on Ventura Boulevard and stood in the parking lot looking around and saw all these expensive cars in the lot,

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“34 South” Is The Name Of The Film As Well As The Address Of The City Cape Town, S.A.

by Aletha Rodgers, C.A.S

Imagine gazing upon spacious mountains surrounded by large beautiful Redwood and Pine trees while walking to work every morning through a virtual forest of beauty. That is how Albert Edmund Lord III describes his daily routine in Cape Town, South Africa at Digital Forest Studios where he is Sound Designer/Supervisor and Associate Producer on the low budget independent film production, *34 South*.

In his own words, Lord says, “The producers made a deal with a lovely bed and breakfast service called the Paradiso. I would wake in the morning to a gorgeous panoramic view of the Constantia Mountains and start my day in awe of this natural beauty.

“I have been at Digital Forest for 9 weeks working on this feature,” Lord continued. “I came here to direct a sound team but instead was placed in a situation of training the sound team. Basically, this particular community has not had the exposure to the film industry or the training opportunity to allow them to be a competitive labor force. There has not been a full service post production sound facility for feature films available in Cape Town. For many reasons *34 South*

represents a monumental step in history. Lord explained,

“This film is a historical event. I am delighted to play a small role in bringing the film to life and showing the work to as many people as possible. This is the first feature film to be directed by a Black South African woman, Maganthrie Pillay, in over 100 years of South African Cinema. Just ten years ago South Africa was controlled by an apartheid government. This regime denied people of color among other things, to hold or own bank accounts, land ownership and basic human rights.”

Producer, Dingilizwe Ntuli said the sound team was put together from a host of young candidates who had basic Pro Tools experience editing music to picture. “The three young

men come from what we call in South Africa - a module life - and would not have had the opportunity to develop their skills at this level. Albert has provided them with intensive training at the highest technical level.” Lord describes his crew as first timers.

“I have a team of young people who have done a bit of work but never sound for a feature. These are dedicated young filmmakers rising to the occasion -- even if it



Back row, from left: Albert Edmund Lord III (MPSE), Associate Producer/Sound Designer; Tyler Washington, Foley Artist; Andrew Rawbone-Viljoen, Dialogue, Effects, Foley Editor and Re-recording Mixer; Dingi Ntuli, Producer; Maganthrie Pillay, Director. **Middle Row, from left:** Anita Voyiya, Foley Artist; Tanya van Graan, Foley Artist; Reza Williams, Foley Artist and Post Production Assistant **Front Row:** Jongisizwe Ntshunthse, Foley Supervisor; Thulani Nxumalo, Foley Artist.

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34 South Africa

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means working around the clock to meet our deadline.”

In training the editors Lord explained, “Except for Martin Ntshuentshe and Andrew Rawbone-Viljoen, no one had Pro Tools experience. A component of the producers’ promise to funders was to provide marginalized people hands on experience in movie making. I took it a step further by encouraging the team to make critical decisions, justify their work and support their teammates.”

Lord said he and Peter Rawbone Viljoen (Digital Forest owner/manager) built Foley pits from round cement tree borders.

“I then held Foley lessons over three nights and on the fourth and fifth we walked the show, covered props downs/ups, pats, and cloth movements. We covered as much Foley work that we could within our one week time frame.”

Director Pillay said, “What Albert has brought to the project is an absolute blessing. He has provided such a wonderful creative input. This story has resonated with him even though he is not from South Africa. He has made many key creative suggestions. “For instance, we use ancestor themes as characters in the movie. Albert said, ‘Let’s record them as whispers and in different languages.’ Now we have these beautiful voices that play through out the sound track in ways that we never would have thought of.

“Another example is his treatment of our character Jacob who uses a walking stick. Albert was determined to find a particular sound of the stick making contact with the earth. He used a drum dropped two octaves and played it through the sub speaker. These little moments are totally uplifting.”

Lord added to this, “As a dialogue editor and supervisor I am inclined to learn the nuances of different tonalities and indentify language pacing appropriate to propel the story. The ancestor character voices are incredibly powerful, eerie, soft and very musical all at the same time.”

Pillay continued, “Sound quality in post has been our biggest weak-

Lord explained, “To share the skills I have developed over the past 25 years with people who are eager and passionate to learn is very rewarding. It is a joy watching Reza take over the project. The movie is really about them. They made the sound. I just instructed them when to cut on the frame.”

One challenge Lord said, “Was to develop their trust in me as the decision maker. This group had never worked with a supervisor or even understood what that relationship meant. They would have no idea what the end result was going to be. Another challenge was explaining how dialogue and production effects play together with the Foley track, music and sound effects. It was difficult for

“The opportunity to share skills I have honed over the past 25 years with people who are just hungry and desperate for good information is so rewarding.”

Albert Edmund Lord III

ness because most people use Cape Town as a shooting location. Not many feature films get finished in South Africa. Production companies come here to shoot principal photography and take their post-production work elsewhere which means that people here never get exposed to that end of the work. But Albert has brought his skills and expertise to Digital Forest. Now we have eight young people who have been trained in Foley, dialogue editorial and re-record mixing at the highest level of expertise.”

them initially to understand that process. It got to the point where I said, “Look, all you have to do is cut the dialogue like this.’ Once they realized that it was beneficial for the scene to take instruction than to casually modify the cue, the work started going along faster. The editors then developed a confidence in figuring out an editing pattern for themselves. “I always asked the team to consider the esoteric part of the project; touch the faders, watch the knobs, and be less dependent on the moves—fly the faders with

34 South, continued

your hands rather than dragging the mouse and moving the cursor on the screen. It was very rewarding to watch Martin work the console with sensitivity and subtleness. "It's been a learning challenge for me as well. I've had to consider my motivation as to why a particular sound effect was important. It forced me to evaluate my decision closer and use only that sound bit that was truly essential to the scene. I think it made the project better."

One of Lord's trainees, Martin Ntshuntshe (Dialogue Editorial, Re-recording Mixer) said, "Meeting Albert was a true blessing. To me, it couldn't have been any better. My background is producing promos for

E-TV, a local TV station. That is my entire career experience in sound. I would have never experienced anything like this if Albert had not come to South Africa. Basically, Ntuli (Producer) and Maganthrie (Director) presented the opportunity for me to be exposed to film dialogue editing. I appreciate being part of this team and this project which has very much bonded us all together. And working

I certainly hope I'll be working with Albert again." Andrew Rawbone-Viljoen (Dialogue, ADR/Foley editorial and Re-recording mixer) echoed Ntshuntshe's comments. "My introduction to sound came from my dad who has been doing it for many years. He opened a studio here in Constantia. It has always been a, 'run by the family' kind of thing. I went to the same school that

Albert said, 'Let's record them as whispers and in different languages.' Now we have these beautiful voices that play through out the sound track in ways that we never would have thought of." Maganthrie Pillay, Director

with my mate, Andrew, has created a brotherly bond. I'm really having fun.

my dad went to. I studied in Cape Town at Cape Weddier College for an intense year where I learned the basics of sound. We started with analogue sound, recording instruments and learning about analogue tape machines and sound recording. Then we studied the principles of digital half way through the year. That was my introduction to Pro Tools. Since graduation I have never looked back. The experience of doing post-production work on this film has been brilliant. We've really come up with a great team here in the studio. Albert has taught us a lot about post production sound and about being organized; which is something he strives for. He showed us that the little details are what we needed to know in order to make the show our own. There are four of us. Myself, Martin, Martin's brother Jongisizwe and Reza, our post-production assistant, and of course Mr. Lord as we call him. He is the boss. We've all worked together on *34 South* and it would be nice to

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Meet Willie Burton...

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and thought: I can't drive a car like this right now. These people are driving these fancy cars, so they must be doing all right. This is a good sign for me. This is what I want to do. I want to get in the union. To make a long story short, Jack Coffey was pulling for me, so I turned in a resume and application and everything. After a few months, I got in.

BG: What was your first job?

WB: My first job was at 20th Century Fox on a TV show called, *Land of the Giants* (1968-70). I had never been on a stage, or a studio lot any time in my life and I was so amazed! It was a whole new world for me. Skippy O'Connell was the secretary in the sound department at that time. After the paperwork was done, she said, 'Willie you know I'll do what I can, but I'm not sure that you'll be able to get your 30-days in.' This made me a little nervous, because I had taken leave from my job at the naval shipyard and they had already sent me to a special school for Sonar Systems. I only worked on the show for a few days and was wondering

if I'd be laid off. But, as time went by I worked on one show after another until I got my 30 days in.

Then I called the naval shipyard and resigned. They could not believe it. But I felt at my age I needed to change my career, and I knew if I didn't do it then, I'd never do it.

Working on that studio lot was the most exciting thing I had ever done; just to see how they made

Skippy put me on the film, *Myra Breckenridge* (1970). Don Bassman was the sound mixer, and we developed a good relationship. He was one of my mentors, a great guy. He passed away, but he was a wonderful man and did a lot for me. I worked hard too; and eventually, he gave me an opportunity to do second boom.

BG: What was the first show you mixed?

WB: Well, first of all, I got laid off at Fox; and I was off about 3 or 4 months. That was devastating to me because I had never been off work in my life; I'd always had a job. I thought maybe I'd made a bad mistake and this wouldn't really work out for me. I was forced to take a part time job to support my fam-



L-R: Marvin Lewis, Utility/Boom; Willie D. Burton, Sound Mixer; Gary Theard, Boom Operator on set of *Jarhead*. Photo by: François Duhamel

movies, and see the audio set-up. It was fascinating. I remember the old recordists would stick their heads into the back of the recorder while recording the sound, as the mixer was mixing the sound on an elevated sound cart.

BG: What were you doing?

WB: I was cabling. At that time they had a four person sound crew. So I came in as a 2nd cable person. That's how I got started. After that

ily. But when the season started up again, Frank Milton (sound supervisor) at MGM called and hired me to work on a show called, *Medical Center* (1970-74). I was on the show four months when Frank asked me, 'Willie, do you want a chance to move up?' I said: I don't know enough yet. And he said, 'Well, I hear you've been learning to boom and you've been practicing on the boom all the time. This is an opportunity where you can be the second boom person on the show.'

Meet Willie Burton...

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So, I took the job. I started booming and worked in that position for about four years.

Then I decided to become a mixer. Of course I had to take all kinds of tests, in order to get reclassified with the union. I didn't have a job when I went into mixing. But, I had saved enough money to freelance for a while. So, I worked as a mixer on short films that were being produced by friends of mine.

When I changed my classification with the Union, I didn't work for 5 or 6 months - not one day. I sent all these resumes and applications out, and everybody said I didn't have enough experience. So I thought: Well I have to make this work. I called Skippy again at 20th Century Fox. Fox and asked to come over and spend a few days on the Foley stage learning Foley. She said, 'Sure, come on over.' Don Mitchell was extremely helpful, and showed me how to do everything. After two days, I went home and called Skippy and thanked her for letting me observe. Two weeks later she called to see if I felt pre-pared to do the job. I said: Yes! And she said, 'We have a one day call for you.'

That's how I got started mixing. Don Mitchell came down again and went over everything, and I started mixing on the Foley stage 2 to 3 days a week. After that Hal Landaker at Burbank Studios called me, and I began doing commercials for E.U.E./

Screen Gems. Eventually, he asked me if I wanted to do a TV show, and of course I said yes. That Friday he said, 'The show is *Police Story*.' That was one of the happiest moments in my life - from Foley, to commercials, to a TV show. *Police Story* (1973-77) was a difficult show, but I had done lots of small non-union stuff, and I had mixed for friends on their short films, so I was pretty much ready.

BG: That's incredible! And the first feature you did was with Sidney Poitier.

WB: After that year on *Police Story* they wanted another mixer, so I wasn't asked back for the second season. But it turned out to be the

best thing that ever happened to me.

A friend of mine told me Sidney Poitier was doing a movie called, *Let's Do It Again* (1975). I applied for it, and Sidney wanted to hire me.

BG: But the studio didn't want you on that either.

WB: Well, the producer and production manager had a bad experience before with another mixer, and felt I wasn't experienced enough for the job. I'd never worked on a feature before. But Sidney went to bat for me. He said, 'I'll take a chance.' That was another exciting day in my life; hearing him say those words. But then he said to me, 'You better not let me down.' Those words rang in my ears for quite a while:

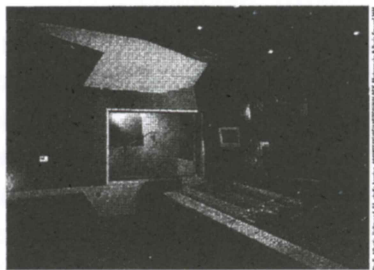
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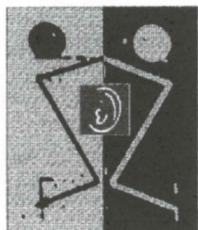


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We'd Love to See Your Lighter Side...

The C.A.S. Journal would like to hear from you! In addition to our, "Been There Done That," the journal will be printing a "Lighter Side" column about its members. If you have a new addition to your family, have recently gotten married, or your son or daughter has just graduated, caught his or her first big fish, mixed her first show, sailed around the world, joined the Cub Scouts, etc., let us know -- and send a photo. Emails may be addressed to: CasJournal@CinemaAudioSociety.org. In the subject line put, "Lighter Side."

Speaking Of More Columns: A Call for Entires

Anyone inclined to writing a, "Technically Speaking" column? We know there are many talented and technical minds in our audience and we'd love for you all to share some of your knowledge. All interested parties, please contact the editors at CasJournal@CinemaAudioSociety.org.

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The Importance of Being CAS: It's More Than Just Three Little Letters

by: Lori Dovi, C.A.S.

As I was reflecting back on the highs and the lows of this past year in my own little sound world, I remembered an amazing thing that happened last January. It was something I will never forget.

3:10 p.m., Southwest Flight #2314 from LAX to Park City, Utah. Destination: Sundance. Standing in line at curbside, going through the familiar motions of being an airline passenger, I was asked for my driver's license. Reaching into pockets and fumbling through in my wallet, I

realized I had left my driver's license on the copy machine at home, which was a solid hour away with a flight in 45-minutes! My face turned white. I had done sound on the opening night film, Sundance tickets were gold and flights were sold out. There was no way I could miss this. The curbside attendant said, "Follow me." My brain was mush. I envisioned security taking me away for hours and searching me. Panicked and fighting shock, I followed my attendant past ticket counters in slow motion. He stopped a uniformed Southwest

supervisor. She had a pleasant smile, and I thought maybe this wouldn't be so bad after all. I showed her everything in my wallet; desperately trying to prove it was me. Credit cards, AAA card, insurance card, social security card and ... nothing. There was nothing that

was going to lead her to believe I was me, as her head kept shaking 'no.' Then she stopped and pointed, "What is that?" My C.A.S. card? She turned and waved me to follow. Again, I was wondering, 'What in the hell is going on?' We settled at the Southwest ticket counter with agents being jovial with me and wanting to talk movies and discuss whom 'they knew.' Then she said, "Give her a security pass." No joke. I was on the red carpet, sailing through each and every checkpoint until I reached the plane. My little ole C.A.S. card got me on an airplane with no ID and complete security clearance — even in these times of terror!! Go figure...

So on those days and nights when we have given our last bit of self to the 'movie,' when we can no longer think or speak, and memories of long forgotten front-end screen credits linger in our collective consciousness, just know there actually is power **'in the card!'**



If you have an interesting story to share, please send it to the Editors of the C.A.S. Journal
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The Nominees in A New Award Category: The C.A.S. Technical Achievement Award

This is the first year the Cinema Audio Society is giving an award for excellence in technical achievement.

Manufacturers were encouraged to nominate products that have been released within the previous two years, and Software companies that have made substantial updates to previous versions within the last two years, were encouraged to nominate those products.

A committee of C.A.S. board members John Coffey, Robert Gra-venor, and James Coburn IV was formed to establish criteria and guidelines and finally to research and submit the entries for the Technical Achievement Award.

Coffey announced, "This technical achievement award is long overdue because the manufacturers work together with us to make our professional work better all the time."

Contenders for the C.A.S. Technical Award include: Lectrosonics, Inc., Noren Products, Inc., and Redding Audio, Inc.

In applying for the award, a spokesperson from each company filled out an entry form which asked for the Manufacturer's name, product, year released, application, and a description as to what makes the product stand out in the art, science, appreciation or advancement of sound.

At Lectrosonics, Inc., Karl Winkler, Director of Business Development sent their 2002 released product, the **Digital Hybrid Wireless 400 Series** for use in production sound recording. In the application, Gordon Moore, Vice President of Sales said, "The Lectrosonics Digital Hybrid Wireless system uses innovative technology to combine the of digital audio (no compandor) with the advantages of analog RF transmission (long range

low band-width use) to deliver the best of both types. In this system, a proprietary algorithm encodes the digital audio information into an analog format that can be transmitted in a robust manner over an analog FM UHF wireless carrier. This allows for compandor-free audio with a greater number of systems operating simultaneously, minimal interference, and greater range.

The compandor circuit used in analog wireless systems is troublesome for mixers dealing with low-level background noise and dialog tracks with a wide range of volumes. Digital Hybrid Wireless is the first system able to forego the compandor and provide pristine audio quality regardless of the audio source conditions, yet still retain the proven RF performance of analog FM transmission.

The 400 series includes body-pack, handheld and plug-on transmitters; and portable battery operated, rack-mount, and stand-alone receiver types. In the 400 series are the well known UCR411A portable receiver and the MM400A water resistant miniature transmitter.

"With these systems, users can extend their operating range, produce reliable results in harsh environments, and yet provide unparalleled production audio quality.

For more information visit www.lectrosonics.com.



**From Lectrosonics, Inc., The Digital
Hybrid Wireless 400 Series**

continued on page 15

34 South Africa

continued from page 7

keep this team together." Lord said Reza Williams was the last one to join the crew as post production sound assistant and part of the Foley talent. "You cannot imagine the transportation difficulties here. But Reza has shown up every day on time, sometimes even walking to get here. It rained a couple of days ago and it was sopping wet with rain and he'd be dripping wet, but never ever complained about how wet it was. He had the sense of knowing how important it was being here and a part of the excitement." Williams explained, "I live in Woodsotck, approximately eight kilometers away and transportation is not always available. A friend who worked at Bush Radio introduced me to the director which is how I came to be on the team as a Foley artist. I had never done Foley work before. It was so interesting that I decided to see the whole process of post-production and the work in the studio. I try to do extra work as well, just whatever they need."

Lord said Williams was one of the Foley artists trained in doing some of the walking but when it came to high heels they could never get shoes to fit him. "He ended up as a dialogue assistant where I showed him how to read continuity logs, source the

production DAT's to find the elements to replace the dialogue; Reza has been essential listening to the dailies and pulling sound effects. He is now looking for other effects to flush out the mix."

Lord said he and Los Angeles based sound effects editor, Mark Lanza, have crossed paths many times, but this is the first time they have worked on the same project. "Mark did the sound effects for us from Los Angeles. We provided him with a PAL copy that he transferred to NTSC."

Lanza explained, "To bring Hollywood Sound to a South African film we set up an FTP (File

film and I saw what Albert wrote and it gave me clues as to where we were on different locations. I'd see how long the scenes were to evaluate what sounds I'd use, because I may have a great cricket, or voices or crowds; then I saw the Volkswagen. When you do a movie with cars you have to see how much of a series you need with the car because if the car just pulls in and stops in another scene, no problem, you use any appropriate car, but if they are doing a lot of different maneuvers then you need a complete car series." Lanza said, "They liked what I sent but got rid of the coyotes. I had them on one track as a sweetener between dialogue, but I now hear there are no coyotes in South Africa."

Specific sound effects were cut at Digital Forest. Lord said, "Peter Rawbone-Viljoen, the owner/manager of Digital Forest Studio is a documentary producer who has every bird on the continent of the Cape. Now the film sound track has regional birds. The producer wanted his show to be representative of

local talent. We took it so far as to even incorporate the sounds of pigeons, gulls, jays and the other animals indigenous to the area."

"For production sound during filming," Ntuli said, "We had Dietir Keck who is from Cape Town and his boom swingers. Dietir used a SQN mixer and a complement of Sennheiser microphones and radio mics for recording."

"We shot on digital beta, so the primary audio source was onto



Van Foley with Martin and Jongisizwe Ntshuntshe

Transfer Protocol) sight. Albert sent me the picture and I cut sound and sent it back to him in South Africa. It is an interesting cultural and technical exchange. "FTP is a very easy way of moving sound and video around computer to computer over great distances, or even locally. The beauty is you can do a mix for another country without ever having to leave your studio. To determine what type of effects to use, Lanza said, "I took spotting notes and watched the

continued on page 14

34 South Africa

continued from page 13

Digi-Beta with DAT backup. The film crew was made up of local technicians."

"The actual shoot took place over 24-days," Pillay said. "It was quite an intensive shoot period because we

system featuring JBL LSR series 6328 speakers. When I inquired about setting up the post work at Digital Forest, which is primarily a music recording service, Raymond came over and provided exactly what I asked for in the JBL system."

Ntuli explained that since he has been in Cape Town, "Albert Lord has been approached by some of the top sound designers and editors in South

ADR/Foley, and Re-recording Mixer; Martin Ntshuntshe, Sound Editorial, Dialogue, Re-recording Mixer; Jongisizwe Ntshuntshe, Foley Supervisor, Post Production Sound Assistant; Reza Williams, Foley Artist/Post Production Sound Assistant; Maganthrie Pillay, Director; Dingilizwe Ntuli, Producer. From Los Angeles, Mark Lanza, C.A.S., M.P.S.E., Sound Effects Editor.

Note: 34 South has been accepted into the 2005 Pan African Film & Arts Festival (PAFF) in Los Angeles. It will screen on February 14, 2005 at 1:15 p.m. in the Los Angeles Magic Johnson Theaters, Baldwin Hills Crenshaw Plaza. For tickets & information: (323) 290-5900 or www.PAFF.org

"The beauty is you can do a mix for another country without ever having to leave your studio."

Mark Lanza, C.A.S., (MPSE), Sound Effects Editor

had a number of locations and we had an ensemble of the principals and many secondary characters and hundreds of extras. The complexity of the schedule really took folks who knew what they were doing to pull it off and we were fortunate that we did, especially in regards to post production."

Andrew Rawbone-Viljoen described the equipment at Digital Forest Studio. "What we are running here is a version 3 Pro Tools 6.2.3 HD version. We have a 24-channel control mixing disk, with a Mac G-4 computer. A company called Ultron in Johannesburg, South Africa provided the equipment. We placed our order in Cape Town through a company known as Mac Tracks." Lord added, "We have a great relationship with Gaston Rawlston who served as our Pro Tools technician. I can't say enough about Raymond Rix of Wild & Marr who provided a complete 5.1 monitoring

Africa. Albert has created a paradigm shift with regards to how things are done here -- and that is across the spectrum."

Lord responded, saying, "I have made many friends here and have had such a great time. I would definitely come back and do more work. I want to encourage other artists and crafts people to come to South Africa and enjoy the beautiful countryside. I'd like to play a small role empowering an incredible people to improve their skills at a rate or type that Hollywood has been known for and allowing them to share some of the wealth of the land."

The 34 South Post Production Sound Team at Digital Forest Studio, Cape Town, South Africa include: Peter Rawbone-Viljoen, Owner/Manager of Digital Forest Studio; Albert Edmund Lord III, MPSE, Sound Design/Supervisor and Associate Producer; Andrew Rawbone-Viljoen, Sound Editorial,



CORRECTION

Steve Bowerman, C.A.S. is an Active Member but was listed as an associate member in the December 2004 Journal.

Note to C.A.S. Members

"It is with a great sadness that I must announce my retirement from the entertainment industry. Sincerely, Grover Helsley."

Do we have your correct e-mail and street address? Notify us of any address, phone or email changes at

CasOffice@CinemaAudioSociety.Org



The C.A.S. Technical Achievement Award Nominees

continued from page 12

David Marin, Sales Manager, North America for Noren Products, Inc., said they have submitted the **AcoustiLock Noise Reduction Cabinets** that were released in 2002. In his description, Marin said, "The AcoustiLock was developed to reduce noise in any critical listening area such as a studio, home studio, project

deep servers the noise reduction cabinet has become necessary to the professional. It is like buying a room on wheels."

For more information visit either web address: www.acoustilock.com or www.norenproducts.com

The manufacturer from Redding Audio, Inc., is **Schoeps Microphones**. Their product is the **CMC 6xt Microphone** released in 2003 for use in Production Sound Recording.

Scott Boland, Product Manager said, "The Schoeps CMC 6 xt is the latest addition to our acclaimed Colette Modular Micro-phone system. Combined with one of our capsules with frontal sound incidence the user can now benefit with an extended frequency range from 20 Hz to over 40 kHz.

"The Schoeps CMC 641 Super-cardioid has been the 'Benchmark' microphone for the capture of dialogue on a boom for over 20 years."

To find out more visit their website at:

www.reddingaudio.com

One of these technical achievement submissions will be announced during during a sealed-envelope ceremony at the C.A.S. Awards Banquet on February 19, 2005 in the Los Angeles Biltmore Hotel's Crystal Ballroom.

In addition to receiving an award,



From Redding Audio, Inc., the Schoeps CMC 6xt Microphone

the Technical Achievement Winner will be allowed to use the C.A.S. Award Logo and name in any promotion or advertising of the winning product for a one-year period.

Since this is first year of the Technical Achievement Award, C.A.S. encourages all possible manufacturers and software companies to send in their applications for next years awards. Rules and application forms may be found on-line at:

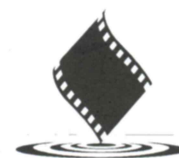
www.CinemaAudioSociety.Org



From Noren Products, Inc., The AcoustiLock Noise Reduction Cabinet

studio, video suite, post-area and even the office. You can now work with your gear in the same room. AcoustiLock's airflow technology and noise reduction science allows for a silent cabinet while removing the waste heat of the gear and computers.

With the advent of powerful and



Meet Willie Burton...

continued from page 9

I'll take a chance on you, but you better not let me down! Of course I did a good job. After that we had a bond and a great relationship, and Sidney wanted me on all the films he did from that point on.

BG: Do you remember who your crew was on that film?

WB: Marvin Lewis, the same guy who is with me now, was my boom operator. I don't remember the utility person's name.

BG: Is that the same crew you had on *Police Story*?

WB: No, Marvin came on with me half way through *Police Story*. I had gone through a lot of different boom guys. Each one would work for about a month and then quit to do features. One day, Hal Landaker said, 'I'm going to give you this new boom guy on Monday, his name is Marvin Lewis.' I knew Marvin, but hadn't worked with him long enough to know if he could handle such a difficult show. So I said, Marvin Lewis? He's a nice guy, but does he have enough experience?

BG: You were looking for someone who had tons more experience than you had.

WB: Right. I hadn't been a mixer very long. But I had also been a boom person and knew this was going to be quite a challenge. At any

rate, Marvin got the job. But, he did need some help. So I spent time not only mixing a difficult show, but teaching him a lot about booming as well. He caught on real fast though, and it all worked out.

BG: It must have worked out.

WB: Yeah, we've been together ever since. We're like brothers.

BG: I have known you quite awhile and I know you have always been the one to try out the new toys.

WB: That's true. Anybody who knows me will tell you that I like new toys. But I wait until a couple of people get them first to see what they think; then I'm right in line. I have

learned a lot about electronics. One thing about me is that I'm not afraid of electronic equipment. The more difficult it is, the more excited I get, because I want to learn how to operate it and what makes it work. Right now, I'm excited about the new Deva IV and V. I don't have it yet; I'm waiting in the wings. But, I'll probably get it soon.

BG: It's a whole new challenge out there and we can do so much more. Has the new technology made your job easier or harder?

WB: Made it easier. Believe it or not, I trust the Deva more than I do the Fostex PD-2. When I turn it on I have confidence it will work. I don't have to think about it too much.

"But Sidney went to bat for me. He said, 'I'll take a chance.' That was another exciting day in my life; hearing him say those words. But then he said to me, 'You better not let me down.' Those words rang in my ears for quite a while." Willie D. Burton

the Department of the Navy to thank for that, because they always have the best equipment. When they sent me to Sonar School to learn the latest equipment, it was instilled in me that that's how it should be in any field. Also, if you worked hard and you qualified, the government would advance you really fast. I was only with them for three years. But I went from a GS-7 to a GS-11, and that was really fast. That's part of the reason why I left. There was nowhere to go. But from that experience -- and also going further back, as a teenager working in radio and television -- I

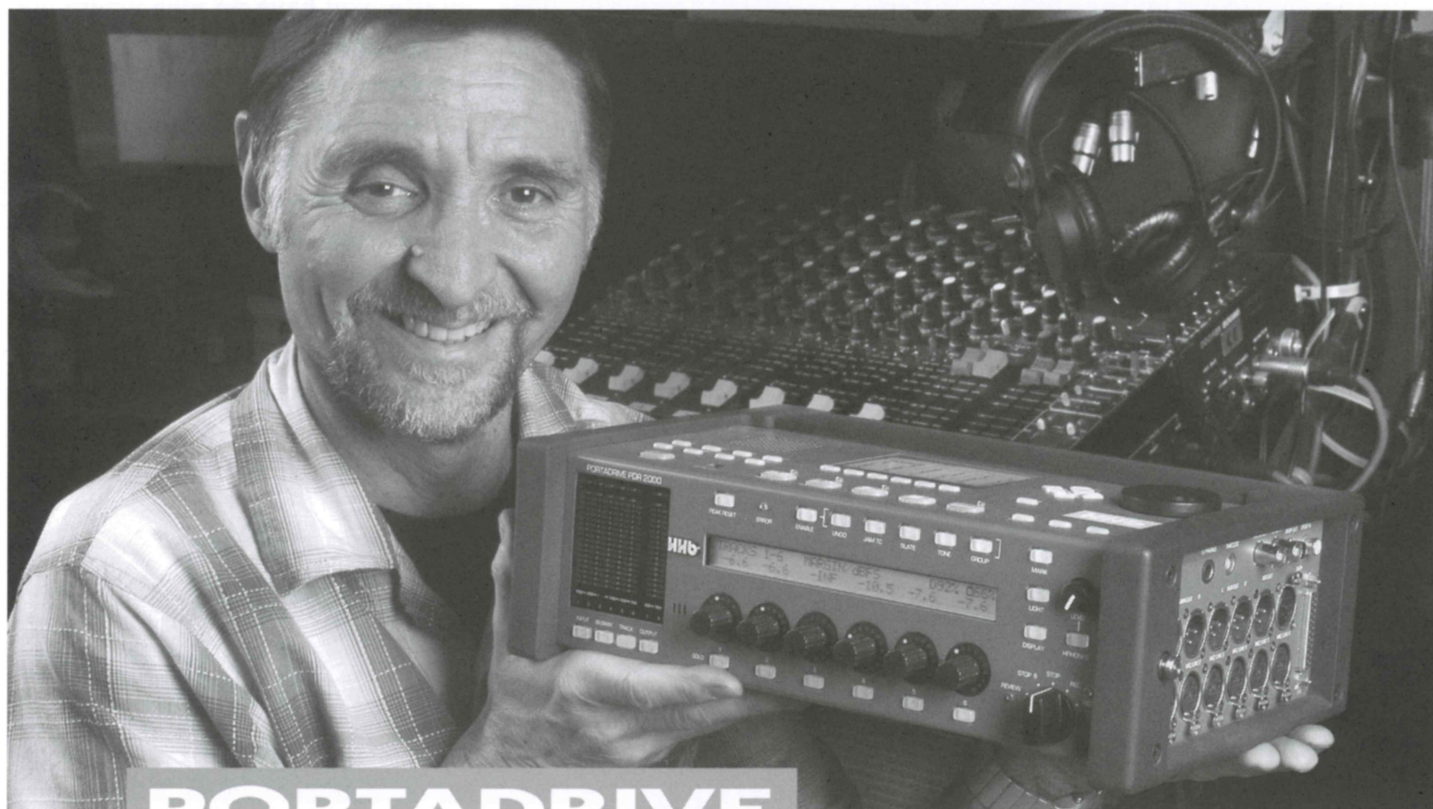
I've always been nervous about the DAT recorder. Most of the time it's good, but it can have these internal problems that come up.

BG: If someone said: Willie, you have a sound class at USC or UCLA to teach. What would be the first thing you would tell your class? What would you try to instill in 50 future sound mixers who all want to be mixers?

This is your first teaching session with these kids. What would you tell them?

continued on page 18

"THE RIGHT WAY TO DO LOCATION HD RECORDING"



PORTADRIVE

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Meet Willie Burton...

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WB: Because I am a positive type person I would probably say to them: You are trying to get into one of the most difficult businesses, where the obstacles are enormous. But if you really want to do sound, if you feel strongly about it and you're willing to pay the price – you can do it. And I believe this idea applies to anything. If you want to be a sound person, a doctor or a lawyer, you can do it. Just don't give up. And don't let people tell you, 'You can't do this or that...'

wasn't funny at the time... was during the filming of, *Inside Moves* (1980) starring John Savage. Richard Donner was the director. He's a practical joker, doing all sorts of pranks all day long. We were in a bar in Silverlake getting ready to roll. Marvin had planted three or four microphones for different actors. I had tested the mics and all was fine. Dick said, 'Roll, roll, roll!' So, I opened up the pot and my mixer was dead. There was no audio coming through the mixer. Everything was dead. It was my first time working with Richard Donner and I did not want to cut right away until I could figure out what was going on.

Well, it ended up he had discon-

Richard Donner!

BG: Right! Cap your career of thirty some years in A to Z. Are you glad you did it?

WB: First of all I have to say it's been a blessing. When you start out in life, you have no idea where you are going and what is going to happen. I believe I was guided every step of the way. None of it was by accident. Working in this business has been the best thing that ever happened to me. I've had an opportunity to travel, to work with some incredible people and to live a life I never even thought was possible. But it hasn't been easy. So, I have to give thanks to God and

So, I said: Cut! Cut! And he's yelling, 'Why are we cutting?' ... Willie D. Burton

You can do it! If that's what you want, you just have to find a way. Looking back at myself, when I wanted to go from cable to boom operator, it worked. Then, I wanted to go from boom person to sound mixer, and I found a way. I'd say this to a class, or anybody: If you have a dream, follow your dream and don't give up. Somehow you'll figure out a way to make it work.

BG: That's great, and it's very motivational. What was one of the funniest things that ever happened to you on a set?

WB: Probably one of the funniest things that happened... although it

nected all the microphones and I had no audio at all except for the boom audio. I was looking around with egg on my face, and I saw him just cracking up! I knew then that he was behind the whole thing. So, I said: Cut! Cut! And he's yelling, 'Why are we cutting?' That was the funniest thing that ever happened to me. After that, we'd play jokes on him and he'd play jokes on us. Those were great times.

BG: Unfortunately the jokes have diminished quite a bit over the last few years. It is like you can't have fun on a set anymore for some reason.

WB: Unless you're working with

to my family. I appreciate how they have been there with me through all of this. You know how it is...being out of town for months at a time, and all the other sacrifices you make. And I want to thank the many people who have helped me and mentored me along the way. There are so many... I won't start to name them because I'll forget half of them. I'm also grateful to the people at Local 695. And I appreciate the producers, directors and production managers who hired me and believed in me. And I appreciate the Cinema Audio Society for selecting me to receive this award. I hope getting it does not mean they think I'm finished, because I plan to be around for a few more

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Meet Willie Burton...

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years yet!

But seriously, it is an honor, a privilege and a blessing just to have been considered. This will be one of the highlights in my career, because it's all about your peers. An Academy Award is one thing, but this Career Achievement Award is for the thirty some years that I have been in the industry. And it feels good to know that C.A.S. has looked at that and said: You deserve this award. And I can tell you that it makes all the sacrifices worthwhile. This is definitely one of the highlights of my career.



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Stage A

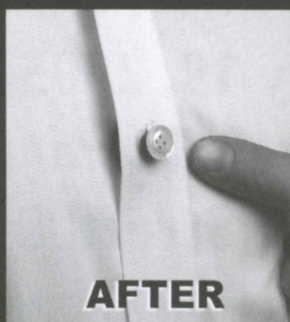
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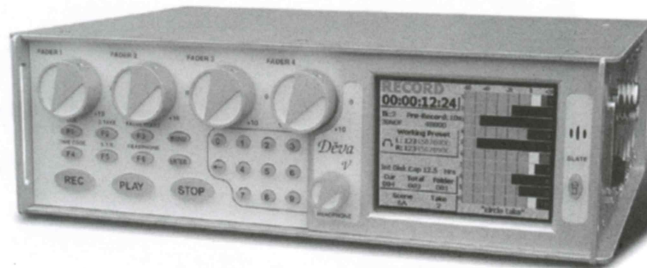
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Others Talk, We Listen...

the dub stage

With the moto: The Others Talk - We Listen! Burbank's new post-production facility, is up and running and operated by Marti D. Humphrey, C.A.S., a multiple Prime Time Emmy Award winning mixer.

Humphrey said he has been mixing for the past 26 years. Some titles go back to, *Married With Children*, 1978; *The facts of Life* in 1979; *Dr. Quinn Medicine Woman*, 1993, *A League of their Own*, 1993, *Invisible Man* and *The Miracle Worker*, 2000; *Speakeasy*, 2002. "At last," Humphrey said, "I was ready to open my place, the dub stage, to the public." Humphrey says they opened in October 2004 after spending half a year re-wiring and renovating the room from scratch.

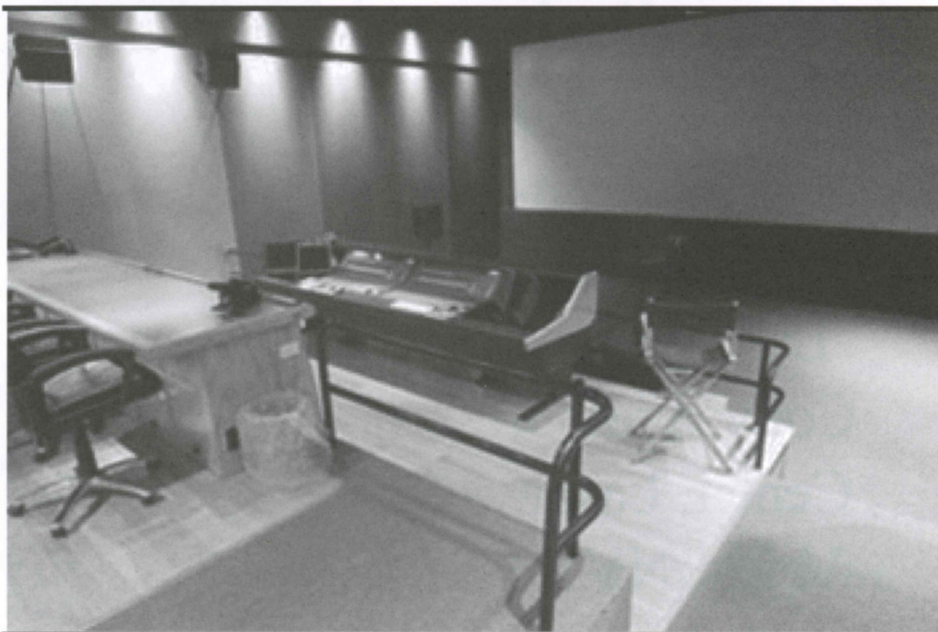
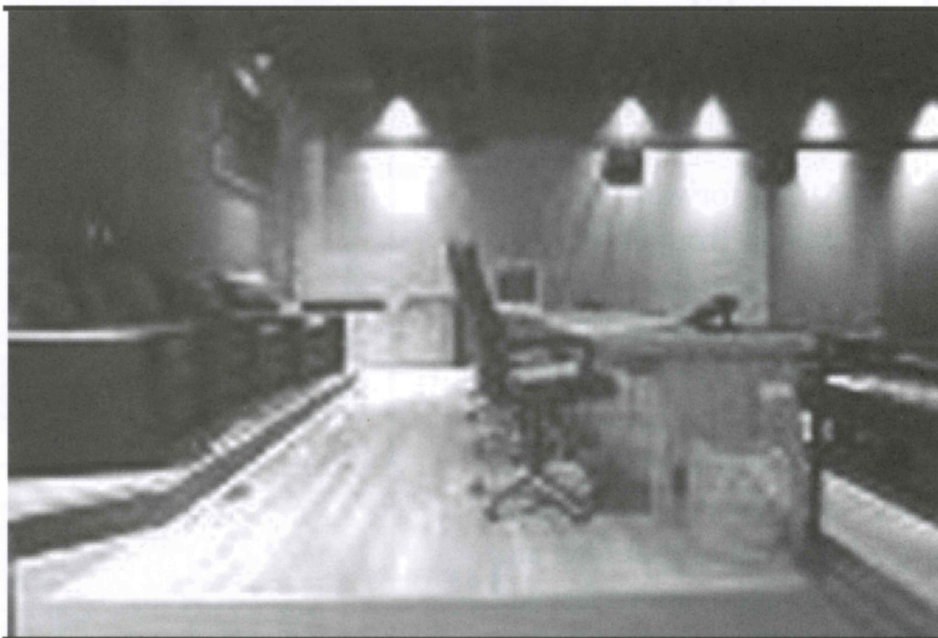
"The reason I named it **the dub stage** is because when every other facility in town picks up the phone, they answer, 'the dub stage.' So now, it seems like everybody is talking about us, and that is great publicity!"

Humphrey says just as they were ready for operation he had been mixing, *The Grudge*, at Monkey Land in Burbank. "After we finished mixing *The Grudge* there, we moved in to the dub stage to mix the International/Director's cut of *The Grudge*, because with the PG 13 rating in the U.S., some of the real scary stuff was taken out, and the director (and writer) Takashi Shimizu, wanted to put some of that

back in. He felt the International Audiences didn't want it tamed down."

With careful attention to detail,

Humphrey described the facility as state of the art in digital sound services. "The dub stage utilizes the latest in digital sound technology



the dub stage

the dub stage

continued from page 22

centered around dual Digidesign Pro Tools HD Accel systems with capabilities of 384 simultaneous audio tracks. It is equipped with a Sanyo HD video projector capable of either 16x9 or 4x3 fed by a non-linear Digital Virtual VTR projected onto a large 28-foot by 12-foot screen. The room is Dolby certified THX with JBL 5.1 theatrical monitor speakers, and is equipped with a Magnatech 35mm film projector." All equipment, Humphrey said, "Is located in an adjacent machine room to preserve the sonic integrity of the dub stage."

Now that the studio is up and running, Humphrey says his main goal is to enjoy his passion in life. "I really enjoy what I do, and I like dealing with people and dealing with the challenges of the various projects that come in here."

With future features earmarked, Humphrey said he currently is mixing, *Dirty Love*, a romantic comedy written by and starring Jenny McCarthy, and directed by John Mallory Asher.

Calling it his home away from home, Humphrey said, "I wanted to make sure my clients had that feeling too, so I installed leather home theater recliners and large leather executive chairs. The chairs provide a comfortable and unobstructed view of the screen." Humphrey added, "Our clients also have access to wireless and wired broadband internet, in addition to an on-site kitchen with coffee bar, microwave, refrigerator and refreshments." As acting C.A.S. Board Secretary, Humphrey has hosted many C.A.S. board meetings at his facility, alternating with the Sony Pictures

facility. Smiling, Humphrey says the doors to the dub stage are always open for a personal tour of the facilities. "Just give me a call at (818) 955-8000. The dub stage is located at 3610 West Magnolia Blvd., Burbank, Calif., 91505. Our web site is: www.thedubstage.com."



HAVE YOU SEEN IT? THERE ARE SOME INTERESTING THINGS ON THE C.A.S. WEB FORUM: This is an abbreviated version posted January 18, 2005:

Question: I intend to do some voice over (VO) recording for picture--and it's for a foreign language version; I am relatively new at this and would like to hear some advice from you guys. I read about what a U87 and Sennheiser 416 can do, so I put that into my list first. But, I would like to know what an Audio Technica AT 4033 condenser mic can do as well. Is there a common mic that an audio engineer goes for when it comes to VO recording?

Jay Rose, C.A.S. responded: The U87 is certainly one of the standards for VO recording. There are two philosophies about VO mics. Some people like mics that flatter the voice, either by frequency tailoring or by introducing subtle distortions. Among the standard mics for that are dynamics like the RE20/27/27ND.

I prefer a mic that's accurate, like the 414ULS, and will tweak the 'flattery' in post. One of the greatest mics for VO is both accurate and flattering, the 77DX... it's hard to find them in good shape but they can be rebuilt, and you'll need a good preamp, but it's worth it; much more natural than any condenser or dynamic I've ever used. Wes Dooley has a modern clone, I believe, but I haven't tried it. Then there are some talents which work best with a small diaphragm condenser, like the C460/CK1 and its variants, because they don't want to be talking to a large foam-covered jellybean...

To read the rest of Jay Roses' comments, go to: www.CinemaAudioSociety.org



Humphrey's Assistant at the dub stage, on Effects, is Chris Jacobson, C.A.S.



BEEN THERE DONE THAT...



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

Please e-mail us at CAS_Journal@CinemaAudioSociety.org

Greetings from Lee Orloff, C.A.S. who is mixing with Knox White on boom and Mike Anderson doing utility. Still on, *Fun With Dick and Jane*, for Columbia Pictures, starring Jim Carrey and Tea Leoni. Carrey and Leoni are playing the roles once created by George Segal and Jane Fonda in the 70's original. We shut down for nearly 3 weeks around the holidays so Carrey could do press for *Lemony* -- and various other reasons. Should wrap just in time to begin another high seas adventure on the 2nd and 3rd installments of, *Pirates of the Caribbean*, which will see a return of nearly all the principal actors including Johnny Depp, Geoffrey Rush, Orlando Bloom, Keira Knightley and the addition of some new ones like Keith Richards.

Mark Berger, C.A.S., just finished mixing Carroll Ballard's, *Duma*, about a boy and his Cheetah, at the Saul Zaentz Film Center, and is going to Mega Studios in Rio de Janeiro, Brazil, in February to mix, Andrucha Waddington's (*Me You Them*) *House Of Sand*.

Jonathan Andrews, C.A.S. has been working over the last quarter on, *Kalamazoo*, with Lenny Suwalski as Boom Op. Followed by, *Fields of Glory*, a series for HD Television which was recorded in 5.1 Surround Sound with the H-2 Pro Holophone. Then took a small break and went and worked with Jeremy Ireland on *Survivor Palau*.

Gavin Fernandes, C.A.S. has been busy finishing the IMAX movie *Fighter Pilot-Operation Red Flag* at Technicolor and mixing the feature, *Pure*, in Montreal.

Lori Dovi, C.A.S. mixing, Kurt Peterson as boom operator and Dave Gullberg as 3rd on location in Tennessee with *Daltry Calhoun*, starring Johnny Knoxville and Juliette Lewis. Produced by Miramax and Quentin Tarantino; Dovi mixing with Steve Sollars and Neil Riha as alternating boom ops and Adam Sperry as 3rd man shooting on location in Mexico and Los Angeles, in *Harsh Times* starring Christian Bale and Freddy Rodriguez with David Ayer directing.

John Pritchett, C.A.S. is just completing work on, *Memoirs of a Geisha* for Sony after doing the soon to be released, *Sin City*, from Robert Rodriguez.

Conrad B. Slater, C.A.S., is mixing Prommitr Productions *Naresuan*, shooting in Thailand.

David Barr Yaffe, C.A.S. is currently mixing, *House* for FOX during his hiatus from *Monk*, which will resume shooting it's 4th season in March.

Tod Maitland, C.A.S. in pre production for *The Producers*.

Production Sound Mixer, **Beau Baker**, C.A.S. aka Brydon Baker and crew, Steven Willer and Colin Campbell have worked on, *Angel*, Season Five; *Revelations* (Pilot); *House*, 12 Episodes; and *The Insid*, (Pilot).

Aletha Rodgers, C.A.S. has been working on a Blue Grass Documentary & CD with Paul Marshall, C.A.S., entitled, *Home Made Jam*.

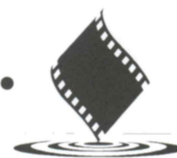
Kip Gynn, C.A.S., in 2004/05 was the production sound mixer on: *The OH in Ohio* (2005); *Christmas at Maxwell's* (2004); *All That You Love Will Be Carried Away* (2004); *Bet Your Life* (2004) (TV).

Geoffrey Patterson, C.A.S., is currently mixing, *Deadwood*, for HBO.

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BEEN THERE DONE THAT...



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Hello! From **Mark Weingarten**, C.A.S. 2004 was a busy year for me. Four features! *Friday Night Lights* in theaters and out already, *Miss Congeniality 2* currently in post at Warner Brothers, *Art School Confidential* currently in post at Fantasy in San Francisco; and *The Three Burials Of Melquiades Estrada* directed by Tommy Lee Jones currently in post in San Antonio, Texas. My crew is Larry Commans (Boom), and Mark Fay (Utility), as always. Currently we are working on re-shoots of, *The Wedding Crashers* for New Line.

Joe Kenworthy, C.A.S., is finishing up *NYPD Blue*, which is in it's last season and as of February he is available.

Paul Vik Marshall, C.A.S., has been mixing for Henry Rollins and Swift River Productions on, *Henry's Film Corner* for IFC.

Rob Young, C.A.S. is currently working on, *The Exorcism of Emily Rose* with Mike Hibberson boom and Karen Schell assistant.

Ish Garcia...(C.A.S. mixer)... is still being there... and doing that.

Jon Ailecher, C.A.S. Sound Mixer, Dave Hadder on Boom, Daniel Hastings Utility are working on a Disney show called, *Phil of the Future*.

Dave Humphries, C.A.S. has been mixing British TV dramas, *Redcap* (6x60mins) and *Hustle* (2x60mins) for BBC TV; recording Foley for British TV dramas *Monarch of the Glen*, *Down to Earth*, *Born and Bred*, *Sea of Souls*, and *Daniel and Pascoe* for BBC TV; *Tunnel of Love* for ITV; and *Greenwing* for Channel 4. Also recording ADR for *Stage Beauty* directed by Richard Eyre, a Querty Films Production starring Billy Crudup, Claire Danes, Rupert Everett and Tom Wilkinson.

Glenn Berkovitz, C.A.S., has spent the past 6 months mixing production on a wide variety of day jobs: *Desperate Housewives*, *Boston Legal*, *Tilt*, along with many commercials and industrials. Looking forward to upcoming pilots, and a quirky Showtime series, *Weeds*.

Charles Dayton, C.A.S., is mixing *Celebrity Blackjack* seasons 1 & 2 for GSN (The network for games). *World Series of Blackjack* seasons 1 & 2 for GSN; *Games Across America* for GSN; *International Rock Paper Scissors Competition*, for Fox Sports. *Hollywood Blonds*, *True Hollywood Stories*, *Fashion Disasters*, and *More* for E! *Diary of an Affair*, for Style Network. *Speaking of Women's Health*, for Lifetime. *4 1-hour specials on Las Vegas*, for the Travel Channel. *2-hour Special, Los Banos*, for the History channel, and an Independent feature called, *Choker*.

David Wainwright, C.A.S., has been recreating various scenes through time periods for the **Reginald Lewis African American History Museum**. For example, recreation of the events that would happen on a slave ship involve hiring African speaking actors and having them lie on the cold floor, and recording them in character.

For the past 5 months Production Mixer **Mathew Price**, C.A.S., along with Boom Op Paul Koronkiewicz and 2nd Boom/Utility Timothea Sellers, have been working on *Jonny Zero*, the new drama for Fox from John Wells Productions. This spring they move onto season six of, *The Sopranos*.

Production Sound Mixer, **David M. Kelson**, C.A.S. - HBO Films *My Life in Idlewild* with Out Kast. Warner Bros. Feature, *Must Love Dogs* with John Cusack and Diane Lane.

Dying For Dolly, starring the singer, Usher, is being mixed by **Richard Bryce Goodman**, C.A.S. Kraig Kishi boom, Abel Shiro and Ross Levi utility.

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BEEN THERE DONE THAT...



A very Happy New Year to all members from **Gary J. Coppola**, C.A.S. and **Derek Marcil**, C.A.S. We have just completed the independent features *Greener Mountains* and *Mall Cop* at Widget Post in Los Angeles with the former being the first film to be re-recorded on the new Digidesign Icon in L.A. Gary and Derek have also mixed preview screeners for Touchstone's *A Lot Like Love* at Widget.

It was a very busy year for **Steve Nelson**, C.A.S. and his crew of Glenn Young and Frank Bradley. After *10-8* went down last Christmas we rolled right into *Coach Carter* for Paramount, then Beacon/Disney's, *A Lot Like Love*, and we finished with *Herbie* on day 54 + 16 - funny way of doing accounting at Disney. Since then, just chillin'.

Kim Ornitz, C.A.S. spent the fall in Los Angeles working on a new TV series called *Medium*, starring Patricia Arquette. The show is a mid-season replacement for NBC, which began airing on January 3, 2005. There is no word as yet if it will get picked up for next season. Mychal Smith was the boom operator, and Devendra Cleary was the sound utility. Of course we all hope the show is a huge success. After leaving the show at the end of October, Ornitz and Smith went off to New Delhi, India to work on an *untitled Albert Brooks film* For Warner Brothers. New Delhi was an incredible sound challenge, but we left India as heroes. Shooting has started up again here in Los Angeles to complete filming of the show. We should wrap at the end of January.

Andy Wiskes, C.A.S. did All the *Sprint Commercials* with Barbara Kopple in 8 track digital for Brownstone/non*fiction*spots, and the *Coca Cola Campaign* with Believe Media, and is currently doing the foreign versions on, *Quality Of Life*.

Brad Harper, C.A.S. is working on HDNet's (Health & Development Networks) *True Music and Higher Definition*, and will start work on *American Nightmare 2* in March.

Phillip W. Palmer, C.A.S. is mixing the second season of *Entourage* for HBO. The Boom operators are Jeff Norton and Jeff Zimmerman.

Hello from **Dave Schaaf**, C.A.S. A couple of my recent shoots have included a *PBS Nova* special program about world health, scheduled to air next fall, an episode of USA Network's *Ready For The Weekend Movie* series, and a new series called *Champagne Chef*.

Lisa Pinero, C.A.S. with boom operator Kate Jesse and crew spent the last few months of 2004 working on the Stephen King mini-series *Desperation*, directed by Mick Garris. Also completed in the past few months were advertising campaigns for *Dodge Trucks* (Partizan Entertainment) and *Longhorn Steakhouse* (Tool of North America).

Leon Johnson, C.A.S. Finished mixing *Capote* in December with boom man Stan Mak. Mixed *Tamara* in October. In August/September mixed, *Falcon Beach*, and in July, *A Bear Called Winnie*.

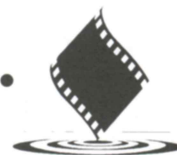
Hi folks, from **Kevin Sands** C.A.S. Hope you are all well. Last year I was production sound mixer on the first season of *Stargate Atlantis*. It looks like we've been picked up for season 2 so that's what I'll be doing this year. My boom op is Eliah Matthew and my wiring tech is Bev Hutter.



Continued on next page



BEEN THERE DONE THAT...



The *Interpreter* has the distinction of being the only movie granted permission to film in the United Nations. Production Sound Mixer **Danny Michael**, C.A.S. finished filming *The Interpreter*, directed by Sydney Pollack in late July. The film stars Nicole Kidman and Sean Penn. *Annapolis* was completed in mid-December for Disney with a young director, Justin Lin, and actor James Franco.

Universal Studios Sound Department includes a team of highly skilled and creative mixers committed to sound quality and dedicated to customer service. Below is a list of recent television and feature mixing titles:

Television Mixing

Studio 1 (Roberta Doheny and Bob Edmondson)

"Criminal Intent" (NBC/Universal)

"LAX" (NBC/Universal)

"Trial By Jury" (NBC/Universal)

Studio 2 (Bill Nicholson and Tom Meloeny)

"Law and Order" (NBC/Universal)

"Law and Order : Special Victims Unit" (NBC/Universal)

Studio 5 (Gerry Lentz and Rich Weingart)

"Control" (Miramax)

Studio B (Michael Olman and Kenneth Kobett)

"Desperate Housewives" (ABC)

"24" (FOX)

"Hawaii" (FOX)

A variety of specials for the Discovery Channel

Feature Mixing

Studio 3 (Andy Koyama and Chris Carpenter)

"Ask the Dust" (Paramount)

"The Game of Their Lives" (Indie)

Studio 4 (Chris Jenkins/Frank Montano/Scott Hecker- Sound Supervisor)

"The Interpreter" (Universal)

Studio 6 (Steve Maslow and Greg Landaker)

"Perfect Man" (Universal)

"Skeleton Key" (Universal)



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OPEN LETTER TO THE AUDIO COMMUNITY

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Dear friends:

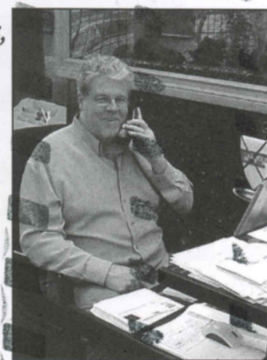
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