

ARTHUR ROCHESTER

Production Sound Mixer

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SOME FEATURE FILM CREDITS

- 2007: "*STEP BROTHERS*": Dir., Adam McKay; Prods. Adam McKay, Judd Apatow, Jimmy Miller, Will Ferrell, David Householter for Columbia Pictures.
- 2007: "*SEMI-PRO*": Dir., Kent Alterman; Prods. Jimmy Miller, David Householter for New Line Cinema.
- 2006: "*DÉJÀ VU*": Dir., Tony Scott; A Jerry Bruckheimer Production for Disney Motion Picture Group.
- 2004: "*DOMINO*": Dir., Tony Scott; Prods. Ridley Scott, Samuel Hidada, Barry Waldman for New Line Cinema.
- 2004: "*SERENITY*": Dir., Joss Whedan; Prod., Barry Mendel for NBC-Universal Pictures.
- 2003: "*CELLULAR*": Dir., David Ellis; Prods. Dean Devlin, Lauren Lloyd, Doug Curtis for New Line Cinema.
- 2003: "*SOMETHING'S GOTTA GIVE*": Dir. /Writer/Prod., Nancy Meyers; Prod., Bruce Block for Columbia Pictures.
- 2002: "*MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD*": Dir., Peter Weir; Prod., Duncan Henderson, Alan Curtiss for 20th Century Fox. **(BAFTA Winner, CAS Award Winner, Golden Satellite Award Winner and Oscar Nominee for Sound Mixing: 2004)**
- 2001: "*ABOUT SCHMIDT*": Dir., Alexander Payne; Prod., Harry Gittes for New Line Cinema.
- 2000: "*COLLATERAL DAMAGE*": Dir., Andrew Davis; Prod., Hawk Koch for Warner Bros.
- 2000: "*THE IMPOSTOR*": Dir., Gary Fleder; Prod., Marty Katz, David Witz for Miramax.
- 1999: "*MISSION: IMPOSSIBLE 2*": Dir., John Woo; Prods., Tom Cruise, Paula Wagner, Terence Chang, Paul Hitchcock for Paramount Pictures. (United States filming)
- 1999: "*PLAY IT TO THE BONE*": Dir., Ron Shelton; Prods., Stephen Chin, David Lester and David Siegel for Touchstone Pictures.
- 1998: "*INSPECTOR GADGET*": Dir., David Kellogg; Prods., Jordan Kerner, Roger Birnbaum, Barry Bernardi for the Walt Disney Motion Picture Group.
- 1998: "*PLAYING BY HEART*": Dir., Willard Carroll; Prods., Paul Feldsher, Tom Wilhite, Meg Liberman and David Witz for Miramax.
- 1997: "*ANOTHER DAY IN PARADISE*": Dir., Larry Clark; Prods., Stephen Chin and James Woods: Line Producer: Scott Shiffman
- 1996 – '97: "*THE TRUMAN SHOW*": Dir., Peter Weir; Prod., Scott Rudin and Ed Feldman for Paramount Pictures. **(Golden Reel Award Nomination: 1998)**
- 1996: "*CON AIR*": Dir., Simon West; Prod., Jerry Bruckheimer for Walt Disney Motion Picture Group. **(Oscar Nomination for Sound: 1997)**
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- 1996: "*GROSSE POINTE BLANK*": Dir., George Armitage; Prods., Susan Arnold, Donna Roth, Roger Birnbaum, John Cusack; Exec. Prods., Lata Ryan, Jonathan Glickman for Caravan/Buena Vista.
- 1994 – '95: "*THE INDIAN IN THE CUPBOARD*": Dir., Frank Oz; Prods., Kathleen Kennedy, Frank Marshall and Bernie Williams for Paramount Pictures and Columbia Pictures.
- 1993 – '94: "*CLEAR AND PRESENT DANGER*": Dir., Phillip Noyce; Prods., Mace Neufield and Robert Rehme for Paramount Pictures. (**Oscar Nomination for Sound: 1995**)
- 1993: "*WOLF*": Dir., Mike Nichols; Producer: Doug Wick, Exec. Prods., Robert Greenhut & Neil Machlis; for Columbia Pictures.
- 1992 – '93: "*WHAT'S LOVE GOT TO DO WITH IT?*": Dir., Brian Gibson; Prods., Doug Chapin and Barry Krost for Touchstone Pictures.
- 1991: "*JENNIFER EIGHT*": Dir., Bruce Robinson; Prods., Howard W. Koch and Gary Lucchesi for Paramount Pictures.
- 1991: "*SINGLES*": Dir., Cameron Crowe; Prods., Art Linson, Richard Hashimoto for Warner Bros.
- 1990: "*THE BUTCHER'S WIFE*": Dir., Terry Hughes; Prods., Howard W. Koch, Arne Schmidt, Wally Nicita and Lauren Lloyd for Paramount Pictures. (Recorded in digital format)
- 1990: "*LATE FOR DINNER*": Dir., W.D. Richter; Prod., Dan Lupovitz for Castlerock.
- 1989: "*THE TWO JAKES*": Dir., Jack Nicholson; Prods., Robert Evans and Harold Schneider for Paramount Pictures.
- 1988: "*BREAKING IN*": Dir., Bill Forsyth; Prod., Harry Gittes for Act III Communications.
- 1988: "*SAY ANYTHING*": Dir., Cameron Crowe; Prod., James L. Brooks & Polly Platt for Fox.
- 1987: "*LICENSE TO DRIVE*": Dir., Greg Beeman; Prod., John Davis for Fox.
- 1987: "*ILLEGALLY YOURS*": Dir., Peter Bogdanovich; Prod., Gareth Wiggin for DEG.
- 1986: "*THE WITCHES OF EASTWICK*": Dir., George Miller; Prod., Neil Canton for Warner Bros. (**Oscar Nomination for Sound: 1988.**)
- 1985: "*RED HEADED STRANGER*": Dir., William Wittliff; Prods., Willie Nelson and William Wittliff; RHS Productions.
- 1984: "*PRIZZI'S HONOR*": Dir., John Huston; Prod., John Foreman; ABC Motion Pictures.
- 1984: "*TOUCH AND GO*": Dir., Robert Mandell; Prod., Stephen Friedman King's Road Productions.
- 1983: "*SONGWRITER*": Dir., Alan Rudolph; Prod., Mike Moder; Tri-Star Pictures. (48 track remote concert recording and dialogue mixing).
- 1983: "*STRANGE BREW*": Dir., Rick Moranis; Prod., Jack Grossberg; for MGM Studios.
- 1982: "*THE MISUNDERSTOOD*": Dir., Jerry Schatzberg; Exp., Tarak Ben Ammar; Carthago Films, Rome, Italy.
- 1982: "*BAD BOYS*": Dir., Richard Rosenthal; Exp., Robert Solo; for Solofilms.
- 1981–'83: "*BRAINSTORM*": Dir., Douglas Trumbull; Exp., John Foreman; MGM-UA Studios.
- 1981: "*POLTERGEIST*": Dir., Tobe Hooper; Prods., Steven Spielberg, Frank Marshall and Kathleen Kennedy; MGM.

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- 1980: "*THE BORDER*": Dir., Tony Richardson; Prod., Neil Hartley; Universal Studios.
- 1980: "*THE POSTMAN ALWAYS RINGS TWICE*": Dir., Bob Rafelson; Prod., Charles Mulvehill; Lorimar.
- 1979: "*HONEYSUCKLE ROSE*": Dir., Jerry Schatzberg; Prod., Sidney Pollack; (48 track remote concert recording and dialogue mixing).
- 1978: "*FREEDOM ROAD*": Dir., Jan Kadar; Prod., Zev Braun and Lee Nolan; Zev Braun Productions.
- 1978: "*SECOND HAND HEARTS*": Dir., Hal Ashby; Prod., James Guercio; Lorimar Films.
- 1977: "*INVASION OF THE BODY SNATCHERS*": Dir., Phil Kaufman; Prod., Robert Solo; Solofilms. (Saturn Award for Sound: 1979).
- 1977: "*GOIN' SOUTH*": Dir., Jack Nicholson; Prods., Harry Gittes and Harold Schneider; Paramount Pictures.
- 1975: "*FAREWELL TO MANZANAR*": Dir., John Korty; Prod., Steve Skloot; Korty Films, San Francisco.
- 1973: "*THE CONVERSATION*": Dir., Francis Ford Coppola; Prods., Gray Fredrickson and Fred Roos; Paramount Pictures. (BAFTA Winner and Oscar Nomination for Sound: 1974).
- 1972: "*AMERICAN GRAFFITI*": Dir., George Lucas; Prods., Francis Ford Coppola and Gary Kurtz; for Universal Studios.

OTHER WORKS

- 1976: "*THE LAST WALTZ*": Martin Scorsese; Prod., Robbie Robertson. (Recorded work track and controlled camera sync tracks for multiple cameras.)
- 1974: "*THE GODFATHER II*": Dir., Francis Ford Coppola; Prods., Gray Fredrickson and Fred Roos. (Sound effects recording).
- 1971: "*THE GODFATHER*": Dir., Francis Ford Coppola; Prods., Gray Fredrickson and Fred Roos. (Second unit boom operator and sound effects recording).
- 1970: "*THE CANDIDATE*": Dir., Michael Ritchie; Prod., Walter Koblonz; Warner Bros. Pictures. (Second unit mixer, live music recording and sound transfers.)
- 1970: "*GIMME SHELTER*": Rolling Stones Concert; Prods., The Maysle Brothers. (Multi-track and documentary sound).
- 1970: "*CRATER FESTIVAL*": Santana and other rock & roll bands. Multi-track music recording on location in Diamond Head Crater, Honolulu, Hawaii.
- 1969: "*FITZROY, THE FIRST ASCENT OF THE SOUTH-WEST BUTTRESS*": Prod., Douglas Tompkins. Awarded first prize overall at the Trento Festival of Mountaineering and Exploration Films, Trento, Italy. (Sound design).
- 1968: "*EL CAPITAN*": Prod., Douglas Tompkins, San Francisco. Worked with engineers from Vega Corp. to develop transmitters small enough to be worn by climbers as they scaled the face of El Capitan in Yosemite, California. The signals from these first radio microphones were recorded 3000ft. below the summit on a custom-built multi-track machine. (Production sound mixer).

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