

Journal Of

THE CINEMA AUDIO SOCIETY

Summer 2005

Dedicated to the Advancement of Sound

Communication, Documentation, and *Clear* Handwriting at the C.A.S. Workflow Seminar

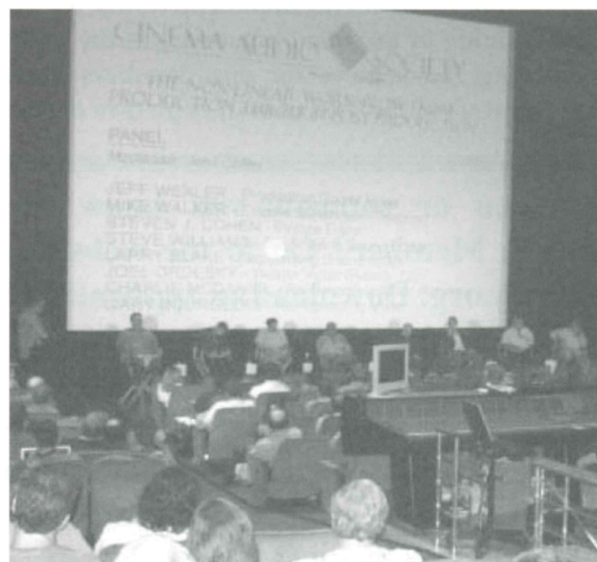
by: Aletha Rodgers, C.A.S.

From recording production sound on a feature film, to the fast paced world of Reality TV, to the hand off of tapes to the re-recording mixer, communication is the name of the game.

Clear communication and proper documentation was the general theme at the Cinema Audio Society Seminar, *The Work Flow From Production Through Post Production*, held Saturday June 18, 2005 at Sony Pictures Studios Holden Theater. The panelists included Jeff Wexler, Production Sound Mixer; Mike Walker, Post Production Supervisor specializing in Telecine, Encore Hollywood; Steven J. Cohen, Picture Editor; Larry Blake, Supervising Sound Editor; Steve Williams, Supervising Sound Editor; Joel Ordesky, Wexler Video (Reality TV); Charlie McDaniel, Re-recording mixer, Sitcoms; Gary Bourgeois, Re-recording mixer, Feature Film.

C.A.S. Secretary Marti Humphrey welcomed everyone to the seminar, thanking Richard Branca, C.A.S. for providing the Sony facilities, and introduced moderator John Coffey, C.A.S. Coffey described much of the workflow problems as cases of simple misunderstandings, and others as more complicated with a myriad of problems involved. "It will take some time to smooth everything out so we are all on the same page. C.A.S. hopes that eventually 'white paper' can come out of these seminars that set up standards we can all agree upon. It will be constantly up-dated because we know things will be constantly changing." Coffey said each of the panelists represented one portion of the audio workflow.

From production sound, Wexler led off the panel discussion saying the promise of non-linear recording has yet to be fully



The C.A.S. Workflow Seminar at the Holden Theater.
Photo by Aletha Rodgers



From left to right, John Coffey, seminar moderator with panelists Gary Bourgeois, Charlie McDaniel, Joel Ordesky and Steve Williams. Photo by Aletha Rodgers

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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.

Are you or someone you know interested in becoming a C.A.S. Member? Go to the website at www.CinemaAudioSociety.org. Download an application form, fill it out and mail it to: Cinema Audio Society, 12414 Houston Street, Valley Village, CA 91607

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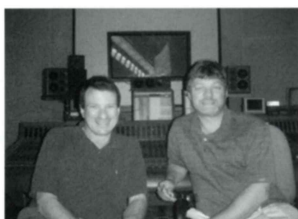
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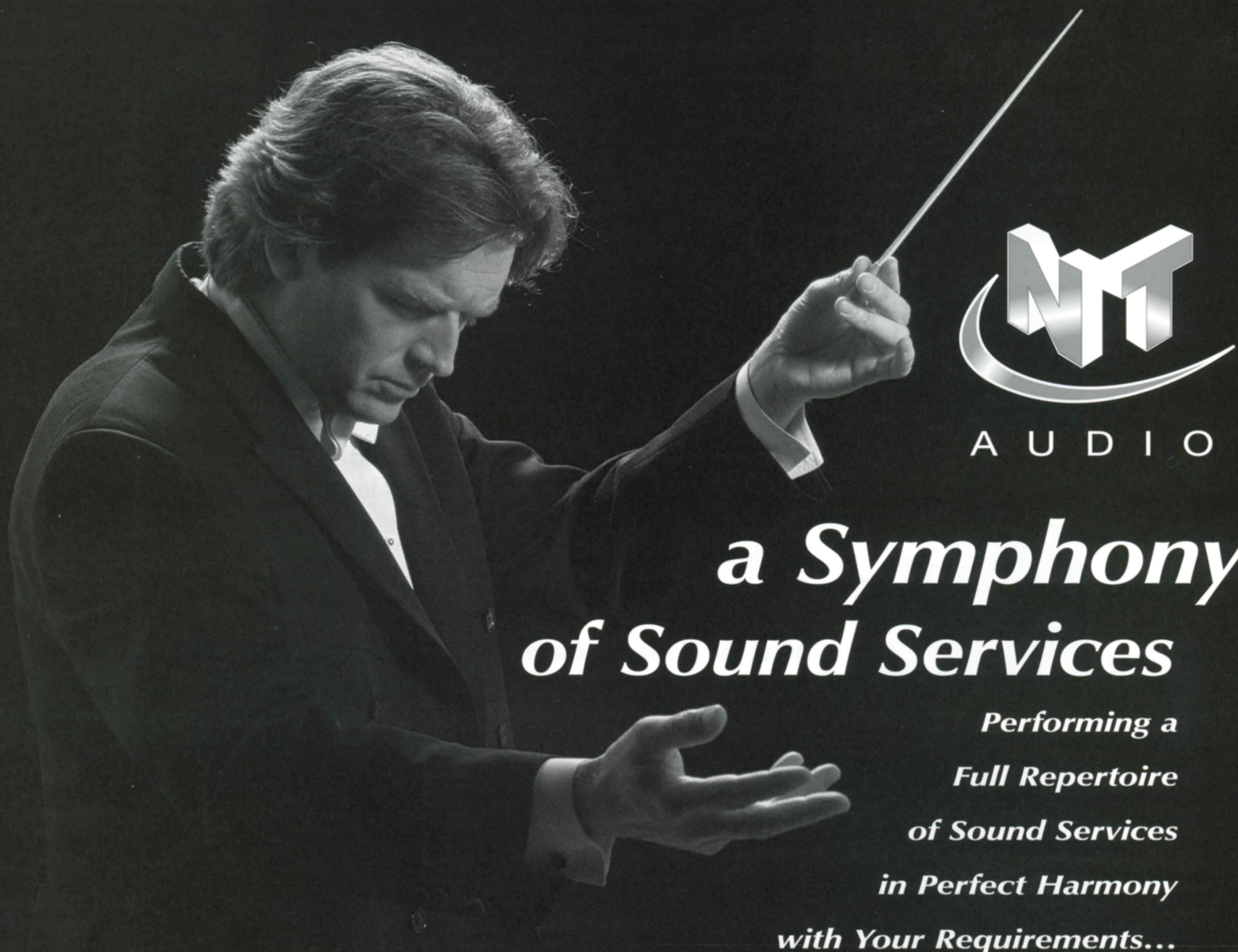
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The members are working on what?



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Seminar

Continued from cover page

realized.

"If we have the proper systems in place, and the proper work flow, everybody will be able to deal with the same piece of sound, with no comprises, and it should improve everybody's life a lot and provide better sound tracks, and certainly more predictability than in the past when there were multiple systems using different formats, different procedures and different methods. That still is basically a promise.

"I have been fortunate to work on high profile, big feature films where there is quite a bit of preparation time giving me many chances to speak with post production people. Lots of my friends are picture editors and we discuss these things over dinner, and it has allowed me to get involved at a level which is much different from most production sound people who when they are called for a job show up one day, and are doing maybe one segment of a reality show or a commercial or something, and they turn in something that the client will be able to deal with. But more and more often now we don't even know what that is — a DAT cassette, a roll of 1/2 inch, a DVD Ram disk with sound files on it, or a hard drive ... it will go to the editorial suite, — Telecine, or a full on editing suite like an Avid or Final Cut Pro, and we don't have any assurance that they will be able to listen to what we've done, because there has been no time to discuss all of these things, or ask the pertinent questions.

"We need some general guidelines that can be issued globally to everyone so we can fine tune the multitude of variables that are out

there. We are not all using the same machine; we are not all recording to the same format. Each of the manufacturers has tried to make their machines as widely supportive of as many industry standards as there may be, but the problem is that there are not a lot of industry standards. At this point, there are no industry standards in terms of workflow."

With communication as his theme, Mike Walker, Post Production Supervisor specializing in Telecine said with the advent of HD Cam and recordings in the field, production sound mixers are supplying sound to camera and are much more involved with the camera than ever before. "It's now a question of who is providing the time code? Are you providing the time code? Are you getting time code from camera? There



Panelist Steven J. Cohen, Picture Editor
Photo by Aletha Rodgers.

are a lot of issues now that have to be resolved. **It used to be in the old days, you'd sit over there in the corner and as long as everybody could hear you say speed, everyone was happy; and if something stuck on the tape, that was all they needed from you.**"

Walker says documentation is the biggest problem he's seen with the non-linear systems. "It is so important



Panelists Mike Walker, Post Production Supervisor, and Jeff Wexler, Production Sound Mixer. *Photo by Aletha Rodgers*

for us in Telecine and the rest of the chain to know specifically what machine you recorded on. That makes a difference. If you're on a Deva V and you're doing 6 or 8 tracks of audio, I can't use it in a Fostex DV-40. I can't use it for playback. I need to know the sample rate it was recorded at; the bit rate; the time-code rate. I get DVD Rams from the fields of episodic television with nothing written on them other than a reel number, and we put it in and hope the first take is a long take so we can see if it stays in sync, or if it drifts.

"I've talked with other sound editorial facilities and they would love to see what you've recorded on the different tracks. If you've recorded 8 tracks they'd love to see what's on those 8 tracks. Is it a boom mic? Radio mic? Who is mic'ed? A lot of times what they get is the old sound report with a scene and a take and that's it."

To help alleviate the problem, Walker says he always talks with the production mixer. "I let them know we need a mix on channel 1, because most of the video tapes are still 2-channel devices that are going to editorial, and they are pulling in from tape. So you get a mix on channel 1 and you want to pull something out on channel 2 that is great. Giving us a mix on channel 7

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Seminar

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or something like that and not documenting it means we'll have a lot of problems in post for the first couple of days until that gets straightened out.

"Another request I have is that you use 3 digit sound roll numbers because a lot of stuff is being entered into computers, and when you have Sound Roll 1 and Sound Roll 10, they sort differently and it makes it much easier with 3 digits; simple things like that."

Coffey introduced panelist Cohen, picture editor, saying, "Steve was the first to use Avid on a studio feature, and the first to conform an Avid TV movie to film, and he wrote the book, *Avid Media Composer, Techniques and Tips*."

Cohen said the workflow is going to keep changing. "I think of this analogously to where picture editors were in the early 1990's when we first got our Avid's and Lightworks Systems, and there was this tremendous wrenching of change for all of us, and we all had to learn new skills and let go of the old stuff. . . we all thought it would stop, but it hasn't stopped, and it's not going to stop for another decade, I'd say. I see people in picture editing rooms saying things that people who cut films on Movieolas said 15 years ago which boils down to, 'I already know my job and I don't want to learn anything new.' We all have that resistance, we can't help it. **The fact that we are communicating is the main thing. We have to break down these walls between production and post production.** The other thing I want to stress, just like we learned in the 1990's is that the gear was the learning

process— but the gear didn't really change what we were doing; it hasn't changed what sound professionals are doing, which is making beautiful recordings that tell stories. The main thing I want to get is good sound. So, the skills you have to do all that will always be paramount.

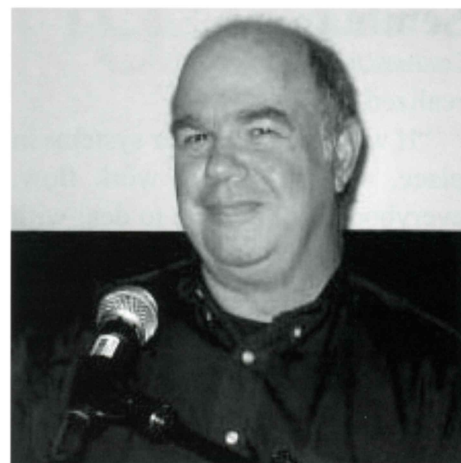
"What I want to say to Production Sound is this: I'm a picture editor and I'm using an Avid. At the moment I'm using the newest Avid on a Mac. I've done 2 shows with non-linear devices and 1 show with Aaton Code. What we're getting from Production Sound is very confusing. I think Production Sound does not understand what we're doing with the tracks that are coming in. If you are recording on 2 devices it is essential that the time code on these

"All I really want is the file name to reflect the scene and take. If that is given to me, then I can go really far with that."
Larry Blake

2 devices be identical. We all laugh, but it hasn't happened in many cases, and the result is that production will say, 'Oh, you guys will figure it out, there's an offset.' The offset is changing everyday. If you can't document everything that you are doing and make it consistent and clear for us, it is unlikely that your tracks will be heard.

"This is happening in a time when post production sound budgets are going down, so where is the time and money coming from to do all of this work? And as Mike said, it is not just writing down sample rate and bit depth and the basics of what is in the box, it's what's on the track that we need to know.

"My experience is that everybody needs help with handwriting. The doctor's



Panelist Larry Blake, Supervising Sound Editor. Photo by Aletha Rodgers

approach to the sound report doesn't work, and the result is that we will not hear the tracks. Consistency is essential. And if today's assignments are boom and 2 radios, and tomorrow you invert that, you are going to confuse everybody.

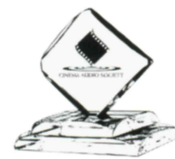
Or if you say, 'On the back-up there is an extra track and you are going to need that,' and you don't write that on the most GIGANTIC BOLD LETTERS on the sound report, that will never be heard; no one will ever know it's there. People are not going to listen to your tracks to figure out what they are; they want to know ahead of time."

In relation to workflow, Blake, Supervising Sound Editor said, "Paul Ledford, a production sound mixer and I have worked on about 13 films together. We've also gone up through the ranks together in that we've constantly refined our workflow. Every film has been a completely different workflow, so we have in our own closed looped world have come up with something that works well

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MEET THE WINNERS



Each year, following the presentation of the C.A.S. awards for Outstanding Sound Mixing, we include an introduction to those individuals who comprise the award winning teams. This year's winners were "The Aviator," "The Life and Times of Peter Sellers," "Deadwood," and "Carnegie Hall: Opening Night 2004." I had the pleasure of interviewing representatives of the Deadwood and Carnegie Hall sound mixing teams while Aletha covered "The Aviator" and "The Life and Times of Peter Sellers." -PD

DEADWOOD

by Peter Damski, C.A.S.

The HBO series, "Deadwood," was the winner for "Outstanding Sound Mixing for a Television Series." The production mixer on Deadwood is Geoff Patterson, C.A.S. and the re-recording mixers are Rusty Smith, C.A.S. and William Freesh. Patterson was asked to do the series by director Walter Hill on the pilot episode. Patterson has been a fan of westerns since childhood and was immediately attracted to doing the series. Deadwood is shot on location in Santa Clarita, CA and all of the sets are practical. The sets present many challenges for the production crew with their "wooden boxes." The production sound crew consists of Patterson at the board, boom operators Mark Steinbeck and Jeff Humphreys and the utility is Kevin Sorensen. "The clarity of the dialogue...it is such a dialogue driven show...that making sure it is really clear to the audience is our major challenge." A partial list of the equipment on Patterson's cart includes: PSC M8 Mixer, Diva 5 and Fostex PD-4 recorders, Lectrosonics 400 series wireless with Sanken mics, Sennheiser and Schoeps boom mics. The general attitude throughout the set is "Let's

do it right" and that attitude carries right through post-production.

Speaking of post-production, I caught Smith in the midst of doing some rewiring at his home studio. "Just like most mixers, I am an ex-musician, I play guitar and bass and program stuff with Midi. Smith mixes dialogue and his partner Freesh mixes effects at Sony Stage 6. Smith and Freesh were brought on to Deadwood because of Smith's prior work on *Northern Exposure*. "I'm really happy to work on *Deadwood* because I think it is extremely well written television. The big challenge of

Deadwood is to make sure that the audience can understand every syllable. It is written in a 19th century syntax. We didn't want it to come off like a TV show...we wanted it to be muddy and organic. Except for the occasional small airplane flying overhead, the production tracks have been easy to work with." Freesh said he started out the show using effects from a library but as the show progressed, he was able to capture several effects from the production tracks." Smith continues, "There is always something going on outside... pigs and chickens...a big mess

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Rusty Smith, C.A.S. and William Freesh at work on Stgs 6, Sony Studios
Photo Courtesy Rusty Smith

A Different View Of The Coliseum

by: Paul Vik Marshall, C.A.S.

After reading in the Spring C.A.S. Journal about Pete Damsky's experience in the Bahamas, Paul Vik Marshall thought he'd share his experiences on what he calls, "An unexpected call, at an unexpected location, and the quickest turn around on a job overseas that I've ever experienced."

I was working an ESPN job in Los Angeles when I got a call at 11 am to be at the airport to fly to Rome, Italy to do an ABC Promo for the series *Empire*, a tale of Octavius, **the next day**. The producer, Hodder from Minneapolis, DP Jeff Wilkins from Los Angeles, and I were the only three on the crew. In the five hours I had to get to the airport, I packed a Cooper 104 mixer, three Lectrosonic 411A's, a Sennheiser MKH-60, a short vdb pole, three Sanken lavalieres, Eco charge 12 volt Batteries, headsets, my carry on luggage, and we were off!

We arrived at the Piazza del Popolo Grand Hotel in Rome at 1 am, with a 6 am call, shot at the Coliseum at 9 am then shot at Dino De Laurentis stages outside of Rome at 12 noon. After a day of interviews with the creator and executive producer of the show, Neil Meron, (Chicago, The Regans, Brian's Song), we wrapped at 7:30 pm, got back to the hotel at 8:30 pm, had dinner and got to bed at midnight. At 4:30 the next morning we were on our way back to the states.

It was a whirlwind experience that took me over a week to recover from! This was my third trip to Rome, so I wasn't too disappointed in not being able to spend more time there. However, my advice to anyone is to



De Laurentis Stages outside of Rome, Italy. Photo by Jeff Wilkins

think twice about accepting a job that gives you five hours to get ready to go overseas for only one day!



Paul Vik Marshall at the Coliseum in Rome, Italy. Photo by Jeff Wilkins



"My philosophy on equipment is to use the best tool for the job, and use the supplier with the best service. Trew Audio fits this criterion, and works well for me."

Jon Andrews

Sound Mixer on the "Great Race", "Apprentice" and "Survivor" reality shows

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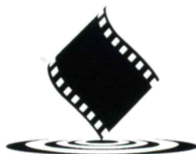
Leslie Shatz Wins Prix Vulcain At The 58th Cannes Film Festival

by: Chantalle Millman, dominion3 public relations

At the closing ceremonies for the 58th Cannes Film Festival Saturday, May 21, 2005 the Commission Supérieure Technique de l'Image et du Son (CST) decided unanimously to bestow its prestigious Prix Vulcain de l'Artiste-Technicien, to Leslie Shatz for his sublimely minimalist sound design on Gus Van Sant's *LAST DAYS*. Shatz shared the award with Robert Rodriguez for his visual treatment on *SIN CITY*.

From 1951 to 2000, a jury comprising members of the CST awarded a Technical Prize ("Grand Prix Technique") at the Cannes Film Festival. After a break of two years, the award was re-named "Prix Vulcain de l'Artiste-Technicien." The Prix Vulcain is given to a technician(s) whose work is represented in a film screened at the festival and deemed to be outstanding. It is not given every year. Past winners have included Eric Gautier in 2004, director of photography for *CLEAN* directed by Olivier Assayas and *MOTORCYCLE DIARIES* by Walter Salles and Tom Stern in 2005, director of photography for *MYSTIC RIVER* directed by Clint Eastwood.

Shatz, upon being notified of the victory said, "I'm extremely moved by this honor. The fact that the Cannes Film Festival recognizes the technical aspects of film as an artistic endeavor, and to be selected from all of the craftsmen and women represented by countries from all over the world, and from all the crafts is truly exciting. My collaboration with Gus has extended over so many years and is so gratifying to me, but this is like the icing on the cake."



Leslie Shatz

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DEADWOOD

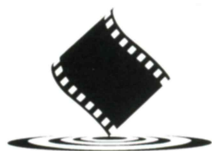
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Deadwood sound team, William Freesh, Geoff Patterson, C.A.S. and Rusty Smith, C.A.S. *Photo by: John Sciulli*

outside. There is very little music to hide behind on *Deadwood*." Smith reiterated that the reason the show sounds so good is that the entire team is contributing their best work. "I want to apologize for not having a speech prepared at the C.A.S. Awards, I thought another show was sure to win," Smith added.

Geoff Patterson has previously been nominated for an Academy Award and a C.A.S. Award for his work on "Twister." He was also nominated for a C.A.S. Award for his work on the "X-Files" movie. Patterson says: "I was very surprised and pleased to receive this award." Smith and Freesh have been nominated for their work on "Chicago Hope" and "The Simpsons." Smith was also nominated for his work on "Northern Exposure." They won the C.A.S. Award and a Prime Time Emmy Award for their work on "Chicago Hope."



CARNEGIE HALL: OPENING NIGHT 2004

by: Peter Damski, C.A.S.

One of the fun things about editing the C.A.S. Journal is communicating with people from all over the globe who share my passion for the art and science of sound mixing. All of the winners of the 2005 C.A.S. Award for TV Non-Fiction, Variety or Music Series are located on the east coast. "Carnegie Hall: Opening Night" is a yearly event produced by WNET in New York for Public Television. The mixing team consists of Jay Sacks, Ken Hahn, C.A.S. and David Hewitt, C.A.S. I reached Hewitt at his home on a small 200 year old farm in eastern Pennsylvania. Hewitt is the proprietor of Remote Recording which is a first class recording studio on wheels. Hewitt states, "We have been doing these shows for WNET for about 30 years now." I asked if his work was limited to classical programming and Hewitt's response was, "In the remote business you had better be able to do everything." Hewitt's responsibility on this particular show was to provide the recording facility and crew, and to make sure that all of the equipment performed as expected. The truck is equipped with a Neve VR console and Carnegie Hall was recorded on a 48 track Studer D827 digital multitrack recorder as well as in ProTools. Hewitt is a fan of the Millennia Media preamps. "Typically, we get one day of set-up but on this show we had to set-up, and then make room for another performance that was happening the night before ours. We had no rehearsal until show day." Hewitt attributes the quality of the sound on this performance to Carnegie Hall itself and to the producing and mixing talent of Sacks. Sacks has been performing and recording classical music for many years. Sacks had a dual role on this project as recording mixer and as music producer. He reads the score of the piece being recorded while he is mixing so there are very few surprises. Hewitt states, "Jay uses a wonderful blend of close and room microphones to achieve his sound. Jay has been mixing classical music for television as well as audio recordings for a long time, and is an expert at dealing with the demands of the various formats." Sacks does a live 2 mix and simultaneously records to ProTools for editing and fixes later on. In this case, the rebroadcast took place two weeks after the actual performance. That



Jay Sacks and Ken Hahn, C.A.S. at Sound Sync, Inc.
Photo Courtesy Ken Hahn

gave Sacks and re-recording mixer, Ken Hahn, C.A.S. time to fix and improve the show for air.

"Carnegie Hall: Opening Night" has been posted at Sync Sound and Digital Cinema (Hahn's facility in New York) for several years. The show is cut and conformed in ProTools

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CARNEGIE HALL

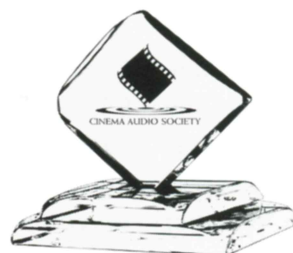
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and distributed in the Dolby E format on Digibeta. Hahn says, "I'm blessed to work with a lot of good people on a lot of good shows. Carnegie Hall is a real show with real budgets and real people." I asked Hahn if there was a lot for him to do, post wise on a show like this. "There are things they want to fix that they couldn't get to or wished they had done live." Sacks' motto is always: Protect the Artist, which means that they might have to grab a piece of an alternate performance to fix a note here and there. "The trick is to make the fixes fit seamlessly with the master performance so that no one will know the difference. It's not easy, but it's not crazy either" Hahn states, "because of all of the good people involved in this project." In addition to doing fixes, Hahn also does a complete Dolby 5.1 remix for air. When asked if he specialized in music programming, Hahn responded "I do it all: Documentaries, music, features...a little of everything."

These veterans are no strangers to being awarded for their efforts. This team has garnered the C.A.S. Award and Prime Time Emmy Award for their work on "Three Tenors," and

"Dance In America." Hahn has also won awards for his work on "Beatles: Revolution," and "Pee-Wee's Playhouse." Sacks has won multiple awards from C.A.S. to Emmy's to Grammy's. Hewitt added, "We're not your typical C.A.S. type of engineer and we're flattered and honored to be included in that august group."

I want to thank those that gave me some of their time so that I could share this story with the membership at large. Keep up the good work!!



David Hewitt, C.A.S. inside "The Silver Studio"
Photo courtesy David Hewitt

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C.A.S. Award Winners Talk About "The Life and Death of Peter Sellers"

by: Aletha Rodgers, C.A.S.

Rick Ash, C.A.S., re-recording Mixer on *The Life and Death of Peter Sellers* said, "Over the years I have worked on several films with director Stephen Hopkins and he has a lot of great ideas. He will sit down and talk with me and discuss his thoughts and ideas and concept of what the scene is supposed to be about, and what part of the story we're telling. Whether we're working on exposition or character development. He talks very much about the story."

Ash says the work schedule is that, "In the morning we'll run the reel for him and we'll have this discussion, and then he'll leave and he might not come back for a day or two, then I'll play the reel back, and he'll take a look at it and say, 'that's right, that's right, but this one area might not be quite what I was thinking,' so we'll sit and discuss it, and in some cases we'll re-work it while he's there, and sometimes when I clearly understand where he wants to go, I'll do it after he leaves."

"Our greatest challenge on Sellers was music, and it wasn't that we didn't have an abundance of great music, we had an abundance of great music at a very high cost. HBO loved the film, and the cut, and the way Geoffrey Rush worked out in the film, but the music played such an instrumental part of our portraying the different periods of his life—whether it was the during the early period, during the Goon Show, or the 60's psycho Delia period, or the Clash, the period afterwards where he

believed his life was falling apart and he was living in Switzerland. The music became an instrumental part in telling what era of life we were in. Sometimes we had the Clash in, sometimes we had it out. Do we want to spend that much money on the Clash, or do we have something we can use and do it for a little less? In almost every instance, HBO ended up going with what was best for the movie, no matter what the cost."

Another big challenge, Ash said was when they got to 2001 Space Odyssey where Peter Sellers has a heart attack and he has a vision. "He re-awakens, and decides he is going to be a whole new person. That is where he sort of passes away, ends up going into the emergency room as the doctors are wheeling him in, and then you go into the whole fantasy sequence in his head and all the different characters that he has played in all these different films start cropping up and questioning him. There are about 4 or 5 huge musical transitions from different pieces of song, not just score. There's score and song, score and song, and all these voices, and you need to hear bits and pieces of every one to understand how tormented he was by all these characters that he has portrayed. That scene probably took the longest; not because it was hard for us to mix, but it was very difficult to satisfy all the different people like the director, the studio, the picture editor, and all the people that had a vested interest in it and had their own concept of what it was to sound like.

Dubbing by committee is always tough."

Adam Jenkins, re-recording mixer, described how the effects were chosen for the scenes where Peter Sellers meets and becomes heavily dependent on a psychic who may or may not have been completely up front with him. "The guy was a shyster, but Sellers in real life took everything he said very seriously. They would meet in the psychic's flat in London, and he was a wealthy man and had a room with a big high ceiling and a raised platform in the middle of it, and they would spend long periods of time in there talking about what a psychic would talk about. The dialogue was very good, and the acting was very good, but the scene seemed a little bit flat. Earlier when we first meet the psychic there is the sound of wind chimes, just very light, so Tim Hands, the Supervising Sound Editor, took

Continued on page 13



Simon Kaye, C.A.S. at the board
Photo courtesy Simon Kaye

Sellers

Continued from page 12

them and slowed them down, and pitched them down, and with a lot of delay and reverb we created a whole surreal background that played throughout all those scenes whenever we were in that room. When we were with the psychic we would hear the chimes underneath, and generally there wasn't music playing so it played as the music to the scene. It would ebb and flow and come and go as needed, and we'd move certain bongs or dings and elements to hit certain moments when he had a moment of realization."

In the scenes where Peter Sellers turns into the other characters, Jenkins said background would subtly change. "But the themes in the score were very strong, so you could really pick up on when it is Mom's Theme, or the Father's Theme—which was a piano piece that we'd have drifting in through the background as Peter Sellers turned into his father."

Jenkins said, "There are a lot of recreations of scenes from his original movies and we tried to portray those just as they were. When Rush does a scene from *Being There*, in the actual production there was an old prop plane going over, so we re-created that. Stephen was very much into that kind of authentic recreation.

"I am very proud of this film and the sound job on it," Jenkins said. "It was an interesting project, and Geoffrey Rush was very good in it."

Ash said, "If I were to do anything differently I would have loved to set the film aside and walk away from it for a month and then come back and look at it, because it is such a complex film that covers so much ground and

characterization. In fact, whenever we watched it, I insisted that we see it from beginning to end, and that we didn't watch reels or segments because the scope of the film is so huge — being a man's entire career and life — that you really need to embrace all of that to understand if it's working."

Ash said the production dialogue tracks were good considering the shooting conditions. "Because it is a film of a film being made on set, there was often times clanging and banging and stuff over dialogue and we spent a lot of time patching up words. But the production mixer did a good job."

Production mixer, Simon Kaye said they shot for about 10 weeks on London and English locations with studio work at Shepperton Studios in the UK. "I was particularly proud of

the sound quality and the work of the post production team. Also, Stephen Hopkins is a very approachable and trusting director and having worked a number of times with him we have a very good relationship. I thought the movie was well shot and truthful to the script and the overall subject matter. Geoffrey Rush was a pleasure to work with and he, having spent more time in the make-up chair than on the set was always most professional and a delight to work with."

Kaye said his sound package consisted of, "An Audio Developments Mixer, AKG451 Mics with CK8 capsules, recorded as usual on my ever faithful Nagra Analogue machines. My Boom Op/Right hand

Continued on page 16

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News From The Forum:

I'd like to thank everyone at The C.A.S for hosting an excellent seminar. I just recently joined the C.A.S and this kind of event is exactly what I was hoping for and is an example of the importance of this organization and others like it. One of the main things this seminar did, besides educating, was to encourage communication between the different crafts so that our workflows can go smoothly and we can spend our time being creative and not fixing problems that could be easily avoided.

The panel represented the "signal chain" if you will, from production to the final mix perfectly and was an assemblage of some of the most experienced people in the industry. Anyone who didn't bother to come really missed out. I'd encourage production mixers, dialog editors, picture editors, HD camera operators, post supervisors, re-recording mixers and anyone interested in post production, to download the seminar when it's available.

I'm a re-recording mixer and I have much more information now about what happens up-stream from me. I'll be able to pass on this information to the editors I work with and if I encounter an issue, I'll know where it might have cropped up. It was nice to see Scott Wood from Digidesign there who answered quite a few questions and cleared up some of the differences between the new file formats like MFX. The promise of a true non-linear, file based workflow is something that I think will greatly enhance our work and increase sound

quality when the kinks are worked out, and get-togethers like this will help make it happen. I'd also like to thank Marti for putting a lot of hard work and sweat into this event, especially during the Q&A.

I know there's a plan to offer a download of this seminar and I'd like to suggest that because the seminar was 4 hours long, that an audio only MP3 and/or Podcast be available that can be downloaded quickly. Since it was a discussion and no visual aids were used, I think just listening to the audio will be enough to get the full benefit of this seminar, plus, you can listen to it in the car on the way to work over a couple of days.

Thanks again for a very educational event.

Mark Ettel, C.A.S.

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Alan Joseph Sawyer - 1951-2005

by: Tim Hickman

On Sunday, May 29th, the Virginia production community lost one of its most experienced members, when audio technician Alan Sawyer, 53, lost his two-year battle with cancer.

Although known primarily as a location sound recordist, Alan was a talented musician, and his love of music is what introduced him to the audio recording profession. He grew up in Chesapeake, Virginia, where he played trumpet in the Indian River High School band. He also played guitar, drums and keyboard, and built a recording facility in his father's garage. Eventually he established a recording studio, Commercial Audio, in Virginia Beach, which he operated for more than a decade. On many recording sessions, when an extra instrument was needed, Alan would leave the console and sit in with the band.

In the early 1980's, Alan began working as a location sound recordist, and became one of the area's best in the field. He worked on everything from feature films and documentaries, to industrial, corporate, and training videos, to commercials for Capital One, Circuit City, K-Mart, Kodak, State Farm and Food Lion. His work on films for Christian Children's Fund took him to locations all around the world. He recently traveled to Italy and Japan to record audio for U.S. Navy training films.

It wasn't just his professionalism and experience that made Alan popular. His easy-going manner and



Alan Joseph Sawyer



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Sellers

Continued from page 13

man was as usual David Sutton (the best) assisted by John Brady.”

Ash said they did the mix at Todd-AO in his room on Seward Street, which is the old Glenn-Glenn building. “I started working in that building in 1982. We were one stage 2. It was the last stage to be completely remodeled and we have a brand new huge twin engine Neve DFC (Digital Film Console). Jenkins added, “All the editorial was digital, the board was digital and we mastered it digitally. HBO allowed us to do a theatrical 6-track mix, a theatrical 2-track mix, and a re-mix television 2-track where we’d bring up background where we thought they might fade away, or where music might be helpful, as we know most of the people will see this on their television sets as a left, right stereo.”

As to where he has put his C.A.S. Award, Jenkins said, “It’s sitting right in my office. I was thrilled to win it. I’ve won some Emmy Awards and some other various things, but this was great because it’s from your peers. With the other awards you never know how they end up being judged or who is judging them, or whether they just like the movie. With C.A.S., you know they like the sound.” Ash said his son had him put the C.A.S. Award on his desk, adding, “I was surprised and happy and felt really grateful to win, because it was a project I had poured a lot into and I felt really really good about it. I’ve won awards before for shows that I didn’t think were my greatest work, but Peter Sellers I felt was right up there with some of my best work.”

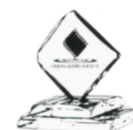
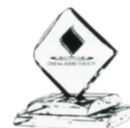
Upon winning, Kaye said, “Having



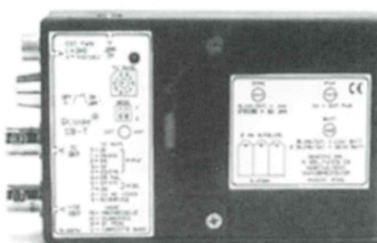
Re-recording mixer Adam Jenkins with his C.A.S. Award for *Peter Sellers*.

Photo by John Sciulli

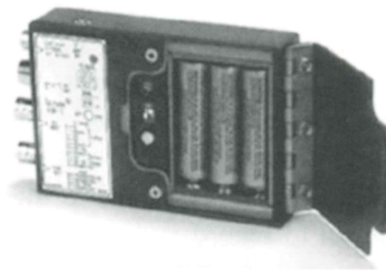
returned from abroad, it was with absolute delight to learn from C.A.S. that our note had been noted by our peers.” Kaye said his award has not arrived yet, “But when it does it will take it’s place with my other awards (2 Academy and 3 Baftas) on the piano in the hall.”



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MEET THE WINNERS

The Aviator: A Tale of Two Mixers

by: Aletha Rodgers, C.A.S.

Winning best sound in the motion picture category, C.A.S. members voted for The Aviator, giving tribute to Re-recording mixer Tom Fleischman, C.A.S., and Production Sound Mixer Petur Hliddal, C.A.S. for their conscientious recording work.



"The Aviator" Production Sound Mixer,
Petur Hliddal outside Mel's Cité du Cinéma
in Montreal

Speaking about his experiences on the film, Hliddal said he was brought on the project by Joe Reidy, Scorsese's Associate Producer, then it was a fairly short time before he left for Montreal. "It was early summer when we went there as Montreal is where a bulk of the stage work was shot. There was a government program going on that I thought was very impressive. In their efforts to bring film industry to the country of Canada, the government has organized individual educational programs for crew members.

"My 3rd person there had actually taken courses in lavalier placement and fabric problems and different tape applications for attaching lavalier mics and it was an impressive amount of knowledge that she had to supplement her practical experience. I think the government there is helpful in getting projects and work for the people. However, working with a totally new boom person on a set with very ambitious set ups and shots, which is the way Marty works, meant we all had to

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Tom Fleischman, C.A.S. re-recording mixer on "The Aviator".
Photo courtesy Tom Fleischman

Fleischman, *The Aviator's* Re-recording mixer said the first thing he was involved in was a recording session with Eugene Gearty (sound designer, supervising sound editor) of airplane sound effects. "We knew that all of the flying sequences were going to be CGI (computer generated imagery) and that they would need to be supported by good sound in order to work. Eugene didn't want to go to a library and dig up some airplane sounds that might fit a picture that nobody had seen.

"We had mock-ups and a description of what was going to be happening visually and he had made very careful notes in the spotting session with Marty (Director, Martin Scorsese) and Thelma (Film Editor, Thelma Schoonmaker) and he had arranged to hire pilots and real airplanes and go out to the desert and record them; and that's what we did. We took about 10 days."

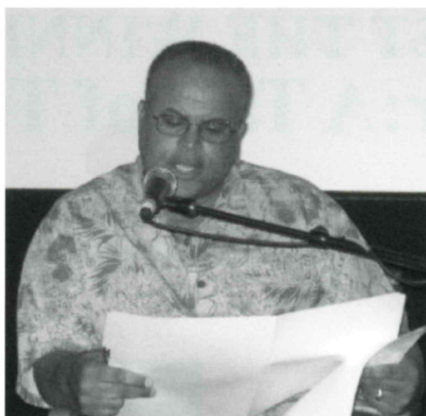
Fleischman said they went to Lancaster, California City and Apple Valley, Ca., to record a variety of different aircraft they felt would replicate what was going to be seen on the screen. Fleischman said a B-25 bomber was used for the Hercules (Spruce Goose) and the XF-11 spy plane, the one that crashes into Beverly

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Seminar

Continued from page 6

for us, and with the picture department. I don't know how Paul recorded some of the scenes on *Traffic*, but he only had two tracks, which is not to say you should use more tracks but, the mindset we always had was, two tracks was how we could make this stuff work. On *Traffic* it was very often a wide and a tight camera, so when we did *Ocean's Twelve*, Paul and I decided to use the same approach, where the money tracks are Tracks 1 and 2. It's the mix, or everything separate. Basically, we took a right down the middle approach, which is what Paul wants us to use. So if it's a boom and radio combination, or if it's 2 booms



Steve Williams, Supervising sound editor
Photo by Aletha Rodgers

on and off camera, which is extraordinarily useful in picture editing, or whatever the combination was, that was constant, so you're viewing it as a two track recorder. When Paul went to tracks 3 and 4 it was only if there were problems with

the radio and he had to split that one out, or two of them out, or he wanted to run a separate MS (Middle Sides) pair for crowd scenes, or whatever, but those were as we say in New Orleans, Lagniappe; those were extra.

"The issue of documentation has come up, and Paul and I had lunch with Mark Ulano who is shooting something in New Orleans, and Mark said he actually makes a scan to a PDF or TIFF file of his sound logs there on the set, which I thought was shockingly great and is nothing I would ever ask or expect from a production sound mixer.

"Metadata has become a real buzz word. It's a good thing, but what is important to us in post production is this: All I really want is the file name to reflect the scene and take. If that is given to me, then I can go really far with that.

"The standard sample rate in the U.S. without question is 48 K at NTSC speed. That's digital cinema, that's DVD, it's all digital video formats. That's the way it is. Avid has this one point in the chain where it's all pulled down, so I've taken the approach on the last couple of movies—Prior to the first turnover of sound picture we Sample Rate convert the whole movie, everything, from 48 at film speed to 48 at video speed."

Blake said as soon as Paul gets on a show they do a sync test. "We do a sync test with the A Camera and Paul's rig, and then we run it through Telecine, and we run it through the Avid, and we run it through OMF, and we just see where we're at on that movie; because even though the workflow might be similar to what we had before, this gives us a good

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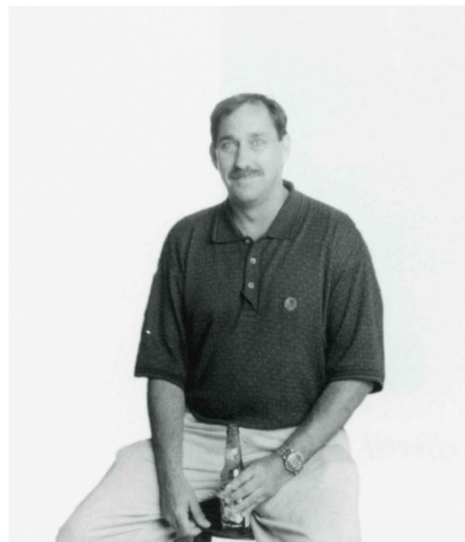
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Alan Joseph Sawyer

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sense of humor made everyone feel that when Alan was on the crew, you were working with a friend. Alan was a member of The Cinema Audio Society, taught location sound recording at the Maine Workshop and was active with the Virginia Productions Association holding several Board positions.



Alan Joseph Sawyer

A fund has been established to help his family defray some of the expenses incurred during Alan's battle with cancer. Contributions may be made in the name of his daughter, Sara Jo Sawyer, in care of Monarch Bank, 3701 Pacific Avenue, Virginia Beach VA

Seminar

Continued from page 18

reference that everything is working well.

"I do this on no budget movies too, and if they say there is no money for this, I say, you can pay me now or pay me later, because if it's a new production facility, a new picture editor, a new sound mixer, guess what? You can't assume anything. I highly recommend that you in production try to push this

forth and hopefully the post sound people have been hired already and will be able to back you up on this, and certainly the picture editorial people will back you up on this, because to get to the first day of dailies and see that everything is not syncing up is not a good situation."

Supervising Sound Editor Williamssaid, "One of the problems that we were seeing was the handwriting; the logging... and it seemed to us that the production mixers were overwhelmed on the set in terms of handling the equipment. This new device with all these new buttons and settings ... some of the logging of things was going by the wayside.

"I am very encouraged by metadata and can see how it is going to help us tremendously to be able to sort through files. As mentioned, one good mono track is all we really need in TV. The multi tracks are for the sound editors. Because of the pace that we're on, we get an EDL, then we'll go spot the show with the producers, and the producers will give us notes and we'll have to make an assessment of the quality of the dialogue. A lot of shows we get are shot on the streets of New York or in areas where it is difficult to get consistent sound, so we decide whether we can use it, or if we need to ADR. If I know that there is an additional channel that is broken off in terms of a wireless mic or



Panelist Charlie McDaniel, Re-recording mixer, *Sitcoms*. Photo by Aletha Rodgers
whatever, I'll know that I can save having to cue that as an ADR line, and the thing is, I only have a day and a half to make that assessment. So, I need to have information like metadata where I can query and say there is a scene and take where I know there is a pretty good problem on the day that I come back with my notes I can go in there, call up that scene and take (because it's on my drive since I have transferred those files over) then I can assess right there where I know I'm covered, I've got a track that is clean and we don't really have to do that (ADR).

"Sync. What happened to it? The drifting of sound is such a common thing now that it is almost normal, and I think that's bad. I've got a story that goes along with Steve's thing about communication. I was talking to one of the assistants on a fairly big network show that is airing right now. Early in the process everyone was going to meet and discuss how sound was going to be used and processed and everybody was there;

***"There have been shows where I've gotten through tough exterior mixes, only to find out later while talking to the production mixer that all the mics were isoed on other tracks on the D-88. I had no idea."* Charlie McDaniel**

Continued on page 26

The *lighter* Side



"Beauty and the Beast" (Bob's idea)
Bob Israel, C.A.S. with Cindy Crawford



Fourth of July 2005 in Pasadena



Let Bylaws be Bylaws

The C.A.S. Bylaws committee: Pete Damski,
Richard Lightstone and Ed Moskowitz
...and then on the lighter side...

I had a quick stay in St. Joes in
Burbank for an angiogram then an
angioplasty and a stent.

All is well now and Thank You
to everyone for the Best Wishes!
Edward L. Moskowitz

*Editors Note: It was great to see Ed up and
around at the June Board meeting. We're
glad you're feeling better!!*



My first mix: 1950's [dialogue,music,effects]

Submitted by Ron Warwick, C.A.S.



Steve and Mindi Bedaux recently welcomed a second addition to
their family. Tanner Bedaux was 8lbs. 13 oz., and was born on
Saturday, June 4th.

Fleischman*Continued from page 17*

Hills. "We also needed sounds for the biplanes at the beginning, during the Hell's Angels sequence, and for the H1 Racer in the speed trial sequence. We used several different types of single engine airplanes for those. We also needed to record something for the Sikorsky, which is that funny looking twin-engine plane he flies with Katherine Hepburn. It was great fun. I am a pilot, so getting on to this job was like combining two of the great joys of my life, mixing sound and flying airplanes.

"Marty and Thelma were well along in the editing process when we began mixing and, as they usually do, they continued to edit after the mix began. They edited it in a Lightworks and I believe the production sound was recorded digitally, went digitally into the Lightworks, and stayed digital all the way through the process. Supervising Sound Editor for Dialogue and ADR, Phil Stockton, prepared all of the dialogue in ProTools. Everything came to the mix on ProTools.

"The sound tracks on Marty's films tend to be complex. There is always a lot of music and a lot of dialogue and sometimes a lot of sound effects. In this case there were a lot of sound effects and it is all very layered. The one saving grace on this film was that it didn't have voice over. Many of Marty's films have had voice over, and that adds another layer of complexity which we didn't have that to deal with on *The Aviator*. But a tremendous amount of music had to be integrated in with the effects. So, all of these great airplane recordings we did of course wound up in most

Continued on page 24

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Thank you!

The C.A.S. Journal Editors.

Hliddal

Continued from page 17

learn and do the best we could under those circumstances.”

In the hangar scene, where they are building the Spruce Goose, Hliddal said, “What was generating the sparks that you see shooting like a gun – those are actual grinders grinding metal, and the noise they made was really loud, and basically the only thing we could do was place radio mics on the actors. Booms were out of the question for that scene, although I’d say about 80 percent of the film is boomed. It was the only way they could figure to get that look and Marty really wanted that look.

“Marty is very conscious of production sound. In fact the scenes we shot in Montreal in Howard Hughes bathroom where Ava Gardner helps Howard clean up (before he was to testify before the senate committee investigating military contractors), we had a practical sink in the bathroom.

“The scene originally read in the script that the water ran throughout the whole scene as she’s helping him shave and Marty organized the scene so dramatically by having them turn the water on and off in such a way that made the dialogue absolutely clear. He is so totally aware of the various tools of filmmaking that I absolutely knew from working with him the relative short time that I had, that when we were doing that scene with the grinders that he was totally aware of what was going on and that the grinders were absolutely necessary for the look of the shot, and that he was willing to pay the price. He knew when it was important to the scene to have interference from a noise that

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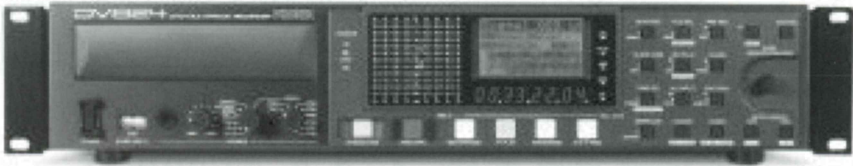








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was unavoidable and he knew when it was unimportant.

“I loved working with him because I felt he knew so much of what I was doing and so much of the problems that I was encountering. He was so aware of all of that, so it was really a pleasure to work with him for that reason. There are very few directors who are able to balance everything that is going on that successfully and figure out where he wants to pay for what in terms of the various aspects of what he’s shooting.”

A challenge for the boom operators, Hliddal said was with the lighting. “Bob Richardson is a very adventurous lighting/cameraman and one of the cinematic geniuses of our time right now and I enjoyed working with him. But in order to boom a lot of the scenes, the boom people had to be very adept at holding the boom very steady because it was unavoidable to cast a shadow somewhere, but as long as that shadow did not move, it did not make itself visible. He likes to pour light down from above and have it bounce on a bright surface and splash up from below into people’s faces. A lot of table

Continued on page 24

Letters ...

To the editor,

I enjoyed reading the last journal of the CAS.

There seems to be some confusion regarding my last credit on "Chicken Little" in the last C.A.S. Journal.

Is there any way to make it clearer to the community that I mixed the "reporter" trailer and not have it come across as being the re-recording mixers on the film, which are Chris Minkler and David Fluhr?

Thanks,

Chris Pinkston, C.A.S.

I really enjoyed the workflow seminar. Is it possible to have these seminars every couple of months? I think it's been a year or two since CAS had one. I, for one, would be happy to spend a Saturday morning every couple of months at the Holden Theater learning new things and staying current. I'm sure other members would as well. It seems these days technology is just changing too fast.

Is it feasible for CAS to have seminar/workshops every couple of months? How about different white papers on all the new hard disk recorders? Cheat sheets? Tips & Tricks? Count me in!!

Erik Magnus, C.A.S.

Editors Note:

The C.A.S. held a seminar on August 7, 2004 which covered non-linear recorders. Sorry you missed it Erik!!

Have you seen the C.A.S. Web Site? It is reportedly reaching world wide attention!

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Hliddal

Continued from page 22

scenes, restaurant scenes and scenes in the Coconut Grove have that feel to them so there is light splashing everywhere. There is a lot of top light coming down focused to actually create soft light coming up, and in doing that it was a question of staying out of those hard focused beams that were causing all the bright light to come up. But at the same time that soft light coming up erased a lot of the problems of the shadows created going down."

Hliddal said his production sound gear consisted of 2 Fostex DV 40's. "I had 2 of those on my cart, and I used a Cooper 208 mixer and the pre-amps from the mixer, and I carried a DAT in case I needed to jump somewhere because the DV-40's are a bit cumbersome; but I never used it. I used Schoeps and Sennheiser mics and the radios were Lectrosonic Diversity High Power 205's, 211's and 411's. I almost always use 2 booms because we always mic off camera. I believe in terms of judging performance and what is going on so what you hear in dailies should be an integrated scene." (Now Hliddal says he records on the Aaton Cantor-X with a Fostex D-824 as back-up.)

All of the airport scenes were shot in Los Angeles as well as Ava Gardner's apartment, the golf course, the exterior of Howard Hughes house, and the beach scene where he comes out of the airplane, Hliddal said. "The interiors were shot at Mel's Cité du Cinéma Sound Stages in Montreal."

In terms of working with

Scorsese, Hliddal said, "Marty is a tremendously demanding presence on the set and he is so thoroughly knowledgeable about every aspect of what is going on. He knows how to ask for the most and does. My relationship with Thelma Schoonmaker, his long time editor, was very beneficial over the course of the film. It was just getting used to what Marty expected. There are all

"Aviator was a very challenging film to do, but when you get challenged to the limits of your ability it stretches you in a very good way."

Petur Hliddal

kinds of assumptions you make. For instance if you are doing a scene where there is played back music, some directors like to hear the room ambience and music during the playback over loud speakers on the set, but in Marty's case he didn't want that at all. He knew ahead of time that he would add nightclub sounds. What he simply wanted to do in dailies was be able to evaluate performance, so he wanted the playback to be dry, with just the line that was from the recorded session. There were lots of small things like that that Thelma helped me out with."

His C.A.S. Award, Hliddal said

is on his mantel piece. "To get an award from your peers who actually know the product and what it took to make it is probably the most meaningful award. It was a great honor and a nice surprise." He added, "Aviator was a very challenging film to do, but when you get challenged to the limits of your ability it stretches you in a very good way. It expands you and you learn a lot from it and you perform better than you think you can."



Fleischman

Continued from page 21

cases playing under the music. Marty is always tuned in to what is happening emotionally in a scene and he usually gets that through the dialogue, the performances of the actors and the music. Sound effects fill in for realism, but rarely do they have an emotional component to them, so he's less interested in effects.

"In this film one would probably assume that the most challenging sequence from a mixing standpoint would be the airplane crash, but it wasn't – that one pretty much mixed itself. Eugene Gearty did a splendid job of effecting and pre-dubbing that sequence. He did all the effects pre-dubs so when it came to me it was in pretty good shape already."

The most challenging scenes, Fleischman said, were the ones with a lot of music and a lot of dialogue happening at the same time. "The scene where Howard's in the car with Ava

Continued on page 25

Fleischman

Continued from page 24

Gardner and his other girlfriend crashes into them is followed by a sequence in the hangar where they are building the Spruce Goose, and he has that fantasy of seeing himself as an old man—that whole sequence was a real challenge to me for several reasons. Not only did the production tracks have a lot of noise on them because there were all kinds of grinders and torches in the scene, but there was some very important dialogue and a lot of music that Marty loved including a piercing Django Reinhardt piece which is very staccato and very difficult to mix with dialogue. Plus, Marty didn't want to loop that scene because Leo's performance was so amazing when he's saying, 'I want to see the blueprints, I want to see the blueprints.' Leo would never have been able to duplicate that performance. I had to use a lot of EQ and fader manipulation to get his voice up.

"That kind of thing for me is much more challenging than the big effects sequences. Although they take work, they are not as complicated as they seem. From my point of view and experience, quiet intimate dialogue scenes can be much trickier for a mixer than a big loud battle scene. When you have a big loud bombastic scene obviously there's a lot of material, a lot of elements, but there are also a lot of places where you can hide your techniques and manipulations. If you're out there with a quiet intimate dialogue scene, particularly if the production tracks are noisy, there is really no place to hide the moves. Everything is bare bones, so it is much more challenging."

The Aviator was mixed at



Tom Fleischman, C.A.S. re-recording mixer for *The Aviator* at Soundtrack Film & Television in New York. Photo courtesy Tom Fleischman

Soundtrack Film & Television in New York, Fleischman said. "I have a stage there with a Euphonics System 5 Digital Console. All of the sounds were played back from ProTools. We recorded our masters on to Akai DD8. The mix took ten-weeks and was finished in November 2004."

"From my point of view and experience, quiet intimate dialogue scenes can be much trickier for a mixer than a big loud battle scene."
Tom Fleischman

Fleischman said he has been mixing Scorsese's films since *King of Comedy* in 1983. "Marty usually comes in once we've got the final mix sort of in the ballpark. He does

not like to sit through pre-dubs. He does not like to sit while we are working things out. He wants to see something pretty close to what it's going to wind up at, and then work from there. But, he spends a lot of time at the mix, toward the end particularly.

His C.A.S. award, Fleischman said, is on display in his living room. "I was absolutely thrilled to win it. This award means more to me than an Oscar because it is coming from my peers. I'm from New York and have worked in New York my whole career, and for someone from New York to be voted this award from the sound community in Hollywood really meant a lot to me."

Fleischman said he had a lot of fun working on *The Aviator*. "It was a lot of fun to work on that movie. I really enjoyed it. I loved the music, I loved the airplanes, I loved the period and the subject matter. It was all interesting to me."



Seminar

Continued from page 19



Panelist Joel Ordesky, Wexler Video, Reality TV. Photo by Aletha Rodgers

the post supervisor, the AP, the production mixer, the Telecine house, the assistant, etc., and they worked out all the details of how things were going to happen; what frame rates would be used and how everything was going to be done. The assistant got a call saying he was loading things into his Avid and things were drifting. We agreed on everything, we talked about everything on how it was going to go down. And he says, "Yeah, I'm pulling files in from the disk from the production mixer and they are drifting." The problem was, the Avid assistant never said he was going to pull his files in directly from the sound sources, without going through Telecine and pulling down so they would fit into the Avid. It was one thing that was missing out of the conversation and it screwed up everything. This is the point about communication. The communication has to be anal, it has to be to the point where nothing has to be left undone in terms of what the process is."

Ordesky, Vice President at Wexler Video Rentals for Reality

TV, said, "As far as workflow is concerned, and I think Larry epitomized it best. You have to have a plan. I've sat at Wexler for nine years, and I've seen everything from feature film to sitcom to the wildest of reality shows and where they go wrong is when people don't plan. The audio mixer says, 'You know, I know my job, I'm going to do my job.' The audio post people know their job, and will do their job. But they are all doing different jobs! Time code is not a given. Metadata is not a given. Are we using drop frame or non-drop frame time code? You can hope for white paper, but it's going to be a white book, because there are just way too many things that are going on and changing in the industry. I encourage everyone to really take workflow seriously, not just your piece of it whether it is a feature film or a sit-com or reality television show.

"Try to get in on those initial production meetings, whether you are post supervisor, an audio mixer,

or the assist, try to be there. If you are the audio person pick up the phone and call the post supervisor, call the mixer and speak very specifically.

"Reality is the wild west of Television. Reality is where the cutting edge of impossible, and probably shouldn't be attempted is being done. You talk about stereo tracks, well we have shows that are often doing 1500 to 3000 hours a season for 13 episodes, and that's just the video. Add to that a couple of DA-88's; that's 24,000 hours of audio. It's being done.

"There are some very talented people out there who are figuring out solutions and working with Deva V and Fostex PD-6's and their mixed bags as their primary record devices, and things are changing very rapidly and advantages are coming on."

McDaniel, re-recording multi camera sit-com mixer at Warner-Bros., stressed documentation or lack of it on a corrections mix he was doing. "The OMF comes over on a



Seminar Q & A. President of Sound Devices John Tatooles. Photo by Aletha Rodgers

Continued on page 27

A Call For Entries

Technical Achievement Award Deadline

November 18, 2005

Last year The Cinema Audio Society created, *The C.A.S. Technical Achievement Award*, which was bestowed upon Lectrosonics, Inc., for their Digital Hybrid Wireless 400 Series.

C.A.S. Board members and Technical Achievement Committee members include John Coffey, Robert Gravenor, Aletha Rodgers and James Coburn IV. Coffey said technical achievement is, "Judged on the basis of art, science, appreciation, and the advancement of sound. This award gives the manufacturers' work recognition from the audio community."

Coburn said, "Manufacturers or end users may nominate products that have been released within the previous two years. Software companies that have made substantial updates to previous software versions within the last two years may nominate those products."

Coburn added, "If you have been using something new, and think it is worthy of recognition, please nominate it. If you manufacture a piece of equipment and believe it to be a leader in the field, and used by the motion picture recording industry, please nominate it."

Rodgers said to nominate a product, "The manufacturer or end user may download the application at



www.cinemaudiosociety.org, fill it out, and mail it or fax it to the C.A.S. Office." That mailing and fax information is: C.A.S. Office, 1214 Huston St., Valley Village, CA 91607, Fax 818-752-8624. Deadline for submission is November 18,

2005. The winner will be announced during a sealed envelope ceremony, and the Technical Achievement Award will be presented at the 42nd Annual C.A.S. Banquet at the Biltmore Hotel's Crystal Ballroom in Los Angeles, on February 25, 2006.

Seminar

Continued from page 26

CD, no case, no documentation, not even a name on what show it was; a runner brings it over. Not a one of the tracks was labeled.

"There have been shows where I've gotten through tough exterior mixes, only to find out later while talking to the production mixer that all the mics were isoed on other tracks on the D-88. I had no idea. I was working with a track and one of the mics had fallen down on somebody, so I was trying to EQ it. We all work on 1 track, 1 mono track in the sitcom world. It is very rare that we get split tracks for people on stage or even on location. It is the documentation that

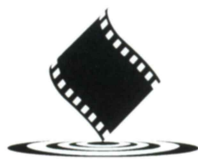
I cannot stress enough. I feel like we are the complaint department up here."

Coffey quipped that Bourgeois, re-recording features mixer, was the only panelist on the clock, working across the hall mixing for Michael Bay.

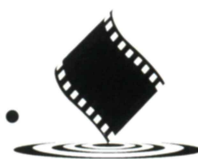
Bourgeois said by the time the tracks reach him, most of the problems have been worked out. He summed up the panel discussion in saying, "Just as Jeff led off with, and everyone down the line has said, communication is the theme here today. Communication and documentation."

Coffey said the C.A.S. is planning future seminars.





BEEN THERE DONE THAT...



Dave Fluhr, C.A.S. and Christian Minkler have been busy on Stage A at Disney Studios: After Dave had a stint in London mixing music for, *The Hitchhiker's Guide to the Galaxy*, he and his crew finished up *RED EYE* for Wes Craven and Dreamworks to be released in August, they have also completed the mix for Bill Paxton's, *The Greatest Game Ever Played*, to be released this fall for Disney. Their mix for Miramax's *The Great Raid*, directed by John Dahl will be released in August as well. They are currently mixing, *Chicken Little* for Disney's Feature Animation due out November 4th, and then will be starting *The Shaggy Dog*, with director Brian Robbins in September.

Andy Wiskes, C.A.S. recently completed the Warner Bros. Pilot, *The Evidence*, and as further punishment spent the month of May on the Colorado River, in the Grand Canyon, filming a documentary *Right To Risk*. 21 days of no cell phones, 225 miles of rapids, very, very wet.

Eric J Batut, C.A.S. will be mixing *Everything's Gone Green*, directed by Paul Sox. Boom Operator will be Chris Higgins. Shooting begins June 6 for 4 weeks. Then Eric will be mixing *The Cleaner*, directed by Les Mayfield. Boom Operator will be Kelly Zombor and Sound Assistant will be Chris Higgins. Shooting begins in August for 8 weeks.

Scott Harber, C.A.S. recently mixed production sound on a Fox TV pilot called, *Awesometown*, as well as a few commercials for *Coke* and *Toyota*. He is now into a feature, *Borat*, with Sacha Baron Cohen and will be spending the summer in New York, DC, Dallas, LA, San Diego and Romania with Larry Charles directing. It should be a fun and interesting if not trying summer.

Mark Ulano, C.A.S. writes: My team, including my good friend and boom operator, Tom Hartig, and Genius utility sound tech, Adam Blantz, have been together for over 5 years now. Our recent history is: We finished Columbia's *Zathura*, starring Tim Robbins, around New Years and went on to Happy Madison's, *Nana's Boy*. Finished that on a Friday and began Fox's *Big Momma's House 2* on the following Monday. We are on location in New Orleans until July 10.

Philip Perkins, C.A.S. is mixing the documentary, *Occupied Minds* for LinkTV and is the sound supervisor and re-recording mixer for the Discovery Channel series, *Diet Doctor*.

Over at Sony, **Sherry Klein**, C.A.S. and **Al Decker**, C.A.S. finished mixing season 2 of HBO's *Carnivale*, and an M.O.W., *Riding The Bus With My Sister* for Hallmark on Stage 11. Currently they're mixing the 6th season of *Strong Medicine* for Lifetime.

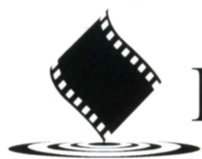
David Barr Yaffe, C.A.S. After finishing the back 9 of *House, M.D.* will be mixing the upcoming season of *Lost*, in Hawaii with Dennis Fuller on the stix.

In May and June our Swiss member, **Jurg von Ilmen**, C.A.S. will be working on *Ultima Thule*, *H.U. Schlumpf*, an 82 min. Dolby Digital feature film and *Gambit*, *Sabine Gisiger*, a 90 min. Dolby Digital documentary.

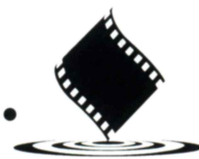
Rob Young, C.A.S. writes: I am currently working on *She's The Man*, a comedic retelling of "Twelfth Night" for Dreamworks with Mike Hibberson boom and Karen Schell assisting. Cheers!!

Carlos Solis, C.A.S. is Mixing the foreign versions for *Charlie and the Chocolate Factory*, with **Jose Castellon**, C.A.S. as re-recording engineer, and Waldo Valenzuela his favorite Recordist.





BEEN THERE DONE THAT...



After a very successful season with *Crossing Jordan*, on NBC and *House*, on Fox, **Gerry Lentz**, C.A.S. and Rich Weingart are spending the summer with the new season of *Rescue Me* on FX, dubbing on dub5 at NBC Universal Studios. We are looking forward to an early August restart on the 2006 seasons of *House*, and *Crossing Jordan*. This will be the fifth season of *Crossing Jordan*. We are currently undergoing extensive Pro Tools software upgrades and plug-in additions. dub5 continues to be one of the tightest, self-contained Pro Tools dub rooms in L.A. With three HD source systems and a Pro Tools mastering recorder as well as a stand alone change system. We dub untouched by analog hands.

Bob Israel, C.A.S. has been staying very busy with second unit work for the Warner Bros. TV production of *The OC*, as well as numerous commercials including *Bacardi Silver*, *McDonalds*, *Chili's*, *Wendy's*, *SW Airlines*, *American Express*, *Sudafed*. *BP Oil* and *Rooms To Go*.

Scott Blynder, C.A.S. has been out of the country working on *Pirates of the Caribbean II & III* for the last 6 weeks.



Associate member **Frank Zaragoza** writes: I would like include myself and my mixer Dennis Salcedo in the "Been there, Done that" section of the CAS Journal. We are finishing up season's 3 and 4 of Comedy Central's *Reno 911*. Thank you very much.

David Kelson, C.A.S. is mixing *The Poseidon Adventure* at Warner Bros. Wolfgang Peterson is Directing.

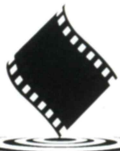
Hammond Peek, C.A.S. adds: I am just finishing off recording on the *King Kong*, motion capture unit. We are shooting motion capture footage of Andy Serkis for Kong (Andy also did the motion capture footage for Gollum in *Lord of the Rings*). Cheers.

John Coffey, C.A.S. is still sitting in his new store all day. I don't miss the sets, but I really enjoy seeing and talking to everyone about what they are doing on their shows.

New York's **Matt Foglia**, C.A.S., acted as re-recording mixer for the newly released DVD, *Paul McCartney: In Red Square*. The broadcast TV version earned Matt an Emmy nomination last year. He also performed mixing duties for the Bruce Springsteen music video, *Devils & Dust*. Outside of music, Matt's been mixing 40 one-hour episodes of, *It Takes A Thief*, for Discovery along with odd one-offs such as 5.1 remixing for HD rebroadcasts of the *Japan World Series*.

Steve Bedaux, C.A.S. and Rob Scott Mixed for Tom Hanks/PlayTone on the IMAX 3D Feature entitled *Magnificent Desolation-Walking On The Moon 3D*. Additionally, Steve is working with ABC's, *Good Morning America*, to Supervise and Mix all of their West Coast Live Morning Show Specials, including GMA's Oscar Specials, and most recently, *The King Tut Live Remote*. Steve is currently Production Sound Supervisor on, *The Gym*, Fitness TV, and will be starting on *MTV's Seventeen*, (both Reality TV shows.)

Jon Ailecher, C.A.S. writes: I'm working on a show for Nickelodeon called *Unfabulous*, with Emma Roberts. Dave Hadder on boom and Daniel Hastings on utility / second boom. We are doing 13 episodes for the 2nd season. Dave, Daniel and I just finished a 22 episode run on season 2 of Disney channel's, *Phil of the Future*.



BEEN THERE DONE THAT...



Mark Weingarten, C.A.S. writes: Currently myself and my usual crew boom Larry Commans and utility Mark Fay are working on *The Comeback*, a Lisa Kudrow series for HBO. **Matt Iadarola**, C.A.S. is re-record mixing *Art School Confidential*, a film I mixed in 2004 with LC and MF at Fantasy in Berkeley, CA for Bay Area filmmaker Terry Zwigoff. Evidently, it will be the last film mixed at the legendary Fantasy facility, as it has been sold and is being shut down. I went up there last week to sit in for a day, it is truly an impressive place.

Pawel Wdowczak, C.A.S. is mixing along with boom operator David A. Smith on *Captivity*. This film is directed by Roland Joffe and is being shot in Moscow, Russia.

Ken S. Polk, C.A.S., re-recording mixer, along with Lance Brown has just wrapped up the final mix on Andy Garcia's long awaited directorial project, *The Lost City*. Dealing with Havana and Cuba during the Castro takeover in the late 50's, with Garcia, Dustin Hoffman, and Bill Murray in lead roles. The Lionsgate film will first hit the Toronto Film Festival, and then theaters.

Kim Ornitz, C.A.S. writes: Winter was spent in India on an Albert Brooks film that should be out this fall. It was a totally foreign world. It would take days to recount all the adventures as well as misadventures that transpired. I then returned to several more episodes of, *Medium*, and was planning on starting a show for Sony / Columbia in May. I passed on the show. Too much drama. I am going back on to *Medium* starting July 7th, starring Patricia Arquette for NBC airing on Monday Nights at 10 PM. Mychal Smith will be booming the show and Devendra "Damon" Cleary will be sound utility and all around man of good vibes and innocence. My show at Sony / Columbia pictures did not work out as I had planned. Sony Pictures has more rules and edicts than the Roman Catholic Church. I was able to abide with most of these edicts, written in stone, until they told me 5 days prior to shooting that they would not insure my equipment, and if anything happened to it, on a truck or an actor, it was my complete responsibility to repair and replace at my own cost. I questioned this policy and was told to take it or leave it. I decided to leave it. I send all my best to those who work within that corporate entity. My crew and I are looking forward to working on *Medium*, and who knows, may possibly jump off onto a feature "if the winds just right," *Spanish Castle Magic*.

Best Regards to all C.A.S. brothers and sisters.
Stay strong and be unified in your thoughts.

Mark Hopkins McNabb, C.A.S. will start on *Related* for the WB Channel in mid July.

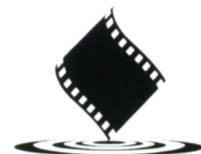
Michael Jordan, C.A.S. writes: I just finished re-recording the DVD mix for *Transformers, The Movie*, which will be released by Metrodome in Europe.

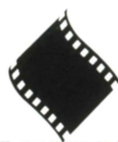
Darren Brisker, C.A.S. is working on Revolution Studios' *The Fog*, and Fox's *Dr. Doolittle 3*.

Peter V. Meiselmann, C.A.S. will be starting *For Heavens Sake*, with boom operator David Raymond in June. The film is being produced by Olliewood Films and directed by Nat Christian.

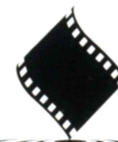
Steve Weiss, C.A.S. is currently mixing *Barbershop* the series, for Showtime with Brion Condon booming and Aaron "Dave" Wallace on utility.

Edward L. Moskowitz, C.A.S. writes: We went straight from 'B' Units on *The West Wing*, and *E.R.* into pilots and what a pilot season it was...*The Loop*, Fox T.V., *Invasion* WBTV/ ABC, *Briar & Graves* FOX T.V., *The Susie Essman Project* FOX T.V., and *Who's Your Daddy?* FOX T.V./ WBTV.





BEEN THERE DONE THAT...



Pilot season for the **Universal Sound Department** is one of their busiest times of the year! The 2004-2005 season spanned from April 22nd through May 7th with all of the mixers from all ten stages working, at times, a full seven days a week. Pilots subjects, this year, ranged from sci-fi sea creatures to the action-packed streets of New York in the 1970s, as seen through the eyes of two tough cops.

Fathom, a new NBC pilot, was written, produced and directed by brothers Jonas and Josh Pate, previously of *Dragnet*, and *Battlestar Galactica*. This pilot tracks the discovery of a new sea life form and its involvement in a twisty plot towards world disaster. Academy Award winning mixers **Gregg Landaker** and **Steve Maslow** worked on this new pilot in Studio 6.

Two other NBC pilot mixed by the Universal Sound Department is *NY70*, hailing from the producers of *Will and Grace*, and *World of Trouble* directed by Steven Hopkins, the director behind *The Life and Death of Peter Sellers*, and many episodes of *24*. *NY70*, which shows New York City in the 1970s through the eyes of two tough cops, was mixed by **Gerry Lentz**, C.A.S. and **Richard Weingart** in Studio 5. *World of Trouble*, a pilot that tracks the real life FBI unit assigned to investigate crimes against Americans and American interests overseas, was mixed by **Bill Nicholson** and **Tom**

Meloeny, C.A.S. in Studio 2.

The Sound Department also picked up one new client for their second season: *Battlestar Galactica*. This episodic, a new take on the old favorite show about a rugged fleet out to conquer aliens, will be mixed by the newest members of the Universal Sound Department, the Emmy Award winning team of **Michael Olman**, CAS, and **Ken Kobett**, CAS. This mixing team also just wrapped up an outstanding year with two of the biggest shows of the year: Fox's *24* and ABC's *Desperate Housewives*. Both shows will be back for their second season with the Universal Sound Department.

Five other shows will join *24* and *Desperate Housewives* in their return to the Universal Sound Department: *House*, *NBC's Crossing Jordan*, *Dick Wolf's Law and Order*, *Special Victims Unit* and *Criminal Intent*.

Lastly, the Universal Sound Department recently completed *Alien Planet*, a very special project for the Discovery channel, completed by mixers **Michael Olman**, CAS, and **Ken Kobett**, CAS.

John Pritchett, C.A.S. will be in Chicago for *The Break-Up* starring Jennifer Aniston and Vince Vaughan this Summer. Directed by Peyton Reed (*Down with Love*), this romantic comedy is sort of a cross between *Friends* and *Who's Afraid of Virginia Wolff*. Dave Roberts, boom man extraordinaire, will accompany with Lisa Gillespie as third. This is John's second show with Mr. Reed.

Daniel D. Monahan, C.A.S., completed guitar-legend Hank Garland biopic, *Crazy* with boomers Jonathan "Pockets" Norton and Rob Cunningham then on to the very scary *Hatchet* with Rob Cunningham and L.A. pick-ups on Bayard Carey's indie *Believe In Me*, again with Rob C. on the stick and Tim Song Jones ably cabling.

Buck Robinson, C.A.S. is currently mixing the Lucy Liu / Michael Chiklis thriller, *Rise*, for director Sebastian Gutierrez and Mandate Films. Joe Michalski and Josh Bower on Boom. Prior to that he completed a 20th Century Fox TV pilot directed by Brett Ratner and starring John Leguizamo. Throw in the new Disney Channel promo campaign and it has been a very busy spring!

After wrapping *Herbie* last Fall, **Steve Nelson**, C.A.S. took some much needed time off to move into his newly rebuilt house - finally! Since then, it's been pretty much TV for Steve: a week or so on *The Inside*, (thanks Beau Baker), then a pilot for Touchstone and then a new cop drama, *Wanted*, for Spelling/ TNT. The pilot got picked up by CBS, so Frank Bradley and Tom Hartig (welcome back Tom!) and I will be starting on *The Ghost Whisperer*, (yes, really), in July. We'll see where that takes us...

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